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**Publishing, translation, archives**

Nordic children's literature in the United Kingdom, 1950-2000

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PhD

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2013

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person, except where due acknowledgement has been made in the text. It has not been submitted for any other degree or professional qualification except as specified.

Charlotte Berry

24 October 2013

## **ABSTRACT**

This thesis uses a multidisciplinary approach drawing primarily on archival and bibliographical research as well as the fields of children's literature, book history and translation to explore British translation of Nordic children's fiction since 1950. Which works of Nordic children's literature have been published in the UK during the period in question? And how were Nordic children's authors and texts selected by British publishers, along with British translators and illustrators?

Chapter One gives an overview of limited past research in this area, focusing on publishing and book history and Translation Studies (particularly Polysystem Theory). Chapter Two considers bibliographical research already undertaken in Children's Literature Translation Studies and is followed by a detailed study of the *British National Bibliography* (1950-2000). This methodological approach has documented for the first time the depth and breadth of the corpus of British translations of Nordic children's fiction since 1950, enabling key authors, publishers, translators and genres to be identified. A brief analysis is given of the Golden Age of Nordic children's literature in British translation up to 1975, followed by a decline into the twenty first century.

The thesis then goes on to examine the principles and practices of text and translator selection as its second major research element, with extensive use made here of archival sources. Chapter Three explores publishing archives as a research resource and details issues in their distribution and potential use. Chapter Four gives an overview of the key role of the editor as a centre pin in the process of publishing works in translation, drawing on a wide range of publishing archives as well as introducing the case study part of the thesis which examines an independent press and a major international academic publishing house. Chapter Five looks in detail at the role of author-educator-publisher Aidan Chambers in publishing Nordic children's literature in the early 1990s through small press Turton & Chambers. Chapter Six examines the role of Oxford University Press in publishing Nordic authors from the 1950s to the 2010s, in particular Astrid Lindgren.

This thesis aims to make a significant and unique scholarly contribution to the hitherto neglected study of the translation of children's literature into British English, offering a methodological framework (bibliographical and archival) which has potential for use with other language systems and with adult literature in translation.

## **Dedication**

In memory of N M Berry (1945-2003)

Who loved languages, literature and Denmark

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## LIST OF ABBREVIATIONS

A2A	‘Access to Archives’ database
AHRC	Arts and Humanities Research Council
AIM25	‘Archives in London and the M25 area’ database
BCLT	British Centre for Literary Translation
BNB	British National Bibliography
CLTS	Children’s Literature Translation Studies
CyMAL	Museums, Archives and Libraries Wales
DNB	Deutsche Nationalbibliographie
DTS	Descriptive Translation Studies
FoB	‘Firms Out of Business’ database
FILI	Finnish Literature Exchange
GLAM	Group for Literary Archives and Manuscripts
HMC	Historic Manuscripts Commission
IBBY	International Board on Books for Young People
IRSCL	International Research Society for Children’s Literature
LMA	London Metropolitan Archives
NBI	Norsk Barnebokinstitutt (Norwegian Institute of Children’s Books)
NLS	National Library of Scotland
NORLA	Norwegian Literature Abroad, Fiction and Non-Fiction
NRA	National Register of Archives
OUP	Oxford University Press
PST	Polysystem Theory

SBI	Svenska Barnboksinstitutet (Swedish Institute for Children's Books)
SCAN	Scottish Archives Network
SELTA	Swedish-English Literary Translators' Association
SHARP	Society for the History of Authorship, Reading and Publishing
SSEES	School of Slavonic and East European Studies, UCL
T&C	Turton & Chambers
TNA	The National Archives
UCL	University College London
UEA	University of East Anglia
UNESCO	United Nations Educational, Scientific and Cultural Organization
UWE	University of the West of England
YWCA	Young Women Christian Association



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Unless stated otherwise, translations from the Scandinavian languages are the author’s own.

## **PART ONE**

### **Introduction**

Inspiration for this study originates from a long-standing fascination with children's literature and the Nordic languages and literatures, as well as from parallel interests in personal, literary and business archive collections developed through a career as an archivist and curator. This thesis combines these diverse subject areas into an exploration of the translation of Nordic children's literature in the United Kingdom from 1950-2000.

Definitions of the terms 'Nordic' and 'Scandinavian' can prove problematic. In the current study, the children's literatures of the three Scandinavian countries Sweden, Norway and Denmark, formed a natural starting point: these three nations respectively have produced well-loved literary characters such as *Pippi Longstocking* and *Mrs Pepperpot* as well as *The Ugly Duckling*, *The Little Match Girl* and many others from the stories of Hans Christian Andersen. However, the broader geographical term 'Nordic' is used throughout this thesis in order to enable the inclusion of the children's literatures of Finland and Iceland, although the extent of translations from Finnish and Icelandic during the period 1950-2000 are extremely limited when compared to that of their larger Scandinavian neighbours. Nevertheless, the two countries have been retained as part of this study, reflecting the common practice to undertake research into the Nordic countries 'en bloc' and therefore enabling the entire extent of the complex literary and cultural relationships existing within the field of (translated) children's literature to be examined.<sup>1</sup>

How have these Nordic nuggets of children's literature found their way across the North Sea to British publishing houses? More specifically, which authors and titles

made the journey successfully? Which editorial tasks became necessary once the original Nordic-language version of a text arrived on the desk of a British (non-Nordic speaking) editor? And precisely how did these works by means of translation make the cultural leap onto the shelves of British bookshops or libraries, and thus into the wider British literary system?

The author of this study uniquely combines linguistic proficiency in the Scandinavian languages with professional training as an archivist and information professional, thus permitting an unusual methodological approach which combines detailed bibliographical research with comprehensive use of archival primary sources relating to major British publishing houses. This research has of course taken place within a much broader Nordic literary context within which knowledge of the three Scandinavian languages has been essential in order to access the source texts in question, relevant secondary sources and occasionally archival material originating within the Nordic countries.

The minority nature of the Nordic languages and their lack of prestigious status within the UK has inevitably resulted in a very limited body of scholarly activity in this area, with only two works (Graves 1975 and Nelson 1975) forming the entirety of known published research into the translation of children's literature from the Nordic languages into British English. This knowledge 'gap' is regarded very positively here, generating extensive research potential and space which it is recognised that this thesis can only partly begin to address.

Rather than following the well-established 'translation studies' research route of analysing and comparing translations of children's literature (typically from English

to the Nordic languages rather than vice versa) in isolation from the wider literary and publishing context in which they were created, this study concentrates on broader historical and contextual perspectives relating to publishing activity in translated Nordic children's literature. As a starting point, the establishment of precisely which texts have been translated from the Nordic languages into British English has been a primary goal of this study. Which Nordic authors and works of Nordic children's fiction have been translated and published by British publishing houses? The research undertaken in relation to this specific issue will create for the first time a corpus of the translational activity generated within this particular language combination, through extensive use of the *British National Bibliography*, 1950-2000 (post 2000 translations are also considered when relevant).

Once the delineations and scope of the corpus of translated Nordic children's literature had been sketched out, other questions were raised. As mentioned above, rather than concentrating on detailed analyses of the final version of the translation to be published, unusually this study has investigated the early stages of the translational publishing process. How were these authors and texts actually selected for publication by a British publishing house? It quickly became evident that detailed research would be necessary in order to locate and consult relevant publishing archives which might contain (previously unseen) primary sources whose analysis would shed light on this subject area. It is therefore hoped that extensive use of archives will reveal here for the first time how the various stakeholders in the publishing process collaborated in order to work towards the final translated product. It was assumed that the editor would form the lynch-pin for this publishing activity, serving as a key point of co-ordination between the other parties involved such as the

British-based translator, the Nordic author, the Nordic originating publisher or editor, the illustrator (British or Nordic) and PR colleagues. From prolonged consultation of historical sequences of editorial and publicity correspondence generated by a range of major British juvenile publishing houses, a detailed picture can be built up of the exact nature of the diverse and complex editorial and translational in-house publishing processes co-ordinated by the editor prior to the final launch of a translated Nordic title for children and subsequent re-issues.

Given its clear relevance to the wider study of literature as a whole, it was initially thought somewhat surprising that the field of book and publishing history has not considered the very recent history of British publishing in more detail. Chapter One considers the limited existing research available in this area, assessing in particular bibliographical perspectives and issues relating to literary manuscripts and archives which have proved useful in formulating methodological frameworks later on in the study. Two other closely related academic disciplines are also considered in this chapter in order to reflect fully the multi-disciplinary nature of this study and to offer general perspectives regarding the development of these closely allied disciplines in recent years. Children's literature and translation studies both have much to offer in contributing to an improved understanding of the undeniably broad context of this current study. Like translation scholars Blamires (2009) and Lathey (2010), this current study goes into new territory by examining translated children's literature within a specifically British context. Relevant translation frameworks such as Descriptive Translation Studies and Polysystem Theory are considered in detail, for scholars from these schools of thought are now actively beginning to address children's literature in translation.



Within this particular group of academics, Chapter Two considers a small sub-set who approach the translation of children's literature partly from a bibliographical perspective. Although primarily concerned with undertaking detailed translation analyses of the source texts under scrutiny, Frank (2007), Meerbergen (2010), Desmet (2007), Thomson-Wohlgemuth (2009) and Sturge (2004) (along with aforementioned Graves and Nelson) have all used bibliographical methodology throughout their work in order to establish the precise extent of their various translated corpora. These few studies have been used as a starting point in drawing up a bibliographical methodology suitable for use within the current study, where the *British National Bibliography* was the obvious source of suitable data relating to the publishing of Nordic children's literature in translation. The challenges and problems encountered in undertaking this detailed bibliographical work are considered later in Chapter Two with some preliminary findings also offered in summary format (eg key British publishing houses, popular Nordic works and authors, prolific translators and editors). Brief overviews of the periods 1950-1975 and 1976-2000 are also given, as well as a consideration of the 'Golden Age' of Nordic translation (up to the mid 1970s) and its subsequent decline towards the present day.

It is at this point that the approach of the current study deviates from that of many of those working within Children's Literature Translation Studies. Moving away from 'traditional' and intensive analyses of a small number of core texts in translation, this study instead uses the additional resource of original archival material in order to provide further insights into the wider publishing and translation processes. The challenges and benefits of locating and using literary and publishing archives are discussed fully in Chapter Three, in addition to the supplementation of existing or

non-extant archive collections with data collated via oral history interviews with key publishing and translation professionals. This approach partly imitates that of Pearson (2010a) who uniquely pioneered the use of publishing archives in her study of children's literature editors Aidan Chambers and Kaye Webb, as well as Thomson-Wohlgemuth (2009) and her work on censorship publishing files. Further innovation is achieved by setting such publishing archive collections into a much broader context in terms of their original creation and currently fragmented nature and also by utilising a much broader range of collections from a wider scope of British publishing houses. Some of the key record types relevant to the current study are presented, along with a brief discussion of the major archive collections found to be of specific relevance in relation to Nordic translations for children.

Since this is a study focusing on British publishing activities, emphasis has been given to locating and consulting relevant archival sources relating to British publishing houses, typically held in the UK. However, in cases where key British-based publishing archives are not accessible or have not survived, efforts have been made to source relevant material from the Nordic countries where publishing activities are traditionally concentrated within a small number of large houses. These archives are not typically open for research access and as such it has not been possible to include these within this study.<sup>ii</sup>

The research potential of publishing archives within the study as a whole is considered more fully in Part Two of the thesis, which constitutes the historical research elements of the project. Chapter Four initially gives an overview of developments within British publishing houses during the twentieth century, during which the 'gentleman publisher' gives way to international conglomerates competing

in an ever increasing competitive commercial environment. This chapter also addresses in detail the considerable duties of the British children's editor as regards texts in translation, where text selection, commissioning and PR issues are all regarded as vital within the extended publishing process necessary to produce the final published Nordic work in translation. Through the examples cited here, a final aim of Chapter Four is to demonstrate the diverse nature and notable potential of this type of archival source as a research tool.

The remainder of the thesis consists of case studies of two key and pioneering British publishers responsible for producing Nordic children's literature in translation.

Chapters Five and Six draw extensively on archival collections in order to offer a historical and contextual overview of the Nordic translational activities taking place respectively at Turton & Chambers and at Oxford University Press. Secondary and oral history sources are also used where available. These case studies offer two very different perspectives on approaches to publishing children's literature in translation. Turton & Chambers existed in the early 1990s as a 'one-man-band' small press specialising in challenging and unusual texts "with a difference". Conversely, OUP was a major and well-established international academic and educational conglomerate, best known for its emphasis on quality educational texts for children and in the context of this particular study most notable for its launch of Astrid Lindgren's much loved Swedish character of *Pippi Longstocking* to the British public in 1954. Through this painstaking and innovative archival approach, the full extent of the editorial and translational processes undertaken within a Nordic-British children's literature translation setting becomes apparent for the first time.

Although literary scholarship has been preoccupied for many generations with the detailed literary analysis and criticism of texts, there has been little consideration given hitherto within children's literature of the role of the editor within the publishing process. This research area can prove particularly problematic in the modern era, primarily as the necessary archival sources may prove difficult to access. It is therefore pleasing that the current study has nevertheless clearly demonstrated the literary value and research potential of modern publishing archives in the UK, albeit within the context of a challenging commercial setting of publishing Nordic (children's) literature for a modern readership. Today prospects for the future of Nordic-British translation look promising, as aptly demonstrated in the current Nordic 'cultural wave' sweeping the nation, promoting Nordic culture to a wide British audience in the form of popular crime fiction, films and television programmes.

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<sup>i</sup> In particular, Finnish children's literature is problematic within the context of the current study. Very little children's literature written in the Finnish language has been translated into British English. However, Tove Jansson's works for children (including the *Moomins*) and for adults are regarded as seminally Finnish, despite the fact that they were written in Swedish and partly published in Sweden. Although most translated Finnish children's literature within the UK appears to have been written by the Swedish-speaking minority, it has been designated nevertheless within the current study as Finnish, rather than favouring instead a 'Scandinavian' (Sweden, Denmark, Norway) approach to the study, where Finland-Swedish works form a sub-corpus of Swedish children's literature. As Finnish-language and Swedish-language works of children's literature are studied side by side within Finland as part of the national literary canon, this study follows that long-established research practice. Consequently, 'Nordic' is the most appropriate term to use, since this term clearly includes Finland.

As the fifth (and smallest) country of the Nordic area, Iceland's output of children's literature is inevitably limited when compared to those of Nordic neighbours Sweden, Denmark, Norway and Finland. Translations to British English barely exist, although they are more common in the USA, perhaps as a result of the larger resident ex-pat Icelandic population. Nonetheless, within the context of the current study, the political, cultural and literary dominance of the five countries clearly has a role to play within the international activities of the Nordic publishing world, and for that reason Iceland has been included within the research project, if only to highlight its children's literature's absence from the British publishing scene.

<sup>ii</sup> Although two key personal archive collections (for Tove Jansson and Astrid Lindgren) have been found to contain relevant editorial correspondence with UK publishers relating to British translations, financial and time restraints within the research project meant that it was not possible to use these extensively as primary sources.

The material for Tove Jansson was located too late during the final stages of completion of the thesis, although efforts were made to include some extracts within Chapter Three. This is held privately in Helsinki, with the result that research access to the collection was not entirely straightforward.

Archives relating to Astrid Lindgren's earliest British translations are available within the Oxford University Press Archives and were used extensively, with the result that it was not necessary to consult the Swedish-based material at the Royal Library in Stockholm. This very substantial body of material will undoubtedly form the centrepiece of future studies which will focus more explicitly on the English-language translations of Astrid Lindgren, but a detailed study was not possible within the broader remit of the current study.

## **Chapter One**

### **SCHOLARSHIP AND PRACTICE: RESEARCH INTO THE PUBLISHING AND TRANSLATION OF (NORDIC) CHILDREN'S BOOKS IN THE UK**

This chapter will consider the recent history and development of the three fields of publishing and book history, children's literature and translation studies, which are all of significant relevance to the study of the translation and publishing of Nordic children's literature in the United Kingdom. By means of an introduction to the topic of Nordic literature in Britain, the recent high levels of engagement in Nordic culture as a whole will be discussed, as well as institutions promoting the Nordic countries in the UK. This will be followed by a detailed overview of post 1950 research within the newly emerging disciplines of publishing and book history, children's literature and translation studies, with particular emphasis given to academic and practitioner contributions to scholarship.

#### **1.1 OUR FRIENDS IN THE NORTH: THE TWENTIETH CENTURY NORDIC WAVE IN THE UK**

The first decade of the twenty first century and hitherto has witnessed an international interest in Nordic literature and culture that is unprecedented since the Victorian era. This so-called 'Nordic wave' has touched many facets of British society, whether in the broadcasting of numerous TV and radio programmes about the literature and history of the Nordic countries or in fascination with the Nordic lifestyle through Nordic design, food, music, education and social welfare.

This current flurry of interest has built on a steady increase in enthusiasm for all things Nordic during the latter part of the twentieth century, which is the period

covered within this thesis (1950-2010). Although the period before 1950 will not be examined in any detail here,<sup>1</sup> British interests in the North clearly predate the twentieth century to a significant extent,<sup>2</sup> with the Danish fairy tales of Hans Christian Andersen being regularly re-issued and re-illustrated since their first appearance in English in 1846. The works of August Strindberg and Henrik Ibsen were similarly widely performed and published. The most successful twentieth century Nordic author in Britain prior to 1950 was undoubtedly the Dane Karen Blixen (aka Isak Dinesen) who built up an international profile following her success with her English-language memoirs *Out of Africa* (1937).<sup>3</sup>

Although the precise degree of publishing activities has inevitably waxed and waned over time, the British readership's appetite for Nordic staples of international children's literature at the current time remains unflagging. So how did this interest originate in mid twentieth century Britain, and how has it escalated to the current high levels? In an attempt to partially answer these questions, this thesis examines closely the Nordic authors and British publishing houses who were involved in this process from 1950-2010, and details the scope and extent of the corpus of Nordic children's literature translated into British English during this period. Furthermore, it makes some progress in beginning to address how editor, author, translator and illustrator have collaborated in order to transfer established and newly created works of Nordic children's fiction into the British juvenile literary market. As a result, it is hoped that the ongoing twenty-first century 'Nordic wave' will be better appreciated and viewed as a result of many years of continued and intensive promotion of Nordic literature and culture, including children's literature, by numerous British stakeholders.

Instrumental in the establishment of a strongly represented Nordic children's literature in the UK from 1950 is the emergence of the enigmatic Finnish-Swedish *Moomins*, the diminutive Norwegian *Mrs Pepperpot* and anarchic Swedish *Pippi Longstocking* during the immediate post-war period. Although not perhaps as immediately profitable as had been hoped, these characters unmistakably helped the current 'Nordic wave' to take shape, leading the way for other authors, characters and series into the British juvenile market, and eventually becoming the most enduring and successful British literary representations of the North.

So ingrained and enmeshed as some of these characters are within the world stage now, their original national identities are not always as obvious as might be supposed, with many British juvenile (and adult) readers unaware of their actual country of origin. Although the characters listed above have unquestionably stood the test of time to date, many other once popular authors and series that were brought to the British market between the 1950s and 1980s are now long out of print and long forgotten, despite their ongoing popularity within the home countries' markets.

Similarly, it could perhaps be argued that, in the current conservative publishing market, the popularity and energetic promotion of these three cultural icons have impacted negatively on other Nordic authors and titles attempting to make the break into British English. It is therefore hoped that the current 'Nordic wave' will create elbow space and appetite for a twenty-first century generation of new original Nordic literature for both the juvenile and adult markets within the United Kingdom as well as regenerating some interest in out-of-print literary gems.

Publishing activities in the juvenile market are unquestionably boosted by British audiences hungry for Nordic adult literature, tempted first northwards perhaps by



Dane Peter Høeg's global hit *Miss Smilla's Feeling for Snow* (1993).<sup>4</sup> Crime sections of British bookshops are filled with numerous Nordic authors (particularly Norwegian and Swedish), such as Henning Mankell, Stieg Larsson, Jo Nesbø, Kerstin Ekman, Håkan Nesser and Camilla Läckberg. The Scandinavian department at University College London has recently launched a 'Nordic Noir' book club dedicated to Nordic crime fiction, which is complemented by a similar reading group 'New Swedish fiction' run by two postgraduate students (both funded through the University's Public Engagement scheme). Other blogs dedicated to Nordic literature continue to emerge online, as well as regular media coverage about Nordic and Nordic-inspired TV and radio series and one-offs. To date, these include BBC4's series *The Viking Sagas* and one-off BBC Radio Four programmes on Tove Jansson and on Scandinavian children's literature. Numerous Danish and Swedish crime and political dramas have also been shown on BBC4 (in addition to other foreign language French and Italian series), such as the three Danish series of *The Killing* (original title *Forbrydelsen*), the first series of Danish-Swedish *The Bridge* (original title *Broen*), two series of *Borgen* (inspired by Christiansborg, the Danish parliament), as well as the Swedish detective series *Wallander* and *Arne Dahl*. Popularity of these TV series and also of films on the international market such as the Swedish *Girl with a Dragon Tattoo* trilogy has resulted in Hollywood English-language remakes (also of *The Killing*) as well as by the BBC (eg Kenneth Branagh as *Wallander* for BBC4).

Many of these series have quickly established dedicated cult followings, generating much animated online discussion on Nordic cultural spin-offs such as food, interior design, architecture, family life, travel, political and policing systems and Faeroese

knitwear.<sup>5</sup> Shops dedicated to Nordic design also continue to expand in size or to appear from scratch, both in London and elsewhere (eg Cheltenham, Ledbury, Berwick-on-Tweed), as well as numerous Nordic-inspired bakeries, restaurants and pubs across the country. Christmas fairs for the Nordic countries are held variously in London, Edinburgh, Cardiff and Liverpool, to name but a few, and cultural institutions exist both formally and informally across the country. For example, for Denmark alone (one of the smaller Nordic countries) can be found institutions such as the Danish Cultural Institute in Edinburgh, the Anglo-Danish Society, the Scottish-Danish Society, the Danish Church and Danish YWCA in London, the Danish Church in Hull, as well as less formal social clubs and gatherings in Somerset, Norfolk-Suffolk, Aberdeen, Somerset, Hampshire and Berkshire.

As well as British-based institutions promoting the North, the Nordic countries also invest their promotion in the UK and elsewhere. Some activity in the promotion and translation of Nordic literature in the United Kingdom has been instigated by funded bodies such as FILI (Finnish Literature Exchange), the Anglo-Swedish Literary Foundation and NORLA (Norwegian Fiction and Non-fiction Abroad). Other organisations such as the Swedish Institute and Danish Literature Centre (Danish Arts Council) are similarly funded by the Nordic home-governments, and as the Nordic Literary and Library Committee (Nordbok) act as a flagship for the Nordic literatures abroad. Home-grown associations such as SELTA (Swedish-English Literary Translators' Association) also promote Swedish-language fiction to a British audience through their journal the *Swedish Book Review* and other activities.

Other work to promote Nordic literature and culture is generated through the UK's academic departments. Despite the closure of several of these in recent years

(Universities of Lampeter, Aberystwyth, Hull, East Anglia, Newcastle, Cambridge and Aberdeen), the departments at University College London and Edinburgh continue to thrive. UCL offers teaching primarily in Danish, Norwegian, Icelandic and Swedish, with Faeroese (and Finnish via the School of Slavonic and Eastern European Studies) also available. Edinburgh covers the three Scandinavian languages, Danish, Swedish and Norwegian, and also makes these available to undergraduate students studying extra options in their first and second years. Newer academic and teaching centres at the University of the Highlands and Islands (a postgraduate Centre for Nordic Studies on Orkney) and at the University of Aberdeen (Centre for Scandinavian Studies) focus primarily on Northern Atlantic Area Studies and Old Norse and Viking Studies, although some modern language elements are now being introduced. A new Nordic Research Network has also been established, drawing in postgraduate activity from all UK universities, and has held conferences at UCL (2010) and Edinburgh (2012), covering a wide range of interdisciplinary topics and subjects relating to the Nordic countries. Established British journals such as *Scandinavica* and *Northern Studies* provide a reputable and academic platform for debate and publication, as well as relevant monograph publications (such as Nestingen and Arvas (2011) and Forshaw (2012) on Scandinavian crime fiction).

This strong representation within the academic community helps to ensure that expert academic knowledge is available when needed (eg for media interviews etc) in promoting the Nordic countries to wider audiences, as well as enabling new generations of Nordic enthusiasts to study Scandinavian Studies in a formal capacity if so desired. Discourse and training for translators have been available via newly

established conferences on Nordic Translation (University of East Anglia, 2008 and 2013), and have been complemented by seminars in Danish children's literary translation at Europa House, London ('Translating the Wonderful', organised jointly by the European Commission Representation, National Centre for Research in Children's Literature at the University of Roehampton, and the Translation Group of Imperial College London, 2011) and in Norwegian literary translation at the annual summer school of the British Centre for Literary Translation in 2012.

Anniversaries of prominent Nordic authors have also helped in recent years to continue to fly the Nordic flags in Britain, with resulting academic and less formal benefits. Tove Jansson and Selma Lagerlöf have both been honoured with major British conferences (Oxford and UCL respectively in 2007 and 2011). A long-established and specialised London publishing house, Norvik Press (at UCL), has recently been publishing new translations of Selma Lagerlöf (including a new two volume translation of her children's classic *The Wonderful Adventures of Nils*, which appeared in English in its entirety for the first time in spring 2013).

A small independent fiction publisher, Sort Of Books (founded in 1999), has gradually been publishing the adult works of Tove Jansson since 2003, many for the first time in English. This is in addition to new translations of Jansson's three *Moomin* picture books,<sup>6</sup> as well as a first English translation of Jansson's first *Moomin* title from 1945, *The Moomins and the Great Flood* (2012) (see Figure One). In 2011 Tate Publishing published high-quality hardback editions of *The Hunting of the Snark* and *Alice in Wonderland* by Lewis Carroll with their original colour Jansson illustrations (from Bonniers' Swedish editions of 1959 and 1966 respectively); numerous Moomin-related cookery books, board books for younger

Figure One: Sort Of Books (2012)

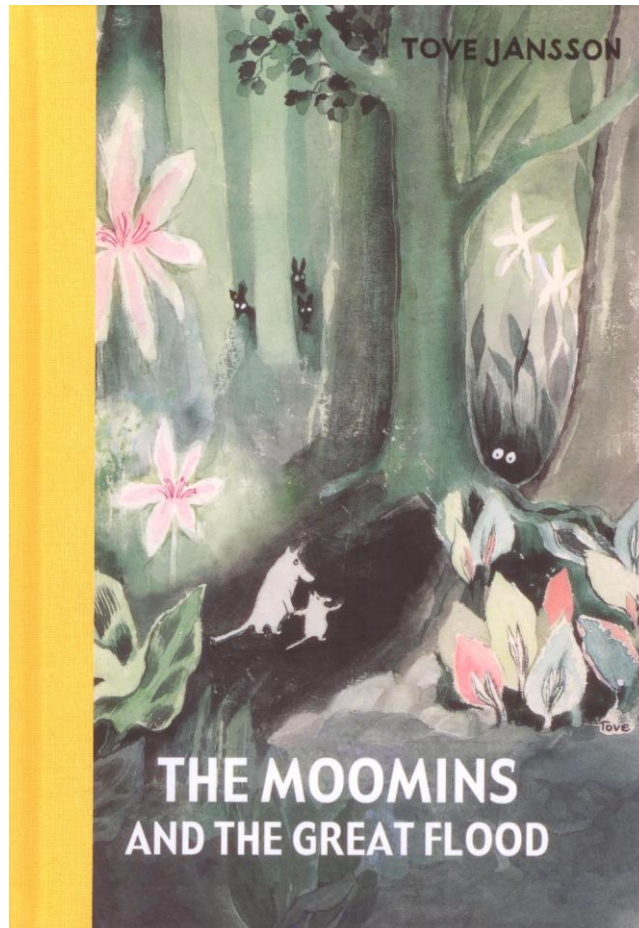


Figure Two: Design & Quarterly (2006)



children, soft toys, stationery and other merchandise are now widely promoted globally by Tove Jansson's literary estate (Oy Moomin Characters Ltd). The complete series of Jansson's original British newspaper comic strip is now widely available in British bookshops (published by Drawn & Quarterly, Montreal, since 2006), published in gift hardback editions (see Figure Two). The literary estate of Astrid Lindgren (Saltkråkan AB) is working similarly hard to promote Lindgren to a wider international audience, via new English translations of many of her works (eg *Pippi Longstocking*, 2007), and new re-issues of other titles long out of print by other British publishers (see Chapter Six below).

All of this intensive promotional, marketing, merchandising and publishing activity has helped to cement the key players of Nordic children's literature more firmly within the British literary consciousness and within the British juvenile marketplace. As will be seen in later parts of this thesis, the collaboration and co-operation of author, estate and publisher is absolutely key to the successful translation and publishing of Nordic children's literature within the British marketplace. This was particularly the case early on in the period from 1950-2010, when international travel remained unusual (especially from Britain to the Nordic countries) and when reviews in traditional journals, newspapers and magazines and also TV and radio coverage remained the main outlets for promoting foreign (children's) literature in the days before cheap air travel and the internet.

Now that a general impression has been given of the breadth and depth of British interests in the Nordic countries during the mid-late twentieth century, the remainder of this chapter will focus on reviewing the scope and content of original research into three subject areas which are particularly relevant to the current and interdisciplinary

study. These fields will be addressed in this order: publishing and book history; children's literature; translation studies and the translation of children's literature.

These three disciplines are all equally recent in their entrance into the academic discourse since the 1970s and later, and are all equally typified by the presence of academic theorists as well as practitioners (eg librarians, teachers, editors, bibliographers, archivists, translators). However, as will become apparent, all parties and stakeholders have equally pertinent contributions to make to the development of these three areas, where theorists and practitioners still remain somewhat removed from each other. A fully integrated discourse within these disciplines is yet to be achieved, resulting at the moment in three underdeveloped and fragmentary fields. However, it is intended that this study will arguably sit most readily within the field of publishing/book history and bibliography, although it will be seen that very little scholarship here of direct relevance is yet available relating specifically to the bibliography of modern children's literature. The research that does exist will be discussed here, along with the larger body of research relating to British (and occasionally Nordic<sup>7</sup>) children's literature, in order to give a broad context and historical outline of the academic discourse to which this current study will contribute. The remainder of this chapter will be dedicated to the development of translation studies (specifically Polysystem Theory and Levefere's theory of patronage within translation) and particularly to the recent emergence of Children's Literature Translation Studies (CLTS). Current scholarship in CLTS has directly informed the bibliographical emphasis of this study, along with its methodological framework (see Chapter Two for a full discussion).

## **1.2 BIBLIOGRAPHY, PUBLISHING HISTORY AND BOOK HISTORY**

Although the historical origins of the study of the book date back centuries through the activities of bibliographers, its arrival on the formal academic scene is much more recent, dating back mere decades, resulting now in numerous Centres of the History of the Book at British universities and further afield and much discussion about the field's parameters, theoretical bases and frameworks. And of course, aspects of the study of children's literature, the publishing of children's literature and the history of translation publishing can all readily be claimed as a part of a much broader History of the Book.

### **1.2.1 Theorists and practitioners in book history**

Eliot and Rose regard the history of the book as a "new scholarly adventure, still in its pioneering phase, which offers an innovative approach to studying both history and literature" (2009: 1). Finkelstein and McCleery define book history as a direct descendant of bibliography and social history, placing its "distinctiveness from both through its emphasis upon print culture and the role of the book as material object within that culture" (2006:1). These 'cultural' aspects are key and sit in juxtaposition to the heavily "technical analysis of books or editions characteristic of Bibliography in the Anglo-American tradition and the narrow remit of most publishing 'house histories'" that had characterised bibliography in previous decades (ibid). This study follows this 'cultural approach', with book history sitting alongside and both complementing and drawing upon children's literature and translation studies.

For many years, emphasis within bibliographical scholarship was given to the bibliographical notion of defining and analysing the "stable text and precise textual



intentions” (3). As Adams and Barker state, “bibliography meant first writing, then the listing of books. From this it grew and came to include distinguishing one book from another, ... the arranging of books in order..., with the higher goal of establishing an accurate text” (2006: 48). However, there has been movement from the “purity of the text” to its “transmission”, and thence the development of the new discipline of book history, which has moved towards a “socialization of text” (Finkelstein and McCleery 2006: 3), operating within “a context of unstable texts”, where a wider context is needed in order to view all texts, print or otherwise.

McKenzie (2006) gives bibliography a newer definition as “the discipline that studies texts as recorded forms, and the processes of their transmission, including their production and reception” (37), and goes further to define bibliography as “the study of the sociology of texts”. This definition stands at the very heart of this study, which has its roots in Nordic children’s literature translation, but which broadly can be viewed as contributing to the broader study of the sociology of texts and translation.

Darnton observes that within a very short period of time, “the history of books had become a rich and varied field of study. So rich did it prove, in fact, that it now looks less like a field than a tropical rain forest” (2006: 10), offering a “luxuriant undergrowth of journal articles and [a] disoriented... crisscrossing of the disciplines”. As Darnton observes, “books... refuse to be contained within the confines of a single discipline when treated as an object of study. Neither history nor literature nor economics nor sociology nor bibliography can do justice to all the aspects of the life of a book [which] by its very nature... must be international in scale and interdisciplinary in method” (2006: 22).

However, in order to navigate through this “interdisciplinarity run riot”, Darnton suggests a model for “analyzing the way books come into being and spread through society”, the so-called ‘communications circuit’ encompassing author, publisher, printer, shipper and reader (11). As Darnton states, book historians are then able to “cut into one segment of the communications circuit and analyze it according to the procedures of a single discipline”. Adams and Barker give some firmer definition to the ‘publisher’ element of Darnton’s communications’ ‘circuit’, listing four parties to the transaction of publishing (author, patron/financier, manufacturer and distributor) and four factors in the decision-making process (creation, communication, profit and preservation) (2006: 53).

This current study makes use of established bibliographical research methods as well as broadening out its remit to a wider investigation of the transmissions of texts between cultures and nations. The first part of the project draws on methods of enumerative bibliography (Howard Hill 2009:10), through the surveying (via the *British National Bibliography*) and listing of all Nordic children’s books published in translation in the UK since 1950. However, a combination of a descriptive bibliographical methodology and a broader book history approach is then taken in order to fully explore the publishing process of translated children’s literature through oral history and primary sources. Of particular significance and interest are the role of the editor, translator, author and illustrator. Here, this innovative research approach ‘cuts’ primarily into the publisher segment of Darnton’s communication ‘circuit’ (or book transmission model): Darnton himself recognises that this segment has barely been examined in scholarly terms (2006: 18), despite the abundance of British publishing papers and archival sources.

As Finkelstein and McCleery emphasise, “book history is drawing on and borrowing from a combination of analytical tools and insights derived from various disciplines, ranging from literary studies to history, media and communication studies. Book history is no longer simply the province of bibliographers or literary critics, but rather can be seen as an integral part of the history of human communication” (2006: 3). Darnton’s “interdisciplinarity run riot” of the 1980s and the early days of book history has, as with children’s literature as seen below, developed into a more considered and mature discipline, with common strands of research such as definitions of the discipline; the impact of print; texts and authors; texts and their readers; and the future of the book. Historians, literary scholars, sociologists, librarians, art historians, theologians, anthropologists and bibliographers all have expertise which is relevant in “building the new apparatus of a new academic discipline” (Eliot and Rose 2009: 2).

This said, little book history relating to British children’s literature publishing has yet been forthcoming within the major academic journals encompassing book history and bibliography.<sup>8</sup> However, scattered fragments of research have started to appear since the 2000s.<sup>9</sup> Two recent and significant monograph works examining the publishing history of the period prior to 1950 are that of Darton (2004) and Masaki (2006). Lawrence Darton was the descendant of Quaker publisher William Darton, as well as cousin of FJ Harvey Darton whose seminal historical work *Children’s Books in England: Five Centuries of Social Life* was first published in 1932. Lawrence Darton was able to make use of family-held publishing archives as well as British and American children’s book collections over an ambitious 60 year project to list the children’s books published by Darton (in its various guises) from 1787 to 1876.

This was an ambitious project, containing entries for nearly 3,000 titles with full details of subsequent re-issues. Brian Alderson provided editorial assistance as well as a preface when the fully annotated checklist was finally published by the British Library in 2004.

Tomoko Masaki has established herself as an authority on Japanese and British picture books, and was presented the Harvey Darton Award (for works on the history of British children's literature) for her *History of Victoria Picture Books: The Aesthetic, Creative and Technological Aspects of the Toy Book through the Publications of the Firm of Routledge, 1852-1893* (2006). This two-volume work presents a detailed bibliographical and analytical investigation of the toy books (ie picture books). As Masaki comments, some academic attention has been given to new technologies in printing during the nineteenth century which had an impact on children's literature at this time: author and illustrator studies are also available to some extent (eg Charlotte M Yonge, Lewis Carroll, G A Henty). However, Masaki sought to seek the gap existing in research relating to the history of the picture book in the "first serious study of the Victorian toy book" (2006: xiii). She elected to make a detailed case study of Routledge, the best known firm publishing this genre during this period who used illustrators such as Kate Greenaway, Walter Crane and Randolph Caldecott, examining the emergence of the genre, its evolution over time and its links with the modern picture books. Masaki examines some 452 toy books, examining each title in detail, establishing the date, printing method, content and bindings. The study is divided into three volumes, firstly comprising a detailed historical treatment of the genre, secondly comprising a comprehensive bibliography and catalogue, and thirdly some 900 illustrations taken from her corpus.

As regards more recent publishing history, Kim Reynolds and Nick Tucker were the first to take an active interest in the twentieth century (1998a), basing their study of British children's literature publishing from 1945 exclusively on oral history interviews with key editors from the period (1998b). They realised the timely need for research in this area, given the extent of late 20<sup>th</sup> century publishing acquisitions and mergers, resulting in considerable changes and losses of well-established editorial staff (1998a: x), who "represent a living archive; in many cases their memories are the only sources which can be consulted for information about publishing decisions, practices, ideals and issues" (xi). Their interviews document the "loss of autonomy, changes in ethos and... tendency to 'asset strip' children's lists", reflecting the changes in the marketing strategies and increasing commercialisation of children's literature in the modern era. Historian Dudley Edwards' comprehensive study of children's literature during the Second World War offers a model for other time periods (2007). Atkins (2004) addresses the place of the child in the publication of children's books and McDowell (2009) considers children as readers, with Crandall (2004, 2006a, 2006b) considering the development within the UK children's market from 1995-2004. Wace (2002) and Baines (2010, 2005) both focus on children's literature publishing houses and imprints (Macmillan, Puffin and Penguin respectively).

Lucy Pearson explores quality and ideology in British children's literature during the 1960s and 1970s (2010a and 2010b). Pearson is particularly groundbreaking in both book history and children's literature in that she makes extensive use of oral history interviews and publishing archives (relating to Aidan Chambers/Macmillan and Kaye Webb/Puffin) throughout her research. Pearson's research on Aidan Chambers and

his editorial role for the Macmillan teenager series *Topliner* has provided invaluable historical and literary context for the current study, which explores Chambers' later work as publisher and editor at Turton & Chambers (see Chapter Five). However, as seems typical in current literary studies, Pearson offers little analysis of her sources (from a bibliographical and archival perspective), which is a strength of this current thesis. Pearson's University of Newcastle Children's Literature colleague Matthew Grenby is indisputably the most established (and sole) children's bibliographer to date, with his monograph on British children's literature (2002, 2008) demonstrating his historical and bibliographical interests within the children's literature discipline. Grenby has also developed his interests in the role and application of bibliography within current children's literature research methodologies (2005), regarding descriptive and textual bibliography as particularly suitable tools of analysis for the publishing of children's books (141). As many others have done, he bemoans the lack of comparative bibliographical work within children's literature in the UK as "striking", despite its ability to be used as a "perfect vehicle for tracing connections" (146). As a researcher active in this field, he recognises "the huge amount of toil [required] for bibliographical work": as a result, perhaps this type of work has suffered in comparison to more traditional and popular textual literary criticism of children's literature. There are still therefore inroads to be made in this area, particularly regarding the "little attempt[s] to survey children's literature across national boundaries" (150). However, Grenby is convinced of the value of bibliography within children's literature, with its simple goal of establishing "which books were published for children and when" (151), one which is relevant to all

facets of research in children's literature and book history research, as well as relating to the history of translation.

Grenby (2011) has continued to promote bibliography to a wider audience through his collaboration with Reynolds which produced a much-needed research handbook for children's literature researchers. This takes an innovative and welcome 'dual' approach combining the contrasting expertises of academic and practitioner, including articles on bibliography (Grenby 2011) and comparative literature research and theory (O'Sullivan 2011), as well as articles on literary archives (Bailey 2011a), secondary sources (Pearson 2011), and children's literature archive and collection case studies (Bailey 2011b and Dalrymple 2011), namely the British Library and Seven Stories. Demonstrating parallel interests in the use of primary and secondary sources in 'mainstream' literary studies, Simon Eliot (2010a and 2010b) contributed articles on bibliography and history of the book to a similarly much needed literary research handbook edited by Sousa Correa and Owens.

As far as general twentieth century publishing history is concerned, there is a much richer availability of contributions within book history. However, these are still small in number when compared to the eighteenth and nineteenth centuries in particular, and are typically extremely recent in their publication. One exception is the long-standing *Mumby's Publishing and Bookselling in the Twentieth Century*, last issued in a sixth edition by Ian Norrie (1982), offering a unique overview of the development and history of the British publishing industry. Examples by others covering topics such as publishing acquisitions and conglomerations, as well as general British publishing history, editors, publishers' editors and popular reading, include McAleer (1992), de Bellaigue (1995, 2004, 2011), Brouillette (2002),

Stevenson (2008, 2010), Feather (2006, 2011), Fritschner (1980), Nash (2003, 2007a, 2007b), Godine (2011), Finkelstein and McCleery (2006, 2007), Squires (2009, 2010), Gasson (1999), Hancox (1990), Holman (2000, 2005, 2008) and Maclehose (2004/5). Sue Bradley (2008) has written an overview of the British book trade, based on oral history interviews, similar to that of Reynolds and Tucker (1998b). To this can be added the ever increasing number of introductory-level text books designed for the many university courses now dedicated to publishing, such as Squires (2009), Clark and Phillips (2008), Lane (1980) and J Epstein (2002), as well as specialised journals such as the *Book History Trade Group Newsletter* (see Handford 2001, Norries 1999, Bott 1997 and 2002 for articles relating to oral history and publishing archives) and *Quadrat* (associated with the ‘British Book Trade Index’ and the ‘Scottish Book Trade Index’ research projects) (see Isaac 1995, Morris 1997 and 1999, Handford 2005). Detailed market reviews and analysis contained within publishing trade publications also provide useful overviews of publishing mergers and children’s literature (eg Gasson 1999, 2002, Hughes 2010, Milnes-Smith 1999, Richardson 2007, Richardson and Taylor 2008).<sup>10</sup>

Translation has proved to be an uncommon topic of research within book history and publishing history, although contributors interested in literary translation, cross-cultural exchange and internationalism include Simon (2003), Biamonte (2002), Bush (2004/5) and Luey (2000). Specific studies of translations include Engles’ innovative study of foreign crime fiction *Selling Ice to the Eskimos* (2009, 2010), Navarane’s study of UNESCO’s *Index Translationum* (1999) and Jenn’s study of French translations of Mark Twain (2006).



The tradition of publishing house histories has been popular for decades, although these are typically self-promoting and anecdotal rather than of rigorous research quality, and rarely mention children's literature if at all. A selection includes Duffy (1989), King (1965), Ratcliffe (1987), Warner (1973) and Attenborough (1975). Unsurprisingly, Penguin and Puffin in particular have generated research activity ranging from the light to the heavy, including Nettell (1966), Gritten (1991), Hare (1995), Penguin Books (1985), Higgins (1975), Grove (2010) and Baines (2005, 2010). The work of the Penguin Collectors Society also adds further to ongoing research into this particular publishing house. High-quality research into publishing house history includes Sutcliffe's account of Oxford University Press (1978), as well as the excellent two volumes of Dzwonkoski (1986) and Rose (1991), which give outstanding entries relating to the history of major American and British literary publishing houses, and which include uniquely detailed bibliographies of both primary and secondary sources for research.<sup>11</sup>

As has proved the case in children's literature research, practitioners within the publishing industry have also made a sizeable contribution to book history and publishing history research. It is typically practising editors who share their professional experiences with a wider audience. Smerillo (2008) addresses the complex question of selling translation rights, as Blake (2007) similarly addresses selling within the English-language markets. Julia Marshall of Gecko Press writes about her interests in publishing works of European children's literature in translation (including Swedish) (2007), as does Klaus Flugge of Andersen Press (1994). Margaret Clark (Puffin Books and the Bodley Head) shares her considerable editorial experience for budding authors in *Writing for Children* (1993). And finally,

as will be discussed in 1.3.2 below, practitioner-based children's literature journals such as *Bookbird* (eg Wallinder 1989) and *Signal* also featured regular contributions by children's editors.

Editors and translators alike also engage in and debate children's literature and its translation at the network of international book fairs such as Bologna (specialising in children's literature), Frankfurt, Gothenburg and London, with the Bath and Edinburgh Literary Festivals also hosting Nordic authors and sessions focusing on literary translation. For the first time in April 2011, the annual London Book Fair held a seminar on 'Children's books in translation: So what's the problem?', organised by Outside In and the British Literary Translation Centre. This was repeated in April 2012, with panel discussions featuring editors, translators and illustrators.

### **1.2.2 Literary manuscripts and archives**

Research exploration of literary manuscripts and archives, including publishing archives and records such as those used extensively in this study, appears inadequate and almost entirely lacking in systematic and detailed research within the British academic and practitioner discourse. Serious research activity is only to be found in the *Diasporic Literary Archives* network project launched at the University of Reading as recently as June 2012. Likewise, scholarly interest in the publishing history of translation will be explored in the newly forming SHARP (Society for the History of Authorship, Reading and Publishing) Translation Committee, to be constituted during 2013.

Prior to undertaking this research project, it had previously been assumed that practitioners would make a similarly significant contribution to research into literary manuscripts, as elsewhere in this chapter, but this has not proved to be the case. It is therefore one of the aims of this study to address this gap, uniquely combining as it does the perspectives of academics and theorists on the one hand and professional archivists and curators on the other. Professional archivists as a whole seem to be particularly absent from the research scene in this area, with relevant publications appearing only rarely within the main British professional journals such as *Archives*, *Journal of the Society of Archivists* and *Business Archives*.<sup>12</sup> These number a mere three articles by University of Reading Library staff Michael Bott (1992) and Jim Edwards (1979) on the extensive collections of British publishers within their custody, along with one by Maidment on author and publisher John Ruskin and George Allen (1972). Although Bott did publish elsewhere on the topic of publishing archives (eg 1992b), only a fraction of his extensive knowledge is represented in this published research, which is all the more a pity given his premature death. The Business Archives' Council journal *Business Archives*, usually a focal point for lively professional debate regarding business archive collections, has little to offer relating to publishing archives and their accessibility and significance beyond very generic professional discussions on loosely related topics such as collection dispersal and destruction (see Chapter Three below).

The situation in other major international English-language archive journals<sup>13</sup> is scarcely more impressive in its consideration of literary archives (eg Douglas and MacNeil 2009; Skelton 1984; More Overbeck 1993) or the role of oral history in research (Swain 2003; Fogerty 2000). Fortunately, the situation in Sweden is

considerably improved through recent research using the extensive archives of author Astrid Lindgren (1907-2002). Now more fully available following extensive cataloguing at Sweden's Royal Library over the past decade, Helene Ehriander and Lena Törnqvist, academic and librarian respectively, have both acquired considerable practical and research knowledge of the collection, with Ehriander (2010a, 2010b, 2011, 2012) to publish a detailed monograph study of Lindgren's role as a major Swedish literary editor during 2013. Törnqvist, cannily writing to her prospective future customers in Swedish children's literature journal *Barnboken*, gives strong emphasis to promoting the research significance of the collection in juvenile literature, art and language education, film and drama, sociology, economics and translation (2011: 59), in addition to a similar contribution to Swedish book history journal *Biblis* (2006). With the exception of a special issue of *Archives: the Journal of the British Records Association* on literary archives and manuscripts (Hill and Slocombe 2010), it seems that only a handful of British archivists, Alan Bell (1978), Jamie Andrews (2008) and Jude Dicken (2000), have published on the issues surrounding literary manuscripts, and it is hoped that the increased profile of recently established bodies such as the Group for Literary Archives and Manuscripts will stimulate further professional debate in future years. The recently established Seven Stories, now the National Centre for Children's Books, has also collaborated with the University of Newcastle on a number of AHRC Studentships (including Lucy Pearson), and it is hoped that these and their David Almond Fellowship will generate additional explorations of children's literature and publishing archives, perhaps by archival practitioners.

This brief overview of book history has emphasized its recent origins as a discipline as well as its increasing expansion into a broader cultural approach. Little relevant research by theorists has been published to date, with the exception of Reynolds and Tucker, Pearson and Grenby. Practitioner-led research is particularly striking in its absence in the UK, particularly where literary and publishing manuscripts are concerned, although the Astrid Lindgren archive in Sweden has started to generate some interesting scholarship. The ever-broadening remit of the discipline of book history is paralleled by the evolution of children's literature in the UK, which will now be considered in detail.

### **1.3 CHILDREN'S LITERATURE (IN BRITAIN AND THE NORDIC COUNTRIES)**

The study and criticism of children's literature has been gathering apace in the last few decades, and can trace its early beginnings to the 1960s. Given the speed with which this field has taken off since the 1990s, a fully comprehensive development of its criticism will not be addressed in detail here, as this has been much discussed elsewhere. However, an initial overview will be given of the broad trends of research that have been ongoing during this period to the current day. Some degree of emphasis will be given to British research, although a flavour of the richly diverse (and more advanced) research scene in the Nordic countries will also be offered. Research particularly relevant to this study will be highlighted, as will the dual contribution made to this body of research in children's literature by theorists and practitioners.

### **1.3.1 Theorists and academics in children's literature**

A brief investigation into the extent of published critical works on children's literature in the twentieth century will quickly reveal the almost complete absence of a varied body of criticism in this area of literature up to the 1970s and 1980s. In this early period, the bulk of works addressing children's literature tend to be historical and descriptive in their approach, encompassing broad lengths of time and identifying key texts, authors and general trends, rather than engaging in close reading of texts, contexts and other processes typically associated with traditional literary criticism.

In the British context, C S Lewis is one of the first key figures to show serious interest in children's literature on a critical level in his essays 'On three ways of writing for children' and 'On juvenile tastes' (1966), in which he opposes the view that children are "in the lump as a sort of raw material which we have to handle" (25), as well as the theory that a single literary taste is common to all children (who are "regarded as a distinct race and a distinct literary species", 40). Instead, it is the adults who are guilty of "various fashions of literary taste which come and go" (41), and who can be grouped into two types. The first group have specific educational, moral and commercial motives, producing material for a pre-conceived consumer audience (ie teachers and publishers). The second group "work from the common, universally human, ground that they share with children", avoid patronising the child reader and emphasize instead literature for children as quality literature in its own right.

Other preoccupations of the early days of criticism in children's literature in the 1970s and 1980s include readership and audience, the division of adult and child readers, the perceived division between academic and practitioner critics, and the lack of an agreed canon of works of children's literature. More crucially, definitions of the field of childhood and the critical parameters of children's literature came under fire, and accompanied discussions of the fringe position of the field as a whole in academic terms. The impossibility of children's literature was addressed by Rose (1984) who discusses the viewpoint that there is no such thing as children's literature since "it hangs on the impossible relationship between adult and child" (1), therefore challenging the construction of the literary depiction of childhood which could be seen as having been created by adults for their own needs and ends.

Up to this point, author and critic John Rowe Townsend (1983) had identified two potential groups of critics of children's literature, 'book people' and 'child people'. Children's literature had traditionally been the domain of the practitioners (or 'child people', eg librarians, teachers, authors). But as the field gained in standing as a 'book people' area of research within the scholarly community and as the assumptions of the simplicity and inferiority of children's literature became overturned, it became less acceptable to the practitioner, with the result that the area of childhood studies has now potentially split into two increasingly disconnected factions, in which academics and practitioners are becoming ever more removed from each other.

Peter Hunt is another key critic in developing the early parameters and methodology of the field. Convinced that "good work with children's literature depends on coherent and thoughtful criticism...", he argued strongly that "good criticism depends

on coherent and thoughtful theory” (1991: 1). This illustrates aptly the precarious position during the early 1990s of the discipline of children’s literature which at that time was situated on the fringes of conventional academia and the domain of a very small group of academics based typically in university departments such as English and Education. As Hunt further notes, it is impossible to define a canon where the two approaches, abstract (‘book people’) and practical (‘child people’), are in conflict. In order to progress further in scholarly terms, Hunt suggested that children’s literature either needed to become part of the existing power structure or that the power structure itself must change. At the current time in 2013, it seems that both possibilities may be turning into reality, with several research centres for children’s literature established at British universities during the 1990s and 2000s (eg Newcastle, Reading), as well as former teaching training colleges already active in children’s literature research becoming ‘upgraded’ to university college or university status (eg Worcester, Roehampton and Anglia Ruskin). Oxford and Cambridge Universities are also home to research in this discipline, through the Oxford Children’s Literature and Youth Culture Colloquium, and the Faculty of Education and Homerton College (Cambridge). Study through part-time means is also now available through the Open University and Birkbeck College.

Hunt further expanded on his hopes for an increased quality in criticism and methodology specifically designed for children’s literature, advocating the ‘childist’ approach, namely “a distinctive kind of criticism to be adopted when working on children’s literature” (1991: 145). Such a methodology would encompass a comprehensive re-thinking of subject matter and a re-reading of texts from this new perspective, challenging the usual adult literary critical assumptions (189-191). A



focus on the history and influence of children's literature is also necessary, one in which texts are put into context in relation to significant research topics such as interpretation and meaning. A thematic approach to criticism as well as the bibliographical study of children's books as artefacts was also suggested by Hunt as future routes into children's literature research: today the first goal has partly been fulfilled (via gender, queer and postcolonial approaches), although the latter (as seen in 1.2) has barely been addressed. Lesnik-Oberstein (1994) takes Hunt's 'childist' propositions somewhat further, in her view that emerging literary theory within the area of children's literature needs to develop new and radical approaches: in her opinion, these need to coincide with the specific aims and objectives of children's literature through a comprehensive and far-reaching reform of criticism (2004: 5).

As Hunt recognised ten years later (2001), the very marginalisation and low profile of children's literature has resulted in its potential interest to many groups and disciplines. And this appears to be how the field has developed in the subsequent decade up to the present time, with Hunt's anticipated breakdown of barriers between established disciplines leading to a more varied study of children's books, drawing on a range of interdisciplinary research fields (Hunt 2005: 11).<sup>14</sup> Nodelman agrees with Hunt's predictions for children's literature to benefit from an interdisciplinary research environment, drawing on the "larger world" (2005: 12-13). Although Hunt feared for the 'under-theorisation' of children's literature (2001:ff263), probably a result of the placement of children's literature between the extremes of 'literary' and 'cultural' studies (7), it could now be argued that the very fluidity and lack of rigidity and established theory in the field to date has become one of its own research strengths. With the modern critic of children's literature needing an in-depth

knowledge of all areas, periods, genres, markets and primary texts (Reynolds 2005:2), the diversity of the discipline remains one of its undisputable attractions (Hunt 2001: 12). Rather than working towards a “ghettoisation” of children’s literature studies, Hunt welcomes the fact that those working in this field now “make use of all appropriate critical techniques” (2005: 10).

As Hunt predicted in 1991, research conducted during the early twenty-first century typically follows current trends in literary criticism, borrowing literary theory approaches such as queer theory; gender theory; post-colonial theory; reader-response and reception theories; narratological, stylistic and linguistic approaches; psycho-analytical and psychological theories; historical and historicist approaches; child-orientated theories and the reading of visual texts (eg picture books, but also via other modern visual media) (Reynolds, Chapter Two, 2011). With “effectively no borders around the subject... the range of texts, issues and possible ways of making readings is vast” (Reynolds 2005: 2). As Reynolds further observes, despite the accelerated activities of the past twenty years and the increased amounts of specialists in periods, movements, individual authors, categories, genres and forms, huge swathes of research in children’s literature remain entirely absent, demonstrating the still somewhat immature nature of the discipline.

For example, as Reynolds (2011:35) and Grenby (2005: 140) both comment independently, detailed research into bibliography and the bibliographical history of children’s literature remains almost entirely lacking except for some recent activity regarding the eighteenth and nineteenth centuries. The medieval, early modern and contemporary periods lack considered and detailed bibliographical attention. The

current study seeks to partially readdress the balance, at least as far as the period from 1950 is concerned, by exploring possible bibliographical approaches which can be used to define corpora within British children's literature and to encourage increased use of publishing and literary archives within the book history and children's literature disciplines. As mentioned above, Pearson, in her groundbreaking study of children's literature publishing in the 1960s and 1970s, comments on the lack of academic interest in the activities of editors and publishing houses within this area of publishing and book history (2010a: 9, 16-17). A detailed overview of this research into the bibliography, publishing and book history of children's literature made to date has been given at 1.2.

Despite some evident gaps, it can still be ascertained that the field of children's literature is now well established in its own right as an academic discipline, hosting international conferences<sup>15</sup> and generating significant quantities of high quality research through well-established journals such as *The Lion and the Unicorn*, *Children's Literature*, *Children's Literature Association Quarterly*, *International Research in Children's Literature* and *Bookbird*.<sup>16</sup> These have all showcased British research relating to children's literature generally, as well as to Nordic children's literature, translation into English (including from the Nordic countries) and the activities of the publishing world. For example, in 1995 *Children's Literature Association Quarterly* ran a special section on international children's literature (Metcalf and Moebius 1995), and Maria Nikolajeva followed this up in 2002 by establishing a regular International Column to promote cultural and literary transfer (see 2002a). IBBY's international journal *Bookbird* has included regular updates on international news and country surveys from its inception in 1966, with several

Nordic academics and practitioners as regular contributors throughout, and has also featured two special issues on Nordic children's literature in 1999 and 2008.

Given the need for a comprehensive knowledge of modern languages when studying children's literature in an international context, it is not surprising that British modern language departments also host relevant courses in the study of international children's literature. The Department of Scandinavian Studies at the University of Edinburgh runs an Honours option on Scandinavian Children's Literature, the only such course within Britain, as well as relevant Scandinavian expertise (Brett Joyce Epstein) available at the British Centre for Literary Translation (based at UEA, home of a former Scandinavian Studies department). The UK-based journal *Swedish Book Review* has featured two special issues on Swedish children's and young adult literature (1990 and 2006),<sup>17</sup> which combine relevant articles on the development of modern Swedish children's literature, its translation and its British translators, as well as featuring short translated excerpts of works recommended for full English translation and publication.

Although British research into Nordic children's literature remains a relative rarity, presumably due to a lack of suitable Nordic/Scandinavian linguistic proficiency within the broader research community, British-based academic figures of note include Brian Alderson (1981, 1982), Anna Pálsdóttir (2000a, 2000b, 2002, 2003), W Glyn Jones (1984, 2001), Peter Graves (1975, 1983), Brett Joyce Epstein (2009a, 2009b, 2012a), Evelyn Arzipe (2007) and Maria Nikolajeva (1996a, 1997, 1999, 2006a, 2011).<sup>18</sup> Encyclopaedias of national literatures and of children's literature also give succinct overviews in English by Nordic and British contributors (eg

Westin 1996; Register 1990; Hayford O’Leary 1993; Lehtonen 1998; Mouritsen 1992; Nikolajeva 1996b; Aðalsteinsdóttir 2006). Conference proceedings in English can also prove useful, such as that edited by Jean Webb (2000) for an international conference on textual culture and national identity at the University of Worcester in 1999, which included several Nordic contributions (Hannesdóttir; Nikolajeva and Orlov; Pálsdóttir a&b; Österlund; 2000).<sup>19</sup> In the absence of a firm base of research conducted in this area in the UK, postgraduate work at Masters level has also proved useful (such as at Roehampton eg Kooseenlin 2008; Fraser 2000; Farrar 2005; Beer 2001; Neal 2006; Ramberg 2004; and UCL, Dickenson 2012), although relevant dissertations are not always easily identified and accessed.

In many ways, Nordic-based research in children’s literature is well in advance of the equivalent academic scene in the United Kingdom, demonstrating a wider breadth of research over a longer time period as well as evidence of more detailed and developed specialisms. Unfortunately, this body of research remains largely inaccessible to English-speaking audiences since it continues to be published predominantly within the Scandinavian languages and Finnish.<sup>20</sup> Criticism in children’s literature began in earnest in the Nordic countries during the 1960s and 1970s, somewhat earlier than in the UK. The first Chair of Scandinavian Children’s Literature was established at the University of Stockholm, Sweden, as early as 1983 (Westin 1996: 699). An active network of national IBBY (International Board of Books for Young People) also exists in each of the five home Nordic countries (with journals for each country such as *Barnebokforum* and *Klods Hans*), and Denmark hosted the 31<sup>st</sup> IBBY World Congress in 2008. Similarly, a Nordic-wide research network (Nordic Children’s Literature Network aka ‘NorChiLNet’) existed for

several years, although it has recently folded. National centres for children's literature (unparalleled within the United Kingdom until 2005<sup>21</sup>) were established first in Sweden (1965), followed by Finland (1978), Norway (1979) and Denmark (1998). As yet, Iceland appears to have no such centre. These constitute active research centres, with extensive library collections and wide publication outputs, as well as funding original research and centralising information relating to children's literature research.<sup>22</sup>

Fortunately, occasional English-language or bilingual stand-alone publications provide useful historical overviews for the history of children's literature in the home countries, as well as forming a promotional function for the culture of the governing nations. These typically give a useful indication of current trends, popular genres and authors, and innovative works.<sup>23</sup> Astrid Lindgren's assistant and editor Kerstin Kvint has also published widely (largely in a private capacity) on the international output and success of Lindgren, as well as flagging up her work in promoting Swedish children's books as a whole to foreign audiences (1993, 1997, 1998, 2002, 2010). Very seldom are English-language monographs on Nordic children's literature published, such as Metcalf (1995) on Astrid Lindgren and Glyn Jones (1984) on Tove Jansson as part of the Twayne's World Author series. Even rarer is the translation of successful Nordic monographs such as Edström's critical studies of Astrid Lindgren (2000) and Selma Lagerlöf (1984) into English, although such activity even on a significantly larger scale could barely scrape the surface of the range and depth of the significant quantity of original research being conducted in children's literature within the Nordic countries.<sup>24</sup>

However, there are a small number of relevant academic Nordic journals publishing articles in English on children's literature, translation and publishing. These include *Books from Finland* (see Helakisa 1979; Lehtonen 1982; Kaimio 1986; Schmidt 1991; Tolvanen 2000 etc) which has been published by FILI since 1969 and has a particularly strong interest in Finland-Swedish author Tove Jansson and the *Moomin* series. Similarly, mainstream Nordic (English-language) literary journals such as *Edda* publish occasional articles on children's literature (Heian 1988; Oscarson 2009; Drangeid 2009). An active tradition of publishing children's literature research in the Nordic countries has been pursued by Nordic critics in English-language publications further afield, which helps to promote the diversity and richness of the home nations to a global audience. A random sampling of these includes Heikkilä-Halttunen (undated), Romøren (2003), Bache-Wiig (2006), Orlov (2006), Skyggebjerg (2005) and Nikolajeva (1997, 2006b).

It is evident from the increasing proliferation of academic-led research in children's literature, both in the UK and in the Nordic countries, that adequate foundations have been laid over the past twenty years to ensure that the academic field will continue to grow rapidly and fruitfully over the coming decades.

### **1.3.2 Practitioner-led research in children's literature**

In contrast, Britain has a much more long-established and strong tradition of practitioner-led research in children's literature.<sup>25</sup> Many of those engaged on a daily professional basis with children and young people inevitably extended their interests into conducting original research, and from the 1960s a strong body of individuals and networks gradually emerged over time, supported by high levels of public

funding for education and libraries. Magazines or journals proved a popular outlet for disseminating research and engaging further discussion, and major British titles relating to children's literature include *Growing Point*, *The School Librarian*, *Junior Bookshelf*, *Books for Keeps*, *Children's Literature in Education*, *Children's Books Review*, *Bookbird* and *Signal*.<sup>26</sup> Some of these eventually developed into full-blown academic-style journals (such as *Bookbird*, and also *Signal* in its later years), but others remained of a home-grown and modest variety, published on a regular basis. The typically (extremely) short and topical articles which they contained were designed primarily to share good practice and to stimulate debate. Although they can probably not be regarded as "'pure' literary criticism" (Pearson 2010a: 25) or as 'research' in a purely academic sense, within this current project a secondary use of these 'home-grown' sources can nevertheless be made as a supplementary body of material which constitutes a meaningful and valuable contribution to topical discourse about children's literature and publishing at the time of writing. As a result, given the pertinent nature of much of this body of practitioner-based research to the current study and given the expertise of many of these contributors in other disciplines closely related to children's literature, such research will be given prominence here in order to demonstrate the value of this somewhat neglected part of children's literature research within the academic plane, adding up as it does to a sizeable proportion of scholarship.<sup>27</sup>

As Reynolds observes (2011), those working in education and teacher-training "particularly during the 1960s and 1970s... were most alert to both the high quality and innovation of writing for children" (42). In addition, the pronounced "cross-fertilization between literary, pedagogical, and theoretical approaches" helped to



foster a positive and productive setting for cross-domain debate and engagement, with many practitioners working in several areas.

Several authors active in debates on children's literature have proved enthusiastic in publishing children's literature research from a practitioner's viewpoint, such as John Rowe Townsend (1967a, 1967b, 1977, 1983) and Aidan Chambers (for a detailed analysis, see Chapter Six). Pearson (2010a) notes that Brian Alderson began as a librarian and bibliographer, then becoming a critic for children's literature for *The Times*. Elaine Moss and Sheila Ray initially trained as librarians before working extensively as critics and reviewers. John Rowe Townsend was both author and newspaper critic, and authors Geoffrey Trease and Jill Paton Walsh were authors, critics and reviewers. Philippa Pearce was a popular author as well as a respected children's literature editor. Several prominent editors such as Antony Kamm and Margaret Clark published widely on children's literature, writing and publishing. Aidan Chambers uniquely combined the roles of teacher, librarian, author, editor and publisher. As Pearson comments, critical "developments in separate fields such as education, librarianship and publishing did not take place in isolation but in direct response to one another" (2010a: 23-24).

Review journals formed an essential means of bringing new titles to children's literature professionals, although many of these publications are no longer extant. Often practitioners working elsewhere in children's literature and education would contribute, although full-time reviewers and critics were also to be found such as Margery Fisher (children's book editor at *The Sunday Times*). Often focusing on short and numerous reviews of new children's books, essays and articles sometimes also included on topics of interest. For example, *British Book News: Children's*

*Books Review* (later *Children's Books*) contains several articles on translation (eg Crampton 1983 and Triggs 1987). *Books for Keeps* has particularly strong interests (as a trade publication) in the publishing world, featuring series such as Pat Triggs' 'The world of children's books' (1982-1983) and Liz Attenborough's 'Publishing profiles' (1997) which both showcase the inner workings of children's publishing through principal departments and roles. Translation has proved less popular here as a topic, although Hans Christian Andersen, the Moomins and Pippi Longstocking all feature in the 'Classics in short' series. A similar and long-running publication by Margery Fisher, the well-respected, independent and influential *Growing Point*, contained several 'Special Reviews' of Nordic works in translation,<sup>28</sup> as well as an overview of the Swedish Institute for Children's Books by its director Mary Ørvig (1968). *Junior Bookshelf* was another British review title, founded in 1936. From the early 1970s it featured occasional articles on translation, which include one on the 'torments of translation' (Hoke Watts and Chokla Gross 1960).

*Children's Literature in Education* (founded 1970) combined interests in children's literature and education. Publishing has featured little (Kamm 1970; MacRae 1991), but translation and internationalism have proved more popular and enduring topics of interest (particularly Carus 1980; Joels 1999; Lathey 2001a).

*Signal: Approaches to Children's Books* was founded by editor Nancy Chambers in January 1970 as a generalist publication with no institutional or publishing affiliations. Benefiting from her wide circle of professional contacts, it directly reflected her interests in children's literature and publishing, as well as the translation and education interests of her husband Aidan Chambers (see Chapter 6 below). As noted above in 1.2.1, prominent children's editors such as Eleanor Graham (1972,

1973), Marni Hodgkin (1985), Grace Hogarth (1990), Margaret Clark (1990), Antony Kamm (1991) and Klaus Flugge (1994) contributed articles on their first-hand experiences within the publishing industry, with Robin Denniston (1993) and Sheila Jackson (1993) both contributing to a special issue on the topic. Scandinavian children's literature appeared on a regular basis (Schei 1974 and 1978; Graves 1975 and 1978). Asterix and children's translator Anthea Bell (eg 1979, 1980, 1985a, 1985b, 1986, 1987, 1998, 1999a, 2000) contributed on a regular basis, alongside Patricia Crampton (1975) and Thomas Warburton (1994), revealing some of the trade secrets of dealing with major international authors such as Astrid Lindgren and Tove Jansson, along with translation academics such as Lathey (1996, 1999a, 2001b) and Joosen (2003). This journal and its unique role in British children's literature research is now sadly missed since its discontinuation after the appearance of its centenary volume in 2003.

Happily, *Bookbird*, the international journal of IBBY, continues to thrive and has become one of the major children's literature journals. From its first volume in 1966, 'news from all over the world' and 'recommendations for translation' were included, and interviews with Nordic authors and prizewinners appeared on a regular basis as well as book reviews. Nordic translators Bell (1985c) and Crampton (1977) have published research on their work, and Artl (1969), Nist (1979, 1988), Cianciolo (1984), Jobe (1987), Kuivasmaki (1987), Beuchart and Valdivieso (1992), Inokuma (1993) and Frank (2005a) have all addressed specifically translation and internationalism for children.

Librarianship has had a strong tradition of research in children's literature, with many library schools continuing to offer popular modules in this area of expertise. Its

professional journals make original research available, with translation and publishing proving equally popular topics as in the field of education as well as other areas such as reading and literacy. *The School Librarian* probably has the strongest tradition in areas relevant to this current study, and it has featured the Marsh Award for Children's Literature Translation on a regular basis (Morpurgo 1999; Pullman 2001; Cooling 2007; Horowitz 2009), as well as other articles on translation issues (Stannett 1992; Almond 2003, Lathey 2002).<sup>29</sup> Cotton (2000a), Gerber (2008), Stan (2010) and Li (2004) have published on translation in the newer academic journal *New Review of Children's Literature and Librarianship* alongside two articles by Crandall on the children's literature publishing trade in the UK (2006a, 2006b). Book awards and prizes also remain a constant area of debate and professional discourse (eg Smith 1992), and feature regularly in research within librarianship, such as Barker (1986) and Glistrup (2002) discussing the Carnegie Medal and the Hans Christian Andersen Awards respectively.

Practitioner-led research is characterized by short articles in a small number of publications and (review) journals, many of which are no longer active. Over time, the librarianship profession alone has become the most active within children's literature research, and has successfully made the transition to research of a more 'academic' nature. However, translation has long been an established area of professional standing, and the development of relevant research in the field of translation studies will now be addressed.

## 1.4 TRANSLATION

Although in many respects the probable final resting place of this current study is within the field of book history, the field of translation studies has also made considerable contributions to the development and execution of the project. In the main, this is because the study of children's literature in translation (known more recently as Children's Literature Translation Studies or CLTS) has naturally evolved as part of this discipline. Translation studies itself is regarded by some (Baker 2001: xiii) as one of the most recent exciting areas of research. Established primarily during the 1990s (significantly later than both children's literature and book history), research interest in CLTS has accelerated considerably in research quantity and quality since the early 2000s.

The British research scene in Nordic children's literature in translation will be set by initially introducing the major bodies and institutions actively promoting literary translation from the Nordic languages into British English. With a practitioner base of translators as equally active within the UK and further afield as those in children's literature and book history, the contribution of these professionals to research relating to children's literature in translation will also be discussed.

Key areas of translation studies theory pertinent to the current study, such as Descriptive Translation Studies (DTS), Polysystem Theory (PST) and Andre Lefevere's concept of Patronage will then be introduced in brief, before they are explored specifically in relation to CLTS and to the development of the methodology of the current study. Furthermore, academic research activities relating to Nordic children's literature in translation will also be discussed.

### **1.4.1 Theorists and practitioners in Nordic translation in the UK**

It is evident (from 1.1 above) that the formal academic study of the Nordic languages is uncommon in the UK, resulting in a small number of British native speakers who are able to translate into English.<sup>30</sup> Even more restricted quantities of British nationals acquire fluency through other means (through family or work connections, or through language classes – adults or children - or opportunities offered variously such as those by the Scottish-Danish Society, the Office of Lifelong Learning at the University of Edinburgh, the London Danish Meetup Group or the Danish Church in London). However, the United Kingdom has always been a popular destination as a permanent place of residence for Nordic nationals, and the inclusion of the five Nordic countries within the European Economic Area, as well as Denmark, Sweden and Finland within the European Union, has helped to make this possible in economic and labour terms. As a result, a fairly sizeable population of Nordic native speakers exists, of whom a small number translate into English.

These two pools of potentially proficient Nordic linguists combine in reality into a highly specialised group of practising translators, working within literary translation or within other more technical and scientific areas. Larger translation agencies include Nordic expertise within their services provided to potential clients, and there are also a small number of specialist freelancers or small companies offering solely provision in the Nordic languages, or within particular Nordic languages.

Bodies such as the Translators' Association (a subsidiary group of the Society of Authors) and the Institute of Translating and Interpreting offer professional support at para-language level. The British Centre for Literary Translation at the University

of East Anglia (formerly home to a well-established Department of Scandinavian Studies as well as the Norvik Press) is the country's leading centre for the development, promotion and support of literary translation, hosting regular summer schools as well as publishing the journal *In Other Words*. BCLT also offers mentoring schemes, grants and awards, as well as running translation competitions and lecture series. A number of organisations exist to serve the Nordic translators' community in particular, some of which have already been discussed in 1.1, eg SELTA specialises in Swedish-English literary translation. As Sweden has by far the largest population within the Nordic countries and can therefore boast a larger fiction market for export abroad, Swedish would seem to be the most commonly offered Nordic language in the UK, and therefore accommodates the only such UK association available for the Nordic language group as a whole. No such equivalents exist for Norwegian, Danish, Finnish or Icelandic. However, Nordic organisations such as FILI and NORLA actively promote the translation of the home countries' literatures into other languages, including English, by offering awards, grants and subsidies (including for sample translations) as well as residencies in Finland and Norway. Provision for prospective literary translators appears to be weakest at present in Denmark and Iceland, although some state support is available to promote translation activities through other government departments. FILI and the Danish Literature Centre both host translation databases online, documenting literary translation from Finnish and Danish into other languages, with publications such as the *Danish Literary Magazine* funded by (Danish) Statens Kunstråd and Statens Kunstfond promoting Danish literature to an international audience.

British interest in literary translation appears to be increasing in recent years, with the well-established residential creative writing organisation ARVON offering workshops in literary translation for the first time in 2012. English PEN (based in London) established a ‘Writers in Translation’ programme in 2005, awarding grants to publishers for promoting works in translation. This has been followed in 2012 by ‘PEN translates!’, a project funded by the Arts Council to award grants towards the costs of translating literature into English. An annual conference marks ‘International Translation Day’ in September and a ‘Writers in Translation Committee’ showcases high-quality literary translation in English.

Nordic literary translators and academics in the United Kingdom first had the opportunity to hold an international conference at the University College London in 2008,<sup>31</sup> solely organised by Brett Joyce Epstein, then PhD student in English-Swedish children’s literature translation at the University of Swansea. A lecturer in literature at the University of East Anglia since 2007, Epstein’s combination of linguistic and translation proficiencies as well as her literary and translation research interests makes her a unique and much needed figure within current British academia. Epstein’s principal specialism in children’s literature translation is a particular achievement of note, with only two other academics specialising in the translation of children’s literature in the UK (Maria Nikolajeva, University of Cambridge and Gillian Lathey, University of Roehampton). However, other British-based academics working in Nordic languages (primarily in Scandinavian Studies) also have active literary translation interests, or develop them into their retirement, such as Laurie Thompson, Janet Garton, Tom Geddes and Peter Graves. A small research community of postgraduates interested in modern Nordic translation is also



growing, with centres at the University of Edinburgh and University College London, the latter of which has two current studentships (funded from Swedish sources) addressing modern Swedish literature in translation in the United Kingdom. The University of Edinburgh now offers an MSc in Literary Translation, which includes provision for the Scandinavian languages (Swedish, Norwegian and Danish). In the early twenty-first century, Nordic literary translation appears to be firmly embedded within popular and academic culture.

#### **1.4.2 Descriptive Translation Studies and Polysystem Theory**

Translation studies is by nature “multilingual and also interdisciplinary, encompassing any language combinations, various branches of linguistics, comparative literature, communication studies, philosophy and a range of types of cultural studies, including postcolonial studies and postcolonialism and postmodernism as well as sociology and historiography” (Munday 2008: 1). Baker, in her *Routledge Encyclopedia of Translation Studies*, similarly paints a broad-ranging picture of the discipline, moving from linguistics to ethnography, cultural studies to psychology (2001: xiii). As with children’s literature and book history, undergraduate and postgraduate courses, active provision of conferences and an increasing output of monographs and journals now underpin research and engagement.

Munday offers an extremely useful overview of the discipline as a whole (2008), making sense of the numerous schools and approaches within an increasingly complex field of theoretical research, one which traces its origins in the translation workshops of the 1920s, the popularity of comparative literature, and the

development of contrastive analysis as the main forerunner of translation studies in the 1960s and 1970s (8). James Holmes and Gideon Toury are generally attributed with defining the overall framework of the discipline (the so-called ‘Holmes Map’), split into ‘applied’ (or ‘practitioner’ based, including training, translation aids and translation criticism) and ‘pure’. Such ‘pure’ research is divided into ‘descriptive’ and ‘theoretical’ areas. The former focuses on the “description of the phenomena of translation” (ie product, process and function oriented), and the latter on the “establishment of general principles to explain and predict phenomena” (10).

Descriptive Translation Theory (or DTS) research can be studied in its own right, or can be used to “feed into” the theoretical branches of translation studies.

This study draws primarily on function-oriented DTS.<sup>32</sup> Function-oriented DTS has increased in popularity over recent years since its original definition by Holmes. Munday defines it as the study of contexts rather than texts, labelling it as ‘socio-translation studies’. As Munday points out, this ‘culture-studies-oriented’ approach to translation is more popular today, and encompasses the study of “which books were translated when and where, and what influences they exerted” (11). The current study therefore falls squarely into the function-oriented DTS camp, seeking to reach a better understanding of the British translation of Nordic children’s books in the UK from 1950 and the context in which they were created, and also has strong parallels with the development of similarly ‘cultural’ aspects of book history, as seen in 1.2 above.

The late 1970s and 1980s saw the emergence of a new descriptive approach with roots in comparative literature and Russian formalism (Munday 2008: 13), namely Polysystem Theory. The concept of the literary polysystem is a useful one in a study

primarily addressing book and publishing history. Here, literary works are studied as part of a wider literary system. Within the literary polysystem, different literatures and genres, including both translated literature and children's literature, compete for dominance. Literary polysystems are typically nation-based, reflecting the cultural, sociological, political and economic history of each country concerned. As Baker states, "the polysystem of a given national literature is viewed as one element making up the larger socio-cultural polysystem, which itself comprises other polysystems besides the literary" (2001: 176-177). Each polysystem is in constant flux, tension and evolution, as innovative and conservative elements jostle for supremacy. The polysystem is therefore subject to change over time, with genres and literatures moving from central dominance to periphery, from prestige to low or 'non-canonized' status, and vice versa.<sup>33</sup>

Literary polysystems are widely diverse in nature, even within Northwestern Europe which shares some considerable linguistic and cultural history. Translated literature is highly prestigious in the Nordic countries, occupying a 'primary position' within the literary polysystem. This is mainly attributable to the dominance of Anglophone publishing and to the relatively modest extent of home-grown literature, adhering to Even-Zohar's understanding of factors contributing to the primary position of translated literature (1978, 1990).<sup>34</sup> Equally, children's literature has a higher perceived status there than in the United Kingdom, reflecting a range of factors, historical and otherwise, including the influence of the Nordic welfare state model and the position of children's literature as part of Nordic educational and pedagogical philosophies. In Britain's highly developed, productive and aggressive fiction industry, already heir to a long-lived and rich home literature, translated children's

literature is often attributed with a low literary status, occupying a ‘secondary position’ within the canon and typically existing on the very periphery of the polysystem where it exerts little influence over the rest of the system.

The polysystemists’ interests in the wider validity and position of the translated text within its broader context led the way for a new 1990s approach to translation, the “Cultural Turn” as advocated by systemists Bassnett and Lefevere, directed firmly towards the interaction between translation and culture. As Baker comments, “Even-Zohar’s polysystem theory is not a complete, watertight package but rather a point of departure for further work” (2001: 179).

As book historians become interested increasingly in children’s literature and in translation, the translation community has returned the favour in the opposite direction. Andre Lefevere (1992, 1993) was particularly interested in factors influencing the “reception, acceptance or rejection of literary texts”, the so-called ‘Manipulation School’, named after his seminal work *Translation, Rewriting, and the Manipulation of Literary Fame* (1992:2). Here, Lefevere addresses the rewriting, adaptation and manipulation of texts thought necessary by translators in order to “make them fit in with the dominant... ideological and poetological currents of their time” (8). Lefevere defines three main factors within the literary system which contribute to the manipulation of translation and to the promotion or repression of literature, namely professionals within the literary system (critics, reviewers, teachers, translators, 1992: 14); patronage outside the literary system; and the dominant poetics. The first two groups are most relevant to the current study, which is primarily interested in the selection of children’s literature texts and authors for Nordic translation. Lefevere includes publishers within the ‘external patronage’

grouping, alongside the educational and library establishments and the academic community (regarding this second party as a whole as “the powers... that can further or hinder the reading, writing, and rewriting of literature” (15)). Although the role of the latter is not considered in detail in this study, the notion of patronage within a publishing context is a useful one to bear in mind. Similarly, culturalist Lawrence Venuti’s interests in power and networks within the publishing industry are also helpful in a book history context. Venuti (1995) considers in detail the ‘power play’ at work within making books, where authors’ literary agents, editors and copy-editors typically occupy the dominant position, with the translator and original author taking a back seat (Munday 2008: 151-152).<sup>35</sup> The very interaction between these disparate stakeholders will be thoroughly explored throughout this study, which (from a translation studies’ perspective) focuses on the secondary position which translated Nordic children’s literature occupies within Britain. In considering in detail the means by which a target language (English) selects an extremely tightly defined group of works for translation, it is anticipated that this study will also contribute in some small way to current research within this closely allied discipline.

### **1.4.3 Studying the translation of children’s literature**

Much current and recent academic research into the translation of children’s literature falls into the area of Descriptive Translation Studies (DTS), as defined above. However, little attention has yet been given to function-oriented DTS, to which this current study adheres. Instead, it would appear that product-oriented DTS has been more popular: as Munday defines it, this consists primarily of examining “existing translations” (2008: 10) eg through the detailed analysis of a pair of translated texts (the source and target texts), or an expanded analysis of several target

text translations of a single source text. Larger scale studies, either over time or at a single point in time, are also possible.

International translation journals have a chequered track record in their interest in Children's Literature Translation Studies (CLTS). Of the major British journals, *The Translator*, *Translation and Literature* and *Translation Studies* have shown little interest in CLTS to date. However, since the mid 2000s major international journals such as *Meta*, *Neohelicon*, *New Voices*, *Target*, *Perspectives* and *Poetics Today* have all regularly featured articles on children's literature translation, with the first two titles hosting dedicated special issues in 2003 and 2009 respectively. In particular, the special issue of *Meta* in 2003 was trail-blazing, following the first international congress held on translating children's literature held at Las Palmas in March 2002. The *Meta* issue featured contributions from many of the major names of the field, such as Gillian Lathey, Gaby Thomson-Wohlgemuth, Eva-Maria Metcalf, Riitta Oittinen, Emer O'Sullivan, Eithne O'Connell and Isabelle Desmidt. Nordic interests were strongly represented (Oittinen, Desmidt, Metcalf).

Such innovation in scholarship in CLTS has built on previous decades of steady, if not prolific, interest in translated children's literature, dating back to the 1960s and typically appearing in practitioner-based children's literature journals such as *Signal* and *Bookbird*, as well as academic journals such as *Children's Literature in Education* (as discussed in 1.3).

The Nordic countries were quick to develop interests in children's literature in translation, and hosted the Third Symposium of the International Research Society for Children's Literature in August 1976 (Klingberg et al 1978), which united many

senior children's librarians as well as leading academics. One of the most significant papers given was by Swede Göte Klingberg, namely 'The different aspects of research into the translation of children's books and its practical application', in which he laid out five potential research strands, including the third one, "Ways of selecting books for translations" (1978: 84).<sup>36</sup> Of primary interest here are Klingberg's questions raised relating to "the degree of subjectivity in the selection". How useful are recommendations for books to be translated in the future? Why are "books in certain languages... translated more often than books in other languages?" And finally, how does quality affect the text selection process?

In the following 45 years, little if any progress has been made in addressing these questions relating to text selection, although more attention is now being given to CLTS within the "Cultural Turn", as seen above. However, a number of researchers have made substantial progress in other areas of CLTS. Although not widely available and with no follow-up research published subsequently, Nelson's PhD, a mainly bibliographical-based thesis, surveyed Danish children's literature in translation in British and American English, before undertaking a comparison of the "fidelity of the text" (1975).<sup>37</sup> Notable early monograph treatments of children's literature in translation include Klingberg's *Children's Literature in the Hands of the Translators* (1986), essentially a guide to good translating practice, and the Hebrew scholar Zohar Shavit (1981, 1986, 1992, 1994), whose *Poetics of Children's Literature* (1986) addresses the ambivalent status of children's literature, including a chapter on translation which focuses on "behaviour patterns of children's literature" (111). Shavit, whose research falls clearly into the Polysystem Theory field, went on to develop her interests within the field of semiotics (1994). During a similar period,

Finnish translator Riitta Oittinen (1993, 2000) and academic Tiina Puurtinen (1989a, 1989b, 1994, 1995, 1998, 2006) focused on theory, dialogics and adaptation, readability and linguistic acceptability.

Irish-born and German-based academic Emer O'Sullivan has become one of the most prolific researchers in CLTS, and has done much to develop the discipline (and children's literature as a whole) into a credible field of research. Her earliest major study examined British representations of Germany and Germans since 1870 (1990), but she has since gone on to research picture books (1999, 2010) and imagology (2011). In particular, her *Comparative Children's Literature* (2005) is the only monograph to date to address this topic in detail, examining constituent areas of comparative children's literature as well as children's literature in translation, the implied reader and translator in children's literature, and world literature and children's classics. Of relevance to this current study is her consideration of "contact and transfer studies", O'Sullivan's preferred term for comparative studies of translation, reception and influence, within which falls "every form of cultural exchange – translation, reception, multilateral influences, etc – between literatures from different countries, languages and cultures" (21). As she notes, this approach can vary widely in its scope, comparing individual works or translators or literatures, and making use of a range of methodological spectrums. O'Sullivan is keenly aware of the absence of detailed existing research within contact and transfer studies, citing Walter Scherf's plea in 1976 for attention to be given to "the history of multilateral influences in the field of children's literature", covering histories of "exchange between two national children's literatures" as well as the reception of these translations, their evaluation by readers, critics and book selectors and the impact of



adaptation and translation of the function of the translated texts (22). This study aims to partly address this gap by examining the cultural transfer occurring between the children's literatures of the Nordic countries and the United Kingdom.

Russian-born and for many years Swedish-resident Maria Nikolajeva (now at the University of Cambridge) has an equally diverse range of research, including fantasy, picture books, time, rhetoric, character, theory and methodology (eg 1988, 1992, 1995, 1996c, 2000, 2002b).

To date, children's literature in translation has not proved an attractive topic to the British research community, as is seen here in this brief consideration of the principal scholars active in this area at the present time.

David Blamires has primarily specialised in the German medieval period at the University of Manchester, but also has interests in fairy tales (1992), chapbooks (1996) and in the translation of German children's books in England (2009). His 2009 monograph is the first to consider in detail the cultural transfer of a national children's literature into British translation. Blamires takes a chronological and historical approach for the period 1780-1918, examining how works such as the Brothers Grimm, *The Swiss Family Robinson*, *Heidi* and others have influenced the development of British children's literature since the nineteenth century. Blamires considers a number of key works in detail, where he concentrates on the historical and literary context in which they were first created as well as the details of the first and subsequent translations and retellings. He also addresses the development of significant genres such as fairytales and legends, picture books and educational works for children in addition to including works by British authors on German

history. Selection is a particular topic of interest, and Blamires dedicates considerable attention to comparing the various British editions of the *Brothers Grimm* tales, whereby the first version made significant omissions and deletions where topics such as religion, violence and sexuality were concerned.

Modern German-specialist Gillian Lathey (1999b, 2006) has made a similarly significant and unique contribution to the British history of the translation of children's literature in her monograph *The Role of Translators in Children's Literature: Invisible Storytellers* (2010). This takes a chronological but non-language specific approach from the medieval period to the current day. Although predominantly pre-20<sup>th</sup> century in focus, one chapter of particular relevance to this current study is 'Translators' voices' which focuses on the role of the translator as practitioner-commentator. Drawing on a series of oral history interviews, Lathey discusses three key translation professionals (Patricia Crampton, Anthea Bell and Sarah Ardizzone) and their shared interests in commentating on their translation strategies and publishing transactions, conveying "their passion for their role in bringing world literature to children, and the rigours of their working methods" (180). A later part of this chapter also addresses briefly working methods and translation strategies, and is thought to be the only academically rigorous consideration to date of the role of the editor "in shaping the course of translations" within the British children's literature discourse (187). However, as it is specifically restricted to the professional experiences of Crampton, Bell and Ardizzone and is therefore unable to draw on a wider pool of translators' experience, it is only able to form a (nonetheless extremely useful) starting point for the current study.

Roehampton colleagues Pat Pinsent and Penni Cotton have equally active research interests in translation and internationalism within children's literature. Pinsent (2006) edited the conference proceedings of the first British IBBY dedicated conference on translation, held at the National Centre for Research in Children's Literature at the University of Roehampton. Cotton has developed particular specialisms in European picture books (1996, 1999, 2000b, 2001).

International monographs and edited collections dedicated to children's literature in translation now appear on a much more frequent basis than hitherto, although much work remains to be done in this area in the future (Frank 2007, Hallford and Zaghini 2005, Coillie and Verschueren 2006, Epstein 2012a). Journal articles have become too numerous in recent years to summarise, although noteworthy academics are Kruger (2007, 2009, 2011) who has been conducting some significant research into children's literature in translation in South Africa, and Gonzalez Cascallana who has been investigating the translation of British fantasy in Spain (2003, 2006). Similarly, Tabbert's overview of the translation of children's literature since 1960 is also useful (2002).

Practitioner-based research continues to add to the research base of CLTS in the UK. As mentioned above, translators Crampton (1975, 1977, 1983; also 1990, 2002, 2008) and Bell (particularly in the journal *Signal* as seen at 1.3, but also 1978, 2001, 2006) have published extensively on their experiences since the 1970s. The journal for literary translators, *In Other Words*, has featured two special issues on children's literature in translation in 2002 and 2012 (eg Epstein 2012b). Conference interest also continues to accelerate, with the IBBY International Congress taking place in London in August 2012 and focusing on the translation of children's books further

afield. And in February 2013, the University of Rouen hosted an international conference on ‘Retranslating children’s literature’, which includes three papers on Nordic translation issues.

#### **1.4.4 The translation of Scandinavian children’s literature**

As might be expected, research activity within the Nordic countries has been extensive, although it has not been surveyed in detail for the purposes of the current study.<sup>38</sup> However, early practitioner-based research in English dates from the 1960s (Schildt 1962; Persson 1962; Lindgren 1969), in addition to those Nordic academics listed above who are or have been engaged in research of international and groundbreaking standard, including the 1976 IRSCL conference in Sweden. More recent research contained within major translation journals and elsewhere includes Rudvin (1994), Sundmark (2004, 2008, 2009a, 2009b), Pálsdóttir (2000a, 2000b, 2002, 2003), Meerbergen (2009, 2010), Sigmundsdóttir (2005) and Alvstad (2003, 2008a, 2008b). In particular, Astrid Surmatz has become well-established as the foremost expert on Astrid Lindgren, particularly in relation to translations and the international cultural transfer of *Pippi Longstocking* (2005, 2007; 2011( with Kümmerling-Meibauer)).

Despite the now rich variety of published research in CLTS, British<sup>39</sup> interest in Nordic translation remains to date extremely sparse in its distribution. Nelson’s (American) study focused jointly on Danish translations in Britain and America (1975). Two short articles by Graves on the publishing of Swedish children’s literature in Britain constitute the entire body of literature published in this area to date (1975, 1983). Nelson and Graves’ contributions will be considered in detail in

the following chapter, along with the work of Sturge (2004), Thomson-Wohlgemuth (2009), Desmet (2007) and Meerbergen (2010), which have all been used as a methodological foundation to the bibliographical elements of the current study.

## **1.5 CONCLUSION**

As translation expert Mona Baker notes in 2001, “new disciplines... can revitalize a staid framework with new challenges, new avenues of enquiry, and new perspectives on pursuing such an enquiry... The vivacity and diversity... so attractive in new disciplines are a consequence of the fact that their potential is as yet unrealized, or is in the process of being realized” (xiii). Whilst originally applied to translation studies, these comments are also valid and pertinent for the other two disciplines relevant within the current study, children’s literature and book history. As Baker goes on to observe, such emerging disciplines are “notoriously difficult to capture” due to their “state of flux” and with a “plurality of approaches that... can be overwhelming” (xiii). Munday is in agreement, recognising that as “methodology has evolved and become more sophisticated... there is [also] considerable divergence on methodology” (2008: 15).

It is therefore hoped that the far-ranging scope of this chapter in order to introduce salient features of these three disciplines has provided a useful overview of the interdisciplinary nature of this current study. An overview of the ongoing cultural ‘Nordic wave’ was provided at the beginning of this chapter, in order to demonstrate the extent of the popularity of Nordic literature and culture in the United Kingdom at the present time. This has been building for a number of years, and the current study will demonstrate in later case studies some of the work that has been going on behind

the scenes in British children's literature publishing and translation to create an extensive and rich corpus of translated Nordic children's literature since 1950.

The recent development of these three differing and contrasting fields was then introduced. The early origins of the three fields were considered, alongside some of the major research outlets and contributors to areas of relevance to the current study, such as Darnton and his communication system (which included aspects of publishing within the book-making process), the Polysystemists and key figures in current CLTS research.

One common theme of these three disciplines is the impact of the 'cultural turn', and this study seeks to place the translation of Nordic children's literature firmly within its social and cultural contexts by revealing the inner processes of translation and publishing taking place within some of the UK's most influential and significant publishing houses. Which works were translated and published, when and by whom? Using a bibliographical corpus approach based on the *British National Bibliography*, these questions are answered in Chapter Two. Secondly, how did these Nordic works come to the attention of British publishers, and how were the translators and illustrators selected? What was the role of the editor within the publishing and translation process? What role, if any, did the Nordic author play in the translation? These questions are addressed in the remainder of the study through archival and oral history research.

Publishing archives and oral history interviews have been used extensively as innovative research tools within function-oriented DTS in order to build up a picture of the publishing process during this period. Chapter Three details the challenges and

rewards of using original archival primary sources within research relating to children's literature and translation studies, both disciplines which to date make little or no use at all of such collections. Chapter Four addresses the role of the editor within the publishing environment in general terms, drawing on examples from several publishing houses. Chapters Five and Six comprise two detailed case studies of contrasting firms producing original Nordic children's literature in translation, Turton & Chambers and Oxford University Press.

The discipline of children's literature underpins this study in its entirety, with both academic and practitioner-led research providing useful context and detail, particularly regarding that describing the practicalities involved in editing and translation processes. The expanding field of book history provides a wider backdrop for the study as a whole, within which both children's literature and translation studies are significant components. Translation concepts such as Polysystems Theory, Descriptive Translation Studies and patronage are also highly relevant. Finally, the bibliographical approaches which draw both on book history and CLTS have contributed positively to the methodological framework of the current study. Relevant bibliographical research within CLTS will now be explored in detail in the next chapter, which establishes the extent of the corpus of translated Nordic children's literature since 1950.

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<sup>1</sup> This is partly due to the fact that the *British National Bibliography* commenced only in 1950. Establishing precisely what was published and translated before that date remains a difficult and time-consuming task, and one that has not been tackled as part of this study. Although translations of adult Nordic literature have been surveyed from 1950-2010 (as for the juvenile literature, which forms the central focus for Chapter Two), this data corpus is extensive and has not yet been analysed fully. This remains a significant and potentially interesting project for the future.

<sup>2</sup> The Victorian obsession with the Vikings and the North is thoroughly documented by Wawn (2000) and others.

<sup>3</sup> *Out of Africa* was first published in London by Putnam in 1937, appearing in Danish as *Den Afrikanske Farm* during the same year. Penguin's paperback edition appeared in 1953. As Almund (2009: 30) observes, it is extremely unfortunate that Penguin (as well as the Oxford World Literature series) did not develop a more sustained interest in Scandinavian titles in translation in the mid and later twentieth century, with very few other titles appearing at this time eg *Scandinavian Short Stories*, Estrid Bannister, 1943; *Barbara*, Jørgen-Frantz Jacobsen, 1948 (new translation by Bannister). However, a new edition of Henrik Ibsen's plays is currently being prepared for Penguin, commencing in 2014.

<sup>4</sup> Published in Danish in 1992, a film followed in 1997. The release of the latter coincided in 1995 with the first of the well-received and internationally acclaimed series of Danish 'Dogme' films by Lars von Trier, Thomas Vinterberg and other directors, such as *Breaking the Waves*, *Italian for Beginners*, *The Idiots* and *Festen*. These had built on other popular Nordic successes of the 1980s and early 1990s such as *Pelle the Conqueror*, *Fanny and Alexander*, *Babette's Feast*, *Nightwatch*, *Jerusalem*, *Insomnia*, *Junk Mail*, *My Life as a Dog* and *Europa*.

<sup>5</sup> For example, recent newspaper articles on Nordic family life, and on Danish crime and political TV series etc include Carlyle (2012), Billen (2012) and France (2009). Nordic children's literature also featured regularly in columns such as 'News from Abroad' in the *Times Literary Supplement* from the 1950s onwards, as well as more recent one-off articles on Nordic literature such as Binding (2004 and 2009).

<sup>6</sup> These three titles are now almost unobtainable in their original first British editions by Ernest Benn, translated by Thomas Warburton, Kingsley Hart and Kingsley Hart respectively: *Moomin*, *Mymble and Little My* (1953); *Who will Comfort Toffle?* (1961) and *The Dangerous Journey* (1978). The new editions were published in 2001, 2003 and 2010 respectively and are all translated by Sophie Hannah, based on literal translations by Silvester Mazzarella.

<sup>7</sup> As cited in the Introduction, financial and time restrictions of this part-time research project have meant that it was not possible to spend time in the Nordic countries as part of this study, which has been for practical reasons based entirely within the UK. As a result, focus has been given to relevant English-language secondary sources. Although some key texts in the Scandinavian languages have been consulted, this has been done on an ad hoc basis, and a full and rigorous literature review of relevant research taking place within the Nordic countries has not been carried out.

<sup>8</sup> Major international journals covering book history and bibliography include *PublishingHistory*, *The Library*, *Library Trends*, *Book History*, *Publishing Research Quarterly*, *Papers of the Bibliographical Society of America*, *Studies in Bibliography*, *Libraries and Culture*, *Book History*, *Book Research Quarterly* and *Textual Cultures*.



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<sup>9</sup> Paulden (1978) gives an early account of the Nordic children's literature market. Other research relating to Nordic children's publishing includes Appel and Skovgaard-Petersen (2010), Tellgren (1982) and Wallinder (1986).

<sup>10</sup> *The Bookseller* has not been searched systematically to ascertain its coverage of children's literature, publishing history and translation, as it is not readily available on open shelf access in paper format, and is not available digitally. The contribution of children's literature specialist trade journal *Books for Keeps* in these areas will be discussed in 1.3.2.

<sup>11</sup> The use of publishing archives in company histories is considered further in Chapter Three.

<sup>12</sup> For a further discussion on the topic, see Chapter Three.

<sup>13</sup> Many of these are not widely available within the UK, demonstrating some of the research problems in utilising small circulation professional journals in a study such as this.

<sup>14</sup> For example, this current study project draws variously on children's literature, publishing and book history, bibliography and archival studies, and translation studies.

<sup>15</sup> Recent relevant conferences include Tove Jansson, University of Cambridge; 2007; Selma Lagerlöf, UCL, 2011 (including several papers on children's literature); IBBY World Congress, Imperial College London, 2012 (special theme: 'Crossing boundaries' including translation and globalisation).

<sup>16</sup> Although some of these journals, such as *Children's Literature*, have their roots in practice rather than academic research, all of these titles listed now generate articles of full length of a high academic quality. Entirely practitioner-based (review) journals in children's literature are considered in 1.3.2.

<sup>17</sup> Two issues dedicated to Astrid Lindgren are also available (2002 and 2007).

<sup>18</sup> The significant research contribution of practising translators such as Anthea Bell and Patricia Crampton will be considered below in 1.4.

<sup>19</sup> Other examples include Kåreland (1996), Nikolajeva (1996a), Pálsdóttir (2003) and Romøren (1999). An international Tove Jansson conference at the University of Oxford in 2007 also resulted in a number of papers relating to her work for children in McLoughlin and Lidström Brock (2007).

<sup>20</sup> Due to the UK-based nature of the current study, no attempt has been made to undertake a comprehensive literature review of relevant material originating from the Nordic countries. However, particularly relevant sources have inevitably come to light, and have been included accordingly.

<sup>21</sup> Seven Stories was founded as a centre for children's literature and archives in Newcastle in 2005, and was upgraded to the National Centre for Children's Books in November 2012.

<sup>22</sup> Scandinavian-language children's journals based at the Nordic national children's literature centres help to disseminate research throughout the Nordic countries, and occasionally further afield when articles are written in English as is becoming increasingly common. The most significant journal *Barnboken* is undoubtedly that of the SBI (Swedish Children's Literature Institute), which was founded in 1977. Articles are wide-ranging, covering theory, specific authors, works and genres from all five Nordic nations, as well as regular appearances of those on publishing (eg Mählqvist 1978; Kåreland 1981; Kvint 1972, 1982) and on translation generally as well as the transfer of Nordic children's literature to other countries (eg Klingberg 1982; Kåreland 1984; Eriksson 1985; Ribeiro 1987; Surmatz 2007). Helpful bibliographical-style overviews of the home nation literatures are also included on a regular basis, such as Icelandic (Aðalsteinsdóttir 1983) and Faeroese (Johannesen 1983). Since 1971, SBI has also published a similarly diverse series of 'Studies' (now over 100

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volumes) on (primarily) Swedish children's literature, with a short English summary included in each volume. Now numbering well over 100 volumes, translation and publishing are only partially included, although those available are particularly significant (Klingberg et al 1978; Wallinder 1986; Klingberg 1986 and 1987; Meerbergen 2010). More recent contributions to the Nordic discourse on children's literature are the NBI's (Norwegian Institute for Children's Literature) *Nordic Journal of Childlit Aesthetics (Barnelitterært Forskningstidsskrift)*, established electronically in 2010, which has demonstrated some interest in translation (eg Nikolowski-Bogomoloff 2011), as well as Astrid Lindgren's picture books (Bjorvand 2011). A smaller series of NBI 'Skrifter' also exists, alongside an annual Årbok ('Year Book') on Norwegian children's literature. NBI has also published a series of useful bibliographies of Norwegian children's books, including those of major authors and also of books in English translation (Norsk Barnebokinstitututt 2007, 2008a-c, 2009, 2011). A final Nordic journal of significance is *Nedslag i Børnelitteraturforskningen*, which has been published by the CFB (Center for Børnelitteratur) at Aarhus University, Denmark, since 2000. Published primarily in Danish, this also has a good representation of interests in translation and comparative children's literature (eg Romøren and Stephens 2004; Øster Steffensen 2003a; Øster 2005).

<sup>23</sup> These include the Swedish Institute's *Swedish Children's Books* (Baumgarten-Lindberg and Isaksson 2003), Westin's *Children's Literature in Sweden* (1991), Ørving's *Children's Books in Sweden 1945-1970* (1973), a 1998 special issue of *The Norseman* (English-language journal of NORLA and Nordmanns-Forbundet) on Norwegian children's literature, and *Norwegian Books for Children and Young People*, published by the Olympic Committee, NORLA and the NBI to accompany the 1994 Lillehammer Winter Olympics in Norway. A publication of the Danish Literature, *Danish Literary Magazine* included an article on modern Danish children's literature by Skyggebjerg (2008).

<sup>24</sup> A random sample of significant work on Nordic children's literature includes research on Astrid Lindgren (eg Ørving 1977; Surmatz 1994, 2000, 2005, 2006, 2011; Edström 1992, 1993, 2004), Tove Jansson (eg Ørjasætter 1986; Westin 1988; Kåreland and Werkmäster 1994; Holländer 1983), Hans Christian Andersen (Hjørnager Pedersen 2004), but also relating to history of the home children's literatures (Klingberg 1962; Weinreich 2006; Ørjasætter et al 1981, Birkeland et al 1997/2005; Klingberg 1962, 1991, 1998; Zweigbergk 1965; Sønsthagen and Eilstrup 1992), picture books (Edström 1991; Hallberg and Westin 1985; Rhedin 1992; Bergstrand 1993), publishing (Kvint 1972, 1982, 1993, 1998), children's literary theory (Nikolajeva 1992, 1995, 1996c, 2000, 2002b), genres such as fantasy (Nikolajeva 1988; Dalgaard 2002) and youth fiction (Lundqvist 1994), as well as translations from and into other languages (Øster 2003, 2005; Klingberg et al 1978, Klingberg 1986).

<sup>25</sup> Translator-led research relating to translation of children's literature will be addressed at 1.4.

<sup>26</sup> The three principal and internationally significant American practitioner journals *The Horn Book Magazine*, *Children's Literature* and *The Lion and the Unicorn* are not considered in detail here, although they have always remained in wide British circulation. However, *Horn Book* in particular has given regular detailed attention to children's literature publishing since its beginnings in the 1920s, through regular interviews with key children's fiction editors as well as two series of Publishers' Perspectives. *The Lion and the Unicorn* has given more frequent attention to translation of children's literature and to Scandinavian children's literature since its instigation in 1977. *Children's literature* has also featured Nordic children's literature at regular intervals since it began in 1972.

<sup>27</sup> The scarce availability of many of these journals does not help to make their research significance more greatly appreciated within the academic community.

<sup>28</sup> The reviews comprised: *Moominvalley in November*, Tove Jansson (Dec 1971); *The Complete Fairy Tales and Stories of Hans Andersen*, tr. Erik Haugaard (Dec 1974); *The Glassblowers' Children*, Maria Gripe (Mar 1975); and *The Goldmaker's House*, Irmelin Sandman Lilius (Apr 1978).

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<sup>29</sup> Other specialist library journals also have research to offer on translation, such as the *Journal of Youth Service in Libraries*: (White 1992); Geller (1966); Galda and Lynch-Brown (1991).

<sup>30</sup> Notable examples include Michael Barnes, Peter Graves, Laurie Thompson, Barbara Hawes, Tom Geddes, Janet Garton and Sarah Death.

<sup>31</sup> This conference included sessions on literary translation and on children's literature (Swedish-English, English-Swedish and Faeroese). A second conference was held in April 2013, organised by Brett Joyce Epstein and Gudrun Rawoens, offering a full programme over three days, with Andrew Chesterman, Riitta Oittinen, Ástráður Eysteinnsson and Anna Mauranen as keynote speakers. The programme ran parallel sessions on inter-Nordic translation, stylistics, linguistics, media, Selma Lagerlöf, non-fiction, literary translation, slang and sagas. Panels were held on children's literature (Flemish-Dutch, Swedish-English, Swedish-English (with a focus on illustrations) and English-Swedish), songs, crime and Ibsen.

<sup>32</sup> The third type of DTS, process-oriented, is concerned with the psychology of translation. This remains an underdeveloped area of research (Munday 2008: 11).

<sup>33</sup> As seen in Dusinberre (1987), Reynolds (2007) and, later in this chapter, Thomson-Wohlgemuth (2009), children's literature can and does stimulate innovation and experimentation within 'adult' literary forms. Dusinberre discusses children's literature and its role in bringing about cultural change and preparing the way for modernism. She focuses her research on the interaction between children's and adult's books and is particularly interested in how the alternative and creative world of Lewis Carroll's *Alice in Wonderland* (1865) and its inherent challenges to "Victorian stuffiness, humbug, self-importance, moral earnestness, utilitarianism and middle-class complacency" (1987: 74) affected the literary culture which produced author Virginia Woolf (1882-1941) and other authors such as Willa Cather. Similarly, Reynolds' work challenges the view that children's literature is innately conservative, exploring instead how the transformative energy of children's literature contributes to the social and aesthetic transformation of culture. Initially Reynolds discusses how modern children's literature and its fluid boundaries of content and form have responded to ideas associated with literary modernism, and in turn influenced adult writers through rejuvenating existing genres and through creating new types of writing. She then goes on to develop this interest through exploring particularly innovative and influential genres within children's literature (such as the picture book and nonsense writing), as well as themes and topics such as despair and trauma, sex and sexuality, and fear, before finally considering new forms and formats of very recent modern children's fiction in a century which is increasingly technologically driven and based in cyberspace. Reynolds regards children's literature as "a playground in which technical and innovative texts are devised", providing a source of innovation and assimilation of new ideas in writing, illustration and narrative experimentation.

<sup>34</sup> Hebrew scholars Itamar Even-Zohar and Gideon Toury developed PST originally, joined by the Belgium group of Jose Lambert and Andrew Lefevere, as well as British-based Susan Bassnett and Theo Hermans (Munday 2008: 13). For further reading by Even-Zohar, see particularly his works of 1978 and 1990.

<sup>35</sup> As a consequence, target language texts become increasingly 'domesticated' from the source text original, in an attempt to make the work 'read well' and to read 'better' for the new British target audience. Further progress in developing translation studies towards a more cultural and sociological approach has also been achieved through the work of Lawrence Venuti and others in areas such as the (in)visibility of the translator, translation and globalization, the sociology and historiography of translation, all areas which continue to move towards increasingly interdisciplinary research (Munday 2008: 14).

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<sup>36</sup> The other four strands were as follows: Empirical statistical studies of the translation streams; Economic and technical problems in the production of translations; How children's books are actually translated, definitions of the problems which translators encounter, and what recommendations can be given; Reception and influence of translations in the target language area.

<sup>37</sup> This text will be examined in further detail in 2.1.4 below.

<sup>38</sup> See Footnote 7 above.

<sup>39</sup> Although a regular contributor of articles on Scandinavian children's literature from the late 1980s as well as biographer of Astrid Lindgren (1995), American academic Eva-Maria Metcalf has occasionally addressed translation issues (2003 and 2011).

## Chapter Two

### UNVEILING NORDIC CHILDREN'S TRANSLATION: THE BIBLIOGRAPHICAL CORPUS APPROACH

Whilst there are a small number of recent relevant studies on the translation of children's literature, very few of these address the question of translation into English. As seen above in 1.4.3 and 1.4.4, this appears to be an area lacking almost entirely in past or current research, directly reflecting the low levels of translation activity. This latter point is noted throughout Rüdiger Wischenbart's recent 'Diversity Report: an overview and analysis of translation statistics across Europe: facts, trends, patterns':

Translation into English has always been minimal. While translations from English account... for 60 to 70 percent in most countries, only an estimated 2 or 3 percent of all translations are into English as the target language. (2008: 14-15)

Although this amount of translations constitutes a small percentage within the UK publishing market overall, this still constitutes a substantial corpus worthy of further investigation. In the almost absence of a pre-existing body of established research in this area, the bibliographical study described within this thesis forms a small but significant step in explicitly addressing this issue (here in relation to Nordic children's literature). Only then can a fuller understanding of the patterns of literary importation existing between the UK and the Nordic countries be reached. As discussed in the Introduction, the current study encompasses all instances of children's literature translated into British English from the five Nordic countries, Sweden, Denmark, Norway, Finland (including Finland Swedish) and Iceland, in

order to reach a better understanding of the distribution and full extent (or absence) of publishing activities from these nations.

## **2.1 INTRODUCTION**

This chapter and the next detail the bibliographical and archival research which underpin this study. Chapter Two explores existing bibliographies of Nordic children's literature translations, before examining in detail the two most relevant pieces of bibliographical research which specifically address the translation of Nordic children's literature (Peter Graves' 1975 article on Swedish children's literature in translation in Britain, 1950-1975, and Karen Nelson's 1975 PhD thesis on the translation of Danish children's literature in the UK and in the USA).

In the absence of other Nordic-related research, relevant bibliographical investigations into other language groups will also be considered. Helen Frank's research into French translations of Australian children's fiction (2005a, 2005b, 2006, 2008, 2009) and the recently published PhD thesis by Sara Van Meerbergen (2010, available online from November 2011) on Swedish translations of Dutch picture books have been key to the development of this particular bibliographical study of the translation of children's literature. Additionally, Gabriele Thomson-Wohlgemuth's work (2009) using publishing archives from the German Democratic Republic in order to look at the censorship of English-language children's literature in translation has been a significant influence. The work of Kate Sturge (2004) on the translation of adult literature into German during the Third Reich and of Mieke Desmet (2007) on the translation of English narrative fiction for girls into Dutch has also been useful. All these researchers have uniquely addressed the translation of

(predominantly) children's literature from bibliographical and Descriptive Translation Studies' viewpoints, offering possible frameworks, points of comparison and methodologies for the current study, which is heavily bibliographical in its initial approach.

Unlike many studies of children's literature in translation, which typically focus on a particular author, title, series or corpus/data set in a very detailed way (often drawing heavily on translation theory and preoccupied with analysing actual strategies for translation in detail), a bibliographical approach has the benefit of gathering in information about a particular corpus across a potentially much wider data set. This broad approach enables general conclusions to be drawn about a larger corpus, which is particularly useful when studying the entire translated output relating to a particular country or group of countries. This approach has helped to answer this study's first research question, namely which Nordic works of children's fiction have been translated in the UK between 1950 and 2000?

As none of the already extant Scandinavian bibliographies were found to be useful in establishing the full extent of translated children's literature in question,<sup>1</sup> data was collated from the *British National Bibliography (BNB)*. This collation process will be analysed here in detail and some preliminary results given for the period 1950-2000 eg major authors, titles, publishers, illustrators and translators within the translated Nordic corpus. In addition, as the selected time frame covers a lengthy period during which the British publishing scene altered extensively in a number of significant ways, it has been split in this study to facilitate further analysis into two shorter time periods, 1950-1975 and 1976-2000, which are loosely characterised by respective rises and falls in translated children's literature in the UK.

Chapter Three will go on to explore the methodology of the archival research undertaken as part of this project. This work built on the bibliographical data compiled during the *BNB* survey, and sought to identify original archival sources which would shed light on this study's second research question, namely how were suitable texts selected from the Nordic corpus and how did the editorial and translational processes work in practice?

### **2.1.1 British translations of Nordic children's literature prior to 1950**

Before the period 1950-2000 is considered in detail for the remainder of this chapter, a brief overview will be provided first of British translations of Nordic children's literature prior to 1950. Unsurprisingly, the size of the corpus is considerably smaller than that for post 1950, reflecting the smaller publishing outputs for children's fiction during this period. The precise extent of the corpus is not easy to delineate, as the available bibliographies do not cover this earlier timescale.<sup>2</sup> However, efforts have been made to identify the principal authors, publishers and translators active during the nineteenth century and the first half of the twentieth century.

Very little research has previously been undertaken into this area of the history of translated children's literature in the UK. Lathey (2010) looks in some detail at the role of the female translator in the nineteenth century translations of the Brothers Grimm, Andrew Lang's *Fairy Books* and Hans Christian Andersen, and gives a useful overview of the history of these three significant European series of folk and fairy tales for children.<sup>3</sup>

The most substantial body of research available for this period relates to Danish author Hans Christian Andersen (1805-1875). A useful starting point here is Lathey's



brief study of Andersen translator Mary Howitt (1799-1888), who was responsible for the first of four Andersen collections of *eventyr* to appear simultaneously during 1846.

Lathey draws partly on the research of Brian Alderson who has dedicated substantial attention to Andersen and the British translations of Andersen's works. Alderson's principal work, the short booklet *Hans Christian Andersen and his Eventyr in England* published by IBBY (1982) is of significance, presenting a chronological summary and analysis of the translations published during Andersen's lifetime. Alderson includes Mary Howitt alongside contemporary translators Caroline Peachey, Mme De Chatelain, Charles Boner and Nisbet Bain of the nineteenth century, as well as considering in brief the principal twentieth century Andersen translators (eg M R James, R P Kiegwin, Paul Leyssac, L W Kingsland, Reginald Spink, Naomi Lewis) and British illustrations. Alderson continued his interests in Andersen throughout his career through regular contributions to children's literature journals (1981, 1984, 2001, 2002, 2008). Shortly prior to Alderson, Danish scholar Elias Bredsdorff published a full-length English-language of Andersen in 1975, which mainly focused on a chronological discussion of Andersen's life although it does include a limited consideration of Andersen's translators, including Howitt, Peachey, Chatelain, Boner and Alfred Wehnert. Excepting single-tale editions, Bredsdorff estimates that approximately 30 British and American Andersen translations were published between 1846 and 1957 (1975: 336), which gives a useful indication of the extent of British interest in Andersen.<sup>4</sup>

Danish scholar Viggo Hjørnager Pedersen is the first scholar to dedicate a complete monograph to the English translations of Andersen (2004). This expands

substantially on the work of Alderson (1982), giving a much fuller wider account of the wider context of Andersen and his works including German influences and the importance of the “folk background” within children’s literature. Pedersen dedicates most of the volume to a historical discussion of some twenty British and American translators for the period up to 1907, although he does consider briefly eight twentieth century translators. For each translator, Pedersen also considers the quality of the translation and includes numerous extracts, which are followed up in the final part of the monograph by an analysis of the general translation problems encountered when approaching Andersen (eg pragmatics, syntax, vocabulary and phraseology). Unfortunately, Pedersen does not include a fully detailed bibliography of Andersen’s works in English, which would have proved useful in the context of the current study. In the recent period, translator scholars are increasingly turning towards analyses of Andersen in English in mainstream translation journals and elsewhere, including Alvstad (2008a, 2008b), Mørup Hansen (2005), Skyggebjerg (2005), Xiaobing (1999) and Øster (2005).

Prominent Nordic children’s authors such as Elsa Beskow and Selma Lagerlöf were published in English during the early twentieth century. Many of Beskow’s picture books were published jointly by American and British publishers during the 1930s (translated variously by L Beskow, Z Beskow and S Andrews). Additionally, Beskow’s earliest title *Bilberry Wood* appeared in London in 1900, translated by T E M Dick, with Beskow’s *My Rain-Day Book: A Handwork Book for Children* published in 1938. Selma Lagerlöf’s ever-popular two volumes about *Nils Holgersson* appeared first in English through a New York-London co-edition in 1907 and 1911, translated by American Velma Swanston Howard from the original

Swedish version (1906-1907). Numerous American editions were published subsequently by Doubleday and then Pantheon up to 1950. However, British editions of the two *Nils* volumes were only published by London publisher Arthur F Bird up to 1925 and 1914 respectively, when the two titles appear to go out of print until the popular J M Dent editions appeared in 1950 and 1953 respectively (Berry: forthcoming, a).

As well as surveying translated works of Nordic children's literature prior to 1950 through the published outputs of popular authors, it has also proved possible to identify relevant titles through the work of prolific translators. A key figure in the nineteenth century was Sir George Webbe Dasent (1817-1896), Professor of English Language and Literature at King's College London. Dasent was a prolific scholar of both the modern and medieval Nordic languages, as Wawn (2000) outlines in his chapter dedicated to Dasent's scholarship, written within his monograph's wider context of flourishing Victorian interests in the history and literature of the Viking period. Dasent had been posted on diplomatic duty for five years to Stockholm and as a result he was unusually well-placed in terms of linguistic proficiency to develop interests in Nordic translation (Wawn 2000: 144).

Dasent published his first translation, that of the *Prose Edda*, in 1842, which was quickly followed by a translation of a Swedish-language Icelandic grammar (1843) and *The Norsemen in Iceland* (1858). With his saga translation *The Story of Burnt Njal: or, Life in Iceland at the End of the Tenth Century* (1861), Dasent "won his Victorian celebrity" (Wawn 2000: 148). As well as continuing to publish scholarly works of history and translation, Dasent had interests in children's literature. His translation of 46 stories from the first volume of Peter Christen Asbjørnsen and

Jørgen Moe's famous collection of Norwegian folk tales *Norske Folkeeventyr* (1843) as *Popular Tales from the Norse* (1859) sold a thousand copies in the first three months. Dasent later reworked for children as *A Selection from the Norse Tales for the Use of Children* (1862), in response to the "good people who thought some of *The Norse Tales* too outspoken for their children" (Dasent 1862: v). Following its success, Dasent went on to publish another volume, *Tales from the Fjeld: A Second Series of Popular Tales from the Norse* (1874)<sup>5</sup> and continued to publish fairy tales for children in the early twentieth century, such as *Shortshanks, the Giant Killer, and Other Fairy Tales* (1905), *Norse Fairy Tales* (1910), and *Tales from the Norse, Retold in Easy Words* (1915).

With the exception of the relatively well documented translation histories of Andersen, Beskow, Lagerlöf and Asbjørnsen/Moe, as seen above, little research has been published to date regarding the early twentieth century history of Nordic children's literature in British translation. However, Holmbäck (1968) includes children's literature in his Swedish bibliography covering the period 1900-1963, which includes both British and American translations. Those for the period from 1950 will be considered in 2.1.2 below, but Holmbäck does usefully include a number of entries relating to the period from 1900. These include a number of titles of Swedish fairy tales by Helena Nyblom which appeared between c1908 and c1923, translated by A W James. Otherwise, single titles were published by Anna Wahlenberg (1912), Laura Fitinghoff [1914], Zacharius Topelius (1928), Ebba Langenskiöld-Hoffmann (1935) and Harald Victorin (1933). The latter title, *The Eaglet*, was translated jointly by Elizabeth Sprigge and Claude Napier, who were the principal Scandinavian translators during the 1930s during the first part of the

twentieth century, publishing some 10-15 titles including fiction for children alongside adult fiction, biographies and political and economic works. Both translators also published independently (including Sprigge's later Strindberg and Munk drama translations), and Sprigge was also a published author for children in her own right during the 1930s and 1940s. As parallel bibliographies are unfortunately not available for the other Nordic language groups, further research is required in the future to establish the precise parameters of children's literature in translation published between 1900 and 1950.

### **2.1.2 Existing research into bibliographies of Nordic and children's literature**

Similarly, children's literature is typically omitted from the few published Nordic bibliographies covering the period from 1950 and published in English,<sup>6</sup> making it difficult to gain an initial impression (from English-language sources) of the extent of Nordic translation in the Anglo-Saxon world. However, a brief study of country-specific English-language bibliographies will follow, in order to demonstrate the limited scope of bibliographical data available in this format, before focusing on the *British National Bibliography* which constituted the principal data source for the current study.

As might be expected due to the larger size of the country, the availability of Swedish literary bibliographies proves the most comprehensive available, with children's literature included in the Swedish Institute's *About Sweden: A Bibliographical Outline 1900-1963* (Holmbäck 1968). This dedicates over three pages of titles with the Swedish classification 'uHcce' namely 'Children's books, translated into English', including popular authors such as Karin Anckarswärd, Elsa

Beskow, Astrid Lindgren, Emily Nonnen, Hans Peterson, Anna Riwkin-Brick, Maj Lindman and Edith Unnerstad, as well as the Finland-Swedes Tove Jansson and Zacharias Toppelius. This bibliography includes titles published in the USA and UK, from c 1906 up to the 1960s.

A more detailed and longstanding bibliography is available from 1980 to 2005 and was compiled by academic Tom Geddes who wrote a regular compilation of ‘Recent English translations of Swedish literature and a selection of recent books in English on Sweden’, firstly in the short-lived English-language journal *Swedish Books* (1979-1982) and then more regularly in its successor *Swedish Book Review* (1983-2005). The first bibliography appeared in 1980, covering Drama, fiction and poetry; Literary criticism; Swedish culture and society, Viking Age; Fiction for children and adolescents; and Children’s books on Sweden. By 2001, this regular compilation listed Fiction, poetry and drama; Fiction for children and adolescents; Literary criticism; Language; Arts, media and entertainment; Society, politics, economics, education; History; Geography, travel, tourism; and Non-fiction for children. A short ‘Bibliography of selected books and articles on Swedish children’s literature – authors, illustrators and related topics’ by Birgitta Steene and Laura Wideburg also appeared in the *Swedish Book Review*’s special issue on Swedish children’s literature in 1990. Although this drew on the international children’s literature journals from the periods stated (*The Hornbook Magazine* 1970-1989, *Bookbird* 1964-1989 and *Signal* 1973-1989) and usefully summarised research on the topic, it regrettably did not attempt to list fiction titles which appeared in English translation or to state sources in which this type of data could be located.

Surprisingly, Sather's *Sweden* (World Bibliographical Series, 1987) and the Swedish Institute's *Bibliographical Guide to Swedish Literature* (1961) contain no entries on children's literature.

Schroeder's comprehensive *Bibliography of Danish Literature in English Translation 1950-1980 with a Selection of Books about Denmark* (1982) followed on from Bredsdorff's earlier version *Danish Literature in English Translation* in 1950 and subsequent reprint in 1973. As Schroeder states in her introduction, the "purpose of this bibliography is to help make Danish literature and information about Denmark more readily accessible to those who do not speak a Scandinavian language. It covers Danish literature in English translation and a selection of books in English about Denmark" (1982:11). Seemingly by virtue of his international standing rather than as a children's author, Hans Christian Andersen features in a special section on Denmark's most significant authors, which also includes Isak Dinesen (Karen Blixen) and Søren Kierkegaard. Otherwise, this work includes no entries on Danish children's literature (not even in the miscellaneous section 'Individual Genres' which covers diverse topics such as ballads, Faroese literature, folk songs, folk tales and Greenland literature).

A major modern resource available only in electronic format is the 'Translated titles' database, available via the Danish Literature Centre website and funded as part of the Danish Arts Council. It does not appear to be complete at present (2013), with many entries still to be added, but it does nevertheless give a useful overview of translations into all languages from Danish, making it possible to track the popularity of particular authors across languages and cultures. It can be sub-searched by genre under 'children's literature', and it is also possible to isolate English-language titles,

for which details of publication, translator and original title are provided. No distinction is made between the different English-speaking countries so further subdivision into British translations is not possible. Its version in January 2013 listed approximately 40 authors generated as result of a search for children's literature titles published in English, with the most recent translation dating from 2009.<sup>7</sup>

The third principal bibliographical source for Danish literature, Iovanni's *Denmark* (World Bibliographical Series, 1999) does not contain entries relating to children's books.

Literary bibliographies for Norway, Iceland and Finland are less well represented. Only three English-language Norwegian, Finnish or Icelandic bibliographies covering the period from 1950 were available during the research project, and all were published as part of the *World Bibliographical Series*. Unfortunately, children's literature does not feature at all in Screen's *Finland* (1997). However, the FILI 'Finnish Literature in Translation' online database does include British English entries and it is possible to search for translations for 'Children and Youth' (62 entries in January 2013). Although McBride's *Iceland* (1996) does contain a chapter 'Children's literature', it mainly focuses on fiction published in the USA, typically re-tellings of the sagas, travel fiction or texts relating to the Vikings. No examples relevant to the remit of the current project are included. A similar approach applies to the chapter 'Children's books' in Sather's *Norway* (1986).

Of course, Nordic-language national literature bibliographies are well established, published initially in compilation volumes and later on an annual basis. These are not easily available within the UK and were therefore not used in the early stages of this



research project, where priority was given to the more relevant *British National Bibliography*. However, the Nordic national bibliographies have a useful supplementary role, providing as they do a useful means of gaining an initial impression of the publishing output for children's literature in the five Nordic countries across a wide time period. Additionally, some of the national bibliographies include data on children's literature translated into other languages, giving valuable insights into active publishing houses and popular titles and authors and providing an alternative source of data to that of the *British National Bibliography*, which contains some omissions relating to translated Nordic children's literature titles (see 2.2 below).<sup>8</sup>

*Svensk Bokförteckning* ('Swedish National Bibliography') "attempts to list all literature published in the book trade" (2003: viii, *Årskatalog*). It includes sections on adult literature under classification 'Hce' ie 'Utländsk skönlitteratur i svensk översättning' ('Foreign fiction in Swedish translation'). Classifications 'Hd' and 'Hx' encompass 'Utländsk skönlitteratur på originalspråk' ('Foreign fiction in the original language'), and sections on literature published in Sweden are also included (eg section 'He' on 'Engelsk skönlitteratur' ('English fiction')). Similarly, the bibliography includes an equivalent number of sections under the classification's 'u' prefix used to label 'Böcker för barn och ungdom' ('Books for children and young adults'). For example, the 2003 *Årskatalog* contains 19 pages listing entries for 'Svensk skönlitteratur i original språk' ('Swedish fiction in original languages'), 15 pages of 'Engelsk skönlitteratur i översättning' ('English fiction in translation'), and 6 entries for items published in English in Sweden (by Rabén & Sjögren, Stockholm). Useful compilations of annual statistics are also included, including for Swedish

literature, foreign literature in Swedish translation, and translations from Swedish (for both adult and children's literature). The Swedish Institute's *Suecana Extranea* focuses specifically on works of Swedish fiction and about Sweden in foreign translation.

*Dansk Bogfortegnelse* ('Danish National Bibliography') includes a classification volume ('Systematisk del'), where classification '86.9' includes entries of 'Oversættelser til andre sprog' ('Translations to other languages'). For example, the English entries for the volume for the years 1950-1954 include 14 entries for Hans Christian Andersen, as well as titles by R P Kiegwin, K Mogensen, L Ewald and others. Statistics are also included for Danish book production, including for children's and young adult literature, with further subdivisions into translations to other languages, translations into Danish and translations from British and American English.

*Norsk bokfortegnelse* ('Norwegian National Bibliography') is arranged very similarly to the *Danish National Bibliography* in terms of statistical data, including figures for translations from other languages and fiction published in its original language in Norway. Data for total production of children's literature is also given. Children's literature titles are given under entries with the 'U' classification prefix. Although 'engelskspråklig litteratur' ('Literature in English') is included (eg 2 columns of entries for the year 1981) as well as Norwegian children's literature (eg 3 columns of entries for the year 1981), no entries appear to be available for literature translated from Norwegian.

*Islensk Bokaskra* ('Icelandic National Bibliography') is only available from 1974. Unfortunately it does not include easily accessible tables of publication statistics, and its entirely Icelandic-language content makes it difficult to interpret, with a resulting lack of clarity regarding how to use the classified lists included. Of similar linguistic difficulty and insufficiently detailed to be of use in establishing the extent of translations from Finnish is the 'Finnish National Bibliography' *Suomen Kirjallisuus*, 1939-1998.

It is therefore evident that none of these available bibliographies were usable within this study as a means of delineating the extent of the translated Nordic children's literature corpus. However, attempts were made to see whether any detailed research had been carried out within this subject area. As a result, it appears that only two such studies of the translation of Nordic children's literature have been carried out.<sup>9</sup> These early and pioneering studies, Graves (1974) and Nelson (1975), will therefore be examined here in view of their potential as a methodological framework for possible use or adaptation within the current project.

With relevant research into the Nordic context so lacking, the research net has furthermore been spread outwards into relevant similar bibliographical research conducted very recently into other language areas,<sup>10</sup> principally Frank (2007), Desmet (2007), Sturge (2004) and Meerbergen (2010): their methodologies and approaches which will be summarised. This body of bibliographical research as a whole aptly demonstrates the current and very recent level of interest in children's literature translation, which is conducted primarily within the field of translation studies rather than book history, librarianship, Scandinavian Studies or children's literature, as seen in Chapter One.

### 2.1.3 Graves' study of translated Swedish children's literature, 1950-1975

As will become evident later in this chapter, Swedish authors and titles have indisputably dominated the Nordic-British English translation scene both prior to and post 1975, so this is undoubtedly an obvious starting point for any serious study of the translation of children's literature within this geographical area. Peter Graves (1975), then of the University of Aberdeen, undertook a brief study of Swedish children's books published during 1950-1974, providing useful grounds for comparison for this part of the corpus. His bibliographical sources are not stated, but it is known that his main source of data was the *British National Bibliography (BNB)*,<sup>11</sup> although he does include some material from elsewhere. Given that his period of research coincided with real time, Graves also backed up his data by writing to all of the British publishers concerned with Swedish children's literature in translation and gathered information from relevant editors where possible. His preliminary research findings were published in a sole article and were never followed up in any detail or by any subsequent publication. Unfortunately the original research data collated from the UK publishers is no longer available, or it would have been used as an additional source of data in this current project.

Graves states that, during the period of research (1950-1974), 260 Swedish and Finland-Swedish titles were translated, featuring 60 authors and providing roughly 20% per annum of the translated children's titles published in Britain (1975: 136), holding third place after France and Germany. Surely this could be viewed as a Golden Age of Swedish if not Nordic translation?<sup>12</sup>

As Graves notes, a small core of well-translated authors endures, a group whose members are both re-issued and who also go on to have other new works translated afresh, often forming fruitful working relationships with particular publishing houses and editors. He lists the Swedish authors in this category as Astrid Lindgren (30 books), Inger and Lasse Sandberg (25), Hans Peterson (25), Edith Unnerstad (15), Anna Riwkin-Brick (12), Ann-Mari Falk (10) and Tove Jansson (10), accounting for half of all the Swedish translations for the 25 year period (Graves: 139).

Although providing a useful overview of Swedish children's literature during this period from 1950 and constituting a then extremely innovative avenue of British research in the absence of similar work carried out elsewhere in this area during the 1970s, this research was never fully developed or brought to a natural conclusion and therefore does not offer any specific findings which would be of further use within the current research project.

#### **2.1.4 Nelson's study of translated Danish children's literature, 1826-1973**

Karen Anne Nelson's PhD thesis (1975) examined via bibliographical methods all Danish children's literature translated into UK and US English up to 1975 (155 titles between 1826 and 1973<sup>13</sup>) and then attempted to analyse in detail 23 books which were published simultaneously in both countries, comparing them against the original Danish text.<sup>14</sup> Nelson used a range of Danish, American and British bibliographical sources as a starting point,<sup>15</sup> in order to establish whether identified titles had been published in the UK or the USA. She collated the data into a very detailed typescript bibliography (included in the thesis), which was compiled to a

high professional standard, reflecting her background in librarianship. She compared various editions, as well as formats and illustrations.

Much time was evidently spent on undertaking the necessary bibliographical work at a period when internet catalogues and publisher websites were not available and when research had to be carried out by prolonged and in-depth correspondence with relevant publishers and libraries. Nelson was able to draw on several printed sources to which it was not possible to provide access during the current study, including American publications describing literature and children's literature in translation (Bay 1915; American Library Association 1937; Rabban 1972; Storybooks International 1963), a Masters dissertation focusing on American and British translations from Norwegian, Danish and Swedish literature (Malmin 1929), and most significantly a Masters dissertation constituting a bibliography of Scandinavian children's literature in English (Kunstan 1965).

The bibliographical work was very much a means to an end, with Nelson's ultimate principal focus of research being the 'fidelity of the text' during the translation process, whereby she found that the "transplanted book does not necessarily retain fidelity of the original in credit to the author, translator, format, text or illustration" (1975: 330). Nelson compared the selected 23 texts, noting variations in regard to characters, places and episodes, expansions/contractions made in names of characters, places and episodes, and differences in word choices and spelling, giving her summary findings and also a fidelity rating in a brief statement for each title (53-54).

Of Nelson's corpus of 155 Danish titles, 24 predate 1900, 59 were published between 1900 and 1949, and 72 between 1950 and 1973. These figures demonstrate a markedly sharp increase in the number of translations in the period following 1950 – demonstrating the existence of a Golden Age of Danish translation, perhaps? Authors cited for the period post 1950 include Wilhelm Jansen, John Hansen, Thøger Birkeland, Marie Thøger, Ib Spang Olsen, Anne Holm, Jørgen Clevin, Ivar Myrhøj and Kaj Himmelstrup. In 1973, 618 books for children or young adults were published in Denmark, compared to 2,058 of similar titles in the UK for the same year (11): this is a high proportion for a country with a much smaller population.

Nelson highlights the need for the inclusion of children's books in translation bibliographies, and also mentions the lack of research into factors affecting the selection of books to be translated and published (333). As she notes, "most translations of Scandinavian works to English do not include children's books" (26). Nelson is also keenly conscious that her field of librarianship is aware of the "need for research in the area of international children's literature, and specifically, the comparison of a translation with the original" (7).

Nelson's stringent methods of bibliographical research have been a useful source of information for the planning of the similar data-gathering exercise in the current project. Her interests in children's literature translation were pioneering at a time when translation studies was still emerging as a field, and at a time when research into children's literature translation was almost non-existent. However, her corpus of 23 titles for very detailed translation analysis is perhaps rather ambitious for a researcher working primarily within librarianship and she demonstrates no awareness of equivalent contemporary research in the emerging discipline of translation studies.

In this context, Nelson is therefore unable to draw anything more than very general conclusions as to the fidelity of the text.

### **2.1.5 Frank's study of French translations of Australian children's literature, 1900-2000**

Of all the bibliographical studies reviewed here as a potential source of methodology and framework, Helen Frank's 'corpus perspective' (2007) is in many ways most relevant and comparable to the focus and interests of this particular study, reflecting her background as a linguist and her awareness of relevant research in translation studies. She offers a "detailed and innovative model of analysis for examining the complexities of translating children's literature and sheds light on the interpretive choices at work in moving texts from one culture to another" (iii), expanding on Nelson's research by addressing wider issues such as the literary canon, text selection and paratexts, whilst also continuing to evaluate translation strategies.

Frank makes extensive use of her collated bibliography to examine how images of a nation, location or country are constructed in translated children's literature, examining the following issues: selection of books for translation; relationship between children's books and the national/international publishing industry; packaging of translations; importance of titles, blurbs and covers; linguistic and stylistic features specific to translating for children; intertextual references; the function of translation in the target culture; didactic and pedagogical aims; euphemistic language and explicitation; and finally literariness in translated texts.

Rather than following the traditional translation studies' route of translation research by concentrating on the type of text selected or undertaking a comparative analysis of



one work or a small number of works (2007: 3) (such as the product-oriented approach discussed in 1.4.2), the innovative corpus perspective developed with reference to Nelson (1975) and Anthea Bell (1999b) enables Frank to conduct her research according to descriptive target-oriented and functional-oriented approaches. Her additional reference to Polysystem Studies also sets a positive precedent for the current study. As she notes, this approach “permits the method of investigation combining the empirical study of issues concerning the book trade with an analysis of translation tendencies” (2007: 4) utilised when translating from Australian texts to a French market.

Unlike Desmet (2007) and Meerbergen (2010) (see below), Frank sets her work more explicitly within the context of the relevant publishing and literary markets, whilst also making extensive use of relevant translation theory. This approach makes her work more obviously interdisciplinary in scope and broader in outlook (as is also the case for Sturge (2004) below) than those focusing more exclusively on translation studies alone. As Frank observes, this approach permits “quantitative appraisal... [which enables issues to be]... described in relation to cultural-specific conditions of the creation and translation of Australian children’s books into French” (2007: 4). Through her analysis of French selections of translated Australian children’s fiction and her descriptions of the role of French publishers, illustrators and translators, Frank recognises that the corpus approach may “limit the range of topics addressed and restrict breadth of interpretation”, but argues that instead there are irrefutable advantages in providing “powerful evidence for patterns and preferences” (ibid). Category data contained in her bibliographical sources also enable her to consider in some detail the importance of the role of genre in translated children’s literature,

either to fill gaps in the target culture or to supplement genres already popular within the target culture (2007: 28).

Frank's corpus of Australian children's literature published in metropolitan French between 1900 and 2000 constitutes 137 titles, drawing on unspecified national and international bibliographies and library databases as the primary sources of the data (37). As well as giving profiles of the most popular authors translated into French, she also draws a useful distinction between author-driven and category-driven selection, concluding that category is the 'draw card' rather than the significance of the author (49).

Frank also considers the role of the literary canon and notes that "the field of children's literature has not been considered integral to the canon, primarily due to the dependence of children's literature on, and domination by, market-driven imperatives" (50). However, some award-winning authors or titles remain unselected, and Frank offers some explanations for this phenomenon (eg problems with copyright/rights; existing acceptability and/or representation of the category of text in the existing French market, 2007: 57). French publishers are also considered, the 'big three' of Hachette, Flammarion and Gallimard in some detail, representing 69 titles of the total 137 corpus. However, c 50% of publishers only selected one or two Australian works. Translators tend to be attached to specific publishers, and Frank also considers the relevance of the gender of the author and translator. There are interestingly no occurrences of re-translation within the corpus, reflecting a lack of translation activity within children's literature as a whole.

Frank is also the only researcher working within this bibliographical framework to look at the significance of paratextual features, here within the marketing of Australian children's books in France:<sup>16</sup> these external features count as crucial "instruments of cultural translation" (75). She gives full attention to the translation of titles and cultural specificity, as well as looking at blurbs, cover illustrations and chapter headings.

The remainder of Frank's research is given over to a more traditional and product-oriented analysis of how common markers of Australian cultural specificity are translated (eg landscape, people, flora, fauna, language, history, folklore, built environment), and to the issues of translation, literariness and the 'readerly' and the 'writerly'. The latter two tendencies are used as a means to "speculate on translational decisions... made by translators" (6), although Frank does concede that "the exact reason for any translational decision remains unknown to anyone but the translator and possibly their publisher, and even then it is questionable whether translators consciously translate in consistent ways" (ibid). Although this current study would argue that innovative analysis of archival sources such as translation draft manuscripts may help to reveal some of the mysteries of the translation process, Frank's body of research without doubt forms the strongest base to date on which to build the methodology and scope of the current study.

#### **2.1.6 Desmet's study of the translation of English narrative fiction for girls into Dutch, 1946-1995**

The research of Mieke Desmet (2007) is in two parts; i) the compilation of a bibliographical database of 10,000 translated and original titles, and ii) three case

studies of three types of translated Dutch/Flemish children's literature. Desmet is particularly interested in how children's literature is translated, and she examines whether it is "possible to identify consistent patterns in the translation of children's literature which may be linked to the educational principles which inform writing for children and/or the status of the text" (2007: 16). She particularly focuses on the extent to which the function and strategy of (children's) literature dictates the translation strategy taken. Desmet's work is firmly rooted within the framework of translation studies and target-orientated and systemic approaches to translation, using descriptive and analytical methods in the project. She is especially interested in finding patterns in the production of Dutch and translated fiction for girls, investigating the "interaction of educational, commercial, literary and status concerns in the translation of children's literature" and how this interaction "is likely to result in complex translation strategies" (20).

Desmet establishes a bibliographic corpus as "a step in the direction of filling in the gap in the knowledge of the literary production for girls in the post-war period", as a means ultimately to gaining potential insights into the wider field of children's literature (21). She makes use of the national bibliographies of Belgium and the Netherlands as "(t)hese bibliographies are considered to express explicitly what the literary establishment and the corporate world have selected and qualified as children's literature" (29). She supplements this with data from the UNESCO *Index Translationum*. Desmet also "... consider(s) the development of total production... The aim is to provide an overall picture of the market and therefore no distinction between first impressions and imprints is made" as this approach "... provides the closest estimate to the real market" (94). She also examines the issue of trends in

source languages, the relationship between fiction series and single titles, and gives detailed profiles of some of the principal publishing houses of relevance.

After reviewing issues and tensions relating to the translation of children's literature, as already addressed by Emer O'Sullivan, Zohar Shavit and Göte Klingberg, she notes that the bulk of research being undertaken in this area is typically prescriptive in its nature, focusing on translation strategies (78). Desmet instead favours a descriptive and analytical approach, focusing on omission, deletion, purification, explication and simplification strategies in her detailed case studies. These case studies focus on three types of children's fiction of differing status, namely formula fiction series, classic girl fiction and award winning books. Desmet primarily concentrates on the analysis of foreign elements, concluding that "different translation strategies operate at text level and can be seen to support educational goals which are different for text types with perceived differential status" (5).

Desmet's study has primarily been useful in terms of comparison in relation to its bibliographical methodology which delineates a substantial corpus of relevant data.

### **2.1.7 Meerbergen's study of Dutch picture books into Swedish, 1975-2006**

Sara Van Meerbergen's research (2010) is even more explicitly centred within the theoretical framework of translation studies than that of Desmet (2007), perhaps reflecting the rapid developments in the field of children's literature translation studies that have taken place in those few short years. The thesis is preoccupied with how co-productions in publishing "precondition... and influence the selection and translations into Swedish of Dutch and Flemish picture books from 1995 to 2006" (2010: 221).

Her thesis begins with a bibliographical ‘pre-study’ (‘förstudie’) before moving into an extensive analysis of translation norms in the context of Descriptive Translation Studies (DTS) and Systemic Functional Linguistics. Of key relevance to the current study is the structure and execution of Meerbergen’s bibliographical pre-study.<sup>17</sup> The primary source of data was the *Svensk Bokförteckning*, which in 2004 was replaced by the electronic database *Nationalbibliografen* contained within the National Library of Sweden’s *Libris* online catalogue. The data collated was then directed towards addressing the following research questions relating to quantification and categorisation:

1. How much Flemish/Dutch children’s literature was translated into Swedish between 1995 and 2006?
2. How much Flemish/Dutch children’s literature was translated into Swedish as compared to how much children’s literature has been translated from other languages in the same period?
3. How many of the translated titles within the bibliography were Flemish or Dutch?
4. How many Flemish/Dutch picture books were translated into Swedish from 1995 to 2006, when compared to other categories of children’s literature within the translated materials?

A total of 152 Swedish translations of Flemish/Dutch children’s literature were published during this period, constituting 1.9% of the total of 7,912 translated Flemish/Dutch children’s books between 1995 and 2006 (2010: 32).

Meerbergen follows Theo Hermans’ view that literature is a “complex and dynamic system” which can shed light on the “interplay between theoretical models and practical case studies” (50).<sup>18</sup> As a result, her approach to literary translation is descriptive, target-orientated, functional and systemic, showing “interest in the norms and constraints governing translation production and receptions” (ibid) and

analysing “picture book translation as a phenomenon and a practice that occurs at a certain moment in time in a certain sociocultural context” (2010: 221).

Commissioning of translations is regarded as decisive within the translator process (see 1.4.2 above). Here Meerbergen uses the translation norms of DTS scholar Gideon Toury, namely “norms which influence behaviour and the choices made during the translation process” (ibid) at two stages (macro and micro) in the translation event. The first stage is described via preliminary norms which are a useful framework at a macro level in analysing translation policy and translation directness, namely factors that “govern the production process initiating the translation” (ibid). Detailed analysis is begun by establishing which Flemish and Dutch picture books have been translated and by which Swedish publishers, as well as how the publisher came into contact with the books concerned, and which factors played a role in book selection/selection norms. In addition to the bibliographical data, use was also made of five interviews with key publishers, and of the secondary sources *Den Svenska Bokbranschen* 1994-2006 and the trade periodical *Svensk Bokhandel*. The subsequent issues of selection norms and translation directness were then addressed through an analysis of those selecting the texts and through a profile given of the translators concerned.

Secondly, Toury’s operational norms were similarly used by Meerbergen in order to investigate factors influencing the translation process and translation choices made at a micro level during the act of translation. Here, a case study approach was used, firstly of Dick Bruna’s picture books translated into Swedish, and subsequently through an innovative multimodal analysis of text and images contained within three *Miffy* picture books.

Although the bibliographical elements of Meerbergen's work have proved useful, her work using oral history interviews with relevant publishers has been of particular interest to the current study (see 3.1.1 and Chapters Four-Six).

### **2.1.8 Thomson-Wohlgemuth's study of English-language children's fiction translated into German, 1961-1989**

Thomson-Wohlgemuth shares Meerbergen's interests in factors influencing translation at a macro level. Her research focuses on the "nuts and bolts" of translation of children's literature (particularly English language) during the time of the German Democratic Republic. As with all the recent studies above, she takes a very broad descriptive approach to translation, aiming to build a complete Gesellschaftsbild of the literary polysystem operating during the period in question. In order to do this, Thomson-Wohlgemuth (2009) draws partly on Even-Zohar's concept of polysystems (see 1.4.2). She firstly discusses the theoretical backdrop of the organisation and ideology of the East German political system and then uses the model of the Handlungssystem of Hans-Heino Ewers to frame her research further (2009: 2). Rather than focusing on the detailed analysis of translated texts (Symbolsystem), she concentrates on the system of agent and players operating within the polysystem. Here she makes use of paratexts as partial basis for her research, analysing in detail a wide range of archival permit files (epitexts), as well as the forewords and afterwords used at the start and end of the final published translations (peritexts).

Thomson-Wohlgemuth uses her research to highlight the unusual literary polysystem extant in East Germany, one which placed an extremely high value on children's



literature (equal to that of adult literature) and one in which indigenous children's literature "even functioned as the trendsetter, leading the way for mainstream literature" (2009: 1). Children's literature acted as "an agent for cultural and educational development" for the state, adhering to "rigidly planned and controlled [criteria] in order to further the aims of the socialist system" (2003: 248). In this system, where peace, social progress, solidarity and understanding are actively promoted by the state, translated English children's literature is placed on the "fringes" of the literary system.

Thomson-Wohlgemuth is unique in Translation Studies in her extensive use of original archival sources. She consulted numerous print permit application files held at the Bundesarchiv in order to investigate how censorship operated within the East German publishing industry during the Cold War. Detailed consultation of these publishing archives has enabled Thomson-Wohlgemuth to build up a comprehensive picture of the inner workings of the East German publishing industry during this period, and to identify criteria influencing translation and publication for children. Of particular interest are the economic and ideological factors influencing text and author selection, placed within the wider context of the historical context of the period (2003: 241). Thomson-Wohlgemuth explores in detail the role of the publisher within the translation and selection process, one in which all publishing activities are centralised and controlled. Often two years could be spent from initial text selection to final publication, with several reports submitted to the Ministry of Culture per title from the children's literature publishing house during this time in order to justify translations. She makes extensive use of the permit files in her textual case studies of Hugh Lofting's *The Story of Doctor Dolittle* (1920), J R R Tolkien's

*The Hobbit* (1937) and Roald Dahl's *The Witches* (1983), as well as looking at anthologies of fairy tales and short stories, and crime and detective literature.

As Thomson-Wohlgemuth comments, she permits "reveal a fascinating picture of the processes, strategies and conditions around the translation and production of children's books" (2004a: 41). She shares Andre Lefevere's interests in patronage, namely in "how... patron groups are formed and under what constraints they operate" as well as how the ideologies prevailing in a particular society determine "the criterion by which they select the literature to be published" (2009: 2). Rewriting and the manipulation of texts are frequently encountered in her full case studies, and can take place in two phases. The first occurs during the selection of the text by the publisher and the subsequent discussions with the Ministry of Culture. The second phase of rewriting takes place as texts are translated and modified in order to remove undesirable features (eg religion, violence) or to give new "socialist meaning" to the foreign source text. As she notes:

The policy makers, the patrons of literature, whether it is governments or publishers, determine the ideology that shapes the literature available at any given period of history. It is with patrons that important decisions are made about knowledge and information that is (allowed to be) passed on in texts for young people and, in a wider sense, about educational values and norms governing in a society (2009: 232).

Unfortunately Thomson-Wohlgemuth gives little attention to the unusual provenance of the publishing archives which she draws so heavily upon in her research. As will be seen in Chapter Three, British publishing archive collections have a patchy and unpredictable rate of survival, and presumably most twentieth century German publishers are not exception to this general rule. Thomson-Wohlgemuth's research is in many ways atypical in that her primary sources of data have been preserved in

direct reflection of their origins within the German Democratic Republic's Ministry of Culture archives. Here these permit application files played a key role within the censorship process in order to record and fulfil a state-wide political function and as such were subsequently protected and preserved for future research access by a state continuation of the regime in which they were first created. In Britain, publishing archives relating to children's literature have not benefitted from levels of state protection such as this, and their survival is as a consequence much more precarious.

### **2.1.9 Sturge's study of fiction translated into German, 1933-1944**

Sturge's research (2004) is set within the framework of translation studies and German Studies. As Thomson-Wohlgemuth, she addresses the question of censorship of translation during the time span of a particular political regime. Sturge attempts to "trace the internal logic of the Nazi regime's different attitudes to translation" (10), relating these to translating practice in terms of the range of texts translated and the translation strategies applied. As with all the recent studies above, she favours a descriptive target-oriented approach, focusing on the setting of the new text within its new linguistic environment, rather than on the origins of the text in its source language. Sturge draws on the literary polysystem as an overall framework to approaching her corpus rather than as a rigid methodology (15). As Thomson-Wohlgemuth, Sturge is also interested in Lefevere's work on translation as 'rewriting', and particularly patronage, where "ideological, economic and status-related constraints and inducements" (16) are combined.

Sturge devotes a chapter to investigating patterns in literary importation and building a picture of the 'external history' of texts. With the 'UNESCO Index Translationum'

database only listing new editions and not reissues, and with other available bibliographies not yet completed, Sturge draws mainly on the more user-friendly and “less incomplete” *Deutsche Nationalbibliographie (DNB)*. As in other national bibliographies, the data quality varies, with some items evidently not submitted to the compilers by the publishers in question. However, Sturge maintains that “the substantial size of (the) database means that general trends can still be determined and discussed” (51). Her research parameters encompass translations of fiction (prose and poetry) from any language into German, published between January 1933 and December 1944 and listed in *DNB* ‘Series A’. She includes first editions (to demonstrate the breadth and depth of interest in translations) and also reprints (to demonstrate the popularity of titles). Texts explicitly labelled as adaptations are not included. Gaps in the existing *DNB* are retained, except where data on the source language has been omitted – this was researched by Sturge and inserted into the database retrospectively. Some limited labelling of genres within the *DNB* enabled some analysis of categorisation to be undertaken, with the detective novel being particularly prominent (c 14% of the corpus – this is followed up in a detailed case study).

The corpus constitutes 4,315 entries, with peak years of translation between 1937 and 1939. A sharp drop in translations from English is followed by an increase in those from the Scandinavian languages. Sturge gives some attention to the top seven publishers who demonstrated particular interest in commissioning translations, although the top 20 houses only accounted for c 50% of the total corpus of translated fiction. Some of these specialised in a particular source language group or genre in

order to create a clear-cut market profile. Of the 500+ publishers, the majority only published single or few translations.

Sturge follows the bibliographical part of her research by examining discourse on translated works in relevant literary and library journals of the period, before going on to analyse in detail the translation strategies utilised in two case-studies (a Nazi-‘approved’ translation and translated detective novels) in an attempt to “position actual translating practice within the framework of the official policy and critical comment” (21). As Sturge concludes, “this position is never a simple one. The shape of censorship, the statistics of publications, translation’s official reception and the shape of the norms that appear to drive it are all complex and full of contradictions” (ibid).

In terms of relevance to the current study, Sturge (as Thomson-Wohlgemuth) takes a wider view than is common within translation studies through her consideration of translation policies rather than through detailed analysis of particular translation strategies used in practice. The current study also mimics this approach, through its wide-ranging consideration of the history and sociology of translated texts via archive and oral history sources. Although not addressing children’s literature in translation specifically, Sturge’s research into adult literature translated within Nazi Germany has proved useful in providing a further means of comparison for planning the bibliographical aspect of the current study. No other research using a corpus bibliographical approach to investigate the translation of adult literature has been identified to date.

Sturge's interests in Lefevere's work on patronage and translation as rewriting are also significant, helping to place her bibliographically-generated study within this broader translation framework. Finally, problems encountered in the *DNB* as a research source have several parallels with the *British National Bibliography* used extensively throughout the early stages of this thesis.

## **2.2 SURVEY OF THE *BRITISH NATIONAL BIBLIOGRAPHY* (1950-2000)**

As utilised successfully in all the relevant studies seen above, a full and comprehensive bibliographical survey was equally necessary in this current project as an initial research step. This would establish the precise size and nature of the corpus of translated Nordic children's literature, as well as enabling the remaining research questions to be addressed. Preliminary searches of library catalogues (eg British Library, National Library of Scotland, WorldCat, COPAC) were sufficient at a rudimentary level as a means of introduction to key Nordic children's authors and titles, but were not arranged in a discernible order or to a useful classification and often did not include sufficiently in-depth levels of bibliographical detail. Differing practice in subject indexing by the contributors also meant that it was not possible to isolate the relevant corpus easily or consistently within the library catalogues or databases in question.

After discussing the project with staff at the National Library of Scotland, it quickly became obvious that the *British National Bibliography* was the most comprehensive and reliable resource on which to draw. This decision was reinforced by the fact that several of the other similar projects addressing the issues of children's literature translation over specific time periods had also made use of printed national

bibliographies (eg Frank, Desmet, Sturge, Meerbergen).<sup>19</sup> Published since 1950 and including an entry for each published title submitted to the British Library by UK publishers, the data forming the *BNB* is collated at regular intervals and bound into reference volumes<sup>20</sup> (typically a first author/title volume and a second classification volume, variously labelled ‘Classified Sequence’ or ‘Cumulated Subject Catalogue’ and arranged by Dewey classification number). Although the early volumes were published across several years, these quickly became published on an annual basis. In more recent years, it was published on a monthly or even weekly basis, with the entries later collated into quarterly and/or annual volumes.<sup>21</sup>

An intensive study of the *BNB* was undertaken in chronological order in order to reveal the extent of the corpus of texts translated during the period 1950-2000.<sup>22</sup> The following Dewey classification numbers and appropriate sub-classifications were used: 839.6 Icelandic literature; 839.737 Swedish literature; 839.81 Danish literature; 839.82 Norwegian literature; 894.541 Dravidian literatures (including Finnish literature).

Although the project focuses on British publishing, titles published jointly by two international houses were included eg Gecko Press (New Zealand) and Rabén & Sjögren (Sweden). In some cases, these titles were an international co-edition, but occasionally the UK contribution was only in the form of a British distributor.

However, since the title had been accepted by the British Library for inclusion in the *BNB*, these items were retained within the scope of the newly created corpus.

For most of the period from 1950, the ‘J’ Dewey suffix was used consistently to denote works of children’s fiction (‘Junior’). This bibliographical practice proved

very useful up to 1999 in isolating these entries from the other adult literature titles also listed within each Dewey entry for each language (although occasionally items were listed in the incorrect age classification). As seen above in Footnote 18, from 2000, the 'J' suffix was no longer used, creating some problems in ascertaining whether some titles were published within the adult or juvenile market, particularly for those 'cross-over' authors known to write for both audiences eg Norway's Jostein Gaarder.

All instances of re-issuing were included in the *BNB*, and have likewise been included in the current survey, since they serve to denote commitment to a particularly popular and profitable title by a specific publishing house. Typically, the originating hardback publisher who had commissioned the title would print re-issues, but titles could also be assigned to other publishers for specific periods, particularly when paperback publishing became established.

Some titles are known to have been omitted from the bibliography, presumably as the volume in question was not presented to the British Library cataloguing department for inclusion in their catalogues. Although this did happen occasionally with the larger publishing houses, this seems to have been a problem more for the smaller presses, where information supplied from other sources (eg COPAC, WorldCat, publisher websites and personal feedback) gives reference to titles not included in the *BNB*. For example, Turton & Chambers only has three Nordic titles listed instead of four, and similarly Gwasg y Dref Wen, Floris Books and Hawthorn Press all published more Nordic children's titles than those with which they are credited in the *BNB*.<sup>23</sup>



Other significant omissions from the *BNB* include several 1970s Young Adult titles by the Swede Gunnel Beckman (Bodley Head, Longman and Macmillan), as well as *Maria* by Hans-Eric Hellberg. The publications of fellow Swede Hans Peterson are exceptionally badly represented, with perhaps 20+ titles omitted.

Instances where a title has been listed twice in separate volumes of the *BNB* but with the same publisher and date of publication also occur (eg Bodil Hagbrink), as do examples of where the biographical data is evidently incorrect (eg inclusion of editor/publisher Roger Boore as translator, and the citation of known translators Marianne Helweg and Patricia Crampton as the author). Similarly author/illustrator Gunilla Wolde is cited as the translator for two titles published by Gwasg Y Dref Wen, possibly due in this case to *BNB* compilers' unfamiliarity with bibliographical data given in the Welsh language.

Particularly troubling is the lack of accuracy in the descriptions related to OUP's major Lindgren project, running from 2007. Omissions include Nunnally's glossy flagship retranslation of *Pippi Longstocking* by Oxford University Press in 2007 (illustrated by Lauren Child), which was intended to relaunch an ambitious sequence of Lindgren titles, including some other new translations and existing editions with new illustrations by Tony Ross. Titles by other new translators were also omitted from the *BNB*, as well as some additional re-issues of Lindgren's existing OUP translations (see 6.5.3).

However, with a few exceptions, the *BNB* data has been kept intact for the purposes of this project namely as an initial means of entry and introduction to the translated corpus, through flagging up relevant authors, translators and illustrators, and also

giving an immediate impression of the overall extent of country representation and of the popularity of particular types of title for children. The results of the survey are in no way intended to constitute an accurate bibliography of Nordic children's literature translated in the United Kingdom. In practical terms, it was beyond the remit of this current project to cross-check or verify each entry of the corpus with other sources, due to the size of the corpus identified and to the complexities of establishing the true extent of re-issues and re-prints following the first edition. The bibliographical discrepancies outlined above have been discovered by accident rather than due to systematic analysis, during consultation of online national library catalogues when seeking other data clarification. It is therefore recognised that the varying accuracy and completeness of the *BNB* is a cause of concern for and a potential weakness of the project, with further work needed in future in order to clarify the very precise extent and content of the corpus.

One occasional and recurring problem is that of confusion by the library cataloguing staff as to the country of origin of some titles and nationality of some authors, understandable perhaps given infrequent knowledge of the Nordic languages, but unfortunate when the otherwise generally high level of bibliographical data quality is taken into account. Finnish-Swedish authors such as Tove Jansson are included within the Swedish literature entries, despite publication originally often in Finland rather than in Sweden, although some efforts have been made to identify these authors post-survey.<sup>24</sup>

Overall, the quality of the bibliographical data is greater in the earlier period of the *BNB*. Whether this is because both the original publisher, original title and date of original publication, and publisher, date and translator of the subsequent translation

are cited more often than not in the bibliographical front page of these earlier translated titles is not clear. Each title would need to be examined individually in order to gain a clearer picture of the bibliographical information given paratextually at the time of publication. But certainly this data is omitted from the *BNB* entries in the later years (mid 1980s onwards), making it more difficult to identify the title in its original language when written by an author of many other titles. Without examining the text in question, it is otherwise impossible to tell sometimes from the *BNB* entry what the actual identity of the source text is. And without examining every text in its physical format, it is likewise difficult to know whether bibliographical data was omitted from the *BNB* record when it was stated in the publication, or because it was not actually included in the publication's bibliographical and copyright data.

This body of *BNB* data was entered into a simple Access database covering the full period 1950-2000.<sup>25</sup> The various data fields could then be rearranged and interpreted with various analyses in mind eg by isolating parts of the corpus by sub-division of time or by country of origin. In any of these formats, the bibliographical data could then be robustly interrogated further according to key fields, such as author, translator, illustrator, publisher, original publisher, length of work (eg used here to distinguish between full length novels or picture books), original language, date, reprint, series, format, size etc. As a result, some preliminary results quickly became available from the corpus, allowing some trends and major authors, translators and publishers to become loosely defined in the project for the first time.

## **2.3 OVERALL FINDINGS FOR THE PERIOD 1950-2000**

This section will briefly give an overview of the range and scope of publishing during this period, addressing areas such as Nordic-friendly publishing houses, text selection and author choices, illustration and illustrators, translators, gender issues and decade overviews. Between 1950 and 2000, 778 different Nordic entries in the *BNB* were listed as being published during this period, of which 110 were Danish, 102 Norwegian, 21 Finnish and 568 Swedish (of which 43 are non-attributed as Finnish-Swedish). No Icelandic titles were published during this period.<sup>26</sup>

### **2.3.1 Nordic-friendly publishing houses**

Methuen Children's Books was by far the most pro-active British firm in publishing children's titles in translation, totalling 133 Nordic titles listed in the *BNB* for the period 1950-2000. Unfortunately relevant archival material is not available to shed light on how these interests were developed and how contacts were made with Nordic authors and the principal published history of the company (Duffy 1989) does not give adequate attention to Methuen's extensive children's lists. However, the contribution made by children's editors such as Rona Selby, Marilyn Malin, Miriam Hodgson and their predecessors Eleanor Graham, Leila Berg and Olive Jones was clearly extensive: much future work is needed to build up a detailed picture of Methuen behind the scenes during this period and beyond. However, the first full Methuen children's list was produced in 1898, with well-known authors and figures of children's literature following such as Toad and Mole from *Wind in the Willows*, Pooh, Miffy, Babar, Tintin and Enid Blyton. Duffy noted that "the children's list leant heavily on foreign children's books for new blood: Herge, Thorbjørn Egner,

Wilhelm Matthissen, Amund Schroder and Astrid Lindgren all appear in the spring 1959 list” (1989: 139). Numerous Nordic authors were subsequently added to the ranks.<sup>27</sup> Also of interest was their paperback imprint Magnet which published a further 11 Nordic titles including those by Anne Holm, Astrid Lindgren and Mauri Kunnas, and the later imprint Mammoth published 12 Holm and Lindgren titles as the children’s paperback branch of Reed Children’s Books (later Random House), who took over Methuen in 1997.

Another major contributor of Nordic children’s books was Hodder & Stoughton (producing 46 titles), based initially in the City of London but expanding to Leicester via the Midlands Sales Office. A joint venture agreement was established in 1906 with Oxford University Press for children’s and educational texts, and the firm bought shares in the University of London Press in 1910. Interests in children’s literature were established early on through the publication of Barrie’s *Peter Pan* titles from 1906. These interests were consolidated in the hardback children’s imprint Brockhampton Press, set up in 1938, based in Leicester and run predominantly by Ewart Wharmby,<sup>28</sup> Olive Jones, Antony Kamm and Jane Osborn. Bestsellers included the *Biggles* books, the *Blackberry Farm* series and the *Famous Five*. The *Asterix* comicstrips and also books from “Sweden and elsewhere” were imported in order to counter the perceived existing overdependency on Blyton’s titles. Eventually all children’s publishing from Hodder was consolidated under the Press umbrella and a successful paperback imprint Knight Books was started in 1967. Wharmby eventually retired in 1975: as Attenborough notes in his thorough history of the period 1868-1975, “he aimed to build for the firm a list of children’s books which would be held in honour wherever children read books in English – and he

succeeded” (1975: 222). Certainly the Press produced another 30 Nordic titles for children with Knight Books adding a further 7, totalling a very substantial 83 total titles cited in the *BNB*.<sup>29</sup>

The combined forces of Penguin, its pioneeringly innovative children’s paperback imprint Puffin and its 1970s-1980s hardback imprint Pelham Books contributed 46 Nordic titles during the period 1950-2000. Little is known about the Pelham Books imprint,<sup>30</sup> except that all titles (Pelham Young Mermaids) appear to have been translated by Joan Tate, featuring a diverse range of Nordic (particularly Danish) authors little known in the British market such as Ole Lund Kirkegaard, Maud Reuterswård, Leif Esper Andersen, Svend Otto S, Robert Fisker and Anders Bodelson. The history of both Penguin and Puffin Books has been documented thoroughly elsewhere (Baines 2005, 2010; Gritten 1991; Grove 2010; Hare 1995 etc). In particular, the outstanding editorial contribution of Eleanor Graham and her successor Kaye Webb cannot be overlooked. Although of less central importance in the current study since this publishing house did not actually commission original translations, Puffin’s paperback selection from existing hardback children’s lists elsewhere gives a valuable insight into popular titles, authors and genres. Puffin had a particularly important role promoting the *Moomin* books to a wider audience,<sup>31</sup> as well as titles by established favourites such as Astrid Lindgren, Edith Unnerstad, Anne Holm and Alf Prøysen.

Apart from these most active publishers (Methuen, Hodder and Penguin), the other principal British publishing houses contributed Nordic titles as follows: J M Dent (24); R & S Books, Ernest Benn (21); A&C Black (20); Hutchinson, Gwasg y Dref Wen, Burke (19); Oxford University Press (18); Abelard-Schuman (17); Floris

Books (15); Blackie (13); Chatto & Windus, Hamish Hamilton, University of London Press, Richard Sadler (11); Heinemann, Michael Joseph (10).<sup>32</sup> Most of these publishers were well established literary firms with good reputations and high editorial standards, introducing many well-established Nordic children's authors to the British book market or re-issuing hardback titles by other publishers.<sup>33</sup>

One still flourishing small independent press, Floris Books, was established by Christian Maclean in Edinburgh with particular interests in Waldorf and Steiner educational philosophies. Since the 1970s, this has developed a strong list of 15 Swedish children's books, particularly picture books including classics of Elsa Beskow and also Christmas picture books (see Berry 2012b).

Of particular interest is R & S Books, an English language imprint of the established Swedish publishing house Rabén & Sjögren, who published many Swedish picture books from 1992 to 2007. Although including a couple of titles by established authors such as Astrid Lindgren and Barbro Lindgren, the bulk of the list is of authors entirely unknown to a British audience such as Olof Landström, Lena Anderson, Lilian Edvall, Pija Lindenbaum and Catarina Kruusval.<sup>34</sup>

An additionally innovative type of publishing during the 1970s and early 1980s was minority language publishing, namely into Welsh and Irish Gaelic. The *BNB* records Gwasg y Dref Wen publishing approximately 17 full length and picture book Welsh versions of popular Swedish titles already known within the English market. Irish-language presses An Gúm and Oifig an tSoláthair both focused exclusively on picture books, mainly of Gunilla Wolde (8 instances each).<sup>35</sup> However, although the translation into Welsh and Gaelic was innovative, the selection of titles was most

decidedly not, as these titles merely recreate the staple Nordic diet already available in Britain (Lindgren, Prøysen, Löfgren, Jansson etc). As a result, no Nordic titles previously untranslated appear to have been selected. In light of this, minority language publishing ventures in the 1970s and 1980s were not perhaps as innovative or significant as they might have been in terms of influencing text and author choice elsewhere within the UK.<sup>36</sup>

### **2.3.2 Text selection and author choice**

Text selection and author choice were both significant elements of the editorial process. Brief consideration will therefore be given here of key authors and titles of importance to the entire Nordic corpus as a whole.

Astrid Lindgren is by far the most popular Nordic author of choice in Britain for the period 1950 to 2000, with an impressive 111 instances of titles cited in the *BNB*.<sup>37</sup>

First published by Oxford University Press in the 1950s through the *Pippi Longstocking* trilogy (see Chapter Six), most of her subsequent titles were shared between a range of British publishers, mainly Methuen, but also others such as Floris Books, A & C Black, Constable, Hodder & Stoughton, Oliver & Boyd and R & S Books, as well as numerous paperback imprints. Although undoubtedly high profile in Britain, Lindgren's titles have never been as popular here as in Germany and the rest of Scandinavia in terms of titles published (Kvint 2002:114). A more detailed breakdown is available in Kvint's 1997 bibliography of Lindgren's international output which ranks Germany as the top export destination, followed in descending order by Norway, Denmark, Finland, Italy, Japan, Holland, France, the USA and Poland. 'England' (ie the UK) occupied twelfth place after the Baltic countries,



followed by the Faroe Islands, Greece, Iceland, China, Russia, Slovenia, Spain, South Africa, Thailand and Czechoslovakia, and then a listing of 51 other countries. It would be interesting to carry out a revised bibliography to see whether this ranking has differed greatly since 1997. However, Lindgren's titles are the only ones (apart from Lagerlöf's seminal *The Wonderful Adventures of Nils* – see Figures 3 and 4) in this Nordic corpus that were sufficiently saleable and popular to be re-translated, with both British and American translations later appearing in the British market (see Berry, forthcoming, a).

A second tier of equally noteworthy Nordic authors follows Astrid Lindgren, including Alf Prøysen (41 titles listed in the *BNB*), Inger Sandberg (36), Tove Jansson (33), Ulf Löfgren (29) and Gunilla Wolde (26). A third tier represents authors totalling 10-20 translated titles each ie Edith Unnerstad (19); Nils-Olof Franzén (17); Barbro Lindgren (16); Allan Rune Pettersson, Maria Gripe (15); Anne-Cath. Vestly, Jan Mogensen, Anne Holm (13); Gunilla Bergström, Mauri Kunnas (11); and Gunnel Linde (10).<sup>38</sup> Many of the authors represented within the corpus remained faithful to one particular publisher eg Inga Borg, Jørgen Clevin, Nils-Olof Franzén, Åke Holmberg, Kristiina Louhi, Monica Gydal, Tord Nygren, Ester Ringnér-Lundgren, Lena Stiessel and Marie Wied.

In addition to traditional children's fiction titles, many of these authors both wrote and illustrated picture books. A brief analysis of the corpus reveals that whilst picture books only formed approximately 26% of the Nordic output in the 1950s, this had risen to 48% in the 1970s and a peak of 72% in the 1980s, dipping to approximately 45% in both the 1990s and 2000s.<sup>39</sup> When comparing the period 1950-1975 with that

Figure 3: J M Dent (1950, reprinted 1975)

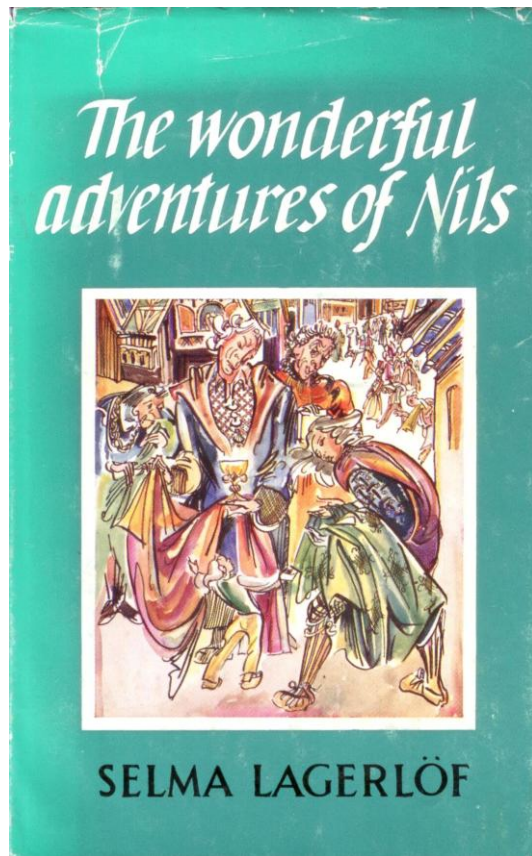
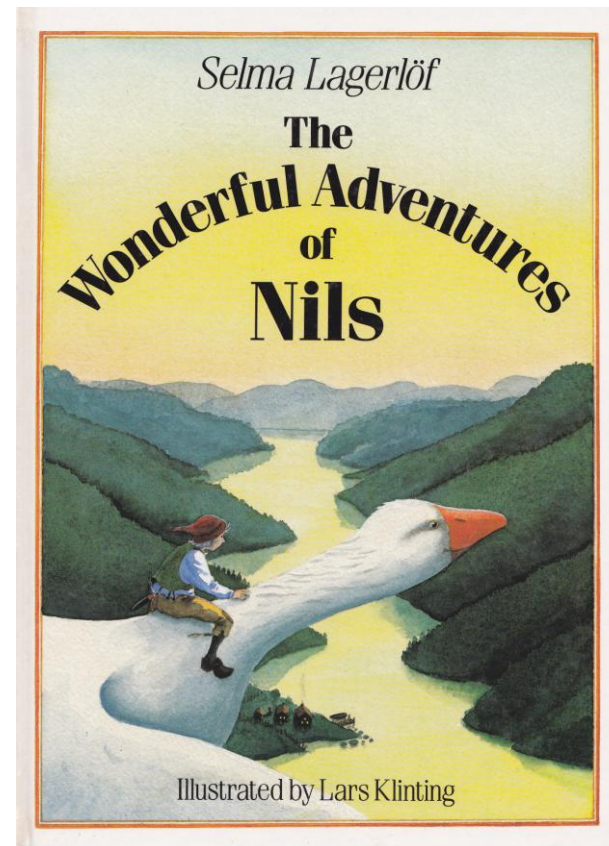


Figure 4: Floris Books (1992)



of 1976-2000, the picture book percentage within the whole corpus in these two timespans rises significantly from the former figure 33% to the latter of 64%.

Similarly, in terms of later re-issues of titles following the first edition, which can help to demonstrate the popularity of a given title over time, approximately 99 original titles were issued out of the total output of 788 original and re-issued titles quoted in the *BNB*. When comparing the period 1950-1975 and 1976-2000, 21% of titles were reissued in the earlier period, following by a marked decrease to approximately 8% in the later period, demonstrating a decline in the range and diversity of Nordic titles being published.

Top titles for the period 1950-2000 are as follows: *I am David*, *Pippi Longstocking* (7 hits in the *BNB*); *Lotta*, *Finn Family Moomintroll* (6); *Mrs Pepperpot's Busy Day*, *Comet in Moominland*, *Pippi Goes Aboard*, *Little Old Mrs Pepperpot* (5); *Emil and his Clever Pig*, *Frankenstein's Aunt*, *Pippi in the South Seas*, *The Six Bullerby Children* (4); *Aurora and the Little Blue Car*, *Emil in the Soup Tureen*, *Karlson on the Roof*, *Little O*, *Lotta Leaves Home*, *Mrs Pepperpot in the Magic Wood*, *Moominvalley in November*, *Mrs Pepperpot's Christmas*, *Mrs Pepperpot's Year*, *The Hostage*, *The Mischievous Martens*, *The Wonderful Adventures of Nils* (3). These will be considered later, but the somewhat narrow scope of authors represented reflects the almost complete dominance of the Nordic 'top three' of Astrid Lindgren, Tove Jansson and Alf Prøysen. The notable exception is Anne Holm's award-winning *I am David*, published first in Denmark in 1963 and translated into many languages, with its popularity reflected in the making of the 2003 American film version. With many reprints in English, it was first published by Methuen and translated by L W Kingsland. Although other works by Holm have been translated in

the UK, *I am David* remains her most enduring title and the most published Danish title for children into British English, excepting of course the many tales of Hans Christian Andersen, which are not included within the remit of this thesis.

### **2.3.3 Illustrators and illustrations**

Of the total 778 titles cited in the *BNB* from 1950-2000, a staggeringly high proportion of approximately 320 titles seemingly have no attributed illustrator, despite the fact that very few children's titles are entirely lacking in illustrations (eg the Young Adult titles published by Pelham Books). This can perhaps partly be explained by the large number of picture books in the corpus overall which are typically self-illustrated by the author (Elsa Beskow, Sven Nordqvist, Ulf Löfgren, Jan Lööf, Gunilla Bergström, Eva Eriksson, Lars Klinting, Gunilla Wolde etc) or by husband-wife teams such as Maria and Harald Gripe, and Inger and Lasse Sandberg. Of the picture books listed in the *BNB*, Eva Eriksson is the most popular illustrator (15 instances), followed by Lasse Sandberg (11) and Ulf Löfgren (10). Although less common, fiction that is self-illustrated by the author (such as Tove Jansson, Thorbjørn Egner, Svend Otto S and Ole Lund Kirkegaard) and where therefore the illustrator is not explicitly cited as such forms a sizeable body of the corpus. Although further work needs to be done by consulting each book in the corpus in order to establish more precise figures, it nevertheless seems that the percentage of books published with no illustrator acknowledged is a high one.

Where illustrators are actually cited within the *BNB*, the Estonian-born Swede Ilon Wikland is the most significant (69 instances within the *BNB*), due to her long-standing collaboration over many years with Astrid Lindgren. As well as the husband-wife author-illustrator partnerships quoted above, other long-standing

Nordic professional partnerships between author and illustrator also exist in some of the principal picture book series (eg Barbro Lindgren and Eva Eriksson, Ester Ringner-Lundgren and May Bühler), as well as instances of a British illustrator uniformly working with a Nordic author (eg Nils-Olof Franzén, Quentin Blake and the popular *Agaton Sax* series).

It would appear that illustrations appear to be less statically fixed to the identity of a particular text in translated fiction in Britain. Iconic illustrations equated with the original text in its home country are therefore not necessarily transferred to the translated text, as was the case with Richard Kennedy's OUP replacement illustrations for Ingrid Vang Nyman's original *Pippi Longstocking*. *Pippi* undoubtedly accounts for Kennedy's position as the most frequent British illustrator of Nordic children's literature (see Chapter Six), although he did also illustrate for Gunnel Linde and Thøger Birkeland. It seems surprising that in fact no particular illustrations are equated with *Pippi*, the North's most famous export, with Tony Ross and Lauren Child also contributing to various British editions. Other Lindgren series are more stable, with Björn Berg's illustrations being used for her *Emil* series through most of its publishing history and the same applying to Wikland's illustrations for the *Bullerby* series.

Björn Berg's original illustrations have been used almost exclusively for all of Prøysen's *Mrs Pepperpot* series featuring in the *BNB* (37 instances – see also Berry: forthcoming, b), and no attempts have been made to provide replacement illustrations to Jansson's 24 *Moomin* titles. Conversely, Anne-Cath. Vestly's output appears to be exclusively populated by UK based illustrators, Gunvor Edwards and John Dyke, instead of those illustrations provided by her husband John Vestly. OUP likewise

decided not to follow Lutterworth's example of using the Finn Veronica Leo's original illustrations for Irmelin Sandman Lilius' *Fru Sola* series (see Chapter Six).

### **2.3.4 Translators**

The research question of how British publishers found suitable translators for their commissions of Nordic children's literature is an intriguing one, and a topic which requires more extensive investigation. Of particular interest are the professional and linguistic backgrounds of this elusive group of individuals. As seen in Chapter One, far more British universities offered teaching in the Scandinavian languages during the earlier part of the period 1950-1975 than today and conversely the teaching of Finnish and Icelandic has always been on a very small scale within the UK. Despite its relative proximity to the British Isles, Scandinavia has traditionally been an expensive tourist destination beyond the means of many. Compared to graduates in the more popular and accessible French and German, the annual Scandinavian output must have been small on a national scale, let alone for students of Finnish and Icelandic. Assuming that the amount of translation commissions was big enough to support full-time freelance work in this area, was the pool of British-trained linguists sufficient in size, or were British-based native Nordic speakers targeted in order to plug any shortfall? With the advent of improved means of communication, were Scandinavian-resident translators recruited at all? However, a lack of biographical information about many translators means that some of these questions will never be answered fully.

As with illustrators above, and particularly in a study concerned primarily with the translation of children's books, it is of concern that approximately 235 titles do not

have a stated translator in the *BNB* listings. More work is needed to establish whether this is due to a lack of inclusion of relevant data in the *BNB* or whether this information has not been included in the translated text, the latter being the most likely option.

Although more details of author-publisher-translator partnerships will be given in 2.4 and 2.5 below, it is clear that Patricia Crampton and Joan Tate occupy a position far ahead of their colleagues throughout the whole period 1950-2000, with 64 and 62 Nordic children's listings to their credit respectively. Both started translating Nordic books for children in the 1960s and continued to be active into the 1990s.

Crampton worked primarily for Methuen and Abelard-Schuman, but also produced titles for Nelson, Dent, Brockhampton Press, Burke, Hutchinson and Blackie, including such authors as Astrid Lindgren, Thorbjørn Egner, Bodil Hagbrink, Hans-Eric Hellberg, Anne Holm, Inger Sandberg, Anne-Cath. Vestly and Aimée Sommerfelt. Originally a French and German graduate with a passion for languages, she learnt Swedish, Spanish and Dutch quickly and gradually established a reputation as a literary translator, working with both adult and children's texts, and also publishing practitioner-based articles.<sup>40</sup> Tate similarly worked from the range of Scandinavian languages with adult and children's literature, and had learnt Swedish whilst trapped there during WW2. As a writer herself, she had particular translation interests in fiction for older readers, working on titles for the Bodley Head, Macmillan's *Topliner* series (see 5.3) and for Pelham Books. Tate's translated authors include Gunnel Beckman, Hans-Eric Hellberg, Maud Reuterswård, Allan Rune Pettersson, Irmelin Sandman Lilius, Martha Sandwall-Bergström, Svend Otto S, Elsa Beskow and Eva Eriksson.

Other major contributors of translation include Marianne Helweg (later Gilliam and Rogers) (33 *BNB* instances as well as Swedish titles for Burke not listed in *BNB*) who unusually seems to have worked almost exclusively on Hutchinson's *Mrs Pepperpot* titles. Alison Winn worked entirely as an adaptor of Gunilla Wolde's picture books, with British Elizabeth Portch (10) and Finnish Thomas Warburton (9) translating the *Moomin* titles. American Gerry Bothmer (15) worked mainly on Astrid Lindgren titles, along with Marianne Turner (22) who was responsible for OUP's second and third *Pippi* titles. Evelyn Ramsden (30) was also prominent in the early part of the period in question and had a varied portfolio for a range of publishers. Lilian Seaton (23) is best known for her *Tam Sventon* translations of Åke Holmberg for Methuen and her Edith Unnerstad titles for Michael Joseph. Teresa Ni Ailpin (10) translated Gunilla Wolde's *Totta* series into Irish Gaelic and Eileen Amos (9) worked on Anne-Cath. Vestly's *Little Aurora* series for Longman. A few rare instances of author self-translation are also encountered during this period, with Nils-Olof Franzén and Lene Kaaberbøl both translating their own works into English. However, little is known as a whole about many of the translators working in this area.

### **2.3.5 Gender summary**

Some very rough estimates have been calculated from the data collated in order to gain an initial impression of gender distribution within the translation of Nordic children's literature. Of the total 788 entries contained within the *BNB* database, these have been split into those for male and female authors, illustrators and translators, with a third division assigned to 'unattributed' where no name is given or where initials or unusual Christian names make it impossible to assign gender.



In the estimate relating to the Nordic authors (not including co-authors, where named) listed within the database, approximately 60% of entries are female, approximately 38% are male and 1% of titles had no attributed author. A breakdown was additionally calculated according to decade, illustrating a regular majority of female authors vs males, particularly during the 1970s, when they outnumbered their male counterparts by 191 to 100.

As regards British translators (including co-translators, where named) given within the corpus, approximately 57% of entries were female, approximately 32% were male and approximately 14% had no attributed translator. Only in one decade, the 1980s, did the number of male translators slightly outnumber their female colleagues (102 vs 100). Otherwise the domination of female translators was marked, particularly in the 1960s, where they outnumbered their male colleagues by 107 to 34.

For illustrators (with a good representation from both Nordic and British artists) contained within the corpus, approximately 28% of entries were female, approximately 32% were male, and approximately 40% were unattributed. Although forming the majority during the 1950s, 1960s and 1970s, the male dominance was lost by the 1980s and had reduced significantly during the 1990s.

Without physically examining each title represented within the database and then comparing this with the relating entry given in the *BNB*, it is not possible to speculate on the disappointingly high proportion of unattributed entries here, except to note that these rise sharply in number for both translators and illustrators throughout the period in question. This is not a particular issue regarding authorship, which is

generally accurately represented and with the very low number of unattributed items mainly due to occasional anthologies where no particular author is cited. The situation regarding unattributed entries for translators and illustrations is less clear. Whether this is an accurate reflection of problems with the quality of bibliographical data contained within the *BNB* or whether this instead reflects omissions in the copyright data stated within the published title is hard to say at this point. Further research will need to be carried out in order to come to a definite conclusion.

### **2.3.6 Decade overviews**

This part of the overview of the period 1950-2000 will present a very brief consideration of the various decades within this time frame, whilst also offering a glimpse ahead of the decade 2001-2010. A rough statistical breakdown of *BNB* entries for the period 1950-2010 is available in Appendix One. A more detailed Appendix Two shows *BNB*'s most featured authors, translators and publishing houses by decade, for the period 1950-2010.

Translations of children's fiction titles as a whole were modest in the 1950s, with only 23 items listed. This climbed to 157 in the 1960s and peaked in the 1970s with a total of 302 recorded titles. A slight drop to 221 titles in the 1980s was followed by a very rapid decline in the 1990s to a mere 78 titles, with an encouraging rise noted up to 116 in the 2000s. And as seen in 2.3.3 above, picture books peaked in popularity with 160 instances recorded in the *BNB* during the 1980s, falling back to around 45% in the 1990s and 2000s. Only 6 and 33 instances for picturebooks are listed for the 1950s and 1960s.

In the 1950s, Astrid Lindgren and Tove Jansson are the most popular authors, with no clear dominance of particular publishers or translators. There is little to choose between the popularity of Astrid Lindgren, Edith Unnerstad and Hans Peterson during the 1960s, although Methuen is taking a clear lead at this time as a publisher of Nordic children's literature, with Ramsden, Turner and Seaton undertaking the bulk of translation work. By the 1970s, Astrid Lindgren is leading the field as the most popular author, with Methuen likewise in a dominating position and with Tate and Crampton now as dominant translators. Very little changes to alter this situation throughout the 1980s, although this is the period when translations into Welsh and Irish Gaelic were being undertaken, as seen above. During the 1990s, Methuen has disappeared from the publishing scene following its takeover by Reed International and has been partially replaced by the Swedish publisher R & S Books (albeit closely followed by Reed's Mammoth imprint). There is no change here or in the 2000s in Lindgren's popularity as top Nordic author. Following the retirements of both Tate and Crampton in the late 1990s, Elisabeth Dyssegaard emerges as lead translator in the 2000s, and it is no coincidence that she is during this time employed by R & S Books who at that point dominate the publishing field of Nordic translation.

### **2.3.7 Genres and categorisation**

The analysis of genres and of categorisation has been very pertinently employed by others engaged in research into bibliographical corpora (eg Frank 2007, Sturge 2004 above) in order to investigate factors behind editorial decision-making relating to text selection or subsequent re-issues: is this author or genre/category driven, and how does this change over time?

However, it is unfortunately more difficult to make equally valid observations within the context of the current study. Both Frank and Sturge were able to draw on existing bibliographical data sources categorising items within their corpora within particular children's literary genres eg family, adventure, historical, detective. Unfortunately no such data is easily available within the UK context, as this information is not commonly included in the *BNB*: presumably the sheer bulk of published fiction titles available within British children's literature since 1950 has made this a daunting task to undertake. However, this area of research is one which would undoubtedly benefit from further attention, although considerable additional work would be required in order to generate this data accurately. As library or online bookshop catalogue data is typically insufficiently detailed, a fully rigorous survey would inevitably entail the physical examination of each title of the corpus on an individual basis.

It has already been noted that the publishing of particularly popular Nordic children's authors tends to be recycled and duplicated over many decades, with more innovative first edition titles failing to be subsequently re-issued. Both types of title will be examined in this study, as the former reveals categories which are sufficiently popular to be printed again and again throughout a long time frame (eg Lindgren and *Pippi* at OUP), and the latter reveals categories which are popular only as passing trends (eg Irmelin Sandman Lilius at OUP), perhaps reflecting what is happening elsewhere in the broader children's literature market, whether in the UK or more internationally. Much more work is needed in the future to distinguish more robustly between first editions and reprints, which have not been taken into account here.

However, a rudimentary attempt will be made here in order to make some preliminary observations of fiction categories throughout the period 1950 to 2000<sup>41</sup>

using Frank's model (2007: 39), namely adventure, humour, animal story, mystery and suspense, fantasy, realistic, family, historical, science fiction and the school story. This analysis is based primarily on existing knowledge of a particular author and their preferred writing genres (Frank's so-called 'predominant categories in translation') or on existing knowledge of specific titles. Extensive use has also been made of the internet in order to look for book blurbs or other title descriptions or reviews, although this has not been done at all systematically at this stage.

Approximately 60 titles have been examined in their physical format, where catalogue metadata available in other formats was insufficient to make a judgement as to their genre or category.

One category additional to Frank's list has been added, that of 'geographical/travel', since this genre is represented within the corpus. The 'coming of age' novel is included in Frank's category of 'realistic'. One factual/non-fiction title was included incorrectly in the *BNB* corpus under the heading 'Children's literature', and this has therefore been omitted from the categorisation analysis. Likewise an anthology of stories has also been omitted.

Where possible, all entries represented within the *BNB* survey were attributed a category from Frank's amended list of genres.<sup>42</sup> On occasion, titles clearly encompassing more than one genre were attributed as many genres as appropriate to represent the title adequately. Each instance of a category has been included in the statistics collated, meaning in practice that these often total more than the total of instances of titles represented within the *BNB* corpus. All issues of titles included in the *BNB* have been counted, as no distinction has been made in the current study between first editions and subsequent reissues. Although the figures provided are not

intended to stand up to rigorous statistical scrutiny, they nevertheless give a rough overview of the popularity and absence of a range of significant genres within children's literature, enabling some future comparisons to be made between literary trends in the source and target countries.

Of the 361 non picture book titles represented within the *BNB* corpus of 768 titles, 497 categorisations were assigned, with approximate proportionate percentages given in brackets (see Appendix Three).

Lindgren's *Pippi* and *Karlsson* titles appeared in the UK from the very outset of the period represented in this study, with the equally popular *Moomins* and *Little Mrs Pepperpot* titles also falling into the fantasy category and published also from the 1950s. Therefore it is no surprise that fantasy (24.55%) is clearly one of the most dominant categories, and one that continues very strongly up to the current time. A second strongly represented category is that of the adventure story (20.12%), with Norwegian Leif Hamre the main author working exclusively within this area.

Although statistics for the popularity of particular genres in British children's literature from 1950 to 2000 are not available, fantasy and adventure stories have had a strong and prolonged tradition in the UK, with authors such as C S Lewis, A A Milne, Lewis Carroll, Enid Blyton, Philippa Pearce, Diana Wynne Jones and Arthur Ransome also enjoying an international reputation outside of the Anglo-Saxon publishing world. It could therefore be argued that this popularity is a case of British editors looking to supplement already established and appealing genres with similar material from the Nordic countries.

Conversely, science fiction, school stories and humorous writing are also standard staples of the British literary scene, although science fiction is less common within children's literature. School stories are less popular now than in their heyday, but authors such as Elinor M Brent-Dyer, Anne Digby, Alison Prince, J K Rowling and Enid Blyton brought this peculiarly British genre to a wide and more recent audience in the latter part of the twentieth century, with additional American imported series such as *Sweet Valley High*. Humour and nonsense also have a strong British tradition (Roald Dahl, Sue Townsend, Edwin Lear). However, unlike the fantasy and adventure genres discussed above, within the Nordic translated corpus science fiction is entirely absent, and school stories and humour are scarcely represented (0.80% and 0.40%) respectively). Although not included in Frank's genre listing, career novels are not found at all within the corpus, and ghost stories are barely present.

Other popular British genres are under-represented, such as mystery and suspense (7.04%) and historical (4.83%). Authors such as Enid Blyton wrote several popular detective series such as the *Famous Five* and the *Secret Seven*, and these were supplemented by titles from foreign authors such as Carolyn Keene (*Nancy Drew* series), Franklin W Dixon (*Hardy Boys* series), Paul Berna and Anna Rutgers van der Loeff. However, the Scandinavian mystery story seems to have been less successful, with only four series making the transition (*Tam Sventon*, *Kim*, *Magnus* and *Agaton Sax*). According to the *BNB*, only one title *The One Eyed Bandits* from Hans Peterson's popular *Hammer and Tongs* detective series was published in the UK. British authors such as Henry Treece, Kevin Crossley-Holland, Leon Garfield, Rosemary Sutcliff and Joan Aiken have similarly established a strong historical genre for children, but this is likewise not reflected in the titles translated from

Scandinavia, although Maria Gripe and Irmelin Sandman Lilius have both done something to address this gap.

Given the strong tradition within Scandinavia for realism in children's literature, it is perhaps somewhat surprising that this displays such a small percentage of the corpus as a whole (4.83%), although this may reflect the conservatism of the British children's literary scene regarding the proposed inclusion of modern and taboo social issues. Authors represented within the corpus include Gunnel Beckman, Maria Gripe, Hans-Eric Hellberg, Hans Peterson and Anna-Greta Winberg. However, as many titles fitting into the genre of magic realism are included in the fantasy category above, the statistics may be skewed somewhat. Further detailed work would be necessary in order to identify precisely which works fall into this particular category. Similarly, titles designated here as falling into that of the family novel could also be included in the realism genre.

Finally, the genre of family stories (28.77%) occupies the most prominent position within the translated corpus. This is perhaps partly attributable to the substantial output of Astrid Lindgren, who found this to be a popular genre which she revisited on numerous occasions. However, even with this taken into consideration, this genre has brought some of the most respected names in Nordic children's literature to British publishing houses (Maria Gripe, Hans Peterson, Maud Reuterswård, Inger Sandberg, Martha Sandwall-Bergström, Edith Unnerstad and Anne-Cath. Vestly). It would seem that this may be an occasion where literature from abroad is brought in deliberately by British editors in order to plug an existing gap in the market, where the genre has been to some extent eclipsed by the strength of the categories cited above.



It is difficult in many ways to reach solid conclusions as to reasons for the popularity and unpopularity of certain Nordic genres and the degree of British receptivity to translation from the Nordic languages. Future work in this innovative area is not aided by the fact that no statistics and research are currently available to describe the range and extent of genres appearing at various times within the corpus of home-grown British children's literature (such generalisations given above are partially based on personal own reading experiences as a British child during the 1980s and 1990s). Publisher catalogues and British book reviews in contemporary journals such as *Growing Point*, *School Librarian* and *Junior Bookshelf*, and the *BNB* itself for English-language fiction titles could be interrogated statistically in order to determine the precise coverage and popularity of categories and genres for the period 1950 to 2000 and beyond. With such a buoyant and crowded output of children's literature titles in the UK appearing from 1950 onwards in the UK, these proposals are challenging and painstakingly time-consuming future bibliographical tasks.

A further and valuable research output of such an exercise would be to enable a detailed study of the extent of translation of foreign titles within the British market. This current *BNB* study could also be extended towards other West European languages in order to create a more comprehensive dataset for interpretation and comparison. As yet, available data on children's literature translations is patchy and fragmentary, making it difficult to ascertain the size and scope of the full British translated corpus of children's literature and the Nordic sub-set within that.

However, within the remit of this current study and using the corpus created from the *BNB*, some attempt will now be made to evaluate the rate and output of translated Nordic children's literature over the period 1950 to 2000, and beyond towards the

present day. This lengthy period will be split up into two equal halves, for ease of comparison.

## **2.4 NORDIC CHILDREN'S LITERATURE IN TRANSLATION 1950-1975:**

### **A 'GOLDEN AGE'?**<sup>43</sup>

Despite some occasional confusion by the cataloguing staff compiling the *BNB* as to the country of origin of some titles and the nationality of some authors, 338 different Nordic entries were listed as published during this period, of which 36 were Danish, 56 Norwegian and 245 Swedish, of which 21 are non-attributed as Finnish-Swedish.

Of course, some of these listings include re-issues of popular titles. Of the total number of 73 Nordic titles reissued between 1950 and 1975, 8 are Danish (Jens K Holm, Anne Holm and Maria Thøger), 14 are Norwegian (Alf Prøysen and Leif Hamre), 13 are Finnish-Swedish (Tove Jansson) and 28 are Swedish (Astrid Lindgren, Nils-Olof Franzén, Inger Sandberg, Maria Gripe and Edith Unnerstad)<sup>44</sup>.

Taking this into account reduces the corpus down to 306 total original titles published, namely 210 Swedish, 15 Finland-Swedish, 32 Danish and 49 Norwegian titles.<sup>45</sup>

The top Swedish authors are as follows: Astrid Lindgren (37), Inger Sandberg (27), Edith Unnerstad (17), Nils-Olof Franzén (13), Hans Peterson (11), Maria Gripe (11) and Ulf Löfgren (10). To these can be added the Norwegian authors Alf Prøysen (14) and Leif Hamre (7), along with Finnish-Swedish Tove Jansson (18). No Danish author features significantly within this time frame. This group of core Nordic authors endures through into the 1980s to some degree. Conversely, some authors are present to some extent within the 1950-1975 period but become more prominent

during the late 1970s and onwards, such as Gunilla Wolde (Swedish), Anne Holm (Danish), Anne-Cath. Vestly (Norwegian) and Gunnel Linde (Swedish). Entirely new authors emerge in the period following 1975, such as Elsa Beskow (Swedish), Jan Mogensen (Danish), Barbro Lindgren (Swedish), Gunilla Bergström (Swedish) and Mauri Kunnas (Finnish).

In the case of Denmark, Norway and Finland (1950-1975), far fewer authors and titles are translated than Swedish, to an extreme degree. The reasons for this are not entirely evident yet at this point and nor is it yet possible to comment on whether the proportions remain similar or alter over time up to 2010, although of course the non-inclusion of entries for Hans Christian Andersen remains a potential weakness in the current project. However, it seems sensible to surmise that perhaps the smaller size of the Danish, Norwegian and Finnish populations and publishing markets (compared to Sweden) are reflected likewise in smaller publicity budgets and consequential lower international profile up to 1975, resulting therefore in a reduced flow of translations into the UK market.<sup>46</sup> Iceland is not represented at all in the period up to 1975, with two texts by Friðrik Erlingsson only making their appearance in the United Kingdom in 2006 and 2008.

Given the complete lack of bibliographical data for the period prior to 1950, it is difficult to assess whether the period 1950-1975 was a veritable 'Golden Age' of translation in the context of British children's literature (itself undergoing the so-called 'Second Golden Age') in comparison to what preceded. This would be a topic worthy of future detailed bibliographical work in order to establish the boundaries of the corpus of Nordic children's literature in Britain prior to 1950. However, in the

light of this current study, it seems reasonable to assume that some kind of ‘Golden Age’ did indeed exist to some degree.

Major and enduring authors such as Tove Jansson, Astrid Lindgren and Alf Prøysen emerged in the early 1950s. They defined the extent of Nordic children’s literature corpus not just at the time but now, and the popularity of these authors no doubt helped to pave the way for other more adventurous Nordic translations from lesser-known authors up to 1975 and into the 1980s. The healthy proportion (c 21%) of re-issues throughout this time, even for ‘minor’ titles, could only be supported by sufficient demand and audience interest.<sup>47</sup>

Subsequent translators of note such as Crampton and Tate also started their careers at this time, often working on children’s literature translations in parallel to their output for adult literature. The relationships which they built up over time with editors, publishers and authors helped to consolidate interest in Nordic translation during the late 1970s and 1980s to follow, as well as creating a strong foundation of a translated Nordic corpus of children’s literature for the future.

## **2.5 NORDIC CHILDREN’S LITERATURE IN TRANSLATION 1976-2000: DECLINE AND FALL?**

Having established key trends for Nordic children’s translation up to 1975, a repeat analysis was then undertaken for the period up to and including 2000. It quickly became clear that the depth and quality of Nordic translation begins to decrease rapidly in the late 1980s and during the 1990s. This decline in quality and scope is perhaps put into sharper definition when the data from the 2001-2010 *BNB* is also taken into account, where this trend seems to have accelerated further still.

Publishers become less adventurous with their lists, and the number of original commissions declines steeply, with a repetitive trend of re-issues of old favourites (Jansson, Prøysen, Anne Holm, Lindgren, and Swedish picture book authors) dominating the market. The statistics for the proportion of hardback commissions from 1976-2000 (especially for the later part of the period) which never made it to the re-issue stage remains to be calculated, but many works and authors with high profiles in their home Nordic countries quickly disappeared into British out-of-print obscurity after the appearance and limited commercial success and literary reception of the first edition. Unfortunately, this percentage must surely be a high one.

Author-publisher allegiance grows more blurred in the period 1976-2000 with increasing popularity of paperback imprints with rights purchased from the original publisher. Competition was intense with most publishers establishing paperback imprints of some type during this time. Popular authors such as Prøysen, Astrid Lindgren, Barbro Lindgren, Hellberg, Vestly, Wolde, Anne Holm and Jansson are published variously by a whole range of publishers, including Red Fox, Beaver, Viking, Andersen Press and Macmillan. Although successful in bringing more affordable books to a new audience, is the paperback trend another factor contributing to a more narrow and repetitive range of Nordic titles for children?

As will be considered in Chapter Four, one significant factor contributing to decreased translation publishing activities must presumably be the decline at this time of long established 'gentleman' publishers (enviably able to pander to the interests of their editors) and the rise of the giant publishing groups, frequently involved in large-scale mergers and subsequent re-organisation (and culling) of established lists, focusing entirely on commercial concerns and able to command

significant marketing and publicity resources. In this competitive environment, it is not surprising that the additional costs of translations and/or illustrations stemmed the flow of successful commissions and sadly brought the Golden Age of Nordic translation to an end in the early 1980s. A preference within the publishing industry to stick with trusted titles from the backlist combined with an increased emphasis on the importance of sales' factors and a decreasing importance of the role of the editor in the commissioning process. However, despite negative developments within this period, the appearance of an innovative Swedish imprint (R&S Books) featuring children's literature in English translation forms a bright spot in an otherwise drastically diminishing part of the children's literature book market, alongside the work of Floris Books (see Berry 2012b). This section will consider the principal trends through this period, before the state of play during the 2000s is examined.

450 Nordic titles are cited by the *BNB* as issued between 1976 and 2000, including 289 picture books (64% of the total). This compares to a surprisingly lower figure of 338 issues for the previous period 1950-1975, which included approximately 33% picture books (112 titles). However, this higher figure is perhaps explained by the fact that 36 Nordic titles were actually re-issued on 138 occasions (31% of the output for the time frame), compared to a total of 73 instances of re-issuing of titles (21%) in 1950-1975. Although the volume of reissues is higher post 1975, the range of titles published is much lower than pre 1975, supporting the hypothesis that it was the 1950-1975 period which constituted a Golden Age of Nordic translation for children, rather than the period following 1975.

The evidence for the period of 1950-1975 as a Golden Age of Nordic children's literature in the UK is strong, as seen above. However, the situation throughout the

period from 1976 up to 2000 is much less clearcut. Future bibliographical work needs to be done within the area of first editions and reissues within the entire corpus, to make it clear when a first edition was commissioned and how many subsequent reissues were published by various houses over a prolonged period. The data gathered from the *BNB* also needs some clarification and additional checking which is beyond the remit of this current study, in order to generate a more accurate representation of translators and illustrators possibly omitted from the current body of information. The wholesale omission of titles (eg Hans Peterson) from the *BNB* also needs to be addressed, by making more extensive use of Nordic national bibliographies and online library catalogues. The issue of publisher mergers and acquisitions requires further consideration, as the ownership of some imprints is not always clear and can change over a short period of time. This would also skew the available data for the period post 1976, when the publishing industry was in a state of flux and change on a worldwide scale.

Overall, it seems reasonable to state that the Golden Age of translation did not extend much beyond the mid 1980s. The diverse output of the early 1970s was sustained by Methuen, Hodder and others only up to the late 1970s. However, at this point, new editions start to decrease in number, with an increasing dependency on popular backlist titles, particularly from Jansson, Lindgren and Prøysen. Also emerging are the picture book spin-offs from these fiction titles, where presumably there is less problem with acquiring suitable rights and where there are suitable translations and Nordic co-editions already available. The work of Aidan Chambers in promoting European children's fiction in translation and to address precisely the issues given

here did much to bring new authors and titles to the UK, but was regrettably not a long standing operation (see Chapter Five).

However, even if Nordic children's fiction in the UK is beginning to struggle from the late 1970s, new types of promotion via new types of media increasingly resulted in fruitful publisher collaborations with existing authors - for example several *Agaton Sax* novels were read by Kenneth Williams for BBC's popular *Jackanory* in the late 1970s. Interest in Franzén was prolonged by the 1976 Swedish film whose English-language version similarly featured dubbing by Williams. The series continued to be published by Deutsch up to 1978, with many titles later re-issued in paperback by Target Books and Beaver Books.

At this time, the picture book emerges clearly as the dominant partner within the corpus, with a number of new titles and series appearing, including by entirely new authors and illustrators. It seems that the new houses Floris Books and R & S Books had spotted a clear gap in the market and were able to capitalise on this development. Their timely emergence and survival into the 2000s (and to the current day for Floris Books) represents a very positive translation and publishing initiative in an otherwise stagnating part of children's literature (see Berry 2012b).

## **2.6 BEYOND 2000: THE FUTURE OF THE TRANSLATION OF NORDIC CHILDREN'S LITERATURE**

Before concluding this chapter, some brief consideration will be given to the period following 2001 up to 2010, for which data has also been gathered from the *BNB*. Is it possible from this to predict how the British children's literature market may



continue to work with Nordic authors into the future, in an increasingly competitive market where all publishing houses are seeking out the next J K Rowling?

From 2001-2010, 114 entries and 43 authors are cited in the *BNB*. This compares very favourably to the 450 entries for the period 1976-2000. Of these, only 7 titles were reissued in 14 instances, equating to 12% of this reduced corpus. Is this an indication of a movement towards more innovation and away from excessive reissues of old favourites or of picture book series? A closer exploration suggests tentatively that this may indeed be the case.

The Nordic ‘chestnuts’ Lindgren, Jansson and Prøysen constitute 15, 11 and 7 titles apiece, possibly bolstered by new media interest following recent *Moomin* and *Pippi* films. Moomin cookery books, comic strips and new translations of Tove Jansson’s works of literature for adults have also been much in evidence during the late 2000s (see 1.1 above). This is in addition to *Moomin* gift editions in hardback and board books by Puffin (2010-2011), and other short gift (picture) books from Sort Of Books and Self Made Books (including several titles not included in the listings of the *BNB*). Multimedia also brings Icelandic children’s fiction to England for the first time, in the shape of Fridrik Erlingsson’s *Benjamin Dove* from Meadowside in 2006, in conjunction with a well-received Icelandic film in 1995. This was followed by a second Erlingsson title *Fish in the Sky* in 2008.

However, there is a continued appearance of new Elsa Beskow titles from Floris Books as well as favourite Floris reprints. New and current authors Lena Kaaberbøl (*Shamer* trilogy, notably self-translated into English by the author) and Jan Kjær (*Taynikma* quartet) are responsible for 7 and 4 entries each, both in the area of

fantasy (perhaps tapping into the *Harry Potter* effect?). Picture books continue to be brought in from new established Nordic names, such as Sven Nordqvist's *Findus* series for Hawthorn Books, the *Harvey* titles by Lars Klinting for Kingfisher Books and the *My Friend Percy* series by Ulf Stark from Gecko Press. R & S Books in Stockholm continued its English-language imprint until c 2007, continuing to focus on Swedish picture books, including a few new Astrid Lindgren titles as well as those of other Swedish authors less well-known in the UK.

As discussed in 1.1 above, an ever increasing Nordic crime fiction and TV 'wave' sweeping across the UK since the very late 1990s and into the 2000s and 2010s. This has happily had some impact on the children's literature market, with children's titles by crime writers Henning Mankell and Jo Nesbo appearing. A 30 minute Documentary of the Week appeared on BBC Radio 4 in March 2012, entitled "What the Scandinavians know about children's literature", presented by the Norwegian-born broadcaster Mariella Frostrup and showcasing established favourites such as Astrid Lindgren, Hans Christian Andersen and Tove Jansson, as well as reviewing more innovations such as those taking place in Scandinavian picture books. January 2013 saw a BBC4 programme broadcast on Tove Jansson, as well as popular scientist and broadcaster Dr Alice Roberts answering questions on the *Moomins* on BBC1's Celebrity Mastermind quiz show in December 2012.

A final Nordic publishing innovation of note is the ongoing project of OUP to reissue and retranslate a number of their backlist of Astrid Lindgren's titles in close collaboration with the Lindgren Estate. This will be described more fully in the OUP case study below in Chapter Six, where four translators were selected to work on bringing several key texts fully into the twenty-first century.<sup>48</sup>

## 2.7 CONCLUSION

This chapter has summarised existing research into bibliographical work into children's literature, and has used studies by Graves, Nelson, Frank, Desmet, Meerbergen, Thomson-Wohlgemuth and Sturge to underpin the work of the current project, drawing heavily on data within the *British National Bibliography* to create a corpus of Nordic children's fiction translated between 1950-2000. The process of data collation has been described, before overall findings for the period 1950-2000 were summarised in terms of publishing houses, text selection and author choice, illustrators and illustrations, and translators.

Gender as a potential issue of interest was considered, before brief decade overviews were given alongside a summary of the types of genre or category represented within the corpus as a whole. Overviews of the periods 1950-1975 and 1976-2000 were presented. Attention was given to the Golden Age of Nordic children's literature during the period 1950-1975 and to the general trend towards translation decline from 1976. Finally a short summary of positive Nordic translation developments from 2000 to 2010 was given in the context of the ongoing Nordic cultural wave.

The next chapter will focus on how oral history and archival sources have been utilised as part of this project in an attempt to gather additional and complementary data and contextual information regarding text selection and the role of the author, editor and translator throughout the publishing process. This approach develops bibliographical research into the translation of children's literature in a unique and innovative direction. These editorial and translations issues are briefly discussed in Chapter Four, with the remaining two case study chapters concentrating on British publishers with strong interests in Nordic children's literature.

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<sup>1</sup> For further details, see ‘Bibliography: Primary Sources: National Bibliographies and Databases’.

<sup>2</sup> *Whitaker’s Five-Year Cumulative Book List* for this period is arranged purely by author-title. It is therefore not possible to identify works of Nordic children’s literature in translation from this bibliographical source.

<sup>3</sup> In the following chapter, Lathey (2010) goes on to explore the development of British translation for children up to 1940 and beyond, although she does not concentrate on any Nordic texts.

<sup>4</sup> Bredsdorff provides a detailed listing of Andersen texts in English for the period up to 1950 in his bibliography *Danish Literature in English Translation* (1950) (see 2.1.2).

<sup>5</sup> Following on from this success, Miss Jessie Young translated four of Bishop Jorgen Moe’s tales as *In the Pond and on the Hill: Stories for Boys and Girls* [1883], published by Suttaby & Co in London.

<sup>6</sup> A typical example is Ng and Batts’ *Scandinavian Literature in English Translation 1928-1977* (1978).

<sup>7</sup> These authors are: Hans Christian Andersen, Kirsten Bang, Franz Berliner, Kåre Bluitgen, Hanne Brandt, Bodil Bredsdorff, Susanne Bösche, Cecil Bødker, Rina Dahlerup, Martin Elmer, Jan Ethelberg, Carl Ewald, Robert Fisker, Elvig Hansen, Hans Hansen, Vilhelm Hansen, Nils Nartmann, Irene Hedlund, Ole Hertz, Erik Hjorth Nielsen, Anne Holm, Christian Høgsberg, Grete Janus Hertz, Virginia Allen Jensen, Lene Kaaberbøl, J Krohn, Peter Lind, Hanna Lützen, Lise Manniche, Helle Melander, Jan Mogensen, Johannes Møllehave, Ib Spang Olsen, Mimi Vang Olsen, Palle Petersen, Bjarne Reuter, Svend Otto S, Jens Sigsgaard, Jørgen Stamp, Jakob Martin Strid and Arne Ungermann.

<sup>8</sup> The British Library holds a complete print set of Nordic National Biographies: *Dansk Bogfortegnelse*, 1841-2004; *Suomen Kirjallisuus*, 1939-1998; *Islenszk Bokaskra*, 1974-2000; *Norsk Bokfortegnelse Årkatalog*, 1873-2001; *Svensk Bokförteckning*, 1967-2003; *SvenskBbokkatalog*, 1866-1975. *Suecana Extranea* (Swedish, 1968-1996) and *Suomen Kirjallisuus* (Finnish, 1939-1998) are also available but were not consulted in detail.

<sup>9</sup> A reference to an additional research project examining this topic is contained within the editorial correspondence relating to the *Agaton Sax* series published by Andre Deutsch. Gillian James was a student at the then Birmingham Polytechnic in 1978 and was writing a “special study of children’s literature from Scandinavian countries which has been published in the UK” in the Department of Librarianship. Unfortunately it has not been possible to trace this work which does not appear to be held in the library of the now Birmingham City University. Letter, 19 Nov 1978, Mrs Gillian James, Atherstone, to Andre Deutsch Ltd, editorial file 4, *Agaton Sax and the Haunted House*, UoT. This could have proved a fruitful source of additional relevant bibliographical data.

<sup>10</sup> Two other bibliographical studies into translated children’s literature were also briefly consulted, namely Li’s 2004 article relating to the translation of children’s literature in China from 1898 to 1919, and secondly Gerber’s 2008 article on the translation of Australian children’s fiction into German from 1854-2007, both appearing in the *New Review of Children’s Literature and Librarianship*. Li’s article was of less use in planning this current project, partly due to problems in collating data collection and partly due to its brevity. Gerber’s article was particularly significant, and offers some useful parallels with Frank’s project regarding the French translation of Australian children’s literature. Forming the preparatory work for a larger project on translation from 1945 to the present,

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Gerber used a three-fold research strategy in collating her bibliographical data: 1. published bibliographies of Australian children's literature; 2. use of online library and book purchasing catalogues and 3. visits to the Staatsbibliothek in Berlin. Her research revealed 270+ relevant translations by over 80 authors, noting the popularity of the series format and particularly of the adventure and family story genres within an Australian setting. Dependence by the German publishers on Australian literary award shortlists and winners was also evident. Although a useful terms for comparison for planning the data collation for the bibliographical corpus within the current project, the lack of other published research on Gerber's wider project has meant that this article has not been more heavily drawn upon.

<sup>11</sup> Personal correspondence with Graves by email, 5 Oct 2011.

<sup>12</sup> As this figure is higher than those in this present study (which also used the *BNB*), it would appear that Graves presumably also included non-fiction works, poetry and drama. He also encompassed material used in radio and television broadcasts.

<sup>13</sup> Nelson does include some works not originally published in Danish, mainly the novels of Erik Haugaard which were published in English in Boston, USA.

<sup>14</sup> Nelson's methodology took the form of an eight-step sequence: Compile a list of authors of Danish children's books; Search for evidence of publication of translations in Great Britain and the US; Acquire a copy of the book or a photocopy of the title page of each printing; Construct a model for the checklist of translations; Establish a process for the selection of books to be compared; Build a model for the comparison; Transcribe information for the checklist from several sources; and Execute the comparison (1975: 41).

<sup>15</sup> Eg the Danish National Bibliography (*Biblioteka Danica* and *Dansk Bogfortegnelse*), *Dansk Skønlitterært Forfatterleksikon 1900-1950*, *Dansk Biografisk Leksikon*, *Børnenes Hvem Skrev Hvad*, *American Book Publishing Record*, *British National Bibliography*, *Cumulative Book Index*, *English Catalogue*, *The Bookseller*, *Publishers' Weekly*, *Dania Polyglotta* and *Index Translationum*.

<sup>16</sup> This has also provided a useful potential model for this current study although space has regrettably not permitted this research area to be pursued in any detail.

<sup>17</sup> Meerbergen's study does not include titles published in Swedish in Finland.

<sup>18</sup> Translations from the Swedish language thesis are my own, apart from when taken from the English 'Summary'.

<sup>19</sup> *Index Translationum* published by UNESCO has also been used by some translation researchers. This is available online but only contained entries from 1979. It does not include information on reissues, only listing first editions. As it was also not possible to isolate entries within the genre of children's literature, it was not used as a data tool for this project. However, it has proved a useful means of checking entries given in the *BNB*. [www.unesco.org/xtrans Accessed: 1 Apr 2013].

<sup>20</sup> These are only available up to 2010, after which date they are available solely in digital format.

<sup>21</sup> This practice created some problems for the project. On a few occasions, entries marked as 'CIP' listed in the weekly issues did not re-appear in the later collated annual volume eg for Jan-Apr 2010. On checking with the British Library, it appeared that although an intention to publish had been issued to the library by the publisher in question, with the item subsequently marked as 'CIP' in the weekly issue, the title had not in fact been supplied to the library. Once the item is finally supplied to the

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library, its status is then altered to 'Formerly CIP', published in the next weekly issue and then published in the next collated issue. It therefore seems that this practice has resulted in 'dummy' entries for items which were never finally received by the Library, and which were then therefore omitted from the final collated version of the *BNB* (by email, Brenda Young, Data Systems Manager, British Library, 2 Dec 2010). For the purposes of this study, these items have been retained within the data collated for this research project.

<sup>22</sup> Initially data was surveyed up to and including the current time ie 2010. Data relating to both adult and children's literature titles was collected, as it was not clear from the project outset whether the children's literature corpus would be of sufficient size to become the focus of the planned research project. The decision was taken to use 2000 as a cut-off date due to the discontinuation of the bibliographical practice from this point of distinguishing between adult and junior literature, making it difficult to establish the target audience of the collated titles. This also enabled two periods of comparison of equal length to be established, namely 1950-1975 and 1976-2000. Additionally, adult literature was excluded from the study since the children's literature corpus proved to be of sufficient size to be examined in its own right. However, the collation of children's literature data relating to 2001-2010 as well as to adult literature 1950-2010 has provided a useful wider context, and has huge future potential research for broadening the overall scope of the current project.

<sup>23</sup> 19 titles are listed for Gwasg y Dref Wen in the *BNB*. On 25 Jan 2011, Roger Boore, former editor/adaptor of Gwasg y Dref Wen, kindly supplied via email 'A probably complete list of Nordic books published in Welsh by Gwasg y Dref Wen', 1974-1991. This lists 26 titles (English, original and Welsh versions), as well as the date of publication in Welsh, and the names of the author/illustrator, translator/adaptor and of the Welsh language advisor (including 5 instances where this data was not cited in the Welsh edition). Included in the list were 6 *Dafydd* picture books (the *Totti* series by Gunilla Wolde), 8 *Ifan Bifan* titles (the *Alfons Åberg* series by Gunilla Bergström), as well as fiction titles by Astrid Lindgren (published when Lindgren came to Wales in 1978 to accept an international literary prize) and other single picture book and fiction titles by other well-known Nordic authors such as Ulf Löfgren, Svend Otto S, Eva Eriksson, Barbro Lindgren, Alf Prøysen, Tove Jansson and Ole Lund Kirkegaard. According to Boore, "all the translations were from English versions supplied by the Nordic publisher (sometimes in the form of books published by English publishers), except for *Y Rheino y Nein Parlwr* [*Otto er et Næsehorn*], which [Boore] translated from a German translation". A Swedish version seems to have been used as a source text for the 1991 translation *Beti Bwt a'r Hen Garw Mawr* [*Teskedsgumman och Älgen*], where the Welsh equivalent for 'Little Mrs Pepperpot' is 'Little Betty'. Here no equivalent co-edition was published in English. Hawthorn Press only has three *Findus* titles listed in the *BNB*, 2007-2010, compared to two more *Findus* titles and another Sven Nordqvist title *Where is my Sister?* and two Ulf Nilsson books listed on their website. For full details, see [www.hawthornpress.com](http://www.hawthornpress.com). Accessed: 1 Apr 2013. Floris Books has a wide range of 20 Swedish titles listed in the *BNB* published between 1979-2009, including several classic Beskow, Lindgren and Lagerlöf titles. Included are two *Goldie* titles by Martha Sandwall-Bergström from the Swedish *Kulla-Gulla* series. However, there is a wide discrepancy between items listed on the house's website and the more recent titles listed in the *BNB* between 2000 and 2011. None of the very recent titles have been included in the *BNB* and many Elsa Beskow titles are omitted (11 in total), despite the fact that most of these were published prior to 2009, the date of the latest Floris title cited in the *BNB*. (Unfortunately the Floris website does not give dates of publication). This malpractice inevitably results in a grave misrepresentation of the diverse and developing Swedish interests of this innovative publisher. Although titles published since 2000 are not included in the current study, it is dismaying nevertheless to establish that the current catalogue data is so inaccurate. See [www.florisbooks.co.uk](http://www.florisbooks.co.uk). Accessed: 1 Apr 2013.

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<sup>24</sup> Finnish-Swedish authors have proved to become somewhat of a problem within this project. Given the large number of authors represented overall, it has not been possible to acquire biographical information for all of them or to examine dustjackets (where these survive) where such information is sometimes included. Although publication of the original work in Finland is one easy method of identifying an author as being Finnish-Swedish, many authors were published in Sweden, and therefore appear from the *BNB* to be mainland Swedish. The authors identified retrospectively as Finnish-Swedish are as follows, partly through use of the website of Schildts (the Swedish-language publisher based in Helsingfors/Helsinki, Finland) and also through the assistance of the Finnish Institute for Children's Literature (FBI): Tove Jansson, Irmelin Sandman Lilius, Bo Carpelan and Veronica Leo. Paivi Nordling, Finnish Children's Books Institute, confirmed in an email of 14 Aug 2012 that Edith Unnerstad is not generally included as a Finnish-Swedish author, despite the fact she wrote in Finland-Swedish and was born in Finland.

<sup>25</sup> The following fields were used in the compilation of the Access database: Author 1; author 2; translated title; translator; illustrator; series details; other publication details; publisher; place of publication; date of publication; original language; pagination; size; illustrations; other translation details; original title; original publisher; original place of publication; original date of publication; binding; ISBN; BNB code; BNB source; Dewey number; Dewey heading; notes 1 and 2; classification [information on category/genre was added from sources other than the *BNB*].

<sup>26</sup> Although it was anticipated that British translations from Icelandic and Finnish would probably be less prolific in quantity than from the larger Scandinavian languages (Swedish, Danish and Norwegian), the survey of the *BNB* revealed the figures to be extremely low indeed. Nevertheless, the two countries have been retained as part of this study, reflecting the common practice to undertake research into the Nordic countries 'en bloc' and therefore enabling the entire extent of the complex literary and cultural relationships existing within the field of (translated) children's literature to be examined. Within the context of the current study, the political, cultural and literary dominance of the three Scandinavian-language countries, Sweden, Denmark and Norway, clearly has a role to play within the international activities of the Nordic publishing world.

<sup>27</sup> Methuen's Nordic authors included Astrid Lindgren, Barbro Lindgren, Ester Ringnér-Lundgren, Inger Sandberg, Berit Brønne, Anne-Cath. Vestly, Hans-Eric Hellberg, Anne Holm, Thorbjørn Egner, Åke Holmberg, Eva Eriksson, Mauri Kunnas, Veronica Leo, Kristiina Louhi, Bodil Hagbrink and Ulf Nilsson.

<sup>28</sup> Wharmby's wife Margot worked under the pseudonym Alison Winn as an adaptor/editor for a number of Swedish picture books, including the *Thomas* and *Emma* titles by Gunilla Wolde and the *Wild Baby* titles by Barbro Lindgren.

<sup>29</sup> Prominent Hodder & Stoughton Nordic authors included, under the following imprints: Astrid Lindgren, Leif Hamre, Gunilla Wolde and Ulf Löfgren (Hodder); Inger Sandberg, Edith Unnerstad, Leif Hamre, Allan Rune Pettersson, Astrid Lindgren (Knight Books); and Gunilla Wolde, Ulf Löfgren, Astrid Lindgren, Barbro Lindgren, Monica Gydal, Lene Kaaberbøl, Allan Rune Pettersson (Brockhampton Press).

<sup>30</sup> Pelham Books is thought to be associated with Penguin Books, although its address is listed as 52 Bedford Square, London in 1976 (see Anders Bodelson, 1976, *Operation Cobra*). However, no relevant paperwork is to be found in the Penguin Archive.

<sup>31</sup> Omitted from the *BNB* was a short series of Kingfisher picture books to accompany the 1986 *Moomin* series, shown by Central Television and adapted by Ann Burnett.

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<sup>32</sup> OUP will be examined in detail as one of the publishing case studies (see Chapter Six) and the innovative approach of Floris Books has been considered in detail in Berry 2012b. However, it has proved difficult to find out much about the children's activities of the other publishers, mainly due to the lack of available archival sources or company history materials.

<sup>33</sup> For example, Ernest Benn: Elsa Beskow, Tove Jansson, Jørgen Clevin; A & C Black: Inger Sandberg, Jan Lööf; Hutchinson: Alf Prøysen; Burke: Hans Peterson, Gunilla Hansson; Blackie: Martha Sandwall-Bergström, Eva Wenzel-Bürger; Abelard-Schuman: Lena Stiessel; Gunvor Hakansson; Maria Gripe; Selma Lagerlöf; Aimee Sommerfelt; Hamish Hamilton: Jan Mogensen; Heinemann: Alf Prøysen; Tove Jansson; J M Dent: Selma Lagerlöf; Gunnel Linde; Harald Nordberg; Karin Lorentzen; Michael Joseph: Edith Unnerstad.

<sup>34</sup> Since the publishing archive in Stockholm is not available for research access and it has not been possible to acquire other sources of information from the current publishing house, detailed research on this unusual publishing venture has not been possible. The current study focused inevitably on a detailed survey and analysis of the *British National Bibliography*. However, a similarly in-depth study (not possible within the remit of this current project due to constraints of time) of the available *National Bibliographies* for the five Nordic countries would reveal in more detail the extent of English-language publishing activities within this territory, since this data is sometimes recorded here.

<sup>35</sup> The *BNB* does not list any Scottish Gaelic or Scots translations as published during the period 1950-2010.

<sup>36</sup> However, multi-medial activities in Wales did result from OUP's strong promotion of the *Pippi* titles during the 1970s following the award in 1978 to Astrid Lindgren in Cardiff of the International Writer's Prize in 1978 by the Welsh Arts Council. As a result, a Welsh language version of *Pippi Longstocking* by Gwasg y Dref Wen was published and quickly followed by premieres of Welsh-language radio and play versions.

<sup>37</sup> Astrid Lindgren's entire output includes nearly 50 picture books, 40 children's books, and 22 omnibus volumes and other titles, translated into as many as 85 languages (Kvint 2002: 9).

<sup>38</sup> Listed in order of their popularity, a brief biographical note is provided for each of the most popular 16 Nordic authors: Astrid LINDGREN (1907-2002), Swedish author and editor. *Pippi* trilogy published 1945-1948. Also *Bullerby*, *Emil*, and *Madicken* series, as well as *The Brothers' Lionheart* and picture books. Awarded Hans Christian Andersen Award in 1958; Alf PRØYSEN (1914-1970), Norwegian writer, broadcaster and musician. Best known for *Teskjekjerringa* (*Little Mrs Pepperpot*) books, first appeared in 1957; Inger SANDBERG (1930-), Swedish author, best known for her *Johan* and *Laban* series of picture books, which her husband Lasse illustrated; Tove JANSSON (1914-2001), Finnish artist, illustrator, cartoonist and author, best known for *Moomin* novels, picturebooks and comic strips. Awarded Hans Christian Andersen Award in 1966; Ulf LÖFGREN (1931-2011), Swedish illustrator, graphic designer and author. *Albin* and *Ludde* series of picturebooks. Awarded Elsa Beskow Medal in 1960; Gunilla WOLDE (1939-), Swedish illustrator and author, *Totte* and *Emma* series of picture books; Edith UNNERSTAD (1900-1982), Swedish author born in Helsinki. Novels include *Pip-Larssons'* series. Awarded Nils Holgersson Medal in 1957; Nils-Olof FRANZÉN (1916-1997), Swedish author and radio producer/director, best known for *Agaton Sax*, *Herr Zippo* and *Göran Ulv* mystery series; Barbro LINDGREN (1937-), Swedish author, best known for *Sparvel*, *Max*, *Rosa* and *Benny* picturebooks; Allan Rune PETTERSSON (1936-), Swedish author and children's radio producer best known for mystery books including *Adolf* and *Frankenstein* series; Maria GRIPE (1923-2007), Swedish author best known for realism and fantasy novels, illustrated by husband Harald Gripe. Awarded Hans Christian Andersen Award in 1974; Anne-Catharina VESTLY



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(1920-2008), Norwegian author and actress, illustrated by husband John Vestly. Best known for *Aurora* and *Eight Children* series; Jan MOGENSEN (1945-), Danish author and illustrator, known for reinterpretations of Hans Christian Andersen tales; Anne HOLM (1922-1998), Danish journalist and author, best known for *David* and *Peter* titles; Gunilla BERGSTRÖM (1942-), Swedish author, journalist and illustrator, best known for *Alfons Åberg* series; Mauri KUNNAS (1950-), Finnish cartoonist and author; Gunnel LINDE (1924-), Swedish author, awarded Nils Holgersson Medal in 1965 and 1975, and the Astrid Lindgren Award in 1978.

<sup>39</sup> However, consider the discrepancies discovered in the completeness of the *BNB*, as outlined above in 2.2 regarding Floris Books and Hawthorn Books.

<sup>40</sup> Personal interview with Patricia Crampton, 27 November 2011.

<sup>41</sup> Picture books (407 instances within the total 768 titles listed within the *BNB* corpus) will not be examined here, partly as they have been addressed very cursorily in 2.3.2 above, and partly as catalogue data regarding content and genre is even more sparing than for fiction titles aimed at slightly older readers.

<sup>42</sup> It was not possible to attribute four titles with categories, as these were not available to consult at the National Library of Scotland.

<sup>43</sup> This topic is addressed more fully in Berry 2011.

<sup>44</sup> The titles reissued are as follows (all issued twice with the exception of *Comet in Moominland* (3)):  
Danish: Jens K Holm, *Kim the Detective*, *Kim and the Buried Treasure* ; Anne Holm, *I am David*;  
Marie Thøger, *Shanta*  
Norwegian: Alf Prøysen, *Little Mrs Pepperpot and Other Stories*, *Mrs Pepperpot to the Rescue*, *Mrs Pepperpot's Busy Day*, *Mrs Pepperpot in the Magic Wood*, *Mrs Pepperpot Omnibus*; Leif Hamre, *Contact Lost*, *Otter Three Two Calling*  
Swedish: Nils-Olof Franzén, *Agaton Sax and the Colossus of Rhodes*, *Agaton Sax and the Criminal Doubles*, *Agaton Sax and the Diamond Thieves*, *Agaton Sax and the Scotland Yard Mystery*; Astrid Lindgren, *All about the Bullerby Children*, *Christmas at Bullerby*, *Pippi Longstocking*, *Pippi in the South Seas*, *Pippi Goes Aboard*; Inger Sandberg, *Here's Lena*, *Johan's Year* ; Maria Gripe. *Hugo*, *Josephine*, *Hugo and Josephine*, *Pappa Pellerin's Daughter*; Edith Unnerstad, *Little O*, *The Saucepan Journey*, *The Spettekake Holiday*; Gunnel Linde, *A Pony in the Luggage*  
Finnish-Swedish: Tove Jansson, *Comet in Moominland*, *Finn Family Moomintroll*, *Tales from Moominvalley*, *The Exploits of Moominpappa*, *Moominsummer Madness*, *Moominvalley in November*

<sup>45</sup> Not all of the translations found in the Nelson study are listed in the *BNB*: these of course are the US editions which would not be included unless they were UK co-editions. But otherwise, the *BNB* Danish listings correspond with the Nelson results. The findings of Graves do not quite tally with the findings of the present study up to 1975, where only one entry for Falk exists and none at all for Riwkin-Brick.

<sup>46</sup> It is recognised that the omission of Hans Christian Andersen from the study will perhaps skew the Danish results. However, it is outside the bounds of this research project to spend time on defining what does and does not constitute a direct translation, re-writing, adaptation or complete re-telling of the numerous Andersen tales, which themselves now exist in many versions other than the nineteenth century originals.

<sup>47</sup> It would be useful to be able to compare the extent of re-issues, domination of major authors and single issue/edition titles of the Nordic children's literature corpus with those of other significant

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language groups during this period, such as French, German, Dutch, Italian and Spanish. Unfortunately no such information seems to be easily available at the present time.

<sup>48</sup> Ironically, the centrepiece of the project, a new gift edition of *Pippi Longstocking* translated by the American Tiina Nunnally and illustrated by Lauren Child in 2007, was omitted from the *BNB* for the period.

### **Chapter Three**

#### **REVEALING THE EDITORS AND TRANSLATORS: ARCHIVAL AND ORAL HISTORY RESEARCH INTO PUBLISHING HOUSES**

This chapter will explore the methodology of the archival research undertaken as part of this project. This work built on the bibliographical data compiled during the *BNB* survey (as outlined in the previous chapter) and sought to identify original archival sources which would shed light on the second research question, namely how were texts selected from the Nordic corpus and how did the editorial and translation processes work in practice?

The current study takes a unique approach in making extensive use of archives as a natural progression of the corpus/bibliographical approach reviewed in Chapter Two and already used successfully in other recent studies into the translation of children's literature. This innovative method is partly possible due to the author's substantial experience as a professional registered archivist, with a background in literary and commercial archives and heritage collections. This unusual configuration of Scandinavian linguistic proficiency and archival research skills combined in the current project ensure that surviving archive collections of relevance would perhaps have a higher chance of being successfully tracked down than by a researcher with little experience of working with primary sources who is typically primarily based within linguistic-oriented disciplines. Once identified and located, relevant archive collections were then put to practical use in researching how publishing companies in practice approached the commissioning of the translation of Nordic children's literature. Editorial correspondence files have been targeted as the most obvious source of unique historical and contextual data regarding author selection, text

selection, translator and illustrator selection and the marketing of the texts in question.

Therefore, the majority of this chapter will be dedicated to describing the methodology of how relevant archive collections were located and exploited in order to support the aims of the current study. Firstly, the role of oral history and the (non) use of archives in the fields of children's literature and translation studies will be addressed. Secondly, the nature and definition of business, publishing and literary archives will be addressed briefly within the context of issues relating to the survival and destruction of modern British publishing archives. Thirdly, the challenges of locating such relevant archival sources will be considered. Problems of curating and using archives as a research resource will then be evaluated, before a brief overview of the principal archival holdings for relevant publishers is presented alongside a full analysis of the entire extent of the available archival material and its relevance into establishing how the publishing and translation processes work in practice.

In subsequent chapters, the role of the editor within translational publishing will be examined, drawing on a range of archival sources (Chapter Four), which are then analysed in detail in the form of two detailed case studies (Chapters Five and Six) on the Nordic translation activities of Turton & Chambers and Oxford University Press.

### **3.1 PRIMARY RESOURCES IN CHILDREN'S LITERATURE AND TRANSLATION STUDIES**

As seen in Chapter Two, the few studies to examine corpora of translated children's literature in any detail all make extensive use of printed primary sources such as national bibliographies and library catalogues and databases as a starting point in the research process. However, it is also recognised by Sturge (2004) that further

investigations into the internal workings of the publishing and translation process are not possible within the framework of a corpus study based exclusively on data drawn from published national bibliographies. However, despite Klingberg's comments in 1978 (see 1.4) highlighting the need to undertake more detailed research on author and text selection, many of the researchers examined in Chapter Two (eg Frank, Sturge, Desmet) were content to go no further than national bibliographies in their examination of how author and text selection developed in practice within the children's literature publishing community.

Nevertheless, some sporadic attempts have indeed been made as part of some of these studies in order to fill in obvious gaps within the data included in the national bibliographies. Two possible routes were taken, both of which were practically translated into viable avenues of research due to the fact that the researcher was operating within a time frame not too far removed from the point in time at which the primary (publishing and translational) activity itself was being undertaken.

At the time of research, Graves (1975) examined very recent publishing history (within the last 20-25 years or so) where the subject matter of all enquiries relating to publishing activities had been carried out within easy living memory for the employees concerned. Nelson (1975) was similarly able to write directly to publishers who were still extant in their original format and administration, as her research was carried out in the 1970s: this research took place before many of the major long-established independent publishers were "absorbed by international publishing conglomerates or high street chains" (Bradley 2008: xii), and therefore became more difficult to locate as an identifiable entity. Both Graves and Nelson were therefore in a position to request further information from the publisher(s) in

question regarding statistics, sales figures and details of the decision-making process regarding author, text and translator selection. However, many of the publishers of relevance in the current study no longer exist or have merged with other firms, making this approach unrealistic in the vast majority of cases.<sup>1</sup>

The second research route utilised was that of oral history interviews ie undertaking interviews (structured or otherwise) with relevant individuals from pertinent publishers (eg Meerbergen 2010). Although this did not prove a viable research route for many publishers of relevance in the current study, whose publishing activities regarding the translation of Nordic children's literature occurred too long ago, this method was nevertheless used with some success in a slim proportion of instances, covering the period from the 1970s to the present. Therefore this type of primary research will now be explored briefly, before the third and more fruitful route of consulting archival sources is explored more fully in the remainder of this chapter.

### **3.1.1 The role of oral history: an archival substitute?**

The current study examines a period of translation and publishing activity stretching back to 1950, dating up to more than 60 years prior to the current time frame. As a result, oral history as a key source of data unavailable elsewhere has been somewhat problematic, as many key stakeholders (editors and translators) are long dead.

Although use has been made of making relevant contacts within the archival, publishing and translating communities to good effect (eg interviews with Aidan Chambers, Patricia Crampton, Christian Maclean, Alison Sage, Paul Langridge, Klaus Flugge, Allison Helleger, Paul Binding etc),<sup>2</sup> this has not been done in a systematic fashion and has been done deliberately only in order to plug gaps in

(archival) data available elsewhere. The interviews which have been undertaken have been conducted solely on a 'need-to-know' and 'case-by-case' basis, as and when it became clear that gaps existed in the written record available elsewhere. Unlike Meerbergen (2010), who was able to interview several current Swedish publishers as a planned and structured part of her data collation strategy (with identical questions used for each oral history interview), the interviews conducted as part of this study have been less formal and more spontaneous in their approach and content.

Although not an established means of collecting historical and contextual data regarding the publishing industry, there are two substantial and significant oral history projects which formed a useful basis for comparison. The first is that of the 'National Life Stories' project regarding the British Book Trade (administered via the British Library). Although the original sound recordings of interviews conducted with prominent figures within the British publishing industry during 1997-2006 for the 'Book Trade Lives' project were not accessed as part of the preparations for this current research, the subsequent textual companion volume *The British Book Trade: An Oral History*, edited by Sue Bradley (2008), has been an invaluable source of information. This is despite its loosely thematic arrangement and structure which does not make it easy to isolate relevant extracts from interviews relating specifically to children's literature as a sub-section of the publishing industry.<sup>3</sup>

As seen above in 1.2.1, the second oral history project was conducted entirely from a children's literature research perspective and was executed by Kim Reynolds and Nicholas Tucker, both well respected academic figures within the field. The published monograph study (1998a) was sponsored by the Arts Council of England and produced by the Roehampton Institute, one of the principal centres of research

into children's literature in the UK (then as now). This oral history project is of particular relevance to this study as it addresses the development of the British children's book market since 1945. The entire corpus of original interview transcripts has not been consulted (see 1998b), but entries for editorial figures known to be relevant to the various publishing houses identified as key players in publishing Nordic children's literature for children were examined in detail.<sup>4</sup> The very informal 'chat' approach taken here by Reynolds and Tucker in interviewing their subjects was eminently useful in planning the interviews conducted as part of the current British-Nordic project.<sup>5</sup> It appears that no use of archival sources was made by Reynolds and Tucker, although the reason for this is not currently clear. A follow-up second volume was originally planned but never came to fruition.

### **3.1.2 Archives in children's literature, book history and translation studies**

It is clearly evident from the results of the preliminary literature review relating to translation studies (see 1.4) and more specifically from the analysis of corpus based studies within the translation of children's literature (see 2.1) that archives are rarely or never used as a research tool within the field.<sup>6</sup> Factors for this trend are not obviously identifiable, but it seems reasonable to assume that a lack of awareness of their potential and availability may be a key point in their very low profile within the translation studies' research community. Twentieth century publishing archives are similarly entirely bypassed as a potential gold mine of data relating to many aspects of translation studies, and also to a very considerable extent to the related fields of children's literature and book/publishing history.



As discussed at 1.2 above, although publishing and book history academic journals focus primarily on the pre-twentieth century publishing scene, only very occasional mention is made of children's literature. Thoroughly researched twentieth century publishing histories are beginning to emerge, but children's literature is usually excluded.<sup>7</sup> Similarly, journals and monographs encompassing children's literature in a historical context rarely make obvious use of archival sources and even more rarely cite explicit use of bibliographical sources.<sup>8</sup> Dudley Edward's significant history of children's literature during World War Two merely cites the book trade serial *The Bookseller* as a data source, alongside publisher histories, making no acknowledgement of archival sources in his 'Sources, guides and regrets' (2007: 696). A rare example of high quality and extensive use of archive collections is Holman's general history of Second World War book publishing in England (2008), which draws heavily on publishing archives at the Universities of Oxford, Bristol and Reading, as well as collections at the National Archives and elsewhere. Perhaps unsurprisingly, Holman worked on the book as a Leverhulme Research Fellow at the University of Reading, making possible a three year archival study of the extensive publishing collections held there.

One possible contributory factor to this failure to utilise archives in research could be the opacity and invisibility of relevant publishing and literary archives to the 'outside' world of non-publishing professionals and also to a degree within the book trade itself. To some extent, research into nineteenth century and earlier publishing practices is becoming increasingly common, with resources now available such as the British Book Trade Index (University of Birmingham, covering the period up to 1851), the Scottish Book Trade Archive Inventory (nineteenth century) and the

British Book Trade Archives Location Register (covering the period 1830-1939).

However, no equivalents are available covering the British book trade as a whole for the period post 1939, although the Edinburgh History of the Book in Scotland does continue its timespan up to 2000. As a result, these useful resources do not cover the twentieth century, meaning firstly that it is difficult to locate relevant archival collections and that secondly that their potential is not flagged up to the research community.

Another contributory factor is the relative newness of the fields of book history and publishing history in an academic setting, as seen in 1.2 above. Although centres for research in publishing and book history are now becoming more commonplace in UK universities, general textbooks for undergraduate and postgraduate audiences typically make no mention of the benefits of archival research when studying the historical developments of the British book trade and publishing, although great emphasis is given to historical research in more general terms within the discipline of book history.

For example, although Eliot (2010a and 2010b) usefully sub-divides the field of book history into areas such as the history of authorship, publishing, book production, distribution, reading, libraries and archives, he unfortunately does not pursue further the potential use of archives as primary resources as part of this research process.

The nearest Eliot comes to touching on the topic of archives is when considering the problems of digitally-born material, where he cites the general failure in publishers to archive emails adequately for future consultation, and where editorial files are commonly overwritten during the various editorial stages, obscuring the process when compared to examining marked-up physical texts (2010: 57). He gives no

further attention to the role of archival sources within the book trade context. Is this broader research approach perhaps in agreement with Pearson's observation that business history within the last thirty years is "no longer simply the story of large companies" (2008: 19), but in fact a discipline now encompassing a broader social and cultural context?

As already seen, the only extensive body of literature relating to the history of the publishing industry can be found in the numerous printed company histories of specific publishing houses. Where heavily based on primary archival resources held by the company or elsewhere, full citations of the location and nature of these sources are as often as not omitted, once again making it difficult for researchers from different specialisms (eg translation studies, children's literature) to track down primary sources of relevance.

To give some pertinent examples of business histories written regarding publishing houses responsible for printing numerous translations of Nordic children's literature, the recent and glossy *Puffin by Design: 70 Years of Imagination 1940-2010* by Phil Baines (2010) gives a visual overview of the development of the Puffin list over its first 70 years. Although evidently drawing on the Puffin archive held at the University of Bristol, it makes no explicit reference to the Puffin archive throughout the book or in the acknowledgements, despite the fact that extensive use is made of images of manuscripts from the Puffin archive collection: the same can also be said for the 50<sup>th</sup> anniversary history *Fifty Penguin Years* (Penguin Books 1985).

Similarly, oral history interviews with past and present company employees are clearly referred to in Maureen Duffy's *A Thousand Capricious Chances: A History of the Methuen List 1889-1989*, but no citation is made of use of the company's own

historic archives throughout the text itself, apart from an oblique reference to her “constant raids on [the] carefully maintained records” and to “the archives and file room at the company warehouse in Andover” (Duffy 1989: ix).<sup>9</sup> Conversely, an atypical example of a fully researched company history is that of Hodder & Stoughton by John Attenborough (a company which ironically had witnessed the destruction of most of its business records during WW2). Although precise sources are not cited in scholarly tradition throughout the text, they are nevertheless given in the acknowledgements.

As Hannah observes, “archival research often remains a major commitment [of a publisher] only when it derives from a commission to write a single company history, based on the (sometimes closed) archives of that institution” (2008: 13). In agreement, fellow business archives’ specialist Pearson observes that;

the missing pieces [of company histories] are... the records of business activities, often of entire companies, that have failed to survive. A metaphor... is of a detective story in which the plot is not fully worked out and over which the author has less than perfect control. Business archives are the evidence with which the detective has to work” (2008: 19).

Conversely from the researcher’s perspective, it is precisely this very “randomness of record survival” which motivates the “lucky ones [who] come across a whole series of documents or indeed entire archives previously lost to research” (Pearson 2008: 20), despite the frustrations this randomness can create for archive professionals.

Publishing houses are of course private commercial concerns, operating today in a competitive global environment. Where major archive collections are held in-house, these are often not accessible to external researchers due to commercial sensitivities or to lack of staff resources, reference facilities and/or in situ information

professionals. Mergers with other companies often threaten the survival of an existing historic collection, sometimes ending in its complete loss and destruction, often following the “speedy disposal of former head offices, cost-cutting in such areas as company archives or record storage”, regarded by some as a “fresh start which allows no role to the legacy of the past” (Freeth 2000: 184). And where these collections may fortunately have been transferred to the custody of information professionals in the public domain, problems such as extensive cataloguing backlogs and lack of staff expertise may mean that impeded access to relevant collections is a real challenge to any research using publishing archives in a project such as the current one. Practising archivists typically do not have the resources to publish extensively on the many collections held in their care, which is another factor contributing to the invisibility of the potential of this area of research.

In summary of this overview of why archive sources are not used more extensively within translation studies, CLTS, book history and children’s literature, it appears there is an overall invisibility of the importance of archival resources within the scantily published research that exists, not least within translation studies and book history as a whole. Similarly, the history of children’s literature as a major sub-genre of British publishing history is given scant attention in available company histories and in other standard research outlets. The combination of these factors is not helped by a general lack of research being published in modern publishing history, book history and archival studies by theorists or practitioners.

### **3.2 PUBLISHING ARCHIVES: DEFINITIONS AND ISSUES**

Part of the problem of archives associated with private publishing houses is their ambiguous and split status. This issue relates directly to the likelihood of their survival in the long term, and thus becoming available as a research resource within translation studies and other fields. Are they to be regarded as commercial publishing archives and/or as literary archives? Business, publishing and literary archives as well as those of translation are considered here in turn.

#### **3.2.1 Business archives**

Publishing archives are easily identifiable as privately owned commercial archives, with responsibility for their preservation naturally lying with the house or company in question. Custody of a company's historic archive is a fairly straightforward matter as long as the firm in question retains its integrity and identity. Even if not easily accessible or catalogued, the long term security of the archives on the publishers' premises is typically ensured. Problems emerge however when the original company is taken over or merges with another company, sometimes one with a more prestigious reputation or history, sometimes without. At this point, the long-term preservation of the historic archive in question can become vulnerable to threat, either to a lack of interest from the parent company or as a result of relocation of premises, the latter in particular leading to extreme pressures on space. As John Lewis archivist Faraday declares, only too often are archives regarded as "the 'nice to have' factor" (Faraday 2007: 5).

Private business archives are not subject to any legislation which safeguards their longevity and completeness.<sup>10</sup> Instead, archives are typically retained for the length

of their useful life within the functions of the company concerned. As Ceeney remarks, although “archives may do many similar things... their role in society, function and purpose have been, and remain, radically different depending on the culture, context and parent body” (Ceeney: 2008: 58). Therefore, when the business function of part of an archive expires, the collection immediately becomes extremely vulnerable, with its research and historical significance often not appreciated by its then or later custodians. Quail notes “the steady destruction of material which leaves once substantial businesses with barely a wisp of primary evidence that they ever existed” (2007: 49), with Freeth commenting on increasing numbers of companies discontinuing their provision of in-house archives and instead regarding paper records and historical archives as a “dead weight, not an asset” (2000: 183-184). Similarly, Ferrier comments that it is “...not so surprising that the business world would appear in general to have adopted a... reserved attitude to its own records, which appear either to have reposed under cumulative protective layers of dust or suffered periodical purges... [of destruction]...” (1972: 17). In a key article on recent trends in business archives, Collins (1992) observes that structural changes in the post-war UK economy have resulted in a boom and slump tendency during the 1970s and 1980s, accompanied by a radical shift from manufacturing to the service industry and to a more recent boom in self-employment. Urban redevelopment schemes during the 1960s and 1970s have resulted in rising rents in central locations and rising costs of record storage, resulting in mass record destruction. The post-war surge in takeovers and mergers has resulted inevitably in a rationalisation of firms and premises (Collins 1992: 119).

As noted above in 1.2.2, the majority of British archive professionals typically do not have the means to contribute to the academic debate about archival issues via the standard professional journals (eg *Archives*, *Journal of the Society of Archivists*) or other outlets. However, much detailed attention has been given by archive professionals within *Business Archives* (journal of the Business Archives Council) to generic issues facing business archive collections, their custodians and their future, some of which are factors pertinent to the planning of the archival methodology of the current study.

In a professionally-biased journal, there is unsurprisingly much debate regarding the ideal attributes of the so-called ‘Model Archivist’ within the business archival context. Recent debate has stressed the ever varied duties which the modern business archivist carries out, primarily giving support to the company by maintaining and developing requisite archival, records management and legal frameworks and sometimes providing professional support to the wider community. As Ferrier notes:

The archivist today has a positive role and an outlook far removed from the dungeon mentality ascribed to him, the belief that he is no more a troglodyte living off damp and musty paper. He has, in short, real, practical importance in business today (1972: 22).

Many articles similarly address the benefits for a business of providing a professionally managed archive service, which “can only help enhance the reputation of any business” (Sienkiewicz 2008: 32). As well as reputational considerations, a well managed archive service will result in more efficient storage and use of staff time, as well as responding competently to legal cases such as slander, libel and copyright. A company valuing and sharing its past will gain Corporate Social Responsibility benefits as well as building up a strong brand drawing on history and



heritage and therefore creating a positive and unique business profile. Of course, conflicts can exist, particularly when balancing the interests of the media, external researcher, internal employee and the information professional, with the latter sometimes struggling to reconcile corporate loyalty and professional ethics (ibid). In any case, all of these diverse parts of the job are far removed from the one-time perceived role of the archivist as the “Keeper of Secrets” (Hardman et al 2008: 1).

### **3.2.2 Publishing archives**

Prominent publishing archives can and do benefit from a good level of care within a research-led professional library and archival environment. The internationally significant John Murray archive was recently acquired by the National Library of Scotland (NLS), a recognised centre of collecting within the area of Scottish publishing whose collections include that of Oliver & Boyd, Chambers and William Blackwood. Substantial funds raised by the Murray family on the sale of the purchase to the NLS in 2006 have been put into trust and are used to develop the archive further including conservation, cataloguing and outreach projects. An ongoing project focuses on publishing archives.<sup>11</sup> Similarly, many prominent English publishing archives are held (mainly on deposit) at the University of Reading,<sup>12</sup> where many English publishing houses are represented strongly. This line in collecting has been actively pursued since the 1960s, as “it seemed appropriate that a... centre for English publishers might be set up within easy reach of London, where most of the major houses were located, and without poaching on ground staked out by other specialist repositories” (see Edwards 1979 and Bott 1992). Some staff expertise, building on that of the first archivists Jim Edwards and Michael Bott, exists to support the full exploitation of the collections, despite sizable cataloguing

backlogs. The quality of the publishing and printing archives is recognised by the Designated Status of the collections, awarded at the time by the Museums Libraries and Archives Council.

More controversially, the Canongate collection from Edinburgh is now in the care of the University of Dundee Library, where its relevance to the Library's existing and long-established collecting strengths is less obvious and where appropriate staff expertise in publishing archives is perhaps lacking. However, the University is increasing its profile as a research institution on Scottish publishing and literary collections, following the transfer of leading publishing history scholar David Finkelstein from Queen Margaret University College to Dundee. Existing collections in the subject area include that of Dundee publisher D C Thomson.<sup>13</sup>

In this latter vein, some publishing archives are held regionally due to connections with a particular locality. For example the Penguin Archive is housed at the University of Bristol (the hometown of its founder Allen Lane), the Blackie and Collins archives at the University of Glasgow and the Thomas Nelson collection at the University of Edinburgh. The London Metropolitan Archives' collections relating to the City of London also contain many publishing archives, including that of Hodder & Stoughton. University College London and the University of Reading share a collection relating to Routledge & Kegan Paul. The Macmillan collection is split between the University of Reading and the British Library, with other papers retained in-house under the care of an unqualified archivist.<sup>14</sup> Relevant professional papers of prominent figures in the book trade, such as those of Kenneth Day (*Moomin* editor at Benn, held by the Worshipful Company of Stationers), may also be of some research potential.<sup>15</sup>

All of these collections are made available for research and public access to some degree, depending on the completeness of finding aids and the availability of the collection due to other concerns, such as commercial sensitivity, data surrounding in-print titles, copyright and Data Protection. Common research and accessibility issues can be dealt with in a professional archival setting on a consistent basis, protecting the commercial interests of the publishing house whilst also promoting its heritage and uniqueness to an external audience.

However, very few publishing houses have invested in the services of an in-house and on-site professional archivist or librarian. One notable exception is Oxford University Press, where a busy in-house library and a small professional archival team provide access to their sizeable publishing collections, including those relating to children's literature. Similarly, Faber employs an archivist who works to support the work of the company as well as fielding external enquiries. Publishing staff working primarily in an archival capacity are employed at Macmillan and HarperCollins.

These firms are unfortunately very much in the minority. Of the major houses publishing Nordic children's literature in translation (representing a fair share of the UK publishing industry as a whole), several were approached as part of the research within this study. Some do not appear to have an archivist on their staff (with research access to collections therefore not possible, such as at Swedish publisher Rabén & Sjögren) or instead lack any type of 'archive department' or provision at all, such as that at Finnish publisher Schildts.<sup>16</sup> Therefore, many firms approached were either not willing or able to provide any access to their historic archives.<sup>17</sup>

Of the vast bulk of paperwork systematically generated within the average business over a prolonged period, core records are typically preserved in the long term, as their existence is essential for the daily running of the firm. In the publishing context, these would typically be board minutes, annual reports, annual accounts, staff records, publishing contracts etc.<sup>18</sup> Records with a shorter shelf-life such as editorial/author and publicity files and more general correspondence are more susceptible to being destroyed once their initial use has come to an end. Manuscripts and drafts are also typically only retained in the very short term, which is of particular concern when examining editorial and translational practice in detail. Difficulties in establishing an editorial and translation trail for documents created and edited entirely within the electronic medium are also problematic for the researcher. Files relating to rejected manuscripts are not typically retained, such as those at OUP and Faber relating to Astrid Lindgren's *Mio, Min Mio*.

The ownership of one particular or several publishing lists or imprints can commonly be assigned to another publishing company, with few of the established twentieth century publishers still retaining their complete independence (OUP and Faber are two such examples). Often in this situation, which has become increasingly frequent due to late twentieth century publishing mergers, the relevant files are not transferred to the new owners, but are retained by the predecessor company in its new guise (often only on a temporary basis) or are radically weeded or entirely destroyed.

Another issue relevant here to publishing archives and to the current study is the long print-run of successful titles. A popular title such as *Pippi Longstocking* has been almost continuously in print since its first appearance in 1950. Whilst this is a positive factor for ensuring that translation for children is regarded as a worthwhile

investment for publishers and editors, in practical terms this means that editorial files for in-print titles are retained in-house as ‘current records’ and are not transferred into the historic archives, where extant, even though their age and fragile physical condition might make this advisable in preservation terms. Although this was fortunately not a problem at OUP where transfer and retention responsibilities are well administered (and where relevant *Pippi* editorial files were available up to the 1990s), this was a serious research issue at the Penguin archive in Bristol. Here, many of the Puffin editorial files are predominantly arranged by ISBN number and are stored off-site and uncatalogued. Of the many called out to the Reading Room for consultation, numerous files were ‘missing’. These were presumed by archival staff to be still in use by editorial staff or to be in semi-current archival storage within Penguin. It is to be hoped that an efficient system of records management is in place in-house to ensure that such items worthy of permanent archival preservation are eventually transferred to Bristol for safekeeping and future research access.

Another problem is the archives of smaller publishing houses, which are also extremely vulnerable. The archives of the specialist Welsh language publisher Gwasg y Dref Wen are apparently still extant but are retained privately, with no obvious intention in the immediate future to safeguard their long-term future at a suitable place of deposit such as the National Library of Wales, whose overall collecting policy would clearly encompass such a valuable archive collection.<sup>19</sup> And an entirely different approach to record-keeping has been taken by Floris Books in Edinburgh, where no paper files at all have been retained from its early days of establishment during the 1970s and where it seemed unlikely that research access would be granted if they had indeed survived.<sup>20</sup> A third approach was chosen by

Aidan Chambers, who elected to deposit his entire holdings of literary and publishing papers with an approved repository (see below and Chapter Five).

Finally, issues of digital preservation and modern means of communication are also challenging within the commercial environment. With much business now carried out through born-digital means, such as email and Microsoft Office, such electronic records are extremely vulnerable to deletion when a member of staff leaves or following internal reorganisations and server pressures. Considerable investment in electronic record management and digital preservation are necessary to provide adequate safeguards for transferring relevant items into secure and permanent storage. It is feared that many publishing houses are failing in this respect at the current time, with staff costs at a premium and information/heritage professionals sometimes regarded as a 'luxury'. Digital preservation remains in its early days, with further problems created by insufficient expertise within the archival, information and IT professions for dealing with this type of material in the long term.

### **3.2.3 Literary archives**

Despite the commercial context of their creation, it could be argued that publishing archives (eg editorial files) may be regarded by many as constituting literary archives. Often this is because publishing archives contain autograph letters from the authors concerned, and when an author is or becomes high selling or prominent, the items acquire an indisputable market value. Unfortunately, as the popularity of an author can often post-date his/her actual life time by a number of years, this can lead to difficulties in establishing whether a collection of papers is of sufficient

significance to be deposited whilst it is still complete and intact in terms of its original order, whether within an archive or retained in-house within the publisher.

Where a connection has unequivocally been made with a literary figure, the archive in question may become a desirable cultural and literary commodity, susceptible to being purchased by interested parties, including major research libraries, particularly in the USA.<sup>21</sup> Literary archives are generally regarded as the private property of the author or subsequent literary state, and as for publishing archives, they are similarly not protected by archival legislation.

Two collections of major publishers relevant to this study, J M Dent and Andre Deutsch, are now held in major US university library research collections, primarily due to the undisputed literary and commercial value of many of the authors represented within the firms' publishing lists. Literary archives often enjoy a higher status than publishing archives, with universities and other institutions sometimes in open competition to purchase or acquire collections relevant to their existing holdings. These are then marketed as a unique selling point for the institution in question, and are exploited variously as an inspiration for research, teaching and outreach projects. Whilst a higher level of archival investment is common in US university libraries, resulting in excellent online catalogues and a much reduced cataloguing backlog, the inconvenience of trying to access collections held overseas is a considerable obstacle in undertaking research into major British publishing houses.

These are the type of issues now being addressed by the Group for Literary Archives and Manuscripts (GLAM), which was established in 2005 "to bring together...(those)

with an interest in the collecting, preservation, use and promotion of literary archives and manuscripts in Britain and Ireland". This group represents the interests of literary collections throughout the UK and held in a wide range of institutions varying from the British Library to the custody of private individuals or trusts.<sup>22</sup>

### **3.2.4 Archives of translation**

Archive collections relating to literary translation and translators do unfortunately not seem to enjoy the same prestige or recognition as literary or even publishing archives, although many translators do keep a record of their work and are in effect creating a personal translation archive, even if they do not regard it as such or are aware of its potential research significance.<sup>23</sup> Deposit of such collections is thought to be unusual, to such an extent that the GLAM held a seminar at the British Library in October 2011 to address the problem of the preservation of translation archives.<sup>24</sup>

Too often a personal collection will be destroyed following the death of the individual concerned, generally because the literary estate fails to recognise the significance of the collection and because there is no obvious home for manuscripts of this nature (unlike the recent change in fortune for the fate of children's literature papers, which are often deposited at the newly formed Seven Stories archive, now known as the National Children's Books Centre in Newcastle). Given these problems, the extant scope and potential use of personal archives relating to translation of Nordic children's literature has been excluded from this study although the topic provides a useful area of interest for future research. Emphasis will be given instead here to how publishers' archives have been located and used as a backdoor means to researching children's literature in translation.



### 3.3 LOCATING ARCHIVES

Finding relevant archival collections can be a difficult and prolonged exercise. This is partly due to the fragmentary nature of the sector and the profession, where archivists are often employed in a variety of institutions such as county record offices, university libraries, national archives, specialist repositories, business archives, cathedral archives, hospitals, schools etc. Each repository will have its own collecting policy and its own priorities, according to its status and history, sometimes with overlap between institutions. A division between public and private sector repositories is also evident (partly due to differences in funding and partly also to differences in legislation protecting public but not private records), resulting in a lack of overall professional representation for the sector as a whole. At present, following the dissolution of England's Museum, Libraries and Archives Council (part of the Department of Culture, Media and Sport), The National Archives (formerly the Public Record Office) now represents all UK archives (as part of the Ministry of Justice), with responsibility for the museum and library sectors being transferred to the Arts Council for England. Inevitably this development means that TNA focuses its advocacy and other efforts towards those repositories holding records designated as such by the various Public Records Acts (ie local authority archives). Provision for archives is devolved within Wales and Scotland (eg CyMAL, the National Library of Wales, the Scottish Archives Council and the National Records of Scotland).

Funding is and remains a major issue. As the majority of archive collections are held in the public sector, large bodies of material are increasingly vulnerable to poor levels of staffing, accommodation and accessibility (see 3.4 and 3.5 below). Short-

term funding streams available during the 2000s to improve accessibility to collections through major national cataloguing initiatives have now ended and have not been sustained in the long-term (eg Archives Hub, Access to Archives – see below for more details) with no obvious replacements emerging to continue to tackle the ever-growing national cataloguing backlog.

This dual lack of ‘joined-up thinking’ and funding within the archival sector means in practice that there is currently no single point of entry or union catalogue which can be used to locate archives of relevance within the UK to a given research project or question, although this has been a goal of the profession for a number of years. Instead, there are a variety of disparate resources which can be exploited in order to begin on the trail of locating the survival and whereabouts of a particular collection. Some of these will be summarised below. The importance of other less formal methods of research will also be highlighted, such as using subject-specific mailing lists and networking in order to find a collection of interest.

### **3.3.1 National Register of Archives and ARCHON**

The National Register of Archives was originally created in 1945 from the reports and calendars that had been produced by the Historic Manuscripts’ Commission since 1869. The HMC focused its efforts on advising owners of private record collections on long term preservation and other relevant curatorial issues. This work included making inventories of collections of national significance held in private hands throughout the UK (mirrored by the work of the National Register of Archives for Scotland). These NRA catalogues or finding aids were then made available in the HMC searchroom in central London, and typically focused on large country house

archives or national businesses. To these were added catalogues and finding aids relating to other private collections held in other repositories such as local record offices and university libraries. The catalogue has grown over time (currently about 44,000 finding aids) and since 1995 the NRA has been available online via the website of The National Archives “as a central point for the collection and dissemination of information about the nature and location of manuscripts relating to British history”.<sup>25</sup>

The NRA has been a major resource in this part of the current study, as it includes sub-lists and indexes for business collections, including 500+ entries for publishing archives (as at April 2013). It was possible to undertake searches for all the major publishers identified during the bibliographical corpus stages of research as publishing Nordic children’s literature translations. As will become clear later, locating a relevant entry on the NRA was not synonymous with being able to access a collection or with the collection containing relevant material to the current project. Additionally, overseas’ repositories are not listed consistently, which presumably accounts for the omission on an entry for J M Dent at the University of North Carolina. To some extent, the NRA should be approached with caution, as it is far from complete and is only so good as the quality of the data which is submitted to it by archivists across the country. However, the NRA did make it possible to variously identify individuals and firms associated with publishing (eg confirming that the Hodder & Stoughton archive was held at the London Metropolitan Archives, the J M Dent archives partly held at a local museum in Hertfordshire and the Penguin archive at the University of Bristol). At this early point in the current research project, the

University of Reading also quickly emerged as a major resource for UK publishing archives.

ARCHON is another national database hosted by TNA. Originally begun in 1964, it has been available online since 1995 and “provides contact details for record offices, libraries and other record collecting institutions through the United Kingdom and overseas”.<sup>26</sup> This can vary from the British Library to small private organisations and clubs. Of use only once a collection has been located, it nevertheless helped to avoid lengthy Google searches to find archive websites often well hidden within the depths of the website of their ‘owner’ body eg county council, university and commercial websites.

### **3.3.2 Location Register of Twentieth Century English Literary Manuscripts**

Once an interest in the holdings of the University of Reading had been established, its well-regarded Literary Location Register was searched. This has been developed over many years by the University of Reading and was originally published in printed volumes. Now online, it seeks to record where all literary manuscripts are held, within the UK and also further afield.<sup>27</sup> Of prime importance within the field of English Literature, it contains detailed catalogue entries for the publishing archives held at Reading, and was a key source of data to establish whether relevant collections were held there.

Also hosted via the University of Reading and the University of Texas is the allied FoB (‘Firms out of business’) database, which can be useful for tracing information about “printing and publishing firms, magazines, literary agencies and similar

organisations which are no longer in existence”.<sup>28</sup> Launched in 2006, it was used in the current study, but was found not to contain any entries of relevance.

### **3.3.3 Other online archive catalogues**

Reflecting the fragmentary nature of archives in the UK, many other archive databases contain catalogue data relating to a specific part of the archival sector. Two well-used online archive portals falling into this category are the Archives Hub and Access to Archives (A2A)<sup>29</sup>. The Archives Hub has gone on to widen its original Higher Education remit to encompass all private repositories (currently 180+) within the UK, making it a powerful research tool. A2A contains detailed catalogues describing archives held locally in England and Wales (within circa 400 repositories). It is now closed to new content, although its substantial funding meant that substantial cataloguing backlogs in local archives have been partially addressed. Unfortunately these two portals were of little relevance in the current project, as were other subject and nation based catalogue portals such as Genesis (women’s history), AIM25 (Archives within the M25 corridor) and SCAN (Scottish Archives Network). Little relevant material was likewise found on individual repository websites such as the National Library of Scotland, the Bodleian Library and the British Library, and it proved impractical to trawl through all individual UK repository online catalogues in the slender hope of finding something held of relevance to the current project.

### **3.3.4 *British Literary Publishing Houses, 1881-1965***

This proved to be the only print-based resource (Rose and Anderson, 1991) found to be very useful in locating publishing archives. It lists alphabetically the major British publishing houses operating within this period, and gives a brief history (including of

successor companies) and details of particular publishing interests: this contained a number of relevant entries.<sup>30</sup> Significantly, it also includes a short bibliography containing full citations and also a list of where relevant archival sources are held.

### **3.3.5 Contacts with individual repositories**

Once the available national portals and bibliographies had been exhausted, it became necessary to follow up leads for potentially relevant archive collections with the relevant repositories. These leads were either explicitly named on the various national archival portals, or were selected ‘on spec’ due to the repository’s particular subject or geographical relevance to the collection being sought. Examples of NRA leads actively pursued within this project were the University of Tulsa, University of Reading, University of Bristol, London Metropolitan Archives and the University of London, as well as the First Garden City Heritage Museum in Letchworth (J M Dent). The University of Bristol was found to hold a fairly complete Puffin archive (although not relating extensively to many other associated imprints such as Pelham Books, Warne, Hamish Hamilton etc), OUP maintained an efficient in-house archive and the Deutsch archive in the US did hold the entire editorial files for Franzen’s Swedish *Agaton Sax* series. However, the other leads named in the NRA were not so promising. The current whereabouts of the Dent archive were unknown to the museum curator in Letchworth, where it became clear that only photographs and some publishing catalogues were held. The Hodder & Stoughton collection at LMA were found to contain no records relating to the firm’s children’s lists, including Brockhampton Press or Edward Arnold. And although an undeniably rich repository of publishing collections, the University of Reading harbours an extensive cataloguing backlog, meaning in practice that many collections were entirely

inaccessible for research.<sup>31</sup> Glasgow University Archive Services holds extensive business collections, including for the publisher Blackie, but no relevant editorial papers for Blackie or Abelard-Schuman were identified. Similarly, enquiries at the Victoria and Albert Museum Design Archive regarding the Frederick Warne Archive were not forthcoming.

A prime example of approaching archives ‘on spec’ would be the Leicestershire Records Office. This was contacted in an attempt to locate the archives of Brockhampton Press which was a major name in the British publishing of Nordic children’s literature and based in Leicester. It later became part of Hodder & Stoughton but it eventually became apparent from various (oral history) sources that the archive had not been moved to Hodder in London or retained locally with Leicestershire. In case any recent relevant deposits had been made, the Seven Stories Archive for UK children’s literature was also contacted without success.

### **3.3.6 Contacts with publishing firms**

A number of publishing firms were contacted direct, mainly in an attempt to search for archive collections relating to houses not mentioned at all in the NRA or other online catalogues. It was often extremely difficult to establish the precise ownership of a house which had been active in during the 1950s, 1960s or 1970s. Often an imprint still exists in name today but is owned by an entirely different publisher, or has vanished altogether from view (eg Burke), so much research and persistence was needed in order to target likely publishing companies. This was the least successful and most time-consuming research technique used in this part of the current study, with a large proportion of negative responses from some of the bigger companies

such as Hachette, A & C Black and Bloomsbury (current owners of the Hodder & Stoughton and Ernest Benn imprints). Where these companies did occasionally respond, it was always with a blanket negative response to a request to consult the historical archives. Sometimes a positively ‘negative’ response was useful: one helpful former employee of Hodder & Stoughton at their Sevenoaks site, now working for Hachette Children’s, who was able to confirm that she had no knowledge of archives relating to their Leicester (Brockhampton Press) site, and that the archives from the Kent premises had largely been destroyed in c 1994 following the removal of the offices to London post-merger.<sup>32</sup> Similarly Lutterworth Press in Cambridge were able to confirm that they held no editorial files relating to the work of Irmelin Sandman Lilius.

The impact of publishers’ mergers and takeovers is demonstrated by the fate of the archive of publishing house Ernest Benn. Editor Alison Sage recalls that the company archive was a “total utter mess” in the basement and that the firm had a poor history of recordkeeping, having thrown away the original artwork of E Nesbit’s novels during the Second World War.<sup>33</sup> Fellow editor Paul Langridge confirmed that much of the Benn archive was lost following the merger with A & C Black.<sup>34</sup>

Where available, in-house archival provision is often not promoted externally. For example, contact with the Macmillan archivist Alysoun Saunders only materialised via correspondence with freelance editor Polly Nolan who had previously worked on the Astrid Lindgren project for OUP (see 6.5.3). However, of the publishing houses making good provision for their archive collections, OUP’s archive staff were extremely helpful, with a full case study made in Chapter Six of the extensive range



of editorial material held there. It appears that Faber are the only other firm to employ a professional archivist, and unfortunately they did not publish any relevant Nordic titles. HarperCollins (including the imprint Angus & Robertson) appointed a one year archival post in Glasgow from 2012, which appeared to be aimed at a newly qualified professional, rather than the experienced archivist required to successfully set up a company archive on the large scale presumably required by such a major international publishing house.

A better success rate in research terms was encountered via direct contact with the smaller presses, often one-man bands with a keen passion for promoting children's literature and their own lists specifically. Floris Books in Edinburgh, for example, were very willing to be interviewed on a couple of occasions, although their archives were not available for consultation. Small Welsh press based in Cardiff, Gwasg y Dref Wen, were also extremely helpful in answering questions about their Swedish children's publications in the 1970s, although similarly their extant archives were not made available. Useful personal contacts were also made by speculatively approaching other current small presses such as Hawthorn Press and Gecko Press.

### **3.3.7 Personal contacts and use of mailing lists**

In order to compensate for gaps in the available archival primary sources, useful leads for oral history contacts and archives not previously encountered were successfully generated as a direct result of personal contacts and mailing lists. Extensive use was made of specialist professional and academic mailing lists, primarily the JISCMAIL 'Archives-NRA' list (for UK archivists), the 'SHARP-L'

list (of the Society of the History of Authorship, Reading and Publishing, USA) and the JISCMAIL 'childrens-literature-uk' list (for UK practitioners and academics).

The 'Archives-NRA' list proved useful in establishing quite definitely that no major collections missed on NRA and elsewhere were nevertheless held in UK archives – this professional discussion forum is well used as a research resource for locating collections which for some reason are not otherwise represented in other online catalogues. The 'children's literature UK' listserv performed a similar function.

'SHARP-L' made it possible to raise awareness of the current study to academics working globally within the field of book history and publishing, and resulted in a positive contact with an American academic who knew of the whereabouts of the J M Dent archive at the University of North Carolina (sadly, the collection had been cherry picked prior to auction and did not contain any relevant editorial files).

However, a string of other useful personal connections originated from postings there. One respondent was Donald Martin, a former freelance designer and editor with Brockhampton Press, Knight Books and Hodder & Stoughton. Based for many years in Leicester, he was then able to provide the contact details of Jennifer Luithlen, a former children's editor, who was interviewed briefly via telephone. Martin also facilitated contact with the translator Anthea Bell, who similarly advised an approach to author Aidan Chambers, whose extensive literary and publishing archive relating to his interests in children's literature translation is held at the University of Aberystwyth. This collection is little used and is not cited anywhere in any UK archives portal but was subsequently used in Chapter Five's case study.

Other direct personal contacts through the small field of UK Scandinavian Studies were made with a number of Nordic translators, including Sarah Death, Patricia Crampton, Elizabeth Rokkan, Thomas Warburton, Susan Beard, Anna Paterson, Tom Geddes and Laurie Thompson. Via Sarah Death it was discovered that Joan Tate's translation archive was held at the University of Lund, Sweden. Death also provided an invaluable introduction to the OUP editor responsible for the Astrid Lindgren project to re-translate and re-issue some of OUP's existing titles (see 6.5.3), which made it possible to include a substantial oral history element within Chapter Six's case study of OUP. Contact with OUP's archive staff led to correspondence with Annika Lindgren and Karin Nyman (Estate of Astrid Lindgren), and an impromptu advertisement in the *Swedish Book Review* in 2012 also resulted in successful correspondence with Tove Jansson's *Moomin* Finnish translator, Thomas Warburton. Similar networking research techniques initiated contacts with children's editors such as David Gadsby, Pam Royds, Paul Langridge, Alison Sage, Rona Selby, Judy Taylor and Klaus Flugge. Attempts to contact Methuen editor Marilyn Malin and Deutsch's *Agaton Sax* illustrator Quentin Blake were regrettably unfruitful, illustrating aptly the full dependence of data collation techniques such as oral history and personal correspondence on the generosity and goodwill of those participating.

### **3.3.8 Contacts with authors**

One unexpected avenue of research was that relating to the Random House archive. Now a major publishing conglomerate, it has acquired a number of major British publishing houses, including several of interest to the current study. Although the University of Reading serves as a place of deposit for most of Random House's

related archive collections, in practice the University works closely with the company librarian, Jean Rose, who is based at the company archives and warehouse in Northamptonshire. Permission is required from Rose to access a number of Random House collections held at Reading. As part of tracking down the historic archives for Methuen (the largest publisher of Nordic children's literature in the UK from 1950), it became necessary to gain permission from the author or literary estate in order to view the small number of publicity files held at Random House.

Although a time-consuming and frustrating process in many ways, taking a number of months, this permissions' requirement did mean that it became necessary to contact all the major Nordic children's publishers and to request access permission from a number of major authors or estates.<sup>35</sup> In some circumstances, direct contact with an author or immediate descendant was negotiated, which facilitated additional correspondence about their experience of translations into British English. In particular, contact with Elin Prøysen (daughter of Norwegian *Mrs Pepperpot* author Alf Prøysen) helped to establish some key points in the complex history of the publishing and translation of the series in Norway and Sweden (see Berry, forthcoming, b). Unsolicited contact with the family of *Mrs Pepperpot* translator Marianne Helweg also led to unique biographical information unavailable elsewhere.

Another invaluable personal contact located via this route of research was that with Kerstin Kvint, Astrid Lindgren's personal assistant and latterly agent, who has made a significant impact in promoting Swedish children's literature to an international audience (see 6.3). Contacted via Veronica Leo (a Finland-Swedish author and illustrator formerly published by a predecessor of Random House), Kvint kindly supplied published biographies of foreign translations of Astrid Lindgren's works

and also entered into a regular correspondence about her work as a literary agent. Via OUP, contact with the Astrid Lindgren family also established the existence of Lindgren's extensive personal archive at the Royal Library in Stockholm.

Leo also helpfully provided an introduction to Finland-Swedish and OUP author Irmelin Sandman Lilius who later formed part of OUP's case study (see 6.4.1).

Contact with Tove Jansson's publishers led to correspondence with niece Sophia Jansson, the current literary executor who kindly provided access to Jansson's correspondence files with British publisher Benn still retained in private possession (see Berry: forthcoming, c).

Notably, prolonged contact with Aidan Chambers over a period of time has provided insights into a British author and his collaboration with translators in making his works for children and young adults available in languages other than English, as well as his interests in making foreign children's literature more widely available within the UK. His generosity in supporting the current research project resulted in a visit to his extensive archive in Aberystwyth, a full interview at his home and a short additional visit to consult archives held domestically (see Chapter Five).

### **3.4 CURATING ARCHIVES**

Historical events sometimes have a direct impact on the survival of archive collections, and the publishing industry is no exception. The location of many City publishers during WW2 proved a negative point during the Blitz, when the records of several houses were lost, including Hodder & Stoughton and Longman (whose premises were also destroyed by fire in the mid 19<sup>th</sup> century), as well as the early incoming correspondence of Chatto & Windus being salvaged as paper during WW1.

Even the most basic levels of recordkeeping do not seem to be guaranteed when considering the fate of many archives associated with major British publishing houses. Although little is known of how current companies care for their historic archives in-house (eg A&C Black, HarperCollins, Macmillan etc), it is evident even from the very channelled focus of the current project that only a fraction of publishing material is now available within the public domain, compared to the sheer bulk of archive collections which have existed at a prior point in time.

As has been noted, changes in ownership pose a significant threat to many historic archive collections, particularly where major national companies are concerned. Small presses depending on a small staff resource are also vulnerable to loss of key and core records. Entire collections can be and have been thrown out on a whim, often with no opportunity for deposit given to neighbouring archival repositories who might have an interest in preserving all or some of the materials for future consultation. Of all types of record creators, the commercial sector seems to have been particularly guilty of a poor track record in recordkeeping in the past, displaying instead a perhaps understandably strong focus on present and future commercial concerns and issues.

It seems that this perilous state of affairs is perhaps beginning to change for the better, with the launch in July 2009 of the UK National Strategy for Business Archives (England and Wales) and the National Strategy for Business Archives in Scotland in January 2011.<sup>36</sup> The work of the Business Archives Council and the Business Archives Council Scotland also promote positive use of historic collections within a commercial setting. Little attention seems to have been given to this issue in research terms within the archive sector or professional literature, given the small

numbers of staff working exclusively within this specialised area of collection management. The small number of information professionals in this type of repository is also reflected by the poor levels of accommodation and storage facilities for historical archives and for records being created currently and in the recent past ('modern records'). Typically company archives are housed in redundant and leaking warehouses offering inadequate environmental controls, making them vulnerable to fire, flood and theft. Many collections are often stored off-site by third party companies who will dedicate no or little development to the collections in their custody. There is therefore a clear divide between universally accepted standards of archival best practice<sup>37</sup> and the actual reality of the long-term preservation of historical publishing archives, which is perhaps another factor contributing to the overall lack of original research based on using these collections extensively.

### **3.5 USING ARCHIVES**

Due to the patchy and sporadic nature of the relevant archives located during the initial stages of the project, all of those apparently accessible to external researchers were visited in person in order to assess the scope and content of the identified material. Generally speaking, fewer archives were located than had been predicted, so there was little choice ultimately in which collections were consulted – all were viewed in order to gain access to the maximum amount of potentially useful data. It was hoped that relevant editorial files would be available as well as other useful materials such as marketing and publicity paperwork and catalogues.

An initial and serious problem was establishing accurately whether the contents of an archive collection were in fact worthy of the time and resources necessary to make a visit in person. Catalogues and finding aids are often not as detailed as might be

desired, and it is not always possible for an extensive typescript catalogue to be made available prior to paying a research visit. In addition, catalogues are often not available online and substantial cataloguing backlogs may also impede staff and research access. For example, it became apparent early on during a research visit that the archives at Random House were of considerably less relevance and volume than had been anticipated, and their research value as a whole was therefore somewhat decreased and undermined by the substantial amount of preparation work needed to secure the written permission of the authors and/or literary estates involved.

Advance permission was also needed from Penguin in order to access their collections held at the University of Bristol, where it transpired that the part of the collection most relevant to research was not catalogued fully. Arranged purely by ISBN number, it was not clear until boxes of editorial files had been called in from off-site storage whether a relevant file was extant or not (some boxes in the ISBN sequence were inexplicably missing).<sup>38</sup> The large number of extant Puffin collections also made navigating the existing finding aids and collection an extremely complex process (despite a recent AHRC cataloguing project of parts of the Penguin Archive), requiring substantial input from the Special Collections' staff.

Good staffing levels are imperative if the best possible research use is to be made of a visit in person to consult an archive collection. The staff at the University of Reading were helpful in negotiating to some extent their sizeable cataloguing backlogs and complex publishing collections. As a result of this preparatory work, an exclusive research visit was not made, but was fitted instead as part of a trip to another repository (nearby OUP). In-depth staff knowledge of the collections was



essential in making best use of the materials, and this was found to be the case at all of the repositories visited.

Geographical location of the collections was also an issue. Fortunately a relocation from Scotland to the Southwest of England during the current study made it more easily possible to reach the archive collections concerned, which were generally situated in the south of England or in Wales. However, the location of the Deutsch archive to Tulsa, USA, did cause some access problems, although research efforts were made to overcome these since the quality of the editorial files appeared extremely promising and the surviving extent and original order so complete. This necessitated employing a graduate student on site to do an intensive amount of research, and then requesting substantial amounts of photocopying. There is no doubt that some relevant material may have been missed by employing a third party, but it is hoped that the value of what was made available will outweigh this. A similar arrangement with a UCL research student in Helsinki also provided access to Tove Jansson's personal papers relating to the British publishing of the *Moomin* series.

Searchroom facilities are of key significance when consulting archive collections, particularly due to their unique, fragile and sometimes disorganised nature.

Professionally run reading rooms were available at the University of Bristol, University of Reading and at Oxford University Press. Research access was made possible in a dedicated room by prior appointment at the Random House Library.

Most problematic in research terms was the set-up at the University of Aberystwyth where, despite being the home of a longstanding and well-regarded school in archives and librarianship, there is no dedicated archivist responsible for the curation

of university's Special Collections. Unusually, the Aidan Chambers' collection (previously held at the University of Reading but withdrawn by the depositor) is actually housed within the Department of Information Studies. The collection has only been used to date by one English PhD student (now Dr Lucy Pearson, who generously shared information with me on the whereabouts of relevant editorial files). This collection has not yet received basic levels of re-arrangement, re-packaging or cataloguing work, despite a well-regarded taught Masters course in Archive Administration taking place in the department each year.

Professional arrangement and cataloguing are apparently planned by the department when external funding can be secured. Permission for access is currently negotiated via the Head of Department; originally rejected, the application for research consultation was eventually granted and access facilitated by the University's Records Manager, who had little prior knowledge of the collection and its contents. Fortunately the library staff at the Thomas Parry Library went to considerable trouble to accommodate the visit, making a lockable study room available, as well as a spare office within the library in which relevant archive boxes were laid out (having been selected in advance from the rough list provided by the depositor).

Unlimited and free digital self-photography was permitted at the University of Bristol, the University of Aberystwyth, OUP (as well as free photocopying) and at the Random House archives. This ensured that full use could be made of the time available in order to work through as much archive material as possible, saving substantial photocopying costs and time otherwise needed to take detailed notes.

### **3.6. OVERVIEW OF RELEVANT RECORD TYPES**

The final part of this chapter gives a brief overview of the scope and content of pertinent archival material identified within the current study for seven British publishers active in publishing Nordic children's literature in translation since 1950. Of these, the first two publishers represent those selected as archival case studies which are explored fully in Chapters Five and Six.

#### **3.6.1 Aidan Chambers (Turton & Chambers, and Macmillan *Topliner*)**

The archive relating to Aidan Chambers comprises a fully comprehensive collection of personal, literary and professional papers. Although not yet professionally listed, a rough box list made by the depositor makes it possible to locate material of relevance to the current project. Without question, this is both the most detailed and complete publishing archives' collection encountered during the current study, as well as the most comprehensive literary archive encountered during the author's professional experience. As a result, it undoubtedly constitutes a literary and personal archive of national and international significance and its inclusion as a case study proved an obvious and unproblematic choice. As an example of a small press (Turton & Chambers) with an unusually tight publishing focus, the collaboration of Chambers with language consultants in addition to his regular translators is of special value.

Of particular interest are several sequences of personal and professional correspondence, including with the writer and Nordic translator Joan Tate as well as with other figures of publishing and translational interest, including Michael Joseph, Antony Kamm and Anthea Bell. Many letters survive which relate to Chambers' editorial work as a freelancer for Macmillan, developing the *Topliner* series for

teenagers, as well as regarding a similar but unsuccessful venture with the Bodley Head. Also of note relating to Chambers' personal and educational interests in promoting children's literature in Scandinavia are folders of papers relating to his numerous lecture trips to Sweden and Norway, as well as elsewhere abroad.

The focal point of relevant material is the numerous boxes of papers relating to Chambers' own press, Turton & Chambers, which he ran for a short but productive period from his home in Gloucestershire. This specialised in publishing works for children in translation, as well as significant works by English-language authors. Unusually, all editorial and other papers have been preserved, making it possible to trace the publishing evolution of a work from beginning to end, from preliminary and legal negotiations with the author, translator, language consultant and illustrator to discussions about publicity and distribution. Of particular significance are the fully comprehensive editorial files relating to each of the Nordic titles published, including correspondence, contracts, production schedules, translation drafts, proofs and corrections, draft artwork, catalogues, reviews etc. Also of note are Chambers' detailed monthly reports on his publishing activities, compiled for his Australian business partner. Additional material is still retained privately by Chambers. As already discussed, this material as well as oral history material will be analysed in detail as a case study in Chapter Five.

### **3.6.2 Oxford University Press**

Oxford University Press has an established record as a publisher of quality fiction for children and as an educational publisher. Existing as an entirely autonomous department of the University and with funding from its parent body, it has developed its interests in children's fiction over many decades. The Press has a well organised

and efficient archival staff, with editorial files available for many titles now out of print and less than 30 years old.

OUP published a number of titles by Astrid Lindgren during the 1950s, and followed these during the 1970s with a selection of Danish and Finland-Swedish titles including the *Fru Sola* trilogy by Irmelin Sandman Lilius. These editorial files, although not containing manuscript drafts, do include comprehensive sequences of correspondence, agreements, book reviews and proof dust jackets etc. Unfortunately editorial files for a number of other Nordic children's translations had not survived (eg for a couple of titles by Ingvald Svinsaas and Astrid Lindgren from the 1960s), and commercial sensitivities made it impossible to consult up to date editorial files relating to the Astrid Lindgren titles still in print by the Press during the 2000s.

This material will be analysed in detail as a case study in Chapter Six, not least because of the role of the Press as the first UK publisher of Astrid Lindgren and the collaborations that the editorial staff had with Lindgren (herself a children's editor and publisher in Stockholm). OUP's continued interests in and collaborations with other Nordic children's authors up to the present time will also be examined, which include an ambitious and current project to promote the work of Astrid Lindgren, including new and re-translations of her work. Another benefit of using this publisher as a case study is that interview and correspondence contact with two of its children's editors and with translators working now on Lindgren's titles gives unique further insights into the internal workings of a major publisher of Nordic relevance.

### 3.6.3 Andre Deutsch

Deutsch proves an interesting illustration of a publishing house's sole outing into Nordic children's translation, one that proved extremely successful. Nils-Olof Franzén's Swedish detective series *Agaton Sax* is particularly of interest as two well-regarded translators were used for the first two commissions, and were then unusually followed by self-translation by the Swedish author for the rest of the series, resulting ultimately in a final title written first in English for the UK market. The series editor kindly made additional information available via email, although attempts to contact the illustrator Quentin Blake did not prove successful.

The Deutsch archive is now held at the University of Tulsa, Ok, USA, with its distant location making a research visit impractical. However, comprehensive editorial files relating to its children's list developed by Philippa Pearce and Pamela Royds were available for each of the ten *Agaton Sax* titles published during the 1960s and 1970s.

Accessed via a paid researcher, listings of the contents of each file were made as well as copies of relevant documents relating to translation and text selection, which typically contained correspondence, memoranda of agreements, book reviews, fan mail, correction sheets, blurb drafts, photographs, proofs and dust jacket.

Although it is possible that some pertinent material has been missed as result of using a third-party researcher, the archival sources made available were not found to be of sufficient quantity or quality to merit a full-length archival case study, although a shorter article is planned for the future and some use of this material has been made in the following chapter's discussion of the role of the editor within translation.

### **3.6.4 Random House (including Methuen, Egmont and Andersen Press)**

Although undoubtedly the most significant and productive publisher of translated literature for children, the archives for the major publishing house Methuen are not available as part of the archives relating to Random House imprints and predecessor bodies now held at the University of Reading Special Collections. It was hoped and assumed that substantial quantities of relevant editorial files exist for the numerous translations commissioned by the publisher over a prolonged time period dating back to the 1950s. However, this is not the case which proves regrettable in the framework of the current study, given the unquestionably indisputable status of Methuen as the most prolific commissioner of foreign children's literature in the UK.

However, the Random House in-house library holds a small number of much more recent and ephemeral author and publicity files relating to Random House, Egmont, Methuen and Andersen Press, which relate to authors and titles of interest in the current project. The author files mainly contain correspondence, whereas the publicity files are more varied, including numerous press cuttings, book reviews and sales figures. Although of undoubted value, their long-term preservation is apparently in question. Also of significance was an extensive range of publicity catalogues relating to a number of major in-house and competitor publishing houses such as the Bodley Head, Chatto & Windus, Hutchinson, Oliver & Boyd, Heinemann, Kaye & Ward, Magnet, Mammoth and Andersen Press which were useful in demonstrating the content and diversity of these children's lists during the period in question.

Given the patchy nature and extremely limited availability of archival material, this publisher has not been selected as a case study in the current project, although some use will be made of the material found in the following chapter.

### **3.6.5 Puffin**

Archival papers relating to the long-established Puffin children's paperback imprint of Penguin are held at the University of Bristol Special Collections along with the remainder of the Penguin archive and papers relating to other Penguin imprints. An extremely substantial collection, this is not yet fully catalogued or accessible, and large quantities of editorial files for titles still in print are retained in-house by Puffin's editorial departments. The collection has a complex structure and is arranged by deposit/acquisition, making it challenging to negotiate as a user.

However, large sequences of editorial files are available, including a small number relating to the numerous Nordic titles published by Puffin since the early 1960s, particularly those forming part of the early Puffin Books and Picture Puffin numbered series. These include titles by Astrid Lindgren, Alf Prøysen, Anne Holm, Maria Gripe, Edith Unnerstad and Anne-Cath. Vestly. As a paperback publisher, much of the correspondence relates to the negotiation of publishing rights and to sales figures, as the translation work had already been undertaken by the original hardback publishing house. However, there is also typically correspondence relating to the internal illustrations as well as to the often new dustjacket illustrations. Also of interest are press cutting collections, publicity files and reviews, and also fan magazines and catalogues.



Once again, difficulties of accessibility and availability of material in relation to the proportional translation output already identified dictate that this publisher has not been selected as a case study in the current project. An additional factor in this decision is the fact that, as a paperback publisher, the editorial material available does not often shed any further light on the translation process itself, although of some interest are discussions relating to text selection for a paperback edition and to adaptation, modernization and cutting of the texts in question: these editorial issues are considered in the following chapter.

### **3.6.6 Chatto & Windus**

Chatto & Windus was not a significant player in the publication and translation of Nordic children's authors, focusing entirely on a range of titles by the Swedish author Maria Gripe as well as a couple of one-off titles by Ann Mari Falk and Katja Beskow. Of these, the Chatto & Windus archive held at the University of Reading includes fully detailed editorial correspondence files relating to four of Gripe's titles published during the 1960s and 1970s. These typically included reader's reports and correspondence relating to the selection, translation and editorial processes, as well as regular correspondence with Swedish and American publishers.

Despite the considerable problems encountered by the editorial staff during the translation of Gripe's titles, the narrow extent of the availability of archival material means that this publisher has not been selected as a case study in the current project, although there will be limited discussion of these issues in the following chapter.

### 3.6.7 Ernest Benn and Tove Jansson

Ernest Benn is another British publisher not known for its children's literature in translation, although its editions of the *Moomins* are well-known today through Puffin editions. As discussed above, its historic archive has not survived (although parts of it may be contained within the A & C Black archive at the University of Reading or in-house with Bloomsbury). However, Tove Jansson's correspondence with Benn is contained within her papers held privately by the Jansson Estate in Helsinki. Access to these is controlled and facilitated by Jansson's niece and literary executor Sophia Jansson, with the full extent of the archive therefore not known. However, consultation became possible through use of a postgraduate researcher, who was able to work through a single but substantial editorial correspondence file relating to Jansson and the British publishing of her works by Ernest Benn in London over a twenty year period. This typically contained letters from her editors Glanville Benn, Francis Deed, Keon Hughes, Kenneth Day etc as well as draft replies from Jansson, often in pencil with illustrations.

Due to problems and delays encountered in locating this collection, access to this material was only permitted a couple of months before the completion of the current study, so it has not been possible to include this as a full case study, which the richness and diversity of the correspondence would certainly support,<sup>39</sup> in addition to supplementary material contained within the Puffin archive. However, a sample of this fascinating material has been used within Chapter Four, which draws on a range of publishing archives as a precursor to the following two case study chapters.

### **3.7 CONCLUSION**

The definition of business, publishing, literary and translation archives has been considered briefly in this chapter, along with a full survey of how archival materials relevant to this project have been identified and located. Issues relating to curatorship and accessibility have also been discussed. A short summary has been presented of the common types of editorial and publicity files typically encountered in such collections, as well as a description provided of the archives relevant to the current research.

It is noted that the selection of the two case studies to follow has been wholly dictated by the availability of relevant and sufficiently detailed archival resources, sometimes with additional oral history resources providing additional backup. Major players in Nordic children's literature translation such as Hodder & Stoughton (including Brockhampton Press), Methuen, Heinemann, Abelard & Schuman and A & C Black have reluctantly been excluded from the study due to a surprising lack of relevant primary sources. It is hoped that some of these gaps may be filled in the future, as additional archival material is preserved, catalogued and made available or as additional oral history and other sources are identified.

Finally, a summary has been given of the relevant archival resources available for the publishing houses initially considered for case study research, with the two most comprehensive collections finally selected on those terms for subsequent detailed analysis. The case studies selected for detailed consideration are that of Aidan Chambers/Turton & Chambers and Oxford University Press.

It is hoped that new avenues for research may develop in the future, such as extended use of foreign-held papers such as the Deutsch collection at the University of Tulsa, the Jansson papers in Helsinki, the archive of Astrid Lindgren in Stockholm, as well as other relevant publishing archives through the Nordic countries. Collections held in the UK, such as the Universities of Reading, Aberystwyth and Bristol, may also become more easily accessible in future years. Sustained and systematic use of oral history interviews could also generate some fresh material.

However, before the two archival case studies are analysed in full, brief attention will now be given firstly to the mechanics of the publishing process followed in the making of children's books and secondly to the relevant power and patronage networks existing within the children's book trade. Examples will primarily be drawn from those publishing houses not selected within this thesis as case studies (Deutsch, Puffin, Floris Books, Ernest Benn, Chatto & Windus and Methuen/Random House), but where relevant archive and oral history sources have already been demonstrated as containing material of value to the current project.

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<sup>1</sup> A notable exception to the general rule is that of Thomson-Wohlgemuth (2009), who was able to make extensive use of publishers' permit application files from the Bundesarchiv. Preserved as part of the state archives originating from the German Democratic Republic, where the publishing industry was centralised and heavily censored, these records are highly unusual in terms both of provenance and survival.

<sup>2</sup> A full list of the oral history interviews conducted is available in the Bibliography under 'Primary Sources: Oral history interviews'.

<sup>3</sup> Relevant contributors of note include Marni Hodgkin, Klaus Flugge, Maureen Condon, Louie Frost, Margaret Hughes, Tony Pocock, Stan Remington, Martha van der Lem-Mearns, Judy Taylor, Diane Spivey and David Gadsby.

<sup>4</sup> Pam Royds, Philippa Pearce, Philippa Dickinson, Gwen Marsh, Paul Binding, Elaine Moss, Judy Taylor and Kaye Webb.

<sup>5</sup> This is in direct opposition to the very structured interview technique utilised by Meerbergen, who used identical questions in all of her publisher interviews.

<sup>6</sup> A very recent exception to this trend is Swedish literary academic Helene Ehriander who is about to publish a study of Astrid Lindgren as an editor (title as yet unknown), drawing extensively on the Lindgren Archives at the Royal Library, Stockholm.

<sup>7</sup> Eg Stevenson (2010), Feather (2006) and De Bellaigue (2004).

<sup>8</sup> Of those addressing literature for adults, the sixth edition of the standard reference work *Mumby's publishing and bookselling* only cites use of annual reports of the Publishers and Booksellers Association and of the house magazines of Jonathan Cape and OUP. Much fuller attention is given to the relevance of printed trade serials such as the *Times Literary Supplement*, *Books and Bookmen*, *The Author*, *Publishing News*, *Publishers' Circular*, *Smith's Trade News* and *Books* (Norrie 1982: 232).

<sup>9</sup> Duffy also acknowledges the "paucity of Methuen's archival material" when relating the move from long established premises to New Fetter Lane, with staff "during the last days at Essex Street being ankle-deep in torn-up correspondence and records", which presumably did not survive the move (1989: 147). What little remains of Methuen's archive today is held by Random House Library.

<sup>10</sup> Private records created since 1660 have no legal protection or assurance of their permanent preservation (Gasson 1997: 142). This issue has recently been addressed by the development of a UK strategy for business archives, led by The National Archives, Kew. A Business Archives Development Officer has been appointed to represent the sector on a national scale, and a new website 'Managing Archives' created to promote the use of good recordkeeping within the business environment. See 'The National Archives. National Strategy for Business Archives (England and Wales)'. Jul 2009. [www.businessarchivescouncil.org/materials/national-strategy-for-business-archives.pdf](http://www.businessarchivescouncil.org/materials/national-strategy-for-business-archives.pdf) Accessed: 1 Apr 2013.

<sup>11</sup> Personal email, David McClay, National Library of Scotland, 16 Jul 2012.

<sup>12</sup> The Archive of British Publishing and Printing contains collections relating to the following firms: George Allen & Unwin Ltd; Bailliere, Tindall and Cox; George Bell & Sons Ltd; A & C Black;

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Bodley Head Ltd; Jonathan Cape Ltd; Chatto & Windus Ltd; William Clowes & Sons; Leo Cooper; Crosby Lockwood; Darton & Harvey; De La Rue printers; Hogarth Press; Keepsake Press; Ladybird Books; London Typographical Designers Ltd; Longman Group; Macmillan and Co Ltd; Peter Owen Ltd; Phoenix House Ltd; Pierson & Park; Routledge & Kegan Paul; Royle Publications; Secker & Warburg; Christopher Skelton; Swan Sonnenschein & Co; Toby Press, Virago Press and Frederick Warne. See Archive of British Publishing and Printing. [www.reading.ac.uk/special-collections/collections/archives/sc-publishers.aspx](http://www.reading.ac.uk/special-collections/collections/archives/sc-publishers.aspx) Accessed: 1 Apr 2013.

<sup>13</sup> Emails from Caroline Brown, Deputy University Archivist, University of Dundee, 19 Jan 2012 and 30 Jan 2012.

<sup>14</sup> Telephone interview with Alysoun Saunders, Macmillan, 30 Jul 2012.

<sup>15</sup> Personal email, Sue Hurley, Archivist, Worshipful Company of Stationers, 23 Jul 2012. Unfortunately these papers are currently uncatalogued and therefore inaccessible.

<sup>16</sup> Email correspondence, Johanna Laitinen, Editor, Schildts, 29 Oct 2012.

<sup>17</sup> For example, A & C Black, Hachette and Bloomsbury.

<sup>18</sup> Other types of key records cover other essential aspects of the business functions such as governance, communication, finance, personnel, property, research and development, sales and marketing, technical, artefacts and memorabilia. See 'Managing Business Archives. Key Sources. Introduction'. Available at:

[www.managingbusinessarchives.co.uk/getting\\_started/key\\_records/introduction](http://www.managingbusinessarchives.co.uk/getting_started/key_records/introduction) Accessed: 1 Apr 2013.

The Guildhall, a major repository of business records of the City of London (now part of the London Metropolitan Archives), regards essential records as follows: constitutional records (articles of association, charters and deeds); published annual accounts; board minutes and supporting papers; main account books and final accounts (balance sheets, profit and loss accounts) (Gasson 1997: 144).

<sup>19</sup> Personal correspondence, Roger Boore, 25 Jan 2011.

<sup>20</sup> Interview with Katy Lockwood-Holmes, Floris Books, 16 April 2010.

<sup>21</sup> This issue has been partly addressed by the All-Parliamentary Group on Archives, established in April 2008. For example, the archive of Macmillan was 'cherry picked' and purchased by the British Library, with the remainder being deposited at the University of Reading. Similarly, the archive of the Bodley Head is split between the University of Texas Austin and the University of Reading.

<sup>22</sup> Group for Literary Archives and Manuscripts. Available: <http://glam-archives.org.uk> Accessed: 1 Apr 2013.

<sup>23</sup> Many translators keep a diary or journal of their work, eg Anthea Bell (1980) and Patricia Crampton (interview, November 2011). An isolated occurrence of a translator's archive held in a public institution, Joan Tate's literary and translation archive, is held at the University of Lund, Sweden.

<sup>24</sup> This took place on 3 October 2011 and was organised jointly by the British Library, GLAM, the British Centre for Literary Translation, the University of Birmingham, Poet in the City, the Polish Cultural Institute and the Lithuanian Embassy. Conference themes were 'The theory-practice interface', 'The translator as writer: creative dynamics and decisions', 'Publishing literature in

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translation: pitfalls or profit?’ and ‘GLAM archives panel: translators’ papers and collecting policies’, as well as a centenary celebration for Czeslaw Milosz.

<sup>25</sup> National Register of Archives database. Available: [www.nationalarchives.gov.uk/nra](http://www.nationalarchives.gov.uk/nra) Accessed: 1 Apr 2013.

<sup>26</sup> ARCHON database. Available: [www.nationalarchives.gov.uk/archon](http://www.nationalarchives.gov.uk/archon) Accessed: 1 Apr 2013.

<sup>27</sup> Literary Location Register of Twentieth Century Manuscripts database. Available: [www.reading.ac.uk/library/about-us/projects/lib-location-register.aspx](http://www.reading.ac.uk/library/about-us/projects/lib-location-register.aspx) Accessed: 1 Apr 2013.

<sup>28</sup> Firms Out of Business database. Available: [http://norman.hrc.utexas.edu/watch/fob\\_about.cfm](http://norman.hrc.utexas.edu/watch/fob_about.cfm) Accessed: 1 Apr 2013.

<sup>29</sup> Archives Hub database. Available: <http://archiveshub.ac.uk> Accessed: 1 Apr 2013. Access to Archives (A2A) database. Available: [www.nationalarchives.gov.uk/a2a](http://www.nationalarchives.gov.uk/a2a) Accessed: 1 Apr 2013.

<sup>30</sup> Firms listed with Nordic publishing interests are as follows: George Allen & Unwin Ltd; Angus & Robertson (UK) Ltd; Edward Arnold; Bodley Head; Jonathan Cape Ltd; Constable & Company Ltd; J M Dent Ltd; Andre Deutsch Ltd; Faber & Faber Ltd; Victor Gollancz Ltd; William Heinemann Ltd; Hutchinson & Co; Michael Joseph Ltd; Macdonald & Co; Methuen & Co; Pan Books Ltd; Penguin Books; Martin Secker & Warburg Ltd; Sidgwick & Jackson Ltd; Thames & Hudson Ltd; Weidenfeld & Nicolson (and all successor firms).

<sup>31</sup> A search of the online collection level descriptions for the Archive of British Publishing and Printing during Nov 2011 revealed that of the collections held, a significant number remain uncatalogued (including A & C Black Ltd, parts of Chatto & Windus; Longman Group; Macmillan and Co, Secker & Warburg, Frederick Warne). A two year project is ongoing on the Longman and Macmillan collections, and is apparently nearly complete. Due to the timing of this project, it was unfortunately not possible to access these collections as part of the current research project.

<sup>32</sup> Email correspondence, Rachel Reeves, Hachette Children’s, 2 Nov 2010.

<sup>33</sup> Personal telephone interview, Alison Sage, ex-Benn editor, 9 Jul 2012.

<sup>34</sup> Personal telephone interview, Paul Langridge, ex-editor, Benn, 9 Jul 2012. The Black archive is held (uncatalogued) at the University of Reading, with part remaining with Bloomsbury.

<sup>35</sup> The Methuen author list reads as a ‘Who’s Who’ of (mainly) Swedish children’s literature: Tove Jansson, Astrid Lindgren, Allan Rune Pettersson, Maria Gripe, Veronica Leo, Alf Prøysen, Aake Holmberg, Bjarne Reuter, Anne Holm, Hans-Eric Hellberg, Eva Eriksson, Barbro Lindgren, Ulf Nilsson and Inger Sandberg.

<sup>36</sup> See The National Archives. National Strategy for Business Archives (England and Wales). Jul 2009. [www.businessarchivescouncil.org/materials/national-strategy-for-business-archives.pdf](http://www.businessarchivescouncil.org/materials/national-strategy-for-business-archives.pdf) See also Business Archives Council Scotland. National Strategy for Business Archives in Scotland. Jan 2011. [www.gla.ac.uk/services/archives/bacs/nationalstrategyforbusinessarchives/](http://www.gla.ac.uk/services/archives/bacs/nationalstrategyforbusinessarchives/) As a result of the launch of these two strategies, the Scottish Council on Archives have launched a website dedicated to Scottish Business Archives ([www.scotarch.org.uk/businessarchives/](http://www.scotarch.org.uk/businessarchives/)), similar to the existing Managing Business Archives website ([www.managingbusinessarchives.co.uk](http://www.managingbusinessarchives.co.uk)), and the release of *Corporate Memory: A Guide to Managing Business Archives*, produced by TNA in July

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2009. ([www.nationalarchives.org.uk/documents/information-management/corporate-memory.pdf](http://www.nationalarchives.org.uk/documents/information-management/corporate-memory.pdf))  
Accessed: 1 Apr 2013.

<sup>37</sup> Best practice is generally accepted as that set out in *The National Archives. Standard for Record Repositories*. 2004. First edition. This professional standard includes information on constitution and finance, staffing, acquisitions, access, storage and preservation.

<sup>38</sup> Issues of commercial sensitivity and current business value also meant that no editorial files relating to titles still ‘in print’ could be viewed at either OUP, Puffin or Floris Books.

<sup>39</sup> A short article about the archive will be included in a forthcoming special issue of *The Lion and the Unicorn*, edited by Maria Nikolajeva on Tove Jansson (Berry: forthcoming, c).



## **PART TWO**

### **Chapter Four**

#### **THE MAKING OF BOOKS**

The translation studies' concepts of the literary polysystem and patronage were briefly considered in Chapter One. These have served as a useful introductory framework for investigating both the inner workings of the children's publishing industry and also the translation of (Nordic) children's literature in the UK.

This chapter is primarily intended as a means of transition from the methodological parts of this study to the two case studies to follow: it provides insights into some of the inner workings of the British literary polysystem through a brief overview of general developments within the British publishing industry from 1950 to 2000 alongside a more detailed analysis of the varied role of the editor.

A secondary function of this chapter is to illustrate the dual breadth and depth of archival primary sources relating to the editor and their role within the publishing process. Therefore the majority of the examples here are drawn from publishing house archive collections not otherwise represented within the two principal case studies, such as Methuen, Chatto & Windus, Andre Deutsch, Puffin and Ernest Benn. Chapters Five and Six then build on the basic themes established within this chapter through fully detailed case studies based on two very different types of publishing house, namely a small English press and a global academic publisher.

#### **4.1 GENTLEMAN PUBLISHERS TO INTERNATIONAL CONGLOMERATES, 1950-2000**

In the period between 1950 and 1975, a wide range of established independent publishing houses existed in the UK, many founded in the nineteenth century or even earlier within the City of London or in other metropolitan areas such as Glasgow and Edinburgh. The majority had been founded by families or individuals, often wealthy in their own right, and many continued into subsequent generations as successful family businesses. These firms were typified by a small group of prominent directors and editors who built up lists strongly reflecting their own personal interests.

These publishing houses later came to be known as ‘gentleman publishers’, operating throughout a privileged commercial period when profitability was not necessarily the primary concern, and when complete independence and freedom to publish were taken as given, much to the envy of today’s vigorous publishing climate. Family members would retain publishing control, heading departments, sitting on the board, and retaining editorial control at the highest strategic level.

By the 1950s and 1960s, editorial posts were increasingly occupied by a non-family employee. Many women were able to gain promotion from a secretarial role elsewhere in the firm or from a junior editorial role to that of children’s editor, as was the case for Mabel George who succeeded John Bell at OUP. Opportunities for promotion were also provided during this period when children’s and educational lists were being introduced or expanded by many large publishers (eg Puffin and Brockhampton Press).

Subsequent changes within the economics of publishing and the wider commercial sector over time have had a strong effect on the mechanics of the publishing process. Changes in funding have reduced the buying power of the school and public library sector which have been so crucial to the children's literature publishing industry. Changes in the strength of the pound have impacted on negotiations with foreign publishers as well as on the viability of printing within the UK, the expense of producing picture books and the additional overheads of translation as a genre. As freelance editor Alison Sage comments,<sup>1</sup> the abolition of the longstanding Net Book Agreement (which fixed book prices) during the mid-late 1990s led to a two-tier system of bookseller, one focusing on bestsellers and one publishing less profitable niche products. The effects in today's publishing market are clearly evident, through the availability of cheap titles within supermarkets and the prominence of bestsellers in bookseller chains. Books of a more 'marginable' nature (such as children's literature and translations) are intrinsically less profitable in a system set up to the benefit of the larger publishing house.

Since the 1970s, publishing has become an increasingly pressurised working and commercial environment, particularly as publishing houses merge and as lists are increasingly in competition with each other in order to secure a share of the market. And rather than remaining in one editorial role for an entire career, movement of editorial staff to other departments or firms has become more common since the 1970s as a consequence of fast-paced global merging and acquisition of publishing companies in which numerous long-established names such as Benn, Methuen, Hutchinson and Chatto & Windus no longer retain their independence. Consequently positive working relationships built up between British and Nordic publishers and

authors have been undermined, with editorial familiarity with the preferences and eccentricities of individual authors and translators often lost.<sup>2</sup>

Publishing roles have become more specialised, with many aspects of the varied editorial role encountered early in the period 1950-2000 spread in later decades across several departments and posts. Editorial flexibility in negotiating contractual and royalty terms with Nordic publishers and translators has reduced, with this role increasingly being taken over by legal staff. The increasingly sales-driven environment has also increased the influence of sales' staff into text selection. Additional loss of absolute editorial control in the commissioning, acceptance or rejection of texts and translations has resulted from the increasingly prominent role in more recent years of specialist foreign rights' agencies,<sup>3</sup> partly reflecting a similar editorial shift within mainstream literature towards the intermediary role of the literary agent or scout. Future detailed examination of editorial correspondence files over time would clearly document the gradual decline of the originally richly diverse role of the editor.

As publishing houses grew in size, such "professionalization" of core business activities could be an asset, as Paul Langridge acknowledges in the PR "Dream Team" set up by Methuen in the shape of Charles Shirley and Jan Hopcraft, alongside eminent editors such as Marilyn Malin who had established one of the strongest British lists in children's literature translation.<sup>4</sup> As will be seen in the two case studies in Chapters Five and Six, long-established lists such as OUP undoubtedly benefited from similarly ambitious, innovative and robust marketing strategies. However, smaller houses (such as Turton & Chambers) operating still

within the ‘traditional’ editorial model struggled to keep up within an increasingly competitive commercial environment.

## **4.2 THE ROLE OF THE EDITOR WITHIN TRANSLATED LITERATURE**

This study focuses as a whole on the editor in their traditionally diverse ‘Jack-of-all-trades’ role. As the indisputable focal point for all aspects of book making, here the editor helps to mesh the multiple facets of the translation and publishing processes together. The remainder of this chapter will exemplify the role of the editor in commissioning texts, translations and illustrations, as well as in post-production duties.

### **4.2.1 Choosing texts and authors**

The editorial work involved in preparing a text for translation into British English was rigorous, time-consuming and costly.

#### **4.2.1.1 Book awards and fairs**

Only a small number of editors had linguistic skills or knowledge of other children’s book markets in order to be able to encounter potential Nordic titles, as was the case for Christian Maclean with Elsa Beskow and Selma Lagerlöf at Floris Books:

I have got a German mother and I got them [Elsa Beskow books] from there... Elsa Beskow was quite well known in Germany and we had two or three of her books. I remember two or three of them from my childhood...<sup>5</sup>

British-based editors able to read other languages (such as Klaus Flugge at Abelard-Schuman, Andersen Press and Random House) could access catalogues of foreign publishers and reviews in foreign papers.<sup>6</sup> Editors in popular houses were often

inundated by foreign editions and prospective manuscripts for English-language works.

Major European bookfairs were a key means of cementing British and international networks. These, as now, took place at Frankfurt, Gothenburg and London, and were attended assiduously by major players in the book trade in order to meet potential publishers and editors. Attending the Bologna children's literature fair was essential as a means of encountering the latest books from abroad: Astrid Lindgren's Methuen editor Marilyn Malin first saw her latest *Lotta* picture book title here and "thought it... lovely".<sup>7</sup> British literary awards served as a practical means of gathering senior publishing, teaching and library professionals together into a wider literary network. After working with Astrid Lindgren for several years, OUP's Mabel George finally met Lindgren at an award party in 1972 in honour of Eleanor Farjeon.<sup>8</sup> Regular meetings, parties and lunches within the tightly knit London publishing world took place informally, helping to cement professional connections and to provide networking opportunities, and providing opportunities for 'tip-offs' on authors of interest.

#### **4.2.1.2 Reader's reports**

Once a promising title or author had been brought to the attention of a British publishing house, the children's editor would negotiate options with the originating Nordic publisher. Subsequent decisions to pursue rights for titles would be taken in conjunction with a line manager. In reality, the extent of this decision-making process would depend on the discretion of the individual editor and their status within their publishing house. Occasional internal memoranda do give glimpses of

the inner workings of the decision-making process, as can be seen here when Puffin editor Liz Attenborough considers re-issuing Anne-Cath. Vestly's *Aurora* books:

Anne-Cath. Vestly's two AURORA books have been brought to our attention as wondrous items... I bet their lack of sales success was due to a combination of them being ahead of their time and having an unpronounceable named heroine! // I would like to re-do these in the new look Young Puffin style... Anne has got possible plans for doing things with our non-sexist books around that time, and these two would work well.<sup>9</sup>

Each title was considered on its own merits alongside its suitability for the strengths of the particular children's list in question. As for non-translated titles of fiction, reader's reports were used to gauge the potential of proposed titles. Nordic translators were often used in this capacity, as they were able to prepare a report without the need for a translation or synopsis. Prominent Scandinavian translator Patricia Crampton had worked on several of Astrid Lindgren's works for Methuen who had also published Hans-Eric Hellberg's *Maria* teenage trilogy. She wrote a positive reader's report on Hellberg's *The Magic Hat* for Barbara Leach at Methuen in December 1977, weighing up the merits of this title for younger readers which dealt with death and growing up.<sup>10</sup>

This was a mutually beneficial arrangement to both editor and translator and gave the translator an opportunity to acquire work by preparing synopses or chapter samples or extracts. The translator often had good literary connections in the source country and was able to make recommendations for texts and authors,<sup>11</sup> and to keep the editor updated as to literary awards, new publications and reviews. The translator clearly had a vested professional interest here in generating interest in titles which might later become a source of translation work.

#### 4.2.2 Commissioning translations

Once a text had been approved for future publication, the editor would then be responsible for drawing up contracts containing royalties and fees on terms beneficial to the British publishing house.

The translator as reader would often be commissioned to undertake the full translation of the selected work, since they were by then already familiar with the author and text and had built up a positive relationship with the editor. The editor would enter into some form of negotiation with the translator to come to terms, with varying degrees of success. Philippa Pearce commissioned a London-based translator Evelyn Ramsden to undertake readers' reports for seven *Agaton Sax* books, proposing a reader's fee of 10/6 per book, to which Ramsden responded, "I have never done work for this figure since my youth".<sup>12</sup>

The use of intermediary agents by translators was and remains uncommon. However, Virginia Allen Jensen, International Children's Book Service, was responsible for negotiating all non-Danish language rights for the works of Cecil Bødker, working with OUP who published two of her titles in the 1970s (see Chapter Six). As Bjarne Reuter's agent, Jensen also worked with Methuen regarding their translation of *Busters Verden*, which was translated with the permission of Jensen and Reuter from German by the well-known translator Anthea Bell. In view of this unusual circumstance, Jensen requested that:

...for the sake of Danish pride, please refrain from printing "translated from German...". Just write "translated by...". All right?<sup>13</sup>

Tightly formed networks within Nordic translation circles could result in known and trusted translators recommending colleagues to editors for work. Joan Tate



recommended Laurie Thompson to translate a Swedish title, Peter Pohl's *Johnny, My Friend* for Turton & Chambers (see Chapter Five). As Chambers writes to her in 1989;

I spoke to Laurie Thompson this last weekend and liked what I heard. He wrote me a pleasant and careful letter about the book and his willingness to translate it if we can agree the time and terms... Thanks for putting me onto him. // You've been an enormous help.<sup>14</sup>

More official channels to locate possible translators could be used, such as Lars Warne of the Swedish Institute recommending the relatively inexperienced Swedish native-speaker Kersti French for doing a sample translation of Maria Gripe's *Pappa Pellerins Dotter* for Chatto & Windus.<sup>15</sup>

I was very pleased to hear about your efforts to find the right translator. I have been thinking of Mrs Kersti French, who is married to Philip French of the BBC and The Observer, as a possible name. She is Swedish and has previously made translations of Swedish drama. Since she is a mother herself, I should imagine that she would have the proper "approach".<sup>16</sup>

Occasionally the author would propose the translator, as did Tove Jansson for her three *Moomin* translators who were all based in Finland. Elizabeth Portch was a British artist friend, Thomas Warburton was a Finnish editor at her publisher Schildts and Kingsley Hart was a British lecturer based locally.<sup>17</sup>

Once terms were agreed, a period of intensive professional collaboration followed between the editor and the translator, depending on the problems posed by the work in question, the competency of the translator and the expectations of the editor and sometimes the author regarding the finished text. Usually this work was trouble-free. At worst, the collaboration between translator and editor could become fraught, as seen here when the American publisher Seymour Lawrence writes to Norah Smallwood at Chatto & Windus to discuss Chatto's recent version of Maria Gripe's

*Pappa Pellerin's Daughter* and to ask whether the translator Kersti French might be suitable for a planned co-edition of Maria Gripe's *Hugo and Josephine* trilogy:

I am afraid that the translation was not very satisfactory... I would be very disinclined to use the same translator [Kersti French] again... There were nuances which missed her entirely in this particular book.<sup>18</sup>

One Nordic author taking a particularly keen interest in her work abroad with little intervention from her Nordic publishers was Tove Jansson, who appears to have dealt directly with her publishers Benn in London. She dealt with all aspects of business, including royalties for herself and her translators, proposed new titles,<sup>19</sup> commented widely on the translations and also liaised with the editors regarding her own illustrations, often completing new ones on request. Jansson built up an extremely positive working relationship with Benn from her very first title with them, *Finn Family Moomintroll*:

The book was really so beautifully done in every respect; the folded map and all the blank pages... I am very glad to have the Moomins thus presented to the English readers and do hope you will find the further results as satisfactory.<sup>20</sup>

Jansson continued to work with Benn exclusively for all British editions of her works, including latterly some of her works for adults (see Berry, forthcoming, c).

### **4.2.3 Production and Public Relations**

#### **4.2.3.1 Illustrations**

The final text would usually require illustrations, although some novels for older readers were entirely unillustrated. If (as was often the case) the original illustrations were thought unsuitable by the British publisher, the editor would be responsible for sourcing a suitable British illustrator.

Deutsch's decision to re-illustrate Swedish Nils-Olof Franzén's *Agaton Sax* detective series by the then relatively unknown Quentin Blake was an inspired one. Blake had only commenced illustrating for children a couple of years previously, and the success of the *Agaton Sax* series helped to establish his reputation which was later cemented by his long-lasting collaboration with Roald Dahl from the mid 1970s.

Editor John Knowler writes to Swedish publisher Bonniers in 1963:

The fact is that we have finally decided that we ought to have new illustrations and a new jacket for our version of the AGATON SAX stories... I hope that when you finally see our edition, you will agree that we were right to go ahead on our own.<sup>21</sup>

Blake went on to illustrate the rest of the series (see Figures 5 and 6), which later successfully featured on BBC's *Jackanory*.

Occasionally the original illustrations would be retained within the text, but a new dust jacket commissioned. In such cases, often the chosen British illustrator would be one already used regularly by the publisher (as with Gunvor Edwards for Anne-Cath. Vestly's *Aurora* Young Puffin books).

Only relatively infrequently were all original Nordic illustrations retained throughout. One of the notable successes of this type was Tove Jansson's *Moomin* series. Finland-Swedish Jansson was in the unusual situation of being herself primarily an artist and illustrator, and was able to work flexibly for Ernest Benn, redrawing *Moomin* illustrations when required and drawing an entirely new cover "incorporating as many of the characters in the story as possible (remembering especially Thingummy and Bob)" for the first Puffin paperback edition in 1960 (Figure 7).<sup>22</sup>

Figure 5: Andre Deutsch (1965, reprinted 1979)

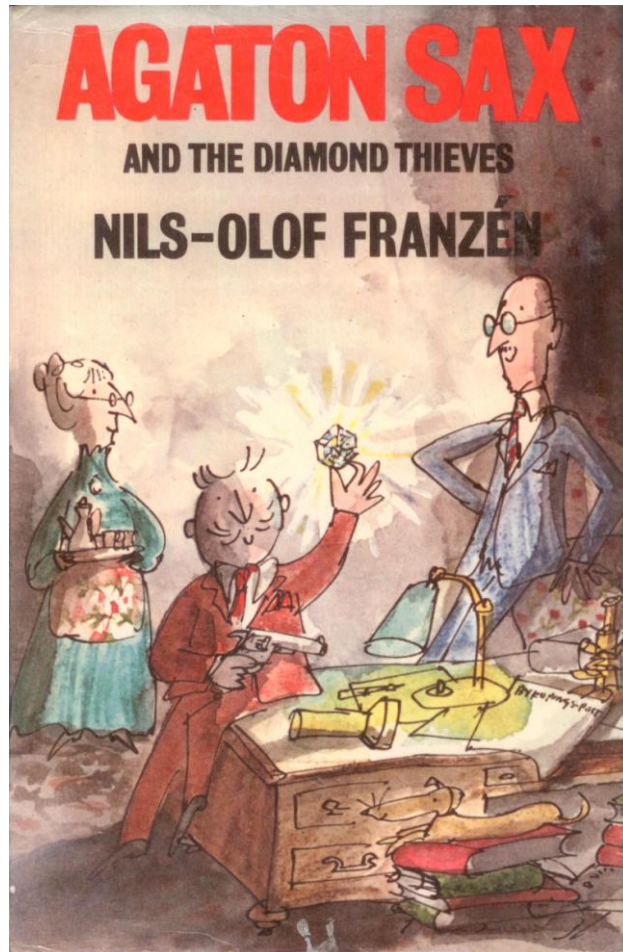


Figure 6: Andre Deutsch (1976, reprinted 1981)

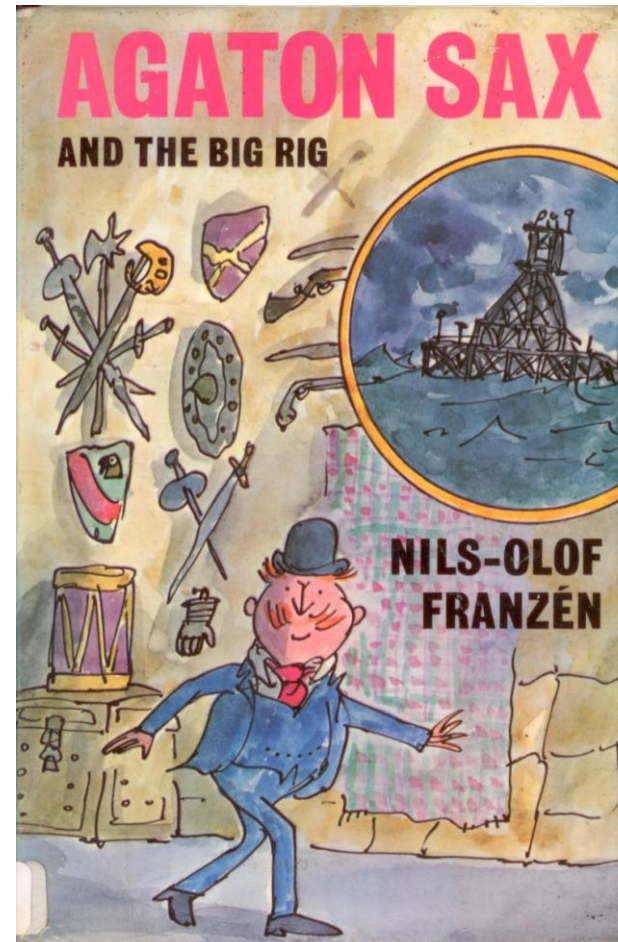
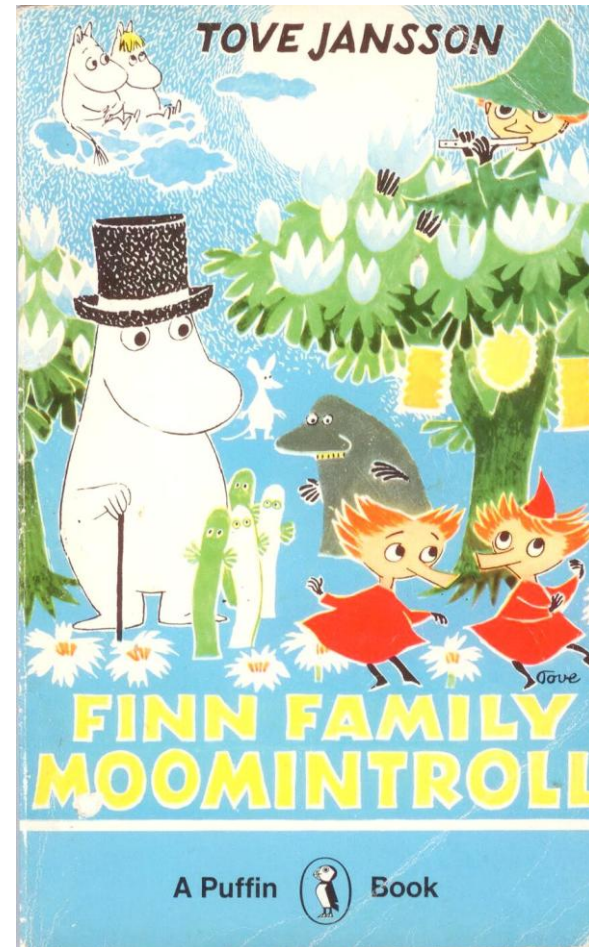
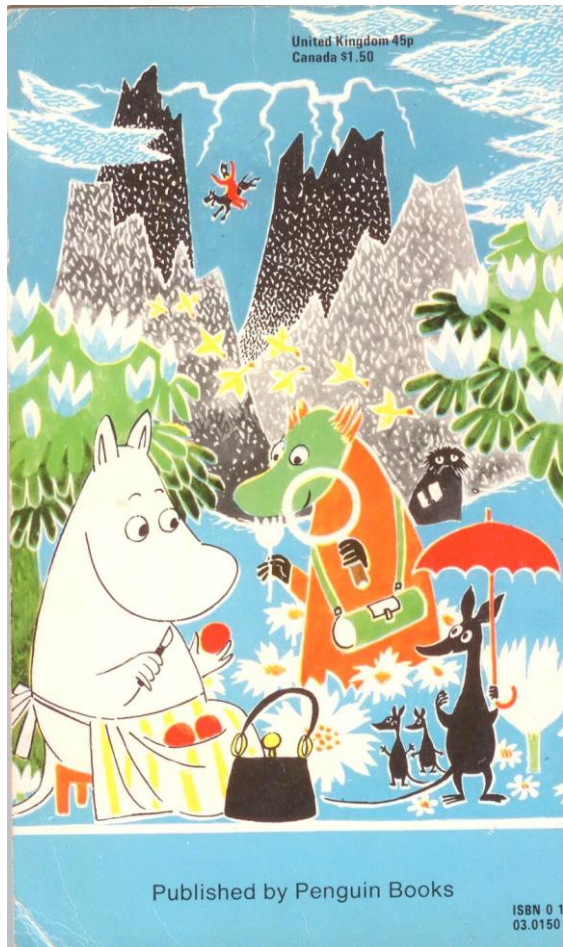


Figure 7: Puffin Books (1961, reprinted 1977)



The editor would also liaise with the printers, estimating and confirming print-runs and arranging collaborations for subsequent reprints if required, as shown by Hutchinson's approach to Puffin in 1983:

Do you have any plans to reprint MRS P'S BUSY DAY in the medium future? We are out of print in the hardcover and would like to investigate running on sheets with you if that were a possibility.<sup>23</sup>

Less successful texts could be taken 'Out of Print' when sales had declined and remaining stocks had lowered sufficiently to make this a commercial necessity.

#### **4.2.3.2 Selling rights**

Provided reviews were sufficiently encouraging post-publication, the editor would attempt to attract the attention of editors from paperback imprints. This was particularly the case during the time when many of the long-established 'gentleman publishers' worked solely in hardback, as demonstrated here in 1966 by Michael Joseph to Puffin relating to books by Edith Unnerstad (Figure 8):

You can have LITTLE O subject to the agent's approval. // THE SPETTECAKE HOLIDAY. I am sorry, this has gone to Knight Books (Brockhampton Press). We have asked you about this book so often that we had given up hope.<sup>24</sup>

In the early days of paperback imprints, paperback editors had the pick of what was available, sidestepping the editorial difficulties of commissioning works in translation (apart from when minor editing and updating was necessary). The discerning editor, such as Puffin's Kaye Webb, built up a comprehensive network of contacts and was eminently capable of spotting a winner, as demonstrated here in an offer from Methuen's Olive Jones in 1966:

Have you thought of taking I AM DAVID? This was a prize-winning Danish book and it ran for six weeks on television with drawings by Gerald Scarfe. Sales are still good for such an expensive book (18s.). It is to be broadcast

again by the BBC on the radio in December, but we shall have no objection to your publishing it next year.<sup>25</sup>

Webb jumped at the chance, and Anne Holm's title *I am David* has scarcely been out of print since (Figure 9).

As holders of British publishing rights, hardback commissioning editors would be required to resolve problems raised by paperback editions, as occurred with Puffin when they abridged Edith Unnerstad's *The Urchin* without permission of the author or publisher Michael Joseph. With the new cover featuring a scene deleted from the text, Webb was requested to give an explanation for this transgression:

It appears that the decision to drop the last two stories was in order to get the book down to a reasonable price. Had we used them, the price would have jumped up to 4s which is not sensible for a Young Puffin, but I am extremely sorry that the author wasn't told and will you please convey my apologies to her.<sup>26</sup>

As paperback publishing for children became more common, many hardback publishers developed their own paperback imprints. This created an additional workload for the editor, who became involved in discussions about rights and non-renewal. Here, Puffin's offer to keep on Alf Prøysen's *Mrs Pepperpot* titles was unsuccessful (Figure 10):

I'm afraid that Hutchinson are not to be persuaded by our monetary offers to allow us to renew the licence... They plan to publish them themselves on the Sparrow list, and no extra amount of money will change their view on this.<sup>27</sup>

Unusually, the other side of the correspondence survives in detail in the Random House archive, where Caroline Sheldon was making plans within Hutchinson to launch the *Mrs Pepperpot* titles for the Sparrow (later Beaver) paperback imprint (Figure 11):

Figure 8: Knight Books (1970)



Figure 9: Puffin Books (1969, reprinted 1976)

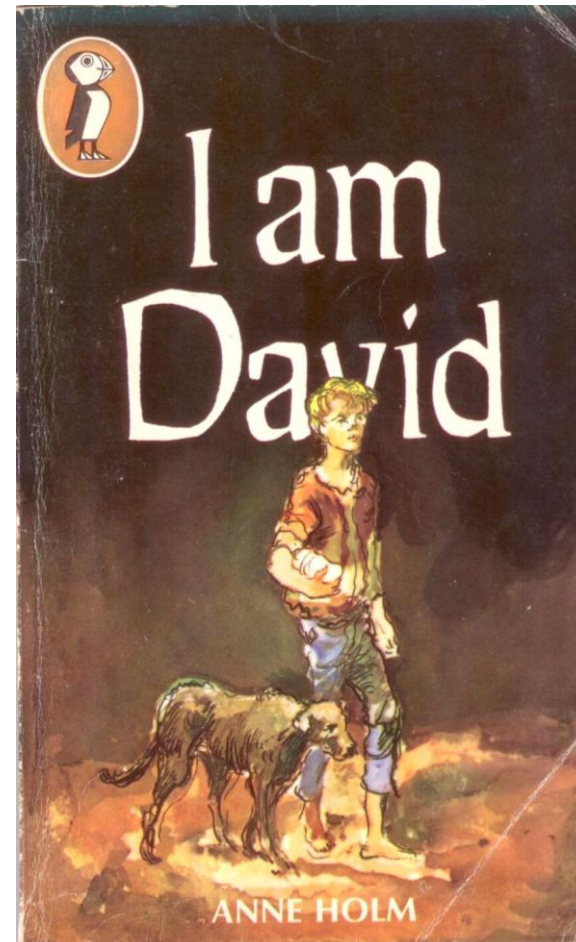




Figure 10: Puffin Books (1961, reprinted 1977)

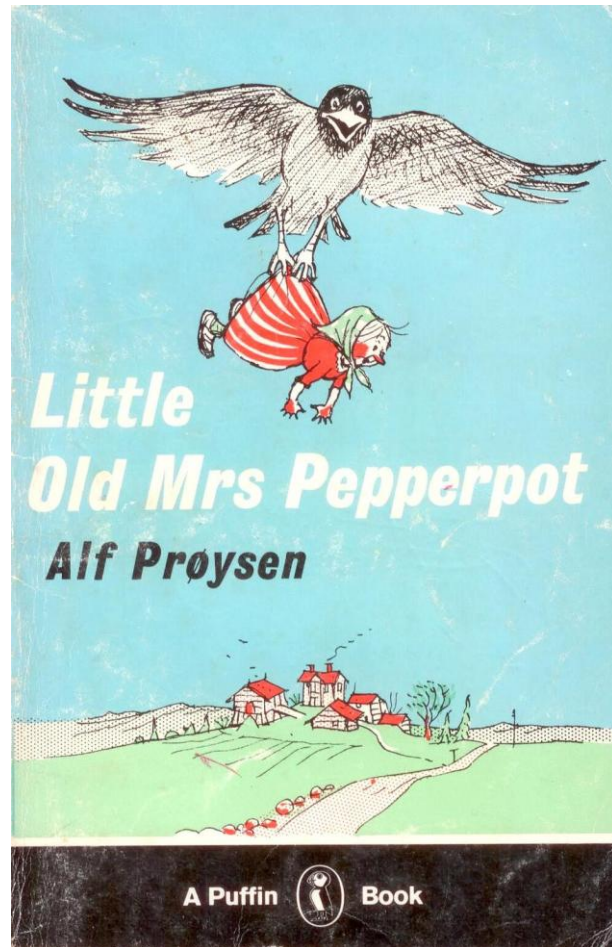
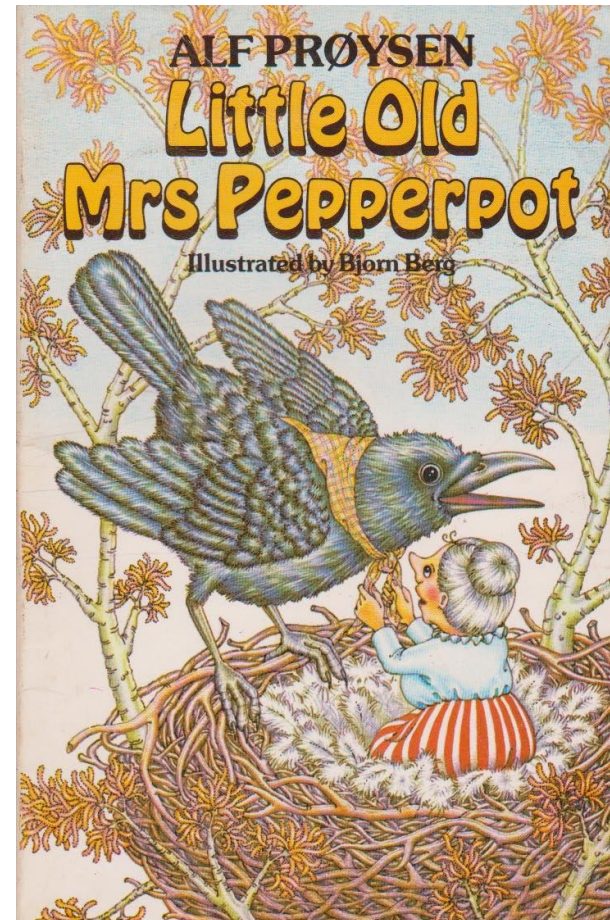


Figure 11: Beaver Books (1984, reprinted 1987)



I now write as your enemy. MRS PEPPERPOT has traditionally been published by Puffin who bought rights from Hutchinson Junior before Sparrow was even a glint in the Hutchinson eye. // With the combination of hardback and paperback editorially, I would like to try and get paperback rights back within house when they come up for re-licence.<sup>28</sup>

Successive editors could be called upon to resolve problems relating to titles which were long established, as shown here in the 1990s with Astrid Lindgren and her ‘inherited’ OUP editor Ron Heapy. Puffin proposed updating some of the language and illustrations used in OUP’s second and third *Pippi* titles for a paperback edition. Lindgren’s letter of rejection threatens to withdraw the *Pippi* trilogy from OUP altogether:

I have received your letter... from which I learn that Puffin would like to publish a brand new edition of Pippa Longstocking... I suppose it cannot be you who do not know the name of a book that has been on your list for more than 35 years. Or can it? Anyway, I must tell you that I very much prefer the old title, since pippa is a dirty word in Swedish.

Will you please ask Puffin from me if they have made a new edition of Annie in Wonderland, pardon, I mean of course Alice in Wonderland... [I]f you or Puffin make small changes in Alice to get it more suitable to the children of 1990, sooner or later there will be no Alice in her Wonderland any more, she will have definitely disappeared in her rabbithole. And Lewis Carroll will cry in his grave.

Books are the result of the time they are written.

As to the illustrations: I agree with Puffin that they are ugly. But way back in 1954 I could not tell Mr Kennedy that I thought so, since he was such a nice old man and wildly in love with Pippi... I enclose a picture of the Swedish Pippi, she looks at least as if she managed to live alone with a horse and a monkey, which Mr Kennedy’s Pippi does not. Will you please ask Puffin what changes they want to do, so I can say No.<sup>29</sup>

This extract is quoted here in detail as it not only outlines Lindgren’s views on the adaptation of literature for children’s on an ideological basis, but also illustrates aptly the editorial problems of negotiating with an author of international prominence with firm opinions as to the significance of her work.

Lindgren was published in the UK by a wide range of publishing houses, many of whom had first seen new titles at bookfairs. However, international bookfairs also were of great importance to British publishing houses as they could create commercial interest in their translations in other territories, English-speaking or otherwise, as was the case for Floris Books' series of Elsa Beskow's picture books. Christian Maclean had been introduced to the books by a Dutch colleague at the Frankfurt Book Fair but had encountered problems selling to the British market:

I was... at the American Book Fair and I had those [Elsa Beskow] books on display there and people actually stopped when they were walking down the aisles, and came back and said "Where can I get those?" And among that was a distributor of children's books and we tied up a deal with them. At that time, probably about 80 or 90% of them sold in America, and even now, of our picture books I would say probably 60 or 70% of them sell in America.<sup>30</sup>

Opportunities could also be created at bookfairs and elsewhere to discuss translation rights, whether sharing costs through English-language co-editions or purchasing already completed translations. Collaboration between US and UK publishing houses was especially common. Picture books were a particularly prominent part of the international co-edition market, with the originating publisher selling multiple rights to a variety of languages and territories and typically centralising the printing costs.

#### **4.2.3.3 Public Relations**

Post-publication, the editorial role widened out further still, particularly in the early days when PR, marketing and customer service departments did not exist within publishing houses. Editors frequently had to deal with letters of complaint from parents, librarians and teachers, as demonstrated here in a response in 1962 by Puffin's Kaye Webb to a concerned primary school headmistress:

Thank you for your letter. I am sorry that you should have been so distressed by LITTLE OLD MRS PEPPERPOT. The sort of remarks you have picked out represent, alas, the way mothers often behave towards their children. However we deplore it, the milder forms of bribery do crop up very early in almost every child's life... I really don't think that it is a sufficient reason for refusing to publish an otherwise charming book.<sup>31</sup>

Editors often acted as unofficial PR and marketing agents for Nordic authors. Benn effectively acted as Tove Jansson's agent in London 1952 and helped with the early stages of negotiation with a Mr Sutton of Associated Newspapers Ltd, leading to the *Moomin* comicstrip's eventual extremely successful appearance in the *London Evening News* in 1953. Benn's hope was that increased exposure to the *Moomin* characters would generate higher levels of interest in their print editions.

Similarly, good existing relationships between publishers and authors could be exploited by editors (and later on by members of the PR department) in order to produce high quality promotional material for commercial purposes. Much of this material now also sheds light on the creative authorial process, as demonstrated here in 1974 by Lindgren for Methuen's *Karlsson-on-the-Roof*:

How [did] I come to write *Karlsson-on-the-roof*? Well, that started way back in 1941 when my daughter Karin was sick in bed, in those days when she invented the name Pippi Longstocking and made me tell her stories in bed about this crazy girl... Karin told me that there was a fat little man who used to come flying into her room when she was alone there. His name was Mr. Lillionkvast. No-one but Karin could see him, for he hid himself if anybody else entered the room... Karlsson didn't want to be nice and friendly... He turned out to be very rude, very selfish and very conceited... It is hard to believe how anyone can like him. // Can you use this?<sup>32</sup>

Once a new work had been successfully promoted, adaptations and other innovative use of popular characters inevitably followed. Theatre, film, radio and TV companies would use the British-based editor as a first point of contact for multi-medial adaptations of Nordic works of children's literature, requesting permission to put on

adaptations of the work in question, or to put the work into British Braille. These permissions would then generally be negotiated via the originating Nordic publisher. Welsh-language multi-medial versions of *Pippi Longstocking* were particularly popular, although this additional promotion of the character did disappointingly little to encourage more purchases of OUP's English-language trilogy which was already widely available.

### **4.3 CONCLUSION**

This chapter opened with a brief description of the changing nature of the British publishing industry, gradually altering from a long-established system of small and independent 'gentleman publishers' to one of large international conglomerates.

The role of the editor was then assessed in some detail, given its pivotal nature within the translation of Nordic children's literature in Britain from 1950. The process of choosing suitable texts and authors was considered, including the role of book awards and fairs, foreign rights' agencies, and readers' reports. The selection of translators and illustrators was also outlined, along with the editor's role in production, marketing and rights' negotiation, as well as an occasional agent to authors. As a result, it is evident that the British editor working in children's literature translation during the period 1950-2000 needed to have a wide array of skills and competencies whilst dealing with an ever increasing range of stakeholders, both within and outside of the publishing world.

This chapter has aimed to give a brief overview of the diverse and challenging role of the editor working within Nordic children's literature translation, as well as drawing examples from a wide range of publishing archives. Both of these elements will be

developed comprehensively in the following two case studies, which focus on two strongly contrasting publishing houses.

OUP has the longer history of publishing Nordic translation, dating back to Astrid Lindgren's iconic *Pippi Longstocking* in 1954 and most recently publishing Lindgren's *Mio's Kingdom* (2011) for the first time in the UK. An example of a major global academic publisher, OUP has published a conservatively small number of Nordic authors and has primarily capitalised on the enduring popularity of *Pippi* through a number of editors since the 1950s. Conversely, Aidan Chambers almost single-handedly directed and shaped the complete duration of the shortlived Nordic and other translated children's literature output of small press Turton & Chambers in Stroud in the early 1990s, as will be seen now in Chapter Five.

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<sup>1</sup> Telephone interview, Alison Sage, 9 Jul 2012.

<sup>2</sup> Conversely, this seems to have been less of a problem in the Nordic publishing houses encountered during this study, where staff stability seems particularly secure and static (as a result of prolonged independence of houses such as Gyldendal, Schildts, Tiden, Rabén & Sjögren, and Bonniers).

<sup>3</sup> Foreign rights' agencies have emerged in recent years as an alternative means of promoting potential titles in translation. These now exist with a remit of acting as a third party between source and target language publishers. For example, Rights People (based in the US and UK) specialise in children's literature rights, with most of its business working from English into other languages. However, a small number of titles are taken on as a "passion project" each year into English, with particular success in teenage and Young Adult titles. Although attendance at bookfairs remains a key strategy for this agency, direct sales trips have also proved successful, for example to Scandinavia in order to build relationships with foreign publishers as unusually no sub agents are used in this territory. Although in many ways, a brief examination of the current and rigorous selection process of proposed translations (involving reader's reports, sample translations and synopses, ads for potentially interested publishers and a panel involving all five editorial staff) demonstrates that the essentials of the editorial decision-making process remain unchanged from 1950 to 2013, increasing commercial pressures mean that many titles worthy of translation are being sidelined due to their "unsuitability" within the British and American markets (see telephone interview, Allison Helleger, Rights People, 22 Aug 2012).

<sup>4</sup> Telephone interview, Paul Langridge, 5 Jul 2012.

<sup>5</sup> Interview with Christian Maclean, Floris Books, Edinburgh, 27 Feb 2012.

<sup>6</sup> Telephone interview, Klaus Flugge, editor, Random House, 30 Jul 2012.

<sup>7</sup> RHL, Egmont, Astrid Lindgren, File 5, letter, Marilyn Malin to Astrid Lindgren, 21 Apr 1977.

<sup>8</sup> OUPA, 1465/010816, Pippi Longstocking, letter, Mabel George to Astrid Lindgren, 23 May 1972.

<sup>9</sup> UoB, DM1952, box 282, Aurora and the little blue car, memo, Liz Attenborough, 6 Dec 1985.

<sup>10</sup> Unusually, a report from German for the same title was commissioned at the same time (see RHL, Egmont, Hans-Eric Hellberg, author file *Maria* and *Ben's Lucky Hat*: reader's report for BJORN MED TROLDHATTEN, Patricia Crampton, Dec 1977 and reader's report for DER ZAUBERHUT, Stella Humphries, 31 Jan 1978).

<sup>11</sup> This was possibly the case for Marianne Helweg and Hutchinson's successful series of *Mrs Pepperpot* books (see telephone interview, Paul Langridge, 5 Jul 2012).

<sup>12</sup> Ramsden only completed the first title of the series (see UoT, 1988.013, Agaton Sax and the diamond thieves / Agaton Sax and the Scotland Yard mystery, file 9, letter, Evelyn Ramsden to Philippa Pearce, 14 Nov 1966). The author uniquely took on the translation of most of the series, even radically adapting one title and writing another entirely in English for Deutsch.

<sup>13</sup> RHL, Andersen Press, Bjarne Reuter, Buster's world (blue file), letter from Virginia Jensen to Klaus Flugge, 21 Apr 1987.

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- <sup>14</sup> UoA, Chambers, Box II, A way from home, letter, Aidan Chambers to Joan Tate, 23 Feb 1989.
- <sup>15</sup> Typically, translation takes place from the source language into a translator's first language, the assumption being that the translator is most proficient in their native tongue. Translation from one's first to second language is less common.
- <sup>16</sup> UoR, CW 205/5, Pappa Pellerin's daughter, letter, Lars Warne to Norah Smallwood, Chatto & Windus, 8 May 1964.
- <sup>17</sup> Letter, Thomas Warburton, 22 Oct 2012.
- <sup>18</sup> See UoR, CW 232/14, Hugo / Josephine / Hugo and Josephine, letter, Seymour Lawrence to Norah Smallwood, 1 Feb 1968. Paul Britten Austin eventually took on the trilogy, but with similarly disastrous results as French, ending Chatto's involvement with Nordic children's literature.
- <sup>19</sup> These included *Småtrollen och den Stora Översvämningen* which was the first *Moomin* book published in 1945. On seeing a translation by Elizabeth Portch, Benn declined this due to its shorter length and its unsuitability for publication in one single volume along with *Comet in Moominland*. See TJ Benn file, Letter, Francis Reed to Tove Jansson, 12 Apr 1951.
- <sup>20</sup> TJ, Benn file, draft letter, Tove Jansson to Keon Hughes, Benn, undated.
- <sup>21</sup> UoT, 1988.013, Agaton Sax and the diamond thieves / Agaton Sax and the Scotland Yard mystery, file 9, letter John Knowler, Deutsch, to Sonja Bergvall, Bonniers, Stockholm, 28 Nov 1963.
- <sup>22</sup> TJ, Benn file, letter, Kenneth Day to Tove Jansson, 7 Apr 1960.
- <sup>23</sup> UoB, DM 1107, PS156, Little Old Mrs Pepperpot, letter, Caroline Sheldon, Hutchinson to Tony Lacey, 12 Aug 1983.
- <sup>24</sup> UoB, DM1107, PS338 Little O, letter Raleigh Trevelyan to Kaye Webb, 11 Aug 1966.
- <sup>25</sup> UoB, DM1107, PS420, I am David, letter, Olive Jones, Methuen to Kaye Webb, 14 Jun 1966.
- <sup>26</sup> UoB, DM1107, PS313, The urchin, letter, Kaye Webb to Raleigh Trevelyan, 4 Oct 1967.
- <sup>27</sup> UoB, DM1107, PS156, Little old Mrs Pepperpot, memo, Liz Attenborough to Doug Rust and John Seaton, 8 Dec 1983.
- <sup>28</sup> RHL, Random House, Alf Prøysen, general file, memo, Caroline Sheldon to Helen English, Hutchinson, 15 Dec 1981.
- <sup>29</sup> OUPA, 182/000899, Pippi Longstocking, letter, Astrid Lindgren to 'Friends at OUP' [Ron Heapy], 1 Aug 1990.
- <sup>30</sup> Interview with Christian Maclean, Floris Books, Edinburgh, 27 Feb 2012.
- <sup>31</sup> UoB, DM1107, PS156, Little Old Mrs Pepperpot, letter from Kaye Webb to Miss Cope, 19 Oct 1962.
- <sup>32</sup> RHL, Egmont, Astrid Lindgren, file 5 1984-1985, letter, Astrid Lindgren to Mr [Jan] Hopcraft, 9 May 1974.



## **CASE STUDY ONE**

### **Chapter Five**

#### **AIDAN CHAMBERS: ‘UNUSUAL, INNOVATIVE, IN TOUCH’<sup>1</sup>**

##### **5.1 INTRODUCTION**

Aidan Chambers (1934- ) is a unique figure within British and international children’s literature. Primarily a novelist, he has many other past and present interests and facets, including editor, publisher, teacher, critic and monk. His publishing activities are of key interest within the current project, as he spent several years shaping the progress of a newly established press Turton & Chambers, which focused primarily on the publishing of titles in translation for children. The activities of this press will be examined in this first publisher case-study chapter. Of particular interest are Chambers’ methods of selection of a number of Nordic titles and his own approach to the process of translation and editing.

Chambers is active as a critic and has documented in his own writings many of his professional interests in writing, education, translation and literary criticism. These are represented partially in his well-populated and up-to-date website which has been a key source of information throughout this study.<sup>2</sup> Literary criticism of his work by others is less readily available than would be anticipated for an author of Chambers’ standing and reputation, but has been consulted where relevant to his interests in publishing and translation. A major source of research has been the unpublished PhD thesis of Lucy Pearson (2010a), which centred around two case studies of figures key to British publishing in the 1960s and 1970s (Aidan Chambers and Kaye Webb, editor of Puffin Books). The Chambers’ case study focused on Aidan’s involvement

with Macmillan's *Topliner* series and included a transcript of a recent interview with Chambers. Pearson was the first to draw on the substantial and complete archive of Chambers' personal, literary and publishing papers held at the University of Aberystwyth.<sup>3</sup>

Chambers has himself been a very willing participant in and regular correspondent throughout the current study, with Pearson and the translator Anthea Bell both suggesting that a personal approach should be made. Chambers took part in a short telephone interview in November 2010 before agreeing to a longer interview at his home in May 2011.<sup>4</sup> This was supplemented by prolonged consultation of Chambers' papers at Aberystwyth in January 2011 as well as private papers in May 2012.

In the current chapter, a brief biographical overview of Chambers' career and interests will be given, before considering his friendship with writer and translator Joan Tate and his first foray into publishing as guest editor for Macmillan. This included a number of Swedish titles which are of interest to the current study. This project gave Chambers the necessary publishing and editorial skills to set up his new press Turton & Chambers when this opportunity arose in the late 1980s. Therefore the foundation and activities of this press will then be examined in detail, with particular emphasis laid on the selection of Swedish and Norwegian authors and on Chambers' collaboration with translators and original language consultants.

## 5.2 THE 'TRIPLE VIEW' OF AIDAN CHAMBERS: PUBLISHER, TEACHER AND AUTHOR-READER

Chambers' standing as a novelist of international reputation is beyond doubt. He was the recipient of the Hans Christian Andersen Award in 2002 and his novel *Postcards From No Man's Land* won the Carnegie medal in 1999 and the Michael L Printz Award in 2002. His novels have been translated into 15 different languages. His wife Nancy Chambers has had a similarly significant role within British children's literature as the editor of the journal *Signal* and as the co-founder of Thimble Press. The couple's 'Outstanding services to children's books' were recognised in 1982 by a joint award of the Eleanor Farjeon Award. As Pam Harwood notes in her review of Chambers' collection of writings *Reading Talk*, the variety of his literary and professional interests and expertise help to give Chambers;

... a uniquely critical voice. He is not an academic, but is at home with critical theory and literary history, using them as tools to illuminate and foster the process of reading. He has worked with the young and knows the teacher's job. He is chiefly a practising novelist, interested above all in books as living transactions between writer and reader. And he believes infectiously in the value and importance of experiencing literature... (2002: no page ref).

Chambers' career<sup>5</sup> has been varied and wide-ranging. Brought up near Chester-le-Street and in Darlington, he had a poor experience of the education system as a young child. He transferred successfully from a secondary modern school to the Queen Elizabeth I Grammar School in Darlington where his passion for literature was ignited by teacher Jim Osborn, and after reading Lawrence's *Sons and Lovers*, he began his first novel at the age of fifteen. Following national service, he trained as a teacher in London and wrote his first play. His first teaching post was as English teacher in charge of drama in Essex and in 1960 he resigned and founded the

Community of the Glorious Ascension in Gloucestershire with Peter and Michael Ball. As part of this role, he became English teacher in charge of the library and drama at the Archway Secondary Modern School in Stroud and began a novel for his teenage students. His play *Johnny Salter* was written and produced in 1965 and subsequently published by Heinemann Educational Books. This literary success kickstarted Chambers' career as a reviewer and lecturer on literature and education. Chambers became guest editor for Macmillan of the teenage series *Topliner* for the 'reluctant reader' in 1966, a post which he held until 1979.

With writing and editing taking up much of his time, Chambers left the monastery in 1967, meeting his future wife Nancy Lockwood (editor of *Children's Book News*) and publishing his first novel *Cycle Smash* soon after. At this point, he was fully able to focus on writing and Nancy founded the journal *Signal: Approaches to Children's Books* and the Thimble Press. From 1970 Chambers lectured part-time for the University of Bristol and in 1982 he set up and taught courses on children's literature at Westminster College, Oxford. He wrote a regular column for the *Horn Book Magazine* from 1972-1984, edited anthologies and began to write and present TV and radio programmes on children's literature for the BBC. In 1975, Chambers began the novel *Breaktime* in what was to become the *Dance* sequence, with his main UK publishers established as Heinemann, Macmillan, Bodley Head and Pan Books. In 1989 he founded Turton & Chambers with David Turton, an Australian bookseller. Many literary prizes and awards followed, including the Dutch Silver Pencil, the Hans Snoek Prize and the Italian Andersen Prize. Latterly Chambers has been awarded honorary doctorates by Umeå University (Sweden), Gloucestershire University and Oxford Brookes University, as well as being given the NATE award

for Lifetime Services to English education and becoming a Fellow of the Royal Society of Literature in 2009.<sup>6</sup>

Greenway (2006) provides a useful introduction to Chambers and his core literary and educational beliefs. She describes Chambers as “one of the first writers to take young adult literary criticism seriously” (xii) and one who “has long been recognized as a writer who doesn’t make things easy for his readers but one who richly rewards the thoughtful reader who likes to be challenged” (viii). Greenway highlights a number of key themes of the six novels forming the *Dance* sequence, namely experimental structure and form, word play, intellectually intense adolescents as protagonists, complexity of gender and sexuality, interpersonal relationships or friendships, and indefinite conclusions (ix-x). Chambers has also written plays, short stories, books for younger readers, anthologies (especially of ghost stories) and non-fiction works for adults:

All of these works have in common a belief in challenging the reader with serious subjects investigated in a lively and complex style (xi).

A significant amount of attention has been given by Chambers to literary criticism for adults, in the form of articles, essays, lectures and undergraduate textbooks. He is well regarded in this field as the first recipient of the Children’s Literature Association’s annual award for excellence in criticism for his article ‘The reader in the book’ and is unusual in that he has an interest not only in pursuing a variety of careers simultaneously but also in writing down, documenting and analyzing his own experiences in a critical if not scholarly way.

### **5.3 EARLY WRITING AND EDITING: MACMILLAN'S *TOPLINER* SERIES AND JOAN TATE**

Pearson undertakes a detailed case study of the origins and development of the *Topliner* series in her doctoral thesis, which made much use of Chambers' largely complete sequence of editorial files and correspondence held at the University of Aberystwyth (2010a). *Topliner* was only the second UK paperback imprint aimed at a teenage audience, following Kaye Webb's largely unsuccessful *Peacock* series. *Topliner* was launched in 1968 by Macmillan Education, with Chambers appointed as a guest/consultant editor. The series was a combination of original titles written for the series along with reprints from other publishing houses. The series was wide-ranging and ambitious in content, including 'novels about young people today', as well as love stories, war stories, sci-fi, humour, sport fiction, non-fiction, ghost and mystery stories.

According to Pearson, the varied nature of the 1960s and 1970s 'golden age' of publishing for children in Britain enabled such an innovative venture to have a good chance of success. Generous school and library funding created secure markets, with Puffin paving the way for reaching wider audiences. There was space and demand for new children's lists which "reflected new ideologies about children and reading" being explored in a new and "diverse discourse around children's literature" (Pearson 2010a: 162).

The list was shaped predominantly by the influence of Chambers as the series editor for all but two years of the imprint's existence, with the list folding shortly after Chambers' resignation in 1979. His interests in the reluctant adolescent reader drew on his experiences as teacher and librarian, building "upon contemporary

developments in education to create a new model of publishing for young people” (165) and reflecting “a more socially-focused and culturally specific construction of quality which paid as much attention to the reader as to the book” (162). As Pearson notes, unusually Chambers’ editorial role grew out of his interdisciplinary work as an educationalist, author and critic.

Chambers’ long-standing and close friend and author/translator Joan Tate<sup>7</sup> was to shape Aidan’s early professional experiences as an editor. As a teacher, Chambers was already an admirer and had used the Heinemann Educational paperback series ‘Joan Tate Books’ in his classroom. As he explained;

[Tate] had spotted that... what [teenagers] needed were good stories about... contemporary teenagers. These little books were very thin, short, which the kids loved. Many of them were short stories and some were only one story, very nicely done as a paperback. [interview 2011]

He wrote to invite her to talk at a School Library Association day in 1965<sup>8</sup> and they struck up an instant friendship, exchanging letters daily for four or five years. They covered a wide range of topics such as education, writing, family life and publishing. Translation and language were shared interests, with Tate commenting drily:

I despair of the British, I really do sometimes... No wonder the teaching of languages here is a hopeless shambles. No wonder we are the worst linguists in the world.<sup>9</sup>

Conversely, writing to Chambers on her return from a trip to Sweden, Tate waxed lyrical about favourable publishing conditions in Scandinavia:

Swedes’ whole attitude to books, publishing, production and selling the damned things so absolutely different, so absolutely dreamy in comparison with here, that I can’t get over it. Bookshops on every corner, full of books of every kind (and nothing else) for every age group, all beautifully done... Almqvist and Wiksell/Gebbers, my publishers, are a very large and expanding firm and produce lovely books, and their school books would make you swoon with delight... Absolutely none of the gentlemanly occupation touch about

them... I think we've gone wrong just because it is too easy here – with millions of English speaking people all over the world wanting books, it isn't difficult to make a profit, so we're as idle as sin.<sup>10</sup>

Both were passionate advocates of high quality and accessible literature for children, as this letter from Tate to Chambers in 1966 demonstrates:

Incidentally [Barbara Bell, librarian] says from her experience VERY few children like or read or ever ask for OUP, Carnegie-type books, not only secondary modern kids but others too – laughable, isn't it? Us all busy awarding medals and talking about good books etc etc and hardly anyone reading them.<sup>11</sup>

Chambers' developing professional experiences, successes and broadening horizons enabled him to contribute to the debate:

Loved Holland, and was shattered by the number of bookshops. REAL bookshops... Was feted around and managed to rake up two books that look very possible for TOPLINERS, as well as some other things for the [Macmillan] children's department if they want them.<sup>12</sup>

The emergence of Chambers as an author, editor and critic was a frequent topic of discussion, with Tate one of Chambers' most fervent supporters and severest critics:

...All my leading questions... are neither criticism nor intimidation – they are an attempt to make you think out for yourself WHAT in fact you are undertaking... I have nearly 40 years reading behind me... I also read (physically) tremendously – very few people can... What I have my doubts about... is your judgement about books and all my needling questions are to try to get you to look at books and people's writing and literature in general with an unbiased mind... You have to make up your own mind whether you want to hear what is not necessarily what you would like to hear.<sup>13</sup>

Their relationship was frank, initially in the teacher-apprentice style, but with the dynamic changing over time as Chambers gained in self-confidence:

Naturally you can say the things you do because you are established enough to do it and get away with any action you take from saying so. I can't, I'm very sad to say... I can only bide my time till I can. Then the balloon will go up. 'Till then I'll keep my fangs very covered.<sup>14</sup>



As Tate shared much of Chambers' interests in young adults and the importance of reading, they worked briefly together on a proposed project to publish a series of largely original paperback fiction for reluctant teenage readers. They spent significant time and effort exploring options with Heinemann and also Puffin editor Kaye Webb<sup>15</sup> and drew inspiration partly from Chambers' own experiences as a younger reader of Penguin paperbacks. The list was to be "founded upon the tastes and preferences of its adolescent readers" (Pearson 2010: 175), using teenage magazines "as a model for a new type of literature, soliciting a number of books from successful magazine writers" (176).<sup>16</sup> Paperback formatting and trade sales, as well as educational sales, were essential parts of the project in a bid to bring the titles to as many teenagers as possible.

Although Tate's involvement was later withdrawn from the project, the significance of her influence on Chambers and his professional development during this period of brief collaboration cannot be overestimated. As a direct result of his visit to Heinemann editor Tony Beal with Tate to discuss the project, a play written for Chambers' school, *Johnny Salter*, was published and his career as a professional writer was launched.

Whilst negotiations with Heinemann were ongoing over a number of months, Chambers wrote an article for the *Times Educational Supplement* in response to the Newsom Report of 1963, which advocated an extension of the school leaving age and therefore a corresponding need for a literature directed at teenagers of this age group. Chambers received an encouraging offer from editor Michael Wace at Macmillan Educational, but initially turned down his invitation to discuss a teenager project. But when the proposed educational paperback project with Heinemann fell

through, Chambers took the project to Macmillan who agreed to take the series on as *Topliner* and to include it as a trade imprint through Pan Books. Tate was not involved with the project from this point, having exchanged some differences of opinion on the topic with Chambers.<sup>17</sup>

Commissioning new titles specifically for the adolescent audience was necessary in order to plug the existing gap of British novels for teenagers covering themes such as sex, parents, authority, work, drugs, death, shyness, illegitimacy, war and race (185). As part of an innovative strategy to bring in new authors and genres for teenagers, Chambers also selected titles from young adult lists overseas, including Paul Zindel from the USA.

Chambers was not only responsible for editing *Topliner*, but also was general editor for several other juvenile imprints for Macmillan, including *Junior M Books* (a series of quality hardback novels for 9-13 year olds which included enduring authors such as Philippa Pearce, Rosemary Sutcliff, Nicholas Fisk, Henry Treece and E B White).<sup>18</sup> Other series included *M Books* (for 12-14 year olds), and *Club 75* and *Rocket* (story anthology paperbacks for 10-13 year olds). Additions to the successful *Topliner* model included *Topliner Specials*, *Redstar* (from 1975) and the hardback *Trident* (1979-1980).

Of particular relevance to the current study are the translations from overseas' imprints which featured in the *Topliner* series, reflecting the greater interest shown in the USA and Scandinavia in novels for teenage readers. As Pearson comments, the use of foreign authors and authors of ethnic origin was vital to the success of the series as a whole:

The use of books by foreign writers offered the possibility of expanding readers' horizons while maintaining some of the familiarity which Chambers had identified as important to the reluctant reader: everyday adolescent concerns offered a way into stories about different cultures and countries (218).

A number of Swedish teenage novels (including some previously translated by Joan Tate for the Bodley Head) were reissued. Chambers was able to make good use of his now extensive field of literary contacts, such as his own editor at the Bodley Head, Margaret Clark, in order to keep an eye on potential titles of interests for *Topliner*.<sup>19</sup>

Many of these titles contained controversial content and sold successfully. Titles such as Gunnel Beckman's *Nineteen is Too Young to Die* (1971)<sup>20</sup> and Anna Greta Winberg's *When Someone Splits* (1978) exploring terminal leukaemia and divorce helped to establish a UK trend for the 'problem novel' (2010: 185), with class and sex explored in titles such as Max Lundgren's *Summer Girl* (1976) and *For the Love of Liza* (1976). *Nineteen is Too Young to Die* proved to be a very popular *Topliner* title, peaking in 1973 and selling over 15,000 titles.<sup>21</sup>

Somewhat surprisingly, given Chambers' interests in translation and friendship with the well-connected Joan Tate, few new translations were commissioned for the project. Chambers consulted regularly with Marni Hodgkin and also his own immediate boss Alyn Shipton (senior editor of languages and literature) as to suitable titles, demonstrating how Macmillan's editors made good use of their own network of contacts to propose foreign works to Chambers:

I enclose a letter from Raben and Sjogren about the second Winberg book. I enclose the Bengt Martin book mentioned in the letter. The Swedish is beyond me, but the French synopsis suggests that the book is a treatment of the subject which could well make it a good addition to the list?<sup>22</sup>

Following a poor reader's report from Patricia Crampton, the Martin book (*Pojkar Ska Inte Grata* [Boys Don't Cry]) was eventually turned down,<sup>23</sup> although her translation of the second Winberg title *When Someone Comes Along* (1980) went onto receive favourable praise from Shipton:

I have now finished reading When someone comes along, and I am very impressed with it. I think in many way catches the skittishness of a mind of a teenage girl rather better than When someone splits, and the family tensions are in some ways more realistically and better portrayed than they were in the first book.<sup>24</sup>

Titles from the Netherlands and Germany also featured in *Topliner*, such as *David und Dorothea* translated by Anthea Bell (Pearson 2010: 218). Bell was able to recommend several titles of potential interest, providing reader's reports, synopses and translated extracts:

I realize you must feel you have been getting rather alot of the long reports from me, and of course it's hardly likely that you would want to take all the books I feel worth considering... // Of course one is lucky reading foreign books, in that they... have been worth publishing in the native countries!<sup>25</sup>

At *Topliner* and Macmillan during the 1960s and 1970s, Chambers was given the opportunity to hone his skills in assessing an author's literary potential in the UK:

I well understand what you mean about being lucky in having foreign books to read rather than MSS. It is indeed extraordinary the kind of books that come in, but at least one develops a nose for rejecting the notes that are hopeless fairly quickly.<sup>26</sup>

#### **5.4 'IN SPITE OF BEING A TRANSLATION': AIDAN CHAMBERS AND TRANSLATION**

The importance of Chambers' editorial work on the *Topliner* series cannot be overestimated in the professional development of Chambers and his later work as publisher and editor of Turton & Chambers. It provided him with the editorial and

other skills necessary to work with a range of editors, authors, translators and other relevant agents. It brought Chambers in contact with eminent editors working within children's literature, increased his profile as a writer and established his own name as an editor and pioneer of innovative literature for children and young adults, also enabling him to put in the essential groundwork necessary to his later work for Turton & Chambers in their publication of translated children's literature in the early 1990s. In this new venture he was able to indulge his passion for 'different' and 'other' children's literature with a more or less free hand to develop his own particular interests.

As has already been seen, language is a constant source of interest and inspiration to Chambers. He had delighted in Joan Tate's frequent descriptions in the 1960s and 1970s of her dealings with Swedish and British publishers in her work. Through her, Chambers gained invaluable insights into the daily life and challenges of a translator, particularly one working in a more unusual group of languages:

Letter from Philip Unwin of Allen and Same today to say he is impressed with my reports and would I become a reader ie English for them – which of course I can't do... But it is small words of praise like this which keep one going – however I had a nice halfhour admiring myself before getting down to work!<sup>27</sup>

Chambers was able to build on his own interests in language and in challenging readers' linguistic boundaries in his own writing for children and young adults, as Emer O'Sullivan comments in her 1998 article on the German translations of Chambers' works:

(A) characteristic feature of his books is his outstanding awareness of linguistic possibilities... Chambers' books are full of wordplay and employ extremely diverse levels of style and tone. He is constantly making it clear to readers that they are reading a book with a distinctive linguistic structure (1998: 187).<sup>28</sup>

His interests in language led naturally onto a fascination with translation, particularly for children, and his thoughts regarding translations for children are neatly summarised in his 1993 pamphlet *Stories in Translation* for Penguin Books “intended to help raise the profile of children’s books in translation” (Chambers 1993: 1). This featured translations available in the various Penguin children’s imprints (Puffin, Viking, Hamish Hamilton, Blackie), including Swedish, Norwegian, German, Dutch, French, Italian and Danish titles. Here Chambers took the opportunity to make the plea that:

we need translations... Translators are the unsung heroines and heroes of literature. True for adults, true for children (ibid).

Chambers recognised then and now the ‘eurocentricity’ of the Penguin list, as well as its overall brevity and its lack of recent titles. In response, Turton & Chambers was an active step towards plugging the gap in translated literature available to British children in the late 1980s and early 1990s.

Harwood’s review of Chambers’ volume of collected essays *Reading Talk* notes that Chambers here devotes no fewer than three chapters to the issues surrounding translation, reflecting his keen enthusiasm for this topic.

Chambers wants young readers to be imaginatively at home in our close European neighbour-hood... [This topic] is a ‘mission statement’, gathered from long practical experience, offering thoughtful encouragement to everyone concerned with adolescent readers (2002: no page number cited).

The three essays included in *Reading Talk* encompass many of Chambers’ attitudes towards translation and its dearth in modern British children’s literature (the first on Anne Frank is not discussed here). The other two essays consider translation specifically in the light of the work of the fledgling press Turton & Chambers and offer a useful insight into Chambers’ approach to publishing translations for children.

The essay 'In spite of being a translation' begins with a discussion of British attitudes to foreign literature, and the not uncommonly held view of the need for foreign texts to be "culturally translated" (Chambers 1995a: 113).<sup>29</sup> This 'cultural translation' (or 'domestication') took the form of removing unfamiliar items such as foreign names, money and places, as well as censoring content through the removal of passages thought to be 'unsuitable' for British children (eg nudity within the family home, as seen in *Noah is my Name*). Chambers bemoans the fact that "every children's book publisher knows that the label special [eg translated] is code for 'admire but don't buy it'" (1995a: 114). The invisibility and significance of the translator was another concern. Chambers cites columnist Michael Ignatieff who observes that translators are "noticed only when they get it wrong [although...] they are the unsung heroes of a great transformation in our culture" (115). Having set a very gloomy scene in which library cuts and a "xenophobic atmosphere" have a negative impact, Chambers then goes on to lay out fully his original intentions in establishing Turton & Chambers:

We are denied in English a significant number of books that are the best recently published and currently being published in other languages... I couldn't understand why the writers we went on to publish... hadn't already come to us. These are authors working at a level that matches anything written by any of our own, and they have all produced work that in nature and technique extends the range of literature for child and young adult readers. Some are so far ahead in subject matter or treatment that one of the reasons why, so I'm told, they haven't been translated is that English-language publishers are afraid the content would cause too much upset and thus suffer even lower sales than translations usually achieve. // ...There is no point in translating books of a kind that merely add to a very large number we already produce for ourselves... We are awash with mediocrity without importing more. // Equally, there is no point in translating books of a kind we do very well unless they add something to the genre (118).

Chambers strongly believes that it is "the difference that matters", not least in terms of controversial content. Although he appreciates from a commercial viewpoint that

many foreign books falling into this category (“all of them considered in their countries of origin to be superlative examples of literature for young readers” (119)) would sell too few copies in the Anglo-Saxon world to even match their production and translation costs, Chambers nevertheless acknowledges that although the “problems are considerable... the attempt is essential” (120).

Chambers’ second essay on translation ‘Something *Zeppelin!*’ (1995b) takes the form of a birthday seminar speech celebrating the work of the Norwegian author Tormod Haugen.<sup>30</sup> Chambers acknowledges here his uniquely ‘triple view’ of Haugen’s novel *Zeppelin*, as publisher, teacher and author-reader (1995b: 138). Although Chambers chooses in this lecture to focus on the literary qualities and dimensions of the book, rather than concentrating on the translational issues and challenges, he nevertheless observes wryly that “the British are notoriously resistant to books in translation, especially so with children’s books” (ibid).

### **5.5 THE FOUNDING OF TURTON & CHAMBERS: ‘QUALITY NOT QUANTITY’<sup>31</sup>**

However, back in 1988 Chambers was soon to find himself in a position where he could take positive publishing action in order to make a difference. In an interview of 2011, Chambers describes his first involvement with translated books through his editorship of *Topliner*, as discussed above, where;

[translation] wasn’t a policy for that list. We were just looking for the kind of book we wanted... It didn’t matter where it came from... But I began to be invited to talk... [abroad]. First of all Germany, where I met a publisher and one or two writers and saw the kind of things they were doing, and thought, ‘Why don’t we have these?’... I started seeing what they had and thought it was outrageous we weren’t picking these things up... [interview 2011]



In 1988, Chambers spent some time in Australia as a writer-in-residence at Perth University and met David Turton, owner of a large children's bookseller The Singing Tree who had money spare for investment:

So he said, 'Let's do something together, I'll do the money and you do the publishing. What do you want to publish?'... We were looking for the kind of book which we don't do here, so that you are bringing difference into the language or into the literature. [interview 2011]

Chambers was able immediately to take advantage of this unique opportunity and to focus on publishing significant works of European children's literature. In response to Chambers' long-held perception that most existing British translations in children's publishing were chosen precisely as they were similar to the type of home-grown English-language books already available, Turton & Chambers opted to prioritise "difficult books which were more difficult to sell" and to see "in difference a virtue rather than an impediment" (1995a: 137).

Following the informal decision to collaborate professionally, the new press took shape quickly. A meeting between Turton and Chambers in Gloucestershire took place in December 1988, agreeing to form the new publishing company on 1<sup>st</sup> January 1989:

The aim of the company will be to produce children's and young adult books of a high quality and content and design and of a literary nature (stories, novels, poetry, picturebooks) in order to make available in the English language the best and most innovative of other-language books. It is expected these will be drawn at first mainly from Holland, Germany and Sweden.<sup>32</sup>

English-language books from British and Australian authors would be included at a later date "if the company thrives". Turton and Chambers were co-equal owners of the company, sharing profits equally, with Turton providing the financial backing and responsible for the sale and distribution of the books. Chambers was responsible

for editorial policy, editorial and production matters and publicity. Income for the company was guaranteed for at least two years at an annual budget of £45K.<sup>33</sup> Initially Chambers was to be paid for one day per week, with one further day per week given in his own time. A minimum of four books would be published each year, and the company as a whole would be reviewed after 18 months. Most of the first year of 1989 would be dedicated to selecting and acquiring titles, design work and typesetting, publicity, proof checking and printing, with a launch initially scheduled for autumn 1989.

Further details were arranged later in December 1988, with Chambers appointed as Company Secretary. Thimble Press was to provide secretarial and other services, including packing and dispatch of books for UK customers. Critic Elaine Moss was initially appointed to advise on potential French children's books, to represent the press at the Bologna Book Fair and to help with publicity.<sup>34</sup>

Only books "very much admired" would be taken on, titles "that expand the form of writing for children", as detailed in a typescript note:

We're not going to let ourselves get trapped by the production treadmill. We'll only publish when a book satisfies us and not just because we need another title to complete a quota. We're after quality not quantity".<sup>35</sup>

A publishing policy drawn up by Turton and Chambers sketched out their publishing vision in further detail and in more formal terms (the significance of this document is such that it is reproduced in its entirety in Appendix Four).<sup>36</sup> Four key aspects of interest were outlined in detail:

1. Writers and books that "enlarge the range – that are unusual, innovative, in touch with the literary movements and the thinking of our times".

2. Books from the European languages which would “help invigorate our own literature and bring a refreshing dimension to our children’s reading, and thus to their understanding of themselves and the world around them”.

3. “The best modern work of both Australian and British writers and illustrators”, with simultaneous publication in both countries. “Founded by an author and a bookseller, T&C is bound to be keenly aware of what authors and booksellers most value in their relations with a publisher”.

4. A “belief in the unique value... of the printed book as an art form and as a form of communication”, with T&C’s books to be produced “to the highest standard of craft quality” possible.

One innovative move was to make a point of giving each translator a royalty for a work, rather than the traditional one-off fee, in addition to giving full recognition to the name of the translator alongside that of the author.

A series of monthly reports compiled by Chambers for Turton from January 1989 to December 1991<sup>37</sup> give a valuable insight into the daily workings of the initial set up and the subsequent editorial work, with a steep learning curve acquiring necessary management skills inevitably taking up much energy in the very early days. Initially created as a hardback list, it included mainly paperback titles from 1991. The launch list in autumn 1989 constituted five titles, one English-language and four translations.<sup>38</sup> Early plans to target high-profile English language authors such as Alan Garner, Margaret Mahy and Philippa Pearce were quickly shelved due to high expected advances, although Jan Mark agreed to contribute at a later stage. A

planned sub-list *Little Square Books*, based on a Dutch equivalent for newly independent readers, never materialised.

Although a part-time administrative assistant Lin Cooksley was appointed to keep the daily routine of the press running, inevitably Chambers found it difficult to dedicate sufficient time to the extremely wide range of tasks involved in a press specialising in translation, where it quickly became evident that a significant editorial input was necessary in order to bring texts up to a quality meriting publication. The press's lack of interest in overseas' distribution remained a problem, with only Canada being represented strongly, despite regular overseas' trips by Chambers. Similarly it proved difficult to locate suitable American publishers and UK paperback imprints such as Pan and Puffin to take on the press's titles. Limited funding for translations did eventually become available from the British Arts Council, although this was never a decisive factor within the text selection process. From the outset, sales were higher in Australia (possibly due to two of the English-language texts published being of Australian origin) with the UK consistently struggling to keep up. There were also difficulties in establishing a strong network of UK publishing reps and breaking into the schools and libraries' markets. The general issue of publicity and promotion was recognised from the start as a weakness in the business, with most of Chambers' time taken up with editorial tasks.

Brian Morse's *Picnic on the Moon*, illustrated by Dutch artist Joep Bertrams, and Maud Reuterswärd's *A Way from Home* (already translated by Joan Tate) were the first two titles of the press to be dealt with in editorial terms by Chambers as early as January 1989, followed in quick succession by new translations of Ted van Lieshout's *Dearest Little Boy in All the World*, Joke van Leeuwen's *The Story of*

*Bobble who Wanted to be Rich* and Gert Löschutz's *The Penny-Mark*. The press was quick to establish mainly new candidates for its second and subsequent lists: Wim Hofman's *The Raft* and *A Good Hiding and Other Stories*, Maud Reuterswärd's *Noah is my Name*, Tormod Haugen's *Zeppelin*, Peter Pohl's *Johnny, my Friend*, Claude Gutman's *The Empty House*, Annie Schmidt's *Minnie*, and Jan Mark's *The Hillingdon Fox* were all in the editorial, translation and production pipeline at an early stage by the end of January 1990. The press's remaining titles published also emerged very quickly, namely Libby Gleeson's *Dodger*, Nadia Wheatley's *Landmarks*, Imme Dros' *Journeys of the Clever Man*, and Claude Gutman's *Fighting Back*.<sup>39</sup>

Finding suitable titles for publishing rarely proved to be a problem for the press, with a steady stream of unsolicited (and predominantly unused) manuscripts gradually building up from August 1989 as a result of a good network of contacts and original language consultants in the field in Northwest Europe. This latter innovative approach to text selection and editing will now be addressed in some detail, as it appears to be entirely unique in the field of children's literature translation. Then the press's four specifically Nordic texts will be examined comprehensively.

## **5.6 ORIGINAL LANGUAGE CONSULTANTS, TRANSLATORS AND TEXT SELECTION IN TURTON & CHAMBERS**

Chambers had a clear idea of the type of book that he was looking for well before the press was actually established:

They are all books in the modernist tradition, which hadn't appeared in English. I mean, they are so distinctly different and exactly what you need. I mean, if you take the view that children's literature isn't just about

entertainment and that it is also the literature of childhood... [it is] a literature which is forming an understanding in the readers of what literature is... Mostly the taste of the country is what it was getting at the age of nine, and that wasn't various enough... And because I knew Sweden well and knew Holland well, I started off there... [interview 2011]

Chambers was already well travelled as an author and educator, particularly to Sweden and Holland, so these countries formed a natural focal point for the initial publishing interests of the press. His first European trip made on behalf of Turton & Chambers to Germany took place as early as February 1989 in order to “discuss the problems of translations and finding out what we might do out of the German, and then chasing the one book I'd like to include in our first list”.<sup>40</sup> It doesn't appear that a German-based contact was employed, although the translator Anthea Bell played a key role in suggesting suitable translations, as well as preparing reader's reports for French and German titles.

However, Chambers was typically able to rely on existing contacts in Europe when building up a strong network of European contacts to cover the countries in which he was particularly interested. He had met Joke Linders on a trip to Amsterdam:

Linders [recommended] the Dutch books. I met her the first time I was invited to Holland in 1985. She was a part-time teacher and journalist. She wrote reviews... it was she who showed me *Dearest boy [in all the world]* and said this ought to be in English. So when I set up Turton & Chambers, she became the advisor for Holland. [interview 2011]

Linders became the Dutch original language consultant from the outset of the publishing venture, supplying Chambers with a steady stream of possible titles. Translator Lance Salway also suggested titles. France proved and remained more of a problem, with well-known children's literature critic and French speaker Elaine Moss initially suggesting titles of interest. Chambers travelled to Paris in October 1989 to try to find a dedicated French contact, with a Madame Rollinat eventually

taken on,<sup>41</sup> but in the end it was Anthea Bell who recommended Claude Gutman who represented the only two French titles taken into the list.<sup>42</sup> As will be seen below, the Scandinavian contact Katarina Kuick was already known to Chambers as his Swedish literary translator, and he was able to take advantage of the knowledge of her mother who was a children's librarian in Stockholm.<sup>43</sup>

Many of the translators for Turton & Chambers were also already known to Chambers. Well-regarded and prolific French and German translator Anthea Bell had come to Chambers' attention through the *Topliner* project where she had suggested a number of possible titles in 1977, as well as eventually translating Ingeborg Bayer's *David und Dorothee* (1977) as *David and Dorothea* (1979).<sup>44</sup> As seen above, Scandinavian translator Joan Tate was a longstanding close friend from the 1960s. Salway was a personal friend first known to Chambers as a reviewer for Nancy Chambers in *Children's Book News* and later writing for Nancy's own children's literature journal *Signal*. He was therefore a natural choice as translator for the later Turton & Chambers' enterprise:

When I started Turton & Chambers and knew I wanted Dutch books... I went to him and he did almost all of the Dutch books we did... [interview 2011]

Moving out of this tight circle in order to find entirely new translators when necessary proved more problematic, with a search only instigated when known translators were not available. In this context, Laurie Thompson was recommended via Joan Tate to translate *Janne, min Vän* from Swedish and his work was very favourably received by Chambers. Dutch translator, Richard Huijing, was commissioned to translate *Het Vlot* (1988) as *The Raft* which was due for publication in 1992.<sup>45</sup> Conversely, the adoption of an entirely unknown translator via a

completed translation of Tormod Haugen's *Zeppelin* recommended by the originating (Norwegian) publisher was very problematic (see 5.7.3).

Chambers was fully aware of the challenges and problems of occupying the role of editor of translated books whilst being entirely monolingual himself:

One of the reasons that we don't have so much translation here is that most of the publishers don't speak more than another language... And all editors are nervous about taking on a book they can't read before they take it on. And then, when they decide to... the translators have all the power... You don't have the language so you can't challenge that. [interview 2011]

As well as the difficulties in retaining full editorial control, Chambers had further concerns about what could happen when translation went too far towards the field of adaptation:

Publishers... make decisions about a book's suitability for its supposed audience and how far they want to go in offering the new and unfamiliar. But even for publishers, in my view, responsibility to the author and to the book should be primary. If their concerns for the audience are so great as to require significant adaptation of a book – the smoothing out of peculiarities, whether of form, language or content – better to leave the book untranslated than warp and adulterate it (1995a: 126).

Chambers had already been warned about the challenges in dealing with translations as an editor and publisher by Margaret Clark who was keen to ensure that Chambers' enthusiasm for the new publishing venture was not detrimental to his own creativity as a successful writer in his right:

If your own imaginative, creative talent is to be creamed off by the [editorial] work then I think the world will be a much poorer place. I mean this. I think every writer is different. That's why translators are important, but they are not writers. Like editors, they are midwives, but not creators.<sup>46</sup>

As well as contributing to the editorial process once the press was up and running, Clark also made a significant contribution as an advisor in the early stages of the firm, giving detailed advice as early as December 1988 on the costs of launching a



new list, promotion, production and design, rights and sub-rights, royalties and translations.

It seems that Chambers had initially considered working from literal translations and polishing them up for publishing himself, but this was quickly shelved. The benefits of employing professional translators became apparent very early on, with Chambers then contributing to the translation process solely in an editorial capacity.

Given Chambers' own authorial interests in the potential of wordplay and in the importance of exposing young readers to all types of language, he was keen to try to select translators of sufficiently high quality to represent the source text sensitively and fully:

It is my own experience as translated writer and publisher that translators and editors tend to flatten a text by rendering in conventional, familiar language an author's quirkiness... [There] is a fear that, if they devise similar oddities in their own language, critics and readers who do not or cannot check the original will judge these to be translator's errors and will quote them as examples of mistaken or inept use of the host language (1995a: 124).

He was also aware that translator choice could prove an editorial challenge:

Like writers, they [ie translators] are individuals, with their own idiosyncrasies of language and personality that inevitably flavour their work, aside from the fact that, just as there are bad writers, there are bad translators. Which is why choice of translator for a particular text is so important; even the best may be right for one sort but not for another (126).

In tackling these issues as a novice, Chambers was fortunate in being able to draw on other editorial support and advice when needed, as several external agents made substantial contributions to the editorial and translation process from proposal to completion.

In particular, children's editor Margaret Clark read and commented on everything from an editorial point of view and also wrote the blurbs, as Chambers had a self-confessed hatred of this element of editorial work; "I am hopeless at blurbs".<sup>47</sup> Clark (1926-2007) had an impeccable pedigree in children's literature publishing and is regarded by Tucker (2007) as "one of the key commissioning editors of her time". She started her career as one of Allen Lane's secretaries at Penguin, working closely with Eleanor Graham at Puffin before moving in 1961 to The Bodley Head. Here she consolidated her career in editing, working with Judy Taylor and Jill Black (see *The Times* 2007), where she was eventually succeeded as editorial director of Children's Books by Rona Selby on her retirement in 1988.<sup>48</sup> Teenage fiction was a particular interest, and she established a Young Adult imprint for the Bodley Head in 1969, with authors including Paul Zindel, Gunnel Beckman, Lynne Reid Banks and Aidan Chambers (Eccleshare 2007). She continued her interests in children's literature into retirement, publishing the guide *Writing for Children* in 1993 which included chapters on writing for teenagers and on taboos.

Nancy Chambers also commented on Turton & Chambers' manuscripts in her capacity as an experienced desk editor. Formerly an editor for the well-established *Horn Book Magazine* children's literature journal in the USA, Nancy Lockwood initially worked for Grace Hogarth at Constable Young Books from 1965. In 1966, Lockwood was appointed as full-time editor for a new English bi-monthly booklet *Children's Book News*, founded by Eric Baker of the Children's Book Centre in Kensington, which she subsequently built up into a review magazine<sup>49</sup>. Following her marriage to Chambers in 1968, she set up as free-lance and left London, eventually founding Thimble Press in 1969 and in particular the English children's

literature journal *Signal* which ran until 2003. She ran a children's bookshop for Alan and Joan Tucker in Stroud from 1970.

Chambers had therefore set up as strong a network as possible in order to compensate for his lack of experience in dealing with the editing work associated with translated texts. He pursued his passion for Nordic children's literature from the outset of the press and it is these four titles which will now be addressed in some detail.

### **5.7 NORDIC TITLES IN TURTON & CHAMBERS**

Oral history and archival resources reveal that Chambers relied exclusively on recommendations from two Nordic experts, Katarina Kuick and Joan Tate, for his selection of suitable texts for the new Turton & Chambers imprint.

Katarina Kuick first became known to Chambers as a young Swedish fan of his books. She was later to become the Swedish translator of his novels, and was appointed by Chambers as an original language consultant for Turton & Chambers. She later turned to writing, and her third published Swedish novel *Svikare* (on girls and football) was scheduled to be published by Turton & Chambers, but was delayed due to editorial problems and was never eventually published.<sup>50</sup> Kuick's role in editing and advising on the translations themselves will be addressed below, but she also played a key part in proposing three Nordic authors to Chambers for consideration for inclusion in the imprint's list, all of whom were later published. These comprised of Swedes Peter Pohl and Maud Reuterswärd as well as the Norwegian Tormod Haugen. As seen above, Tate was already an old and established friend and mentor.

### 5.7.1 *A Way from Home* (1990) and *Noah is my Name* (1991) by Maud

#### Reuterswård, translated by Joan Tate

A woman of firm opinions, Chambers' close friend Joan Tate was able to mesh her interests in writing and translation through her passion for language and literature.

Although she observes in her 1983 article that much of burden of the “really hard *grind* of writing” has been taken on by the writer, she is quick to note that the skills and responsibilities of the translator are many:

A sound knowledge of the language involved is naturally important, but even more important perhaps is a knowledge of the country concerned, the culture... of that country, its way of life, its food, its literature, its landscape, its manners, rituals, customs, seasons, history, and, not least, and never to be despised, its daily domestic and work routines. All those are vital to the translator, but still not so important as the core of what is also essential to a *writer* – an instinctive sensibility to his or her *own* culture, literature and language. That in itself entails a certain experience and maturity in life, a fairly wide reading in literature in general, the translator's own literature in particular, not forgetting contemporary literature (Tate 1983: 38).

As a published author herself, she had acquired a good knowledge of the editorial and publishing process, experience which was to stand her in good stead in carving a career as a translator. An understanding of the process of text selection by a publisher proved key:

Many [translators] do not know that publishers, on the whole, choose the books they publish and are very personal and individual in their choices. Reading and writing reports for publishers is important – that is how they know about books they cannot read themselves. It is tempting for the would-be translator to praise a book for the wrong reasons – because the translator would like to translate the book and be paid for it. Or simply because the translator likes the book. That is not enough. The publisher wants to know other things. Does it fit in with his or her list? Is it a book with universal appeal? Are there others like it? etc. Literature sits on a mountain of less literary works... The publisher who is prepared to consider a work of Swedish literature is a special person from the start (41).

An appreciation of the close collaboration between the translator and editor is also vital, as Tate notes in an article on the challenges of translating picture books:

The editor knows... the right level of language to strike... and where in the story the concepts soar out of a young reader's reach. We then sit down and spend a great deal of time getting it as right as possible... Sometimes we argue. Sometimes, particularly when it is a well written story, there is no need to... (1990: 81).

Chambers and Tate laid aside their earlier differences regarding the *Topliner* series, with Tate taking an active role in the early stages of the new publishing venture. She was the obvious choice as translator of Maud Reuterswärd, who had been proposed to Chambers by Kuick.

Professionally, Tate would often translate entire literary works which she felt were worthy of publication (sometimes using award money as a means of subsidy for her time), and would then present the manuscript(s) to sympathetic editors when a possible outlet for publication was found. This was the case for *Flickan och Docksåpet*, which Tate had already translated many years previously in 1979 in the year of its Swedish publication, along with *Lökkupolen* (1976) [The Onion Dome], an earlier work of Maud Reuterswärd who had died in 1980. Tate's manuscript was renamed as *A Way from Home* and was taken on as the very first title to be published by Turton & Chambers in 1990, although *The Onion Dome* was passed over in favour of a newly commissioned Tate translation of Reuterswärd's *När man heter Noak*.<sup>51</sup>

Although then well-known in Sweden, Reuterswärd is the only author of those featured in the two case studies in this thesis who does not appear to have created a literary legacy of longstanding in the subsequent twenty years following her

publication in English. Even now within Scandinavia, little or no mention of her work is made in standard critical and historical works regarding Swedish children's literature, despite the fact that she was posthumously awarded the prestigious Heffaklump Prize (1972), the Nils Holgersson Plaque (1976) and the Astrid Lindgren Prize (1980). However, she does merit a short entry in the online 'History of Nordic women's literature' (Westin 2012), which comments that she is best known for her "precise and taciturn prose" in her teenage books, where her "psychological and analytical astuteness" is best demonstrated in her *Elisabet* trilogy (1971-1975). Born in Stockholm in 1920, Reuterswård worked as a teacher and as a well-known journalist for Radio Sweden from 1944, and was married twice with four children. She made her literary debut in 1962 with *Solvända* and is best known as a realist author (Eng 1984: 207). *Flickan och Dockskåpet* (1979) was one of her final works, focusing on the breakdown of the mother-daughter relationship as the daughter grows up and leaves home. Written in short chapters, it concludes with the violent and wholesale destruction of the doll's house by the mother.

A contract for *A Way from Home* was signed with Bonniers (the originating publisher) in March 1989 and a translation contract with Tate the following month. Since the translation was at an advanced stage as a draft was already available, Chambers was able to embark on editorial work very quickly in February following the founding of the press in January 1989. The typescript was received from Tate in early February and Chambers responded in detail within a couple of weeks.

One initial problem was the title, given originally by Tate in her 1979 version as 'The girl and the doll's house', a literal translation of the Swedish title. Chambers found that "this suggests a children's book, rather than the much more mature text

we get”, and suggested ‘Seeing home’. Tate came up with ‘Home sweet home’, ‘It runs in the family’, ‘Generation girl’, ‘Down in the family’, ‘The house’, ‘The family house’, ‘Home’ and ‘Seeing in’.<sup>52</sup> ‘A way from home’ was eventually suggested by Chambers and became the final title.<sup>53</sup> Some finer points of translation were also considered in detail, such as for the term ‘pygmy’. As Chambers noted, “I bridled a bit at this. It sounded pejorative and I wondered if it was accurate to the Swedish and to the intention?”<sup>54</sup> His initial letter of reaction to Tate responding to the first draft of the typescript queried this term:

The use of the word ‘pygmies’ for the Scottish dolls bothers me. It is one of those words that people are now sensitive about, and that causes them to forget the story in their determination to set right the verbal wrong. What do you think?<sup>55</sup>

The necessity of an excessive amount of ellipses was also queried, as well as the “strongly English middle-class tone of the dialogue” (as in the use of ‘dreadfully’ and ‘rather’).

A further copy of the typescript was returned in April with amendments from Joan Tate, incorporating comments from Katarina Kuick:

There are some odd untranslatableables, and some which I think even the author is a bit odd about, but she is dead, so we have to do the best by her... // First chapters are always the worst, in all books, because, I have discovered, authors write and rewrite them endlessly, and they usually end up a mess!<sup>56</sup>

There was also discussion between Chambers and Tate about the precise translation of the final few paragraphs of the work. The tense is changed from past back to simple present (the tense throughout the work having been altered by Tate from the present tense used in the Swedish original), with the use of a subjectless compound present also considered (eg ‘She smashed the glass doors’ or ‘Smashing the

glassdoors’). Precise vocabulary was also discussed (eg translation of ‘utplånar’ as ‘obliterates’, ‘blots out’ or ‘annihilates’)<sup>57</sup>.

However, in general terms, Tate’s original translation largely remains intact, which was perhaps a relief to Chambers, who commented:

Joan was awkward... You didn’t gainsay her. There was no argument. And she regarded herself as absolutely fluent in her Swedish, so you couldn’t challenge it... She, you didn’t mess with Joan. She always claimed with great pride that she was called the Witch of Shrewsbury... [Y]ou didn’t challenge her on her own ground. [interview 2011]

Fortunately Katarina Kuick was happy with the translation as a whole, perhaps in some ways as the text was not perceived as “linguistically difficult” as others tackled by the press proved to be (as seen below regarding *Johnny, my Friend*). Margaret Clark and David Turton also contributed to the editorial process, both commenting on a set of galleys in late May 1989.

At this point Chambers was starting to make arrangements for the design of the front cover, by an artist not previously known to him. This work was undertaken by Stephen Raw, based in Manchester. Chambers felt that illustration of the press’s fiction titles was important as the “graphic element is important for children who have been brought up on picture books (see Figure 12)”.<sup>58</sup> Here, Chambers’ lack of experience in this type of work showed:

You won’t have missed the fact that I’m not yet used to handling cover designs... // There is a list of production details, an outline of the story, and some comments that I thought might be useful. There is also a copy of the blurb and other details to be printed on the back cover. // Would your usual practice be to let me see a rough design before proceeding to finished artwork?<sup>59</sup>

However, Chambers received some assistance from Kate Shepherd, an assistant in David Turton’s Perth bookshop in composing draft blurbs:



Figure 12: Turton & Chambers (1990)

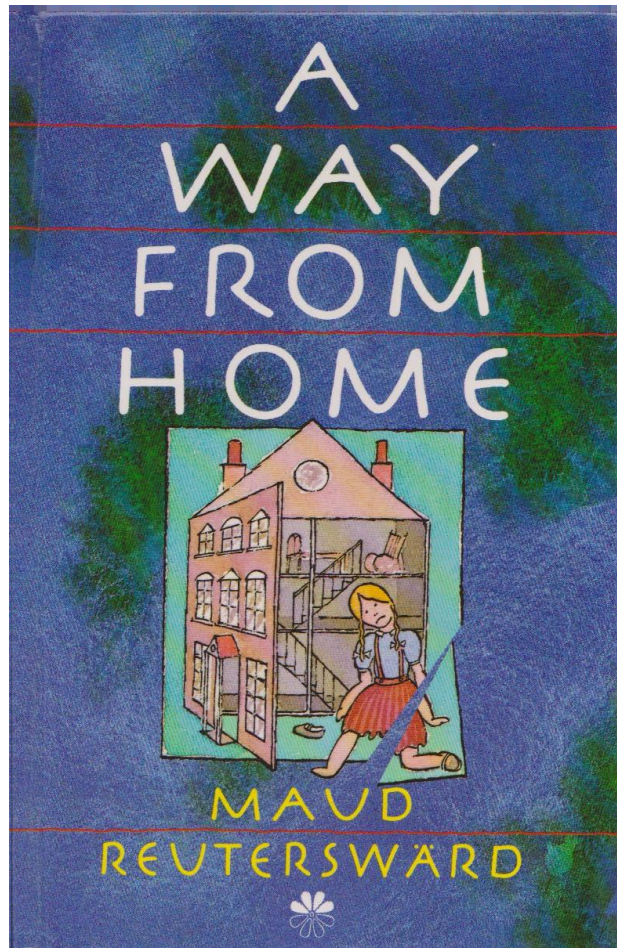
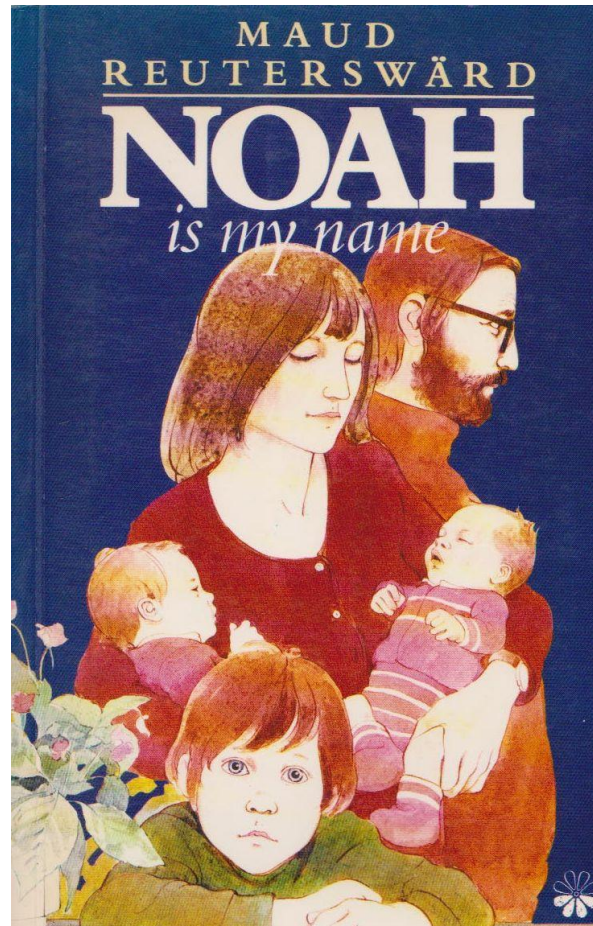


Figure 13: Turton & Chambers (1991)



The book is quite compelling... It is most unusual in style, content and the way that the characters are developed... it is very good and it feels as though the translation is very close to the original. // An extremely interesting book for teachers to use in discussion. It certainly won't appeal to a wide audience. It is extremely difficult to write a blurb which entices without putting people off.<sup>60</sup>

Printed in July 1989, *A Way from Home* was formally published in March 1990 with a hardback print run of 3,000 copies. The rapid publishing process of 12 months was noted by Tate as "the speediest bit of publishing I have ever had anything to do with!"<sup>61</sup> Copies had already been sold on a lecture trip by Chambers made to Sweden in August 1989.<sup>62</sup> The author gained royalties of 6% and the translator benefited from a healthy 5% royalty, as well as a translation fee of £800.

Reviews were good in British and Australian outlets such as *The School Librarian*, *Reading Time*, *Growing Point*, *Australian Bookseller and Publisher*, *Magpies* and *Times Educational Supplement*, although Nicholas Tucker noted in the latter that he thought the story "too adult for children while too childish for grown-ups".<sup>63</sup>

However, paperback imprint interest in the title was not forthcoming as had originally been hoped, as Chambers noted in December 1990.<sup>64</sup> As a result, he was willing to consider the possibility of selling educational rights to a list such as *M Books* (where Chambers already had some experience as an editor) and was also hoping in spring 1991 to raise interest in the title from Faber, but these possibilities do not appear to have been taken up.<sup>65</sup>

Editorial work on Reuterswård's second title, *Noah is my Name*, was more prolonged, partly as this involved the commissioning of this entirely new translation. *När man Heter Noak* was published in Swedish in 1974, and relates the story of six year old Stockholm boy Noah Sten and the changes introduced into his family life by the arrival of baby twin sisters. His parents Helena and Fredrik, student doctor and

store owner, share the childcare and later move into the suburbs, where Noah befriends a boy from an abusive background whose mother lives in Yugoslavia. Eventually Klas moves in with the Sten family as arrangements are made from him to go into foster care, raising a number of issues for Noah to come to terms with.

*Noah is my Name* was the third Swedish title to be tackled by the press, following on from *A Way from Home* and Peter Pohl's *Johnny, my Friend*, which was published in 1991 (see below). A contract was signed in December 1989, at which point Joan Tate had already delivered the translation.<sup>66</sup>

Initial editing by Chambers was completed very quickly by February 1990, with a further version of the translation approved by Tate in May 1990. At this point, Chambers was considering changing the title to *When Noah is your Name* "as it fits the chapter headings better and might better represent the book".<sup>67</sup> The typescript was edited by Margaret Clark in April 1990, where she queried use of the word 'pee', and whether two young boys aged seven and nine would be left to care for two babies whilst their parents were out of the house.<sup>68</sup> However, as with *A Way from Home*, editorial revisions to the translated text were very minimal, compared to the time-consuming and intense discussions that followed with Katarina Kuick, Laurie Thompson and David R Jacobs during work on *Johnny, my Friend* and *Zeppelin* (see below).

Over the summer of 1990, cover designs by a new artist Brian Robins were commissioned although the original artwork was retained by Tord Nygren, a well regarded Swedish illustrator (see Figure 13). Work on the text was completed by

September. *Noah is my Name* was published in March 1991, with a print run of 2,000 paperbacks and similar costs and royalties as *A Way from Home*.

Reviews again for Reuterswård were extremely positive, appearing variously in outlets such as *The Essex Review of Children's Literature*, *Children's Books in Ireland*, and *Primary Focus*.<sup>69</sup> Although Christopher Fettes of *Children's Books in Ireland* commented that he thought it unlikely that many boys of any age would read the book for themselves, Margaret Dunkle of *Australian Bookseller and Publisher* thought this a "heartwarming story by this outstanding author, and a great one to read aloud by chapters". Despite the good reception, once again Turton & Chambers had difficulty in attracting interest by other publishers, including American lists such as Macmillan and Morrow.<sup>70</sup>

Compared to other titles taken on by Turton & Press, the two Reuterswård titles were perhaps some of the most straightforward to translate and publish. Factors contributing to this include the fact that no (possibly problematic) input was available from the deceased author, the fact that one translation was already completed in draft format and that the two texts are fairly uncomplicated in linguistic and stylistic terms. The efficiency of Joan Tate as translator was also a contributing factor and her largely independent and autonomous approach did not generate some of the detailed debate encountered for other novels tackled by Chambers.

A further Swedish title was to prove a considerable editorial challenge for Chambers, resulting in some lively discussion surrounding the overall translation strategy regarding domestication and foreignisation of the source text. As will now be seen in the following section, Chambers was particularly struck by the quality work of Peter

Pohl and had high hopes of a positive British critical reception for *Johnny, my Friend*.

### **5.7.2 *Johnny, my Friend* (1991) by Peter Pohl, translated by Laurie Thompson**

Peter Pohl's *Janne, min Vän* was recommended to Chambers by Kuick who regarded it as "one of the two most important books of adolescence that she knew" (1995a: 127). It was his Pohl's fictional work, won the German Youth Literature Prize and was also the only book to be awarded both the Nils Holgersson-plakett and Litteraturfrämjandets Barnbokpris. The significance of Pohl's first novel was already well established outside of the UK, with very favourable reviews in Sweden, Germany and the Netherlands (ibid).

Pohl was born in 1940 in Germany and came to Sweden with his mother in 1945 following the death of his father. He studied maths and physics and subsequently worked as a lecturer of numerical analysis in Stockholm, later directing films as well as writing academic texts and fiction for both children and adults.

Just as the publication of *Pippi Långstrump* caused a sensation in 1945, forming the beginning of a new innovative era in Swedish children's literature, Pohl has likewise been credited with renewing the genre along with other authors such as Mats Berggren, Ulf Nilsson, Ulf Stark and Mats Wahl (Lundqvist 1994: 200):

It is not unlikely that *Johnny, my friend...* will earn a position that equals that of *Pippi Longstocking* in the history of Swedish literature (282).

The novel has since been credited with helping Swedish children's literature to progress as an art form and bringing "new life" to the genre of Young Adult fiction in Sweden (Baumgarten-Lindberg and Isaksson 2003: 27). Many comparisons have

been made between the novel's principal character Johnny and Pippi Longstocking, such as the striking similarities in their androgeneity, their illiteracy and their obsession with riddles and the fantastical.

This is a full-length novel crammed with complicated time shifts and ambiguities which can be read merely as a mystery story and a coming-of-age tale for its narrator Chris, but which can also be interpreted on many abstract levels. Written from the perspective of a 1950s Stockholm school boy prompted by cross-questioning from a policeman, the novel gradually reveals the tale of Chris's developing friendship with Johnny over the preceding year. During the summer holiday, Johnny disappears and is later found murdered. It eventually transpires that he is a female travelling circus trapeze artist, has no established family home and had been subjected to sexual abuse. The plot development and ending are extremely complex and opaque, and since publication the author has persistently declined to reveal whether or not Johnny was responsible for the murder of one or more of his/her abusers.

Kuick was already well aware of the extremely positive public and critical reception that the book had received on its publication in Sweden in 1985. As Chambers recalls, she gave him a copy in Swedish and also prepared a detailed English synopsis:

When Turton & Chambers began, I knew I wanted to publish an English edition; in fact, anger that such an extraordinary novel hadn't appeared in English was a key factor in my decision to be part of T&C in the first place (1995a: 128).

Chambers benefited from the editorial privilege early on of visiting the author in Sweden, taking Kuick as his Swedish interpreter and expert on the text. Pohl was

able to elaborate on his innovative use of italics and spaced lettering, as well as answering many of Chambers' questions about the text:

Katarina had a list of what we wanted to ask him... I could see him responding to her, a middle aged man and this young woman. And I thought, right, I should just sit and shut up, and it went on and on and on. And when we left, she was cockahoop. She said, I think I have got the answer from him that he will not give, and that is, the question of who Johnny is. [interview 2011]

Chambers quickly negotiated a contract with Swedish publisher Norstedts in December 1988, who also recommended two other possible titles of interest by Pohl, *Regnbågen Har Bara Åtta Färger* (1986) [Rainbows have only Eight Colours] and *Vi Kallar Honom Anna* (1987) [Her Name is Anna].<sup>71</sup> Scandinavian Studies' academic Laurie Thompson was quickly identified as a suitable translator:

[Tate] didn't want to translate *Johnny, my friend...* So it went to Laurie, because we knew that he was at the Swedish department at the University of Lampeter and I knew somebody who had worked with him early in his career. [interview 2011]

Thompson was easily persuaded of the high quality of the novel, took up the offer in February 1989 and began a regular correspondence with Chambers. As he noted, it was clear that "the biggest difficulty will be attempting to capture the tone, with the right amount of slang, humour and lyricism".<sup>72</sup> Once the contract had been negotiated, Laurie Thompson visited Pohl in September 1989. Thompson was anxious to ascertain how far he could safely stray from Pohl's text and agreed with Pohl that the most important thing was "to make the story accessible to the English without strain". Recognising that part of the charm of the text to the source audience was the "authenticity of the background", this was nevertheless thought less vital to a British (and Australian) audience. So at this point, the decision was made to anglicise names, to use equivalents of the English school system but to retain street names in

Swedish. The first twenty pages of his translation were sent to Chambers in November 1989 and were quickly reviewed by Kuick.<sup>73</sup> The first draft was duly completed by the end of April 1990. Although extremely pleased with the quality of the translation delivered by Thompson, Chambers was conscious that work on the book was slow, as is clear in his letter to Pohl in January 1991:

It must seem to you that we are being very slow. Please bear in mind that we are a new firm, that when we bought the rights in the book we were at the very first start of setting up our list... I wanted us to establish the list and become known before publishing JOHNNY. It is a book that we will have to sell very strongly, if it is to succeed, as British readers will think of it as a “difficult” book.<sup>74</sup>

As Chambers observed at the time, it was evident that editing this text would be a challenge unlike anything other yet encountered by Turton & Chambers (editorial work on the novel coincided with that of *Noah is my Name*):

Here demonstrated is one of the problems that make publishing of translations so distasteful to many editors, and may be one of the reasons why there are so few in English children’s books. When an editor is not familiar with the original language she feels inadequate in her editorial role.... How can she challenge the authority of the translator? Thus the editor’s own uneasiness with a language becomes part of the resistance to publishing translations (1995a: 132).

Chambers spends considerable detail in his article ‘In spite of being a translation’ looking back on the challenges of translating *Johnny, my Friend*. In his view, this was “the most demanding book... [he had] worked on editorially” (126).<sup>75</sup> Chambers’ letter to Thompson responding with detailed feedback on Thompson’s initial translation sample lists five possible problem areas in Pohl’s text, namely dialogue and commentary, variation in style, quirky use of language, dashes and commas, and lack of articles.<sup>76</sup> In 2011 he further cited the additional issues of the lengthy nature and “extremely difficult and intricate text. Much of the Swedish is itself non-standard



so the translation problems are considerable”.<sup>77</sup> Consequently Chambers was keen to keep a close eye on the translator and the translation strategies and approaches used throughout the novel:

Now one of the problems with translators is.. they get very fussed by the idea that the readers might think that they are just not very good at English. So they try to homogenise, they level things out. I think all translators do this in every language... Now the problem is that if you [the editor] can't read the language, you don't know how much of that they are doing. Now this was one of the things that Katarina was doing over *Johnny*, saying, 'No, that sentence is deliberately ungrammatical or strange or whatever, and he [Thompson] has just flattened it out'. And then she would suggest what it should be. [interview 2011]

In response to this editorial shortfailing, an innovative step was taken by Chambers to make use of Katarina Kuick as an original language consultant in a much more intensive and proactive capacity than she had contributed towards the two Reuterswärd titles. With Chambers retaining editorial control and responsibility for liaising with Thompson, Katarina became heavily involved in detailed textual work during the translation process:

Katarina read everything at every stage, and the list of suggestions and questions that she had was huge. She is very picky... and very determined about what things should be... She checks, so it is a lengthy process with her. [interview 2011]

As Chambers notes, “Katarina was especially useful because of her close knowledge of the peculiar nuances and colloquialisms of Chris’s area of Stockholm, because of her passionate commitment to the original and its subtleties, and her rapport with the author” (1995a: 133). Kuick was able to visit Chambers in Gloucestershire in mid May in order to go through the text in detail<sup>78</sup> with the editorial and keying work eventually starting in August 1990, due to go to press in early 1991. This deadline was gradually pushed back, with Margaret Clark completing copy-editing in January

1991. Further feedback on the translation was generated by Thompson, Kuick and Pohl during the spring. As Chambers observed, “the intricacies of the text make this a book that can never be finished!”<sup>79</sup> and his unusually collaborative and collective approach to the translation and editorial work created some interesting professional challenges in a situation where the translator typically enjoys absolute autonomy.

Thompson and Kuick differed somewhat in their approaches to translation and more specifically to the text in question. Following his initial conversation with the author Pohl, Thompson’s aim was to replicate the rhythm and tone, flavour and style of the original book, whereas Kuick favoured a more literal, foreignised and non-culturised approach. The question of domestication of the original Swedish text was inevitably debated in some detail by Thompson, Kuick and, here, by Chambers:

How much of what people call culturisation do you do? In other words, do you change the money? Answer, no you don’t. If you look on the first page, now this may come up in the [1995a] essay... there are three or four very long Swedish street names. And I said to Katarina, this is a problem, these are barbed wire fences. She was furious, and said, “We put up with English names and blah blah blah, you lot should put...”. And she persuaded me, stick with it, quite rightly. [interview 2011]

The problem of using Swedish street names was partly compensated for by the decision to include a map in the British edition, enabling the reader to build up a detailed knowledge of a small area of Stockholm which was so important within the plot development. Names of characters were also discussed over a prolonged period, as here by Thompson:

I’m not enthusiastic about retaining original names! Largely because when an English reader with no knowledge of Swedish pronounces them, he usually pronounces them wrongly and in any case is liable to think of the wrong associations... Generally speaking, I don’t think English equivalents suggest associations, but are just taken for granted, like the originals in the original text.<sup>80</sup>

Chambers was not in agreement:

I'm still not sure about names. My aim is that we shall reach the stage where the same names are used in the English as are used in the original language. For the moment, my rule is: wherever possible, without completely holding up the reader because of the completely unusual nature of a name, use the original; if a substitute is used, then make it as close in English as possible to the original...<sup>81</sup>

As a result, the principal characters' names were changed in the English edition from Krille and the ambiguous gender-free Jänne to Chris and Johnny. Following the delivery of the translation manuscript in spring 1990, Chambers and Thompson then debated more specific linguistic, translational issues such as slang and swear words, Swedish cultural references and quotations (such as the Swedish national anthem) and problems in translating the distinctive Stockholm dialect into an English equivalent. The problem of how to portray the foreignness of the narrator's English mother and her non-native Swedish was solved ironically by her use of "slightly peculiar English in the translation!"<sup>82</sup>

During the translation work, Thompson kept in regular touch with Chambers as to his progress. However, as Chambers's feedback began to increasingly draw on Kuick's comments, it became clear during the year that had elapsed from delivery of the manuscript to the editorial work that Thompson had forgotten about the consultancy role of Kuick and was wondering how Chambers was able to gain such detailed insights into his work. In particular, Thompson questioned the undermining of his overarching translation approach through Kuick's continued preferences for literal English renderings throughout the polished version:

Sometimes I am sure she is right and often I am sure it doesn't really matter one way or the other. Sometimes, however, I think that the change undermines the overall style I attempted to create... and fails to appreciate the subtleties in English. On quite a few occasions, changes that have been made are less literal

than my original version, which makes me wonder about the consistency of the overall [translation] strategy.<sup>83</sup>

Chambers was quick to reaffirm Turton & Chambers' standard policy of using a native speaker with all their translations and to give a strong argument for the benefits of this unique approach:

So far with the books we've published there hasn't been much of a problem but JOHNNY is such an intricate and complicated text both linguistically and in plot that I'm not surprised we are having a more difficult time.<sup>84</sup>

In some respects, this is a rather simplistic account here of his two collaborations with Tate where Tate retained a much tighter control over her work and where Quick played a much less active role as consultant. Unfortunately it is not known whether similar professional differences of opinion occurred between consultants and translators in other languages as these editorial files have not been consulted in any detail. However, a detailed examination of Chambers' regular monthly reports to Turton during this time does not reveal any other translator tensions relating to the press's other foreign language texts, apart from a disagreement between Chambers and translator Richard Huijing regarding Wim Hofman's *Het Vlot* [The Raft] to the extent that Huijing refused to allow his own name to be used due to his dissatisfaction with the final version.<sup>85</sup> The details of this dispute are not known but it does not seem unreasonable to assume some type of linguistic or stylistic dispute between language consultant Joke Linders and new Dutch translator Richard Huijing. Whether this development had any impact on the decision (despite the popularity of Hofman's 1991 Turton & Chambers' title *A Good Hiding and Other Stories*) of Chambers not to include the completed novel in the final selection of titles to be published before the wind-up of the press is also unclear.

As far as Thompson, Chambers and Kuick were concerned, Chambers was quick to pour editorial balm into the situation. He was keen to point out that some of the alterations and ‘flattenings’ in *Johnny, my Friend* were not all the result of the “Swedish go-through” with Kuick:

Some resulted from the work of our copy-editor [Margaret Clark], whose desire is, as is the way of copy-editors, to regularize things, which is OK when working with a straightforward text but hell when the text is as quirky as this”.<sup>86</sup>

Thompson defended the basis of his approach succinctly:

Some Swedish slang words/phrases don’t have exact equivalents in English. One is forced to use a colourless word – but the fundamental principle is then to use a more colourful word or phrase elsewhere to compensate, so that the overall tone is close to the original. I may have overdone this but on several occasions, I think [the previous Kuick] changes have restored literal accuracy as to what was intentionally free, so that the overall tone was disturbed.<sup>87</sup>

Reassured by this response, Chambers was content to support Thompson and to encourage him to challenge any necessary translation points raised by Kuick in order to redress the overall textual balance and cohesion. Some further discussion followed in order to reach a text which all three involved were happy to publish, in addition to limited consultation with Pohl during spring 1991. Work on artwork took place during spring 1991, with a larger format of size also used in order “to allow more space on the page and to make the price more justifiable”.<sup>88</sup>

Printed in July 1991, *Johnny, my Friend* (see Figure 14) was published in paperback in October 1991 in a print run of 1,600 copies.<sup>89</sup> Unfortunately the title was ineligible for a new stream of translation funding from the Arts Council as it had been published a couple of days before the award meeting took place.<sup>90</sup> However, the translation application summarises that the total expenditure on the book was £9,905, with in-house costs of £6,644 and a grant requested of £3,200.<sup>91</sup> The novel was

Figure 14: Turton & Chambers (1991)

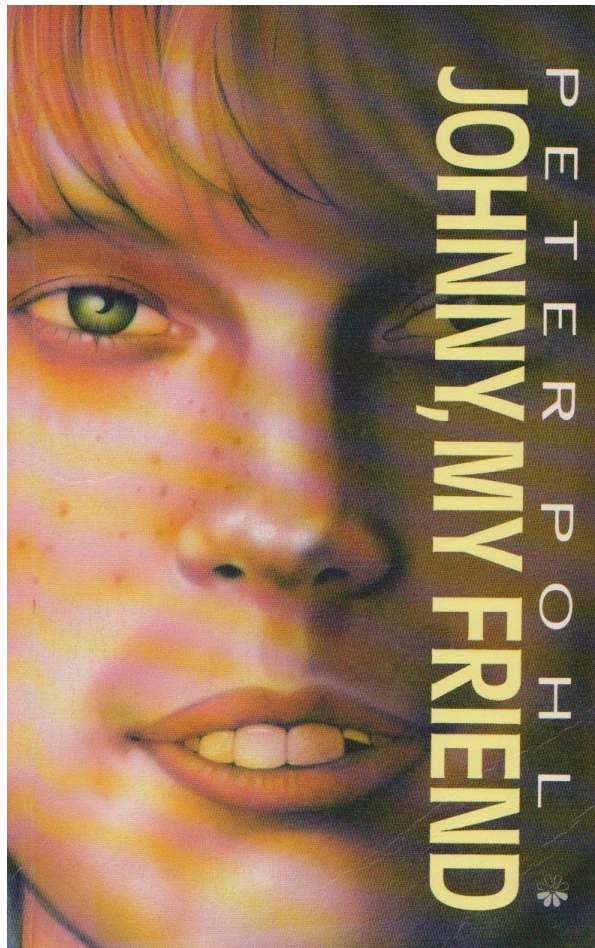
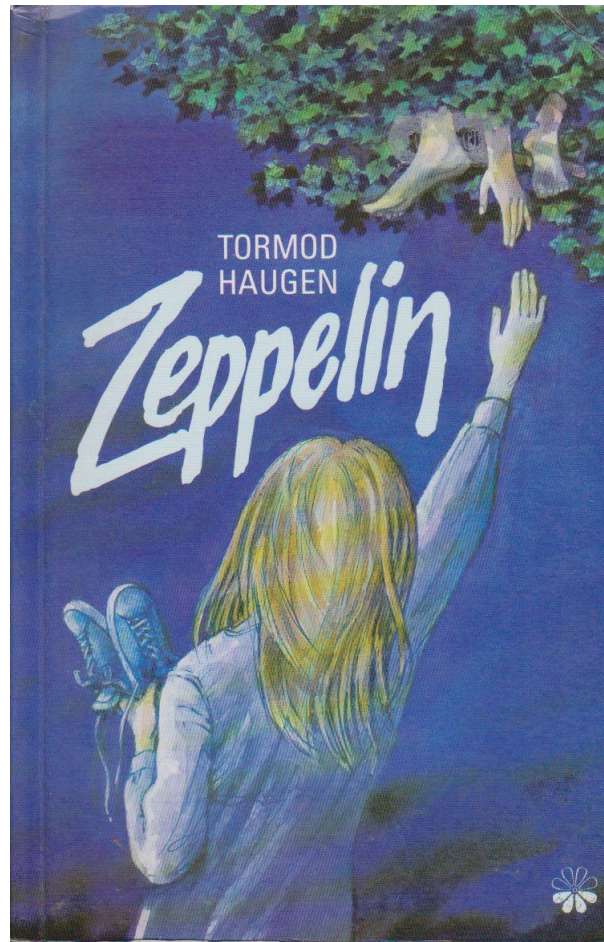


Figure 15: Turton & Chambers (1991)



launched formally during Chambers' Australian tour in November. Following publication, reviews were extremely good, both from Australia and the United Kingdom,<sup>92</sup> with preliminary interest shown from Puffin and the American publisher Glada Grisen. The translation was described as "so flawless that it is hard to imagine it in any other tongue" and the work was termed "a rare gem" and "a superlative novel" that was challenging, demanding and "superbly written".

Although *Johnny, my Friend* was the book which Chambers was most proud to have published through Turton & Chambers, the lack of take-up by other publishers proved disappointing and frustrating:

That is an absolutely important book, a superb book, sold hugely in German, hugely, did very very well in Holland. Never I think went out of the Anglo-Saxon area, not to my knowledge, and I think it is a great failure here that it wasn't snapped up. Maybe our fault, maybe we presented it wrongly, I don't know, but it is a very important book, that. [interview 2011]

Thompson agreed with Chambers' opinion, writing in 1993 to inform Chambers of his intention to write a scholarly article on *Johnny, my Friend* for a Festschrift for his former colleague at the University of Lampeter, Professor of German Carl Löffmark:<sup>93</sup>

We have a book here which, in my view, is one of the best novels written in Swedish for some time, and yet one that has been overlooked to a large extent...<sup>94</sup>

Although this duly appeared, to date the book has received little critical attention in English literary circles, apart from a single article by Roberta Seelinger Trites which focuses on Pohl's use of narrative estrangement techniques to alienate the reader and subvert the reader's ideological expectations (2006: 241-242).

This particular work took the perimeters of editorial and translational collaboration to its practical limits, involving as it also did considerable additional contributions by the author and the original language consultant. The completeness of the Chambers' archive enables the entire extent and complexities of the editorial and publishing process to be seen in micro levels of detail from its commissioning to its final production and reception stages. An analysis of the time spent on the project overall would also prove illuminating, particularly when considering the issue of the expenses incurred by British publishers when commissioning original translations. As discussed later within this chapter, the long-term sustainability and viability of the Turton & Chambers' methodology based on a fundamentally time-consuming and people-heavy publishing model necessitated considerable economical and commercial resources, with subsequent long-term sustainability and viability perhaps thrown into question. This approach also unquestionably placed heavy demands on Chambers' availability and energy for other authorial and educational projects.

Although this research project only attempts to place this particular work in a very general historical context, much further detailed research work remains outstanding on the fine-tuning of the translation through comparison of the various drafts and through a more stringent examination of the correspondence between Chambers, Kuick and Thompson. This would reveal how the overall translation strategy of Thompson was both defined and maintained, in addition to how problematic perennial issues such as domestication and foreignisation were tackled.

A second Turton & Chambers' Nordic title offers similarly rich archival opportunities for detailed analysis, here in a slightly different editorial guise in the form of a draft translation proposed by the originating Nordic publisher.



### 5.7.3 *Zeppelin* (1991) by Tormod Haugen, translated by David R Jacobs

Tormod Haugen, like Peter Pohl, was a similarly overlooked Nordic author in the Anglophone world of children's literature: Turton & Chambers attempted to redress this balance by publishing his novel *Zeppelin* as the press's only Norwegian title, the last in their Nordic group of four novels. Haugen was a well-respected figure, nominated for the Hans Christian Andersen Award in 1978 and eventually awarded it in 1990 just as *Zeppelin* was published in the UK. The author was known to an English audience only through an American translation of Haugen's third novel *Nattfuglene* published jointly as *The Nightbirds* by Delacorte (USA) and Collins (UK) in 1982. *Zeppelin* was first published in Norwegian in 1976 and was filmed by Lasse Glomm in 1981: Chambers thought extremely highly of it:

I... think that *Zeppelin* is a wonderful little book. It is a very very interesting modernist book... If I was a teacher, I would absolutely eat it up. It is just asking for the kind of thing that you want in a school... A superb work.  
[interview 2011]

Haugen (1945-2008) was born in Hedmark and majored in comparative literature (as well as German and art history) at the University of Oslo, later working at the Munch Museum before turning to writing and translation. He translated the *Narnia* series of C S Lewis into Norwegian, as well as works of John Irving, and translated children's author Maria Gripe from Swedish as well as other works from German and Danish. He was awarded the Bastianpris in 1987 for his translation *En Mor til Sommeren* of Patricia MacLachlan's *Sarah, Plain and Tall* (1985) as well as the Norske Barne- og Ungdomsboksforfattaress Ærepris for his authorship as a whole in 2000 (Gatland 2001: 156). A particular theme of interest was child psychology with an emphasis on the "invisible child", "invisible childhood" and child characters who are lonely,

fearful, uncertain, repressed and vulnerable (Glistrup 2002: 82). Haugen is known for his poetic use of language, which is conversely “simple... and easy to read, but not necessarily easily accessible” (ibid). Other interests were the experimental use of form and narrative techniques, as well as the transition between realism and postmodernism (Gatland 2001: 155).

*Zeppelin* was written in 1976 and focuses on the theme of the “neglected childhood” (Svensen 1994). It takes the form of a sequence of 150 short chapters or episodes and is based at the summer house of a young girl Nina and her parents Martin and Eva. Nina finds companionship in a mysterious and nameless runaway boy whom she finds living in a tree in the garden. Her parents become increasingly suspicious, quarrelsome and overprotective as household items go missing and as Nina’s behaviour changes inexplicably. Eventually Nina meets the boy’s parents Oscar and Eli and she tries to persuade the boy to return home.

Once again, the unusual completeness and integrity of the publishing archive (in particular of the correspondence files) of Turton & Chambers reveal the chronological development and inherent complexity of the translation and editorial processes, in this case for a work where the translation was already available in draft format by a translator unknown to Chambers. As for *Johnny, my Friend* above, Chambers also uniquely documented his professional experiences relating to the translation of this novel in an article from *Reading Talk* (1995b), offering rare insights into the editorial sphere. It was again Kuick who brought *Zeppelin* to Chambers’ attention, and, as he recalls, again the text fitted his progressive and innovative selection criteria:

What I was looking for... were books that represented the best being written for young readers in their language of origin, that were at the forefront, the growing point of literature, and were the kind of books that I'd like to have written myself (1995b: 139).

Although Kuick did not act in this case as original language consultant (not being a native Norwegian speaker), close linguistic similarities between Norwegian and Swedish enabled Kuick to translate five of the short chapters into English for Chambers when he first became seriously interested in the author as a potential for the Turton & Chambers' list:

Only 284 words, but sufficient to create an unusual narrative voice... Enough also to show me that language itself played as important a role as any of the characters or events. This was the element that finally persuaded me it would be worth publishing a translation (139-140).

Although Chambers had initially considered commissioning a new translation,<sup>95</sup> the translation was actually well in hand by January 1990 just as World English rights for the title were secured. This uncharacteristically rapid progress was due to the unusual translation situation for the Norwegian text *Zeppelin*. Chambers had worked with professional translators highly competent in the source language and steeped in the culture in question when approaching the other three Nordic texts. However, in the case of *Zeppelin*, the Norwegian publisher Gyldendal Norsk had already gained access to an English translation by the unknown American professor of epistemology David R Jacobs who had also completed another novel by Haugen as well as working on the translation of two others. Chambers was initially delighted to take full advantage of a ready-made text in English, which made it possible for him as a non-Norwegian reader to appraise independently the text's potential and qualities, "finding that the book was even better than [he] had expected (1995b: 140), although he questioned the future editing work necessitated:

I think there is a considerable amount of editing to be done to make it a truly English Language text! I haven't yet decided whether to use it or not.<sup>96</sup>

The decision was made to use the American translation, although Chambers had enough reservations about the quality of the work even at this early stage to make enquiries about the professional background of translator Jacobs, who responded in February 1990:

I read *Zeppelin* as part of a course, studying Norwegian, prior to a three month leave in Bergen last winter. I translated it for the practice and learning, and because it was such a lovely story. I wanted my children to read it.<sup>97</sup>

The disadvantages of a ready-made translation by someone not entirely proficient in Norwegian quickly became only too apparent, as Chambers observed with the benefit of hindsight 20 years later, where he recalled that he felt “we could have done a better job” (interview 2011) and cited the significant fact that no original language consultant was used on this particular translation project. This was extremely unusual within Turton & Chambers, with Kuick and Linders playing key roles in the success of the press's titles published in the Swedish and Dutch ‘minority languages’. Chambers was sufficiently trusting of Anthea Bell's linguistic and literary competencies in her French and German translations to make such a consultant unnecessary. However, this omission for Norwegian had weighty consequences for the success of Haugen's *Zeppelin*, which caused considerable translational issues which culminated in an editorial crisis.

With a full draft available, editorial work proceeded rapidly but was accompanied by similar concerns expressed by copy-editors Margaret Clark and Nancy Chambers. As a result, problems encountered at the galley stage in “trying to make it as good as

possible, having begun from the rather poor version presented to us by the translator”<sup>98</sup> delayed the original printing date of October to the end of the year.

It was at this point that Chambers began to consider the possibility of taking on other Haugen titles (which were more linguistically and stylistically challenging), although he delayed a decision until the sales of *Zeppelin* became evident. This process involved coming to a firm decision about whether to use for these Jacobs as a translator, who had already supplied to Chambers “versions... much worse and in need of even more editorial work than ZEPPELIN”.<sup>99</sup> This criticism was delivered in spite of the fact that Jacobs had worked closely on these new texts with a bilingual American-Norwegian editor Francesca Nichols in order to improve the quality of his work.<sup>100</sup> In his monthly report of November 1990 to his business partner David Turton, Chambers summarised the editorial difficulties that had been encountered during recent months in working with Jacobs’ translation of *Zeppelin*, and in particular his suspicions of Jacobs’ linguistic competencies as a “narrative translator”:

I finally communicated my worries to the Norwegians [at Gyldendal Norsk] and asked if they were happy with Jacobs’ work. This sent them into a tizzy; there was an exchange of letters, and we finally agreed that the Norwegians should have Jacobs’ translations of Haugen’s most difficult book read by a fluent Norwegian/English consultant, which they did. Her report began “This will not do, this will simply not do...” and went on to confirm my worst fears...

Not only is this a tale about how [my editorial] time has to be spent but it is also an account of how hard it is to judge the quality of a translation until very close work is done on the text itself, from the point of view of it being good writing in English, let alone a faithful version of the original.<sup>101</sup>

The report of Siri Ness was fiercely critical, and raised additional questions as to the professional competency of Jacobs, with Chambers commenting later that it is as a “writer of English as much as a translator of Norwegian that David worries

me”.<sup>102</sup> As a result of this ongoing international debate, Chambers and Gyldendal Norsk children’s editor Eva Lie-Nielsen agreed to write separately to Jacobs to give him the news that his other Haugen translations were not going to be used. Chambers’ report the following month informed Turton that Jacobs had understandably been upset to hear the views of Chambers and Norwegian children’s editor Eva-Lie Nielsen and was keen to convince them and Haugen to continue their collaboration. Seemingly due to his unfamiliarity with the typical expectations and demands of the work of a professional literary translator, Jacobs remained unwilling to acknowledge that Chambers had undertaken an unrealistically time-consuming amount of editorial work on the translation, as Chambers pointed out at length in a subsequent letter to him:

In your letter to Eva you constantly make the point that your work could be improved by editing. But this is precisely one of the problems. If a translator’s work needs considerable editorial attention then this itself is a sign that the translator isn’t quite up to the job...

Then there are two kinds of editing involved which you speak of as if there were only one kind. The first has to do with editing that relates to the story itself and to the English itself (the kind of editing one does with an author using one’s own language). The other kind has to do with the details of translation, and to perform this kind of editing the publisher must be familiar with the originating language. I’m not familiar with Norwegian so I have to employ other people who do know the language to check the translator’s version. Therefore I must be careful in the choice of translator: I need someone whose knowledge of Norwegian is mature and whose skill with English narrative prose is fluent and natural. Otherwise I find myself having to deal with the difficult and costly problems of considerable work being done by a consultant translator and the to-and-fro that then results between the translator and the consultant translator.<sup>103</sup>

Here Chambers makes an interesting distinction between ‘regular’ English-language literary editing and the additional editorial and commercial elements of ‘linguistic’ editing required in the translation of a work of foreign literature. Working for the first (and only) time in Turton & Chambers with an inexperienced and deficient

translator, Chambers learnt a painful lesson as to “how valuable are skilled, reliable, highly professional translators like Anthea and Laurie”.<sup>104</sup>

As the spirited sequence of correspondence between Chambers and Jacobs came to an end, the usual round of other editorial work on the title was undertaken. During the summer of 1990, Chambers worked closely with the illustrator David Pierce on a set of nine sketch line drawings in pen and ink. Originally, Chambers had considered using illustrations from another edition. However, *Zeppelin* was the only Nordic novel by the press to commission entirely new textual illustrations, constituting approximately one tenth of the work. Since these were entirely absent in the Norwegian edition, Chambers was keen to ensure that these were suitable:

I think that the pictures that work best are the ones that don't show the two central kids; and that I begin to feel nervous the more visible Nina becomes. The story has such a mysterious, hidden atmosphere, and is so visually suggestive that I am anxious that we don't pre-empt the reader's own image of the people.<sup>105</sup>

As for *Noah is my Name* and *Johnny, my Friend*, Brian Robins produced the front cover design (see Figure 15).

*Zeppelin* was finally published in March 1991, with a print run of 2,000. As with Turton & Chambers' other foreign titles, the translator's royalty was 5% and their fee £650.<sup>106</sup> Chambers was also able to raise NOK10,000 towards the costs of the translated title from a successful grant in 1991 from NORLA,<sup>107</sup> and applied shortly afterwards for a British Arts Council translation grant.

Despite Chambers' admiration for the work *Zeppelin*, “the critical reception was barely noticeable” (1995b: 151) and “since publication the paperback publishers, essential these days to the commercial success of any book, have rejected it as a

‘literary’ book ‘not sufficiently saleable to the mass market’” (152). However, critical response was more positive in Australia and *Zeppelin* was also unusual in Turton & Chambers’ list in attracting attention from an American publisher, with an option to publish in paperback negotiated from September 1990, just as *Zeppelin* went to press in the UK. The title was eventually taken by HarperCollins Junior Books,<sup>108</sup> with whom Chambers was keen to pursue a positive relationship in terms of future joint Haugen titles.<sup>109</sup> Unfortunately, the reaction in the USA following publication as *Keeping Secrets* (1994) was little better than in the UK and it was remaindered in 1995 and subsequently went out of print (1995b: 154).

Chambers himself appreciates some of the problems that readers would find with the book and regrets that it failed to reach a wider literary audience. As he comments, it is the “kind of book about which there is little to be said before reading it and a great deal afterwards” (155) and feels very strongly that every effort should be made to bring this type of book to young readers and to encourage teachers and librarians to ask questions and to grapple actively and positively with the educational, political and moral problems that a book like this tackles:

This is an urgent task. We professionals need to know how to talk better among ourselves, and we need to know how to help students talk better about their reading. My own reading of *Zeppelin* suggests that it occupies a rare place in current children’s literature (156).

Chambers continued to consider potential Haugen titles during 1991 and 1992, on recommendation of both the author<sup>110</sup> and Gyldendal. The prestigious British literary translator Anne Born was used to prepare very positive readers’ reports on *Vinterstedet* (1984) and *Romanen om Merkel Hanssen og Donna Winter og Den Store Flukt* (1986). She recommended that “Tormod’s elegant, witty Norwegian



required a very skilled translator”<sup>111</sup> and Chambers felt strongly that Born might be a suitable candidate for Haugen titles. As a result of the collaboration with Jacobs, he had developed a much clearer understanding of the precise skills, competencies and type of translator required, although no mention was made at this early stage of using a Norwegian language consultant in the future. He was also keen to use a translator entirely new to him, discounting Patricia Crampton and Joan Tate in a letter to Nielsen:

I’d like someone else, a different mind and voice – for whatever one says it is impossible to remove the translator’s voice from a translation, because everything depends on the translator’s use of English, which is itself determined by personality and background and education and so on. What Tormod needs, in my view, is someone who can capture the lyric and stylistically unusual side of his nature, while yet being someone who handles the language with precision, making every word count. To me, Tormod is a Modernist: he isn’t writing in conventionally traditional ways, and his work needs a translator who understands this and who won’t try to conventionalise the English version.<sup>112</sup>

Gyldendal editor Nielsen recommended Haugen’s *Skriket fra Jungelen* (1989) [The Cry from the Jungle], as well as *Øglene Kommer* (1991) [The Dinosaurs are Coming], and was keen to build up a Haugen list with Turton & Chambers.

However, as Chambers explained a year later in March 1992, the press was waiting to see how *Zeppelin* sold, as well as assessing the overall profitability and success of Turton & Chambers. As he noted, the press was at a “crucial stage after three years” and was not yet operating in profit.<sup>113</sup> However, no further Haugen or other Nordic titles proved forthcoming from Turton & Chambers, as the weighty decision was taken to wind up the firm’s publishing activities.

## 5.8 AN END TO TURTON & CHAMBERS

The publishing activities of Turton & Chambers finally came to an end in 1993, much to Chambers' distress. He felt that the imprint was filling a much needed gap in the market and really making the "difference" that he had worked so hard to realise for the British juvenile readership (see Appendix Five for a complete list of its publications).

Chambers gave the matter some considerable thought over the summer of 1992, eventually corresponding with David Turton extensively by letter and fax and also by telephone and in person over a prolonged period.<sup>114</sup> In a preliminary lengthy fax letter of June 1992 to Turton, he outlined ten points of concern which contributed to his decision to pull back his involvement with the press.<sup>115</sup>

These included the fact that "the work for T&C is occupying if not most of my days, then certainly most of my capacity for thought and concentration", work which predominantly consisted of the "ever-increasing amount of detailed administrative business... which... only I can do". These tasks were in addition to "bitty, totally routine clerical jobs" (despite his more or less full-time administrative assistant) and a "more bulky amount of work to be done in specialist areas" such as contracts, sales, accountancy and promotion.

As a result, time spent on editing was ever decreasing alongside Chambers' much diminished capacity for his own work. The initial plan to set the business up after three years with sufficient book sales and sales of subsidiary rights to enable the appointment of an assistant editor had not been realised, meaning that Chambers was not able to "get back to a more balanced division of... time and energy between [his]

own work and T&C” as an Editorial Director. Similarly, the original plan for a commercial distributor to deal with all UK distribution and for later outsourcing of publicity and promotion had been replaced by Chambers taking over the role.

Chambers was concerned that it would not be feasible to remove the non-editorial duties from his workload, even if the press was able to double or even triple its productivity. He was reluctant to take on more Australian titles, which were doing well, and was not convinced that there would be enough of these in the future “to support the list in this much-increased income-providing way”.

Chambers’ initial recommendation to Turton was to continue with the publishing in place for the current year but to “quietly publish nothing next year without making any kind of fuss about it, and run things down”, whilst still doing the basic administrative work necessary to continue with sales, royalties, accounting etc. As Chambers observed, nothing in the following publishing year was “so far advanced that we cannot put a stop to it”.

Turton was alarmed that the press had been encroaching so heavily on Chambers’ own literary work and reached the decision within the week to recommend the dissolution of the firm:

Nothing must be allowed to cause problems or to interfere with your day-to-day need to write and earn an income from that. It now appears that this situation has arisen... I’ve thoroughly enjoyed the publishing we have done together and can only feel sorry that it should come to an end.<sup>116</sup>

Further discussions followed on various routes to winding down the business and Chambers’ involvement in it. A key concern was question of which planned books to publish and which to mothball.<sup>117</sup> Chambers already had several books in the editorial pipeline when the decision was finally made to wind up the press’s

publishing activities. At various stages of completion, this included a book of short stories by Libby Gleeson and novels by Nadia Wheatley, Kate Shepherd and Jan Mark. Foreign titles already translated and at the editorial stage included Katarina Kuick's football novel *Svikare*, a sequel to Claude Gutman's *Empty House* (with a third title planned) and two Dutch novels by Wim Hofman (*The Raft*) and Annie Schmidt (*Minnie*). Reprints of popular backlist titles such as *Johnny, my Friend*, Jan Mark's *The Hillingdon Fox* and Gutman's *Empty House* were also planned due to stock levels declining.

Details within the decision-making process are not known, but it was decided to continue to publish only Schmidt's *Minnie* and Gutman's *Fighting Back*, with all other titles to be cancelled in early 1993. As no official public notification was made of the windup of the business, 'discontinued' authors and translators were initially given the impression that their works would be sidelined on a temporary basis before publication at some unspecified point in the future:

... So far as new books are concerned, we are marking time for a while till we see how the economy develops and we have caught our breath.<sup>118</sup>

Publication went ahead for Schmidt and Gutman as planned in autumn 1992. There was good news in that a couple of titles in Dutch and French translation were taken on as paperbacks by Puffin,<sup>119</sup> but other efforts to generate interest by UK or foreign publishers in the backlist failed. With the business more or less wound up, Chambers felt in April 1993 that the publishing situation for children's literature in the UK was extremely bleak, as he outlined in a letter to Gyldendal Norsk editor Nielsen:

At the moment, so far as T&C is concerned, we are “marking time”. Compared with our bigger colleagues, who now produce almost no translations of novels at all, as you’ll know, we’ve done quite well. But sales in the UK are so awful that we cannot afford to continue publishing at the rate we intended in 1989. So for the moment we are supporting the backlist, catching our breath, and will, in future, only publish the rarest of the best. There is a long way to go before Britain becomes a place where translations of the kind that I admire are given sufficient attention to make them commercially rewarding... We need a complete change of attitude and of mood in the country as a whole.<sup>120</sup>

Chambers had the opportunity to review possible future avenues for facilitating the future publication of children’s literature in translation in 1993, when he wrote a pamphlet for Puffin in order to promote their fiction titles in translation:

What adults can do for children is to introduce them to books from other languages, making sure they know that the stories are translations. We can do this in the same way we introduce any other books: by telling something of the story, by reading aloud, by making displays, by inviting translators to speak in schools and libraries, by identifying the country and original language of children’s favourite books (1993: 1).

As Chambers has maintained for many years, promotion was and remains absolutely essential in nurturing and developing interests in children’s literature in translation, and in celebrating and engaging enthusiasm for translated works ‘with a difference’. Chambers felt that the increasing lack of specialist review journals in the UK was a problem in creating informed debate about new children’s titles:

What works best is reviews appearing in a number of trusted journals fairly soon after publication. But in this country that is now a hopeless dream... As a nation, we’ve sold out every standard we ever aspired to in children’s books and in education generally.... Thatcher and her barbarians have successes beyond their wildest dreams and are not done with us yet.<sup>121</sup>

As Chambers observed two years later in an article recounting his experiences of publishing works in translation, he recognised the significant role of publishers, teachers, librarians and critics as a combined force for the positive celebration of translations within the publishing industry:

In the last two or three years fewer translations than ever have been published in the UK. How to improve this distressing state of affairs? Publishers tend to follow markets as well as create them. Which means that main buyers of children's books – teachers and librarians - can have an effect. They can begin by raising awareness of books in translation... Reviewers and critics might pay more considered attention to translations and to the work of translation (1995a: 137).

A decade later, Chambers presented the 2005 Marsh Award for Children's Literature in Translation, giving him a further opportunity in his presentation speech to ponder on the challenges of publishing translations for children. His practical experiences of both the editorial and management responsibilities of a specialist small press painted a harsh picture of the economic realities involved in stark contrast to his literary and educational ambitions and aspirations for children's literature in translation (Chambers 2005). Back in 1995, Chambers had similarly spoken of a "closed circle" of publishing, where houses do not publish translations because they do not sell due to an "ingrained Anglo-American prejudice against translations" (1995a: 137).

Many of Chambers' recommendations for Penguin in 1993 still hold true in his Marsh Award speech, with informed debate and celebration seen as key tools in promoting translations. But in 2005 Chambers goes a step further, suggesting the need for a more "informed approach" to the reviewing of translations and to the nurturing of a higher profile of translations and translators in schools and libraries. He also comments that an entirely new model of publishing is necessary in order to make any progress beyond the appearance of occasional translated "lone rangers", with the "editorial, promotion and sales resources of a large publisher, like Random House or Penguin... needed". He still maintains this view:

I had given it five years, because I knew that if it wasn't working after five years, it wasn't going to work. And what we learnt in that time was the problem, of course, always is selling, and we weren't very good at that. I am not good at it and we didn't have the money to spend on outside people doing it for us... It used to be that it was the editor's job to decide what to be published...

That is reversed now. If the publicity people and the sales people don't like a book, it won't get done. [interview 2011]

Chambers had at one point hoped to retain editorial control of the imprint which would form part of the Random House publishing group. Turton & Chambers' books made a profit in themselves but lacked a sufficient quantity of sales when compared to the margins involved, as well as the substantial and costly publicity machine, accountancy and warehousing resources of a large publishing house necessary to make the translation list sufficiently profitable in the long-term:

In economic terms, I would guess that you can only be safe if you have the cover of a big publisher... For instance, Andersen Press and Klaus Flugge which used to do a lot of translation... stopped because it couldn't sell enough... Sales of translations would never quite match the better average of indigenous publishing. You are lucky if you get a good big seller to help pay for the rest... as long as you can keep the integrity of your list.<sup>122</sup> [interview 2011]

Today, Chambers strongly continues his advocacy work for works in translation and has reservations about translated titles now winning national approval in the Marsh Award today:

When you look at what they have given the award to, they are books very like we would do [in the UK] ourselves. And I don't think that that is the point. The point is difference, and something that comes from the heart of a different culture. And in a way, if we had done more of the kind of books that the English like, we would have sold better. But if you look at what we did, they are all very different [books] from anything that you would see here. [interview 2011]

The fundamental and essential value of works in translation remains for Chambers unchanged and unwavering. As he commented whilst awarding the 2005 Marsh Award;

It needs to be said that translations are just as indispensable to our religious, philosophic, political, economic, scientific activity, and indeed to every aspect of our lives. Translators are the synapses of our culture. Their work connects us to other, different ways of living and thinking and imagining, and the connections they make enrich us... The books chosen for translation present a view of the language culture from which they derive, and either confirm or disturb our own (Chambers 2005).

As far as Chambers' own personal and professional involvement in publishing children's literature in translation was concerned, the firm of Turton & Chambers was finally wound up in 1993 with Chambers taking over Turton's shares and becoming sole shareholder. Turton remained as a non-shareholding director and Nancy Chambers was appointed as company secretary.<sup>123</sup> The company ceased trading on 31 December 2001.

## **5.9 CONCLUSION**

This case study has demonstrated the considerable research potential of publishing archives and oral history resources in this reconstruction of the history of Nordic children's literature publishing by Turton & Chambers. The challenges of combining written and oral history sources have become evident. Aidan Chambers commented on a first draft of this chapter, querying several factual points. It transpired from further investigation and discussion that he had recalled in the two oral history interviews conducted some events quite differently from the 'archival' written version recorded in letters and reports in his extensive literary and professional archive collection, held at the University of Aberystwyth and in private possession.

Although undoubtedly an essential resource when constructing publishing histories, this revealing experience does draw into partial jeopardy the practice of placing too much emphasis on using oral history as a sole resource of research, particularly when



considerable time has elapsed since the activities in question. However, when used in addition to fully detailed and complete archival primary sources such as in this case study, the benefits of hindsight and of personal reflection and analysis become quickly apparent. In the case of Chambers, his own writings on translation have also proved an invaluable and entirely unique resource.

All of this material has helped to shape innovative insights into the inner workings of the editorial processes when publishing titles in translation, which formed one of the research questions of this project. Now that a historical account has been given of the context of the translation by Turton & Chambers of the four Nordic works in question, the foundations have been laid for future detailed analysis of the translational strategies employed by the three translators in these texts, although this work undoubtedly falls outside of the remit and specialisms of the current study.

This first publishing house case study in many ways can be regarded as representing a micro-version of an unusual and experimental model of publishing children's literature in translation in the UK. Chambers himself is an atypical and innovative figure within children's literature as a whole, uniquely shaped by his "triple view" and polymathic interests in education, literature and publishing. Early influences on Chambers were assessed in the first part of this chapter, including the significance of his long-term friendship with translator and author Joan Tate. The development of his skills as an editor of juvenile children's fiction was also considered through his work for Macmillan, in addition to his emerging interests specifically regarding the role of translated titles within British children's literature.

The second part of the chapter addressed in detail the work of Turton & Chambers as a small press specialising in the publishing of works of children's literature in translation. Its early origins and development were examined, alongside a comprehensive study of the background to the publishing of its four Nordic titles and a brief consideration of the eventual winding-up of the press.

It quickly became evident that the very process of translation varies considerably from title to title, inevitably dependent as it is on fluid and unfixed factors such as the personalities of the editors, authors, translators and other parties involved and the differing dynamics between them, as well as the differing circumstances of the commissioning or origins of the translations in question.

For example, the existing relationship between Chambers and Tate resulted in a relatively rapid and straightforward translation of the two Reuterswård novels where Tate appears to have worked fairly autonomously with little input from Kuick. Conversely, the complexity of Pohl's novel and the differing opinions of Kuick and Thompson resulted in a lengthier translation process involving much debate between all parties. Finally, the use of an existing translation by an inexperienced translator and additional absence of an original language consultant created considerable editorial problems in the translation of Haugen's linguistically relatively straightforward novel, although this situation in the long run positively resulted in Chambers developing a more acute awareness of the editorial and professional issues involved in literary translation as well as the value of a competent translator well-versed in both target and source languages and cultures. It would seem that the very fluctuating nature and unpredictability of this type of literary manuscript and the often overly heavy editorial workload demonstrated in this case study inevitably

results in an impractical lack of sustainability for translated children's literature as a commercially viable genre for successful publication by the small-scale British publishing house. As a result of analysis of detailed archival and oral history sources in addition to Chambers' own writings on the issue, it would appear that this may indeed be the case.

Regardless of its financial independence, ambitious literary goals and pedagogical principles, Turton & Chambers eventually proved unsuccessful in commercial terms within the British literary polysystem. Seen within the loose framework of the polysystem model, both children's literature and literature in translation sit on the outer edges of the literary polysystem: it could be argued that it is precisely this doubly peripheral position that has adversely influenced the potential success of this specific genre within the standard and successful British publishing model, where small presses can struggle to compete in establishing a suitably viable niche within the wider market. Chambers correctly identifies the need for access to a larger publishing set-up with its associated sales, marketing and distributional functions as prerequisites for the successful publishing of children's literature in translation. However, in addition, his choice of texts and his continued emphasis on 'literary' works of 'difference' also played a significant part in the eventual failure of the press. Given the lack of interest shown by contemporary paperback publishers in acquiring rights for future use, it appears that the very 'high-brow' and 'literary' nature of the texts championed by Chambers was also a contributory factor, and one which may continue to deter current major publishing houses from taking on children's literature in translation in the future.

The second case study in Chapter Six will examine a very different publishing scenario, that of a major international academic publisher with a reputation for publishing high quality children's literature, including Nordic titles in translation.

Unlike the short-lived duration of Turton & Chambers, Oxford University Press has successfully published children's literature from the Nordic countries since the 1950s up to the current day (2013).

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<sup>1</sup> UoA, Aidan Chambers, Box RR, Reports to Australia, folder 1, Publishing policy, undated [this is reproduced in Appendix Four].

<sup>2</sup> Available at: <http://www.aidanchambers.co.uk> Accessed: 1 Apr 2013.

<sup>3</sup> Aidan Chambers, personal, literary and professional papers, University of Aberystwyth (Department of Information Studies) (formerly held at the University of Reading).

<sup>4</sup> Conducted respectively on 26 Nov 2010 and 1 May 2011.

<sup>5</sup> See Greenway's useful Chronology chapter (2006: xiii-xvii), which covers Chambers' career up to 2005, Nancy Chambers (2009), Pearson (20120) as well as Chambers' own website.

<sup>6</sup> <http://www.aidanchambers.co.uk/awards.htm> Accessed: 1 Apr 2013.

<sup>7</sup> Joan Tate (1922-2000, née Eames) became known as a children's author, writing more than 50 children's books during the 1960s and 1970s, including stories for English-language books in Sweden. Tate became acquainted with Sweden when she travelled there as a teenager to spend the summer in 1939, remaining there until 1942, training as a teacher and learning Swedish. Tate began translating for children and adults in the early 1960s, concentrating initially on Swedish, then turning to Danish and Norwegian, perhaps totalling 200+ titles. Tate's translated Scandinavian titles for children are varied, including novels and picture books for authors as diverse as Gunnel Beckman, Elsa Beskow, Anders Bodelson, Eva Eriksson, Robert Fisker, Lennart Frick, Hans-Eric Hellberg, Ole Lund Kirkegaard, Selma Lagerlöf, Gunnel Linde, Astrid Lindgren, Allan Rune Pettersson, Maud Reuterswärd, Otto Svend S, Irmelin Sandman Lilius and Martha Sandwall-Bergström. She was a founder member of SELTA, sat on the editorial board of *Swedish Book Review* and was active in the Arts Council, PEN International and many other organizations (see Thompson 2000a and 2000b, Binding 2000).

<sup>8</sup> UoA, Box 145, Tate-Chambers' correspondence, file 1, letter, Aidan Chambers to Joan Tate, 13 Jul 1965.

<sup>9</sup> UoA, Box 145, Tate-Chambers' correspondence, file 2, letter, Joan Tate to Aidan Chambers, 11 Jun [1966].

<sup>10</sup> Ibid, letter, Joan Tate to Aidan Chambers, undated 'Monday – no idea what date'.

<sup>11</sup> Ibid, letter, Joan Tate to Aidan Chambers, 21 May [1966].

<sup>12</sup> UoA, Box 145, Tate-Chambers' correspondence, file 3, letter, Aidan Chambers, 5 Oct 1967.

<sup>13</sup> UoA, Box 145, Tate-Chambers' correspondence, file 1, letter, Joan Tate to Aidan Chambers, Mon 13 Mar [1966].

<sup>14</sup> UoA, box 145, Tate-Chambers' correspondence, file 2, letter, Aidan Chambers, 24 Oct [1966].

<sup>15</sup> Webb was planning to reshape the Peacock series for older children, described by Pearson as a 'bookish' list for fluent teenager readers.

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- <sup>16</sup> The initial commercial distribution through Pan Books was dissolved after the first year, with sales continuing through schools and peaking at 450,000+ titles a year in 1975 (2010: 169).
- <sup>17</sup> Chambers subsequently lost contact with Tate for a short period during the 1970s and 1980s, with their friendship renewed during Tate's work as a translator for Turton & Chambers in the early 1990s [interview 2011].
- <sup>18</sup> UoA, Box 42.
- <sup>19</sup> For example, Clark met Swedish author Gunnel Beckman for lunch to discuss her latest novel *Mia*. UoA, Box 35, Bodley Head correspondence, green folder 'Bodley Head up to 20 April 1985', letter, Margaret Clark to Aidan Chambers, 23 May 1974.
- <sup>20</sup> Published simultaneously by Macmillan as *Admission to the Feast* (1971).
- <sup>21</sup> UoA, Box 110/111 02, orange folder, 'Topliners in-hand materials', red sales ledger, undated [1970s].
- <sup>22</sup> UoA, Box 110/111 02, brown folder, 'House editor', letter Alyn Shipton to Aidan Chambers, 17 Oct 1977.
- <sup>23</sup> Ibid, memo, Aidan Chambers to Alyn Shipton, 9 Jan 1978.
- <sup>24</sup> Ibid, letter Alyn Shipton to Aidan Chambers, 12 May 1978.
- <sup>25</sup> UoA, Box 110/111 02, beige folder, 'Anthea Bell', letter, Anthea Bell to Aidan Chambers, 9 Nov 1977.
- <sup>26</sup> Ibid, letter, Aidan Chambers to Anthea Bell, 14 Nov 1977.
- <sup>27</sup> UoA, Box 145, Tate-Chambers' correspondence, file 1, letter, Joan Tate to Aidan Chambers, undated 'Weds'.
- <sup>28</sup> This article was originally published by O'Sullivan in German but was translated by Anthea Bell into English on the request of Nancy Chambers as a 60<sup>th</sup> birthday present for Aidan Chambers, "knowing... he is most interested in aspects of translation" (O'Sullivan 1998: 202).
- <sup>29</sup> This essay was first published in Nieuwenhuizen (1994).
- <sup>30</sup> This was given in honour of Haugen's 50<sup>th</sup> birthday, celebrated at a seminar in 1995 at Høgskolen i Hedmark, Norway (first published in Losløkk and Øygarden (eds) (1995).
- <sup>31</sup> UoA, Box RR, Reports to Australia, folder 1, typescript 'T&C What do we say?', undated.
- <sup>32</sup> UoA, Box RR, Reports to Australia, folder 1, minutes, 6 Dec 1988.
- <sup>33</sup> UoA, Box RR, Reports from Australia, folder 1, T&C Record of Agreement, 29 Dec 1988.
- <sup>34</sup> UoA, Box RR, Reports to Australia, folder 1, minutes, 22 Dec 1988.
- <sup>35</sup> UoA, Box RR, Reports to Australia, folder 1, typescript 'T&C What do we say?', undated.
- <sup>36</sup> UoA, Box RR, Reports to Australia, folder 1, Publishing policy, undated.

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- <sup>37</sup> UoA, Box RR, Reports from Australia, folder 1. Whilst one single report from 31 Mar 1993 survives, recording the transfer of shares from Turton to Chambers as part of the winding up of the company, regular monthly reports from January 1992 were not made by Chambers to Turton and are therefore not available for consultation.
- <sup>38</sup> Brian Morse, *Picnic on the Moon*; Maud Reuterswärd, *A Way from Home* (tr. from Swedish by Joan Tate); Ted van Lieshout, *The Dearest Little Boy in the All the World* (tr. from Dutch by Lance Salway); Joke van Leuwen, *The Story of Bobble who Wanted to be Rich* (tr. from Dutch by Lance Salway); Gert Löschutz, *The Penny-Mark* (tr. from German by Anthea Bell).
- <sup>39</sup> A complete list of the publications of Turton & Chambers is to be found in Appendix Five.
- <sup>40</sup> UoA, Box RR, Reports to Australia, folder one, monthly report, Feb 1989.
- <sup>41</sup> Ibid, monthly report, Jul 1991.
- <sup>42</sup> Ibid, monthly report, Jan 1990.
- <sup>43</sup> Chambers also had interests in Russian, Czech and Polish books, but these were never pursued (interview 2011).
- <sup>44</sup> UoA, Box 110/111 02, beige file, 'Anthea Bell'.
- <sup>45</sup> UoA, Box RR, Reports to Australia, folder one, monthly reports, Aug 1991 and Sep 1991. This title was eventually dropped at short notice when the press terminated.
- <sup>46</sup> UoA, Box RR, Reports to Australia, folder one, letter, Margaret Clark to Aidan Chambers, 14 Dec 1988.
- <sup>47</sup> Interview, May 2011.
- <sup>48</sup> UoA, Box 35, blue folder, 'Bodley Head 21 April 1985-7 Oct 1992', typescript on Margaret Clark and the Eleanor Farjeon Award, undated.
- <sup>49</sup> Interview, May 2011.
- <sup>50</sup> UoA, Box RR, Reports to Australia, folder one, monthly report, Jul 1991.
- <sup>51</sup> Tate had already translated the author's *Days with Woodie* for Pelham Books as a Young Mermaid title in 1980 and had also recommended to Chambers the author's three *Elizabeth* books, which she thought might be turned into a single novel (UoA, Box II, A way from home, correspondence, letter, Joan Tate to Aidan Chambers, 7 Feb 1989).
- <sup>52</sup> UoA, Box II, A way from home, heavily annotated first typescript, in pencil, by Aidan Chambers, undated.
- <sup>53</sup> Interview, May 2011.
- <sup>54</sup> UoA, Box II, A way from home, heavily annotated first typescript, in pencil, by Joan Tate, with additional comments by AC, undated.
- <sup>55</sup> UoA, Box II, A way from home, correspondence, letter, Aidan Chambers to Joan Tate, 23 Feb 1989.

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- <sup>56</sup> Ibid, letter, Joan Tate to Aidan Chambers, 25 Apr 1989.
- <sup>57</sup> UoA, Box II, A way from home, heavily annotated first typescript, in pencil by JT, with additional comments by Aidan Chambers.
- <sup>58</sup> UoA, Box M, Production (Kuick 1), anon, article 'The best of foreign fiction', *The Bookseller*, 19 Jan 1990.
- <sup>59</sup> UoA, Box II, A way from home, correspondence, letter, Aidan Chambers to Stephen Raw, 24 May 1989.
- <sup>60</sup> UoA, Box II, A way from home, correspondence, letter, Kate Shepherd to Aidan Chambers, 2 Jun 1989.
- <sup>61</sup> Ibid, letter, Joan Tate to Aidan Chambers, 11 Aug 1989.
- <sup>62</sup> UoA, Box RR, Reports to Australia, folder one, monthly report, Aug 1989.
- <sup>63</sup> UoA, Box M, Production (Kuick 1), Nicholas Tucker, review for first four titles from Turton & Chambers, *Times Educational Supplement*, 24 Apr 1990.
- <sup>64</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Dec 1990.
- <sup>65</sup> Ibid, monthly report, Mar/Apr 1991.
- <sup>66</sup> Ibid, monthly report, Dec 1989.
- <sup>67</sup> Ibid, monthly report, May 1990.
- <sup>68</sup> UoA, Box BB, Noah is my name, letter, Margaret Clark to Aidan Chambers, 31 Jul 1990.
- <sup>69</sup> UoA, Box B, Publicity covers, beige file, reviews for Noah.
- <sup>70</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Jul 1991.
- <sup>71</sup> UoA, Box TT, Author file 'Peter Pohl re Johnny incl Thompson', letter, Norstedts to Aidan Chambers, 21 Dec 1988.
- <sup>72</sup> UoA, Box WW, Johnny galley proofs.
- <sup>73</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Nov 1989.
- <sup>74</sup> UoA, Box TT, Author file, 'Peter Pohl re Johnny incl Thompson', letter, Aidan Chambers to Peter Pohl, 15 Jan 1991.
- <sup>75</sup> The first page of the first translator's draft and of the edited version of the second draft is included in the article, along with the final published version, which includes detailed examples of editorial and translator discussion of the use of 'cop' and 'bobby' and of the phrase 'You got to know Johnny by his bicycle'.
- <sup>76</sup> UoA, Box Z, Johnny, my Friend, clear file, letter, Aidan Chambers to Laurie Thompson, 24 Nov 1989.
- <sup>77</sup> Interview, May 2011.



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- <sup>78</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Apr 1990.
- <sup>79</sup> Ibid, monthly report, Mar/Apr 1991.
- <sup>80</sup> UoA, Box Z, Johnny, my Friend, clear file, letter, Laurie Thompson to Aidan Chambers, 31 Mar 1991.
- <sup>81</sup> Ibid, letter, Aidan Chambers to Laurie Thompson, 14 Mar 1991.
- <sup>82</sup> UoA, Box WW, Johnny galley proofs.
- <sup>83</sup> UoA, Box WW, Johnny galley proofs, letter, Laurie Thompson to Aidan Chambers, 18 Mar 1991.
- <sup>84</sup> Ibid, letter, Aidan Chambers to Laurie Thompson, 20 Mar 1991.
- <sup>85</sup> The precise nature of this is not clear as the correspondence files for *The Raft* were not consulted. In addition, additional details are not specified in Chambers' monthly reports and Chambers himself was unable to clarify further when questioned in 2012 (see AC, 1992 blue ring binder, 'T&C fax 1992', letter, Aidan Chambers to David Turton, 5 Jun 1992).
- <sup>86</sup> UoA, Box TT, Author file, 'Peter Pohl re Johnny incl Thompson', letter, Aidan Chambers to Laurie Thompson, 30 Apr 1991.
- <sup>87</sup> UoA, Box Z, Johnny, my Friend, letter, Laurie Thompson to Aidan Chambers, 31 Mar 1991.
- <sup>88</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Feb 1991.
- <sup>89</sup> UoA, Box M, Author material etc, Kuick 1.
- <sup>90</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Sept 1991.
- <sup>91</sup> UoA, Box SS, Royalty statements, papers relating to Arts Council.
- <sup>92</sup> UoA, Box P, Publicity files, file 'Johnny'.
- <sup>93</sup> See Thompson (1993). This was later reprinted in a Dutch journal in 1995.
- <sup>94</sup> UoA, Box TT, Author file 'Pohl Peter re Johnny incl. Thompson', letter, Laurie Thompson to Aidan Chambers, 6 Jan 1993.
- <sup>95</sup> UoA, Box LL, Zeppelin, letter, Aidan Chambers to Eva-Lie Nielsen, 26 Jan 1990.
- <sup>96</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Jan 1990.
- <sup>97</sup> UoA, Box LL, Zeppelin, letter, David Jacobs to Aidan Chambers, 12 Feb 1990.
- <sup>98</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Aug 1990.
- <sup>99</sup> Ibid, monthly report, Nov 1990.
- <sup>100</sup> UoA, Box J, Authors, letter, Eva-Lie Nielsen to Aidan Chambers, 11 Jun 1990.
- <sup>101</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Nov 1990.
- <sup>102</sup> UoA, Box TT, Envelope 2 of 2, letter, Aidan Chambers to Eva-Lie Nielsen, 25 Jan 1991.

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- <sup>103</sup> Ibid, letter, Aidan Chambers to David Jacobs, 2 Jan 1991.
- <sup>104</sup> UoA, Box RR, Reports to Australia, file one, monthly report, Nov 1990.
- <sup>105</sup> UoA, Box JJ, Zeppelin, clear wallet (unlabelled), letter, Aidan Chambers to David Pierce, 20 Jun 1990. These illustrations were later used by the Greek publisher Patakis Publications in their 1991 edition.
- <sup>106</sup> UoA, Box M, Author material, production notes, undated.
- <sup>107</sup> UoA, Box TT, Envelope 1 of 2, Miscellaneous correspondence re Gyldendal Norsk, Tormod Haugen etc, letter, Aidan Chambers to Kristin Brudevoll, NORLA, 5 Mar 1991.
- <sup>108</sup> UoA, Box RR, Reports to Australia, monthly report, Mar/Apr 1991.
- <sup>109</sup> UoA, Box JJ, Zeppelin, clear wallet 'HarperCollins edition', letter, Aidan Chambers to Nina Ignatowicz, 16 Nov 1990.
- <sup>110</sup> Ibid, letter, Aidan Chambers to Eva-Lie Nielsen, Gyldendal Norsk, 1 Mar 1991.
- <sup>111</sup> UoA, Box TT, Envelope 1 of 2, Miscellaneous correspondence re Gyldendal Norsk, Tormod Haugen etc, book reports, Anne Born for Gyldendal Norsk, undated.
- <sup>112</sup> UoA, Box TT, Envelope 2 of 2, letter, Aidan Chambers to Eva-Lie Nielsen, 25 Jan 1991.
- <sup>113</sup> AC, 1992 blue ring binder, 'T&C fax 1992', letter, Aidan Chambers to Eva Lie-Nielsen, 17 Mar 1992.
- <sup>114</sup> The main series of Chambers' regular monthly reports to Turton ceases in Dec 1991. However, it is possible to build up a picture of the background to the winding up of the business through Chambers' informal and more frequent faxes to Turton, preserved in Chambers' own private archive (AC), Jan 1992 to Mar 1994.
- <sup>115</sup> AC, 1992 blue ring binder, 'T&C fax 1992', letter, Aidan Chambers to David Turton, 5 Jun 1992.
- <sup>116</sup> Ibid, letter, David Turton to Aidan Chambers, 12 Jun 1992.
- <sup>117</sup> As well as titles by Haugen, other titles had been considered seriously by Chambers for future inclusion in the list. These included Maud Reuterswård's *Elizabeth, Days with Woodie* and *The onion dome*, as well as Peter Pohl's *Malins Kung Kjurra*. Similarly, a new full-length edition of Reiner Zimmnik's *The crane* was also under consideration in spring 1992, as well as a book of "T&C short shorts" [short stories]. In 1992, Chambers had also prepared a detailed list of foreign authors of potential future interest (UoA, Box O, Children's books in translation, Mar 1992). Nordic authors listed here include: Hans Christian Andersen; Gunnel Beckman; Eva Bexell, Doris Dahlin, Kristina Ehrenstrale, Maria Gripe, Solveig Hagerstrom, Hans-Eric Hellberg, Kaj Himmelstrup, Anne Holm, Niels Jensen, Reidar Jonsson, Selma Lagerlöf, Gunnel Linde, Astrid Lindgren, Mette Newth, Jo Pestum, Alf Prøysen, Karin S Ræder and Anne-Cath Vestly.
- <sup>118</sup> AC, 1992 blue ring binder, 'T&C fax 1992', letter, Aidan Chambers to David Turton, 16 Jun 1992.
- <sup>119</sup> *The Dearest Little Boy in All the World* (Puffin, 1993) and *The Empty House* (Puffin, 1993).
- <sup>120</sup> AC, 1993-1994 blue ring binder, 'T&C fax 1993 and 1994', letter, Aidan Chambers to Eva Lie-Nielsen, 22 Apr 1993.

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<sup>121</sup> AC, 1992 blue ring binder, 'T&C fax 1992', letter, Aidan Chambers to David Turton, 1 Dec 1992.

<sup>122</sup> Unfortunately this did not become a viable option for Turton & Chambers, although Andersen Press were able to pursue this route successfully and are now part of Random House whilst retaining their unique identity as a separate imprint.

<sup>123</sup> UoA, Box RR, Reports to Australia, folder 1, minutes, 31 Mar 1993.

## **CASE STUDY TWO**

### **Chapter Six**

#### **OXFORD UNIVERSITY PRESS: 'TOP OF THE TREE'<sup>1</sup>**

##### **6.1 INTRODUCTION**

Oxford University Press (OUP) represents the antithesis of Turton & Chambers in many respects. With its unusual status as a department of the University of Oxford and currently the largest university press globally, the Press's origins can be traced back to the earliest days of printing in England, with the university involved in the printing trade as early as 1478. Its rights as a publisher were confirmed by royal charters in the 1630s. As a major international publisher of the 21<sup>st</sup> century, OUP's publishing interests are extremely diverse and span both general and academic titles, including children's literature and educational texts, sheet music, reference titles such as the *Oxford English Dictionary* and fiction series such as *World Classics*. Based in Great Clarendon Street in Oxford since 1830, publishing activities at OUP for much of the twentieth century were carried out from both Oxford and London. Titles in children's literature were published from Amen House in London until all publishing departments centralised to Oxford in 1976.<sup>2</sup>

Unusually for a publishing house, but perhaps not surprisingly given the Press's academic credentials, the Press Archives have a strong presence within the current-day Oxford HQ, holding responsibility for the Press's comprehensive Museum as well as the business archive collections which date back to the seventeenth century. Of significance to this current research project on translated children's literature are the Press editorial archives which include a wide range of editorial correspondence files from the late nineteenth century, although the series is by no means complete. However, it has been possible nevertheless from these files (where extant and

available for research access) to gain valuable insights into OUP's editorial practices and translational interests in Nordic children's literature from the 1950s onwards up to the late twentieth century.

Use has been made of a combination of archival, oral history and secondary sources throughout this chapter. Given the wide time frame, oral history interviews or writings of past editors were not widely available to supplement the extensive historical editorial material available for the 1950s to late 1980s/early 1990s (with the exception of 1970s editor Paul Binding). Conversely for the more recent period, when editorial files were not available due to commercial sensitivities and/or current use by Press staff, extensive use has been made of initiating interviews and personal correspondence with key editors, translators and literary estate representatives (eg those relating to the OUP's ongoing Astrid Lindgren publishing project which is reissuing and retranslating most of her titles of children's fiction).

This chapter will take a chronological approach in view of the sixty year period to be covered. OUP's children's editors during this timescale will be reviewed first, followed by a detailed examination of the Press's collaboration with Astrid Lindgren which dates back to 1954. Although OUP's juvenile Nordic publishing interests exclusively constituted Lindgren's titles during the 1950s, a single title by Norwegian Ingvald Svinaas *Tom in the Mountains* was published in 1961 alongside Lindgren's *Madicken* (1963).<sup>3</sup> A second flurry of Nordic activity took place in the 1970s, with a trilogy by Finland-Swede Irmelin Sandman Lilius and two titles by Dane Cecil Bødker, followed by two picture books by Swede Jan Lööf in 1984. A lull in Nordic interests in the 1990s has now been replaced by an ambitious Astrid Lindgren project which began in 2007.

## 6.2 HISTORY OF THE PRESS AND ITS PUBLISHING FOR CHILDREN

Collins children's editor Robin Denniston regarded OUP as at the "top of the tree" for quality children's literature publishing (1993: 50), with OUP editor Paul Binding likewise praising the "beauty and quality of OUP's titles" (1998: no page reference available). But despite the undoubtedly impressive reputation of the Children's Department's wide ranging list, little research has been published on its scope, role and significance within the Press and further afield, and its intriguing story remains to be written.

OUP's only company history (Sutcliffe 1978) is dedicated almost entirely to the period covering the nineteenth century up to the end of World War Two. Prior to this, "literature for the amusement and entertainment of children had undoubtedly been neglected in Oxford, where it was difficult to reconcile it with the purposes of a University Press" (Sutcliffe 1978: 147). However, it was duly recognised that "recreative' literature could be educational as well", with Humphrey Milford sent to London in 1907 in order to raise money for the expenses of the *Oxford English Dictionary* by setting up children's books and medical books:

At a stroke, Milford had created a semi-autonomous department of the Press which has endured and... flourished until the present day (ibid).

Milford duly appointed the so-called 'Heavenly Twins' Herbert Ely and Charles James L'Estrange as editors, who developed a catalogue of over 1,000 children's titles including the *Biggles* titles by Captain W E Johns and the popular girls' school series *Dimsie* by Dorita Fairlie Bruce. Ely and L'Estrange also wrote for the list under the name of Herbert Strang and Mrs Herbert Strang until their retirement in 1938 (ibid). Interests in educational books were also established by Humphrey

Milford and Ernest Hodder Williams under the imprint of Henry Frowde and Hodder & Stoughton, known as the 'Joint Venture'.<sup>4</sup> This "long and profitable partnership" produced;

...cheap and cheerful children's books. These included Enid Blyton as well as a great number of schoolbooks and adventure stories, and looked a little strange alongside works of scholarship and other OUP mainline activities (Denniston 1993: 49-50).

Managing Director (Sir) John Brown was another key figure in establishing a children's literature list at OUP. Joining the Bombay office in 1937, he relocated to the UK after the war, and was responsible in his role as London Publisher for eventually overseeing the removal of OUP from Amen House to Ely House in London as well as having responsibility for the Press's non-academic publishing output, including Oxford Paperbacks (The Telegraph 2003). As noted in this *Telegraph* obituary, he was "no great innovator at OUP... But he still had the publisher's all-important willingness to allow others to pursue their own enthusiasms", which proved to be a factor of significance in the commissioning of Nordic children's literature translations in later years.

Brown supported the work of editor Frank Eyre, who had engineered a "dramatic change in the children's books publishing policy at OUP towards the end of the War" since his arrival at OUP in 1942 and his later appointment to head Children's Books (Alderson 2008b: 18). It is also thought that he had a background as a children's librarian (Binding 1998). Efforts were made to "take the list upmarket and publish high-quality children's books as opposed to *The Book of Happy Gnomes*" (Heapy 2007). *Biggles* was sold off to Hodder and in 1949 Eyre left London to take up the

post of editorial manager and then general manager for OUP Australia.<sup>5</sup> Eyre was succeeded in London by John Bell who had joined OUP in 1948.

Bell was quick to make an impression, and was later described by fellow editor Denniston as a “children’s editor of real originality” (1993: 50). Developing a good eye for potentially successful titles, he took on three titles which were awarded the Carnegie medal,<sup>6</sup> as well as several which were shortlisted. As Binding (1998) observes, authors looked on the list with reverence, as “everybody felt that they wanted to be published by Oxford”. As Bell’s obituary in *The Independent* cites, “his authors and illustrators include Edward Adrizzone, Harold Jones, Walter Hodges, Eleanor Farjeon, William Mayne, Barbara Leonie Picard and Rosemary Sutcliff”, a list which includes some of the most notable names in British children’s literature (Bell and Hardymont 2008). Binding (1998) recalls this period in OUP’s history as demonstrating “a kind of Folio Society attitude to things”, one which reflected Bell’s personal interests in classic authors and poetry.

After a regrettably shortlived period in Children’s Books, Bell was moved in 1956 into an editorial role working with adult literature, later becoming Senior Editor and eventually relocating to Ely House and then Oxford. He was to oversee eminent series such as *Oxford English Novels*, *Oxford English Memoirs and Travels* and *Oxford English Texts* (The Times 2008) and developed keen interests in the estate and writings of Wilfrid Owen and his brother Harold Owen. Later Bell became a literary executor of Arthur Ransome who was a family friend of his wife the Collins’ children’s editor, author and poet Pamela Whitlock (Bell and Hardymont 2008).



Bell was succeeded by his assistant Miss Mabel George, who remained in this role until her retirement in 1974 and who “maintained the momentum” (Denniston 1993: 50). As was noted in her *Times* obituary, “at the time, this was somewhat astonishing since women were not prominent in managerial posts at the Press”. George was the daughter of a London printer who “being of a puritanical bent,.. had no truck with children’s books” (The Times 2004: 26). George had won a scholarship to the Central School in Kentish Town and worked at an insurance company during World War Two. In 1946 she was employed at OUP by Eyre as a production assistant and was production manager from 1948 to 1956, working latterly for Bell. George took on a number of significant illustrators such as Charles Keeping, Victor Ambrus, Fiona French and Brian Wildsmith. Her authors included John Rowe Townsend, Eileen Dunlop (second wife of editor Antony Kamm), K M Peyton and Hester Burton and reflected her interests in picture books and teenage writing, with new works by established ‘classic’ OUP children’s authors such as Philippa Pearce and William Mayne rejected outright (Binding 1998). George had as good an eye and nose for future prizewinners as her predecessor Bell, with seven of her titles winning the Carnegie Medal,<sup>7</sup> and several the Kate Greenaway medal for illustration. Her contribution to children’s publishing was recognised in 1969 when she was appointed MBE. Before her retirement from OUP, George had negotiated the Children’s Dept through a period of change which centred around the 1970 Waldock Report. At this point, the Press was publishing some 850 new titles per year and distributing 17 million books annually (Sutcliffe 1978: 283). Having expanded in an ad-hoc manner which was threatening to spiral out of control, the Press reviewed its management practices and future through the Waldock Report. As a result, the Press

was rationalised and subsequently relocated to one site at Oxford. Aspects of the 'modern Press' were reviewed including children's books which;

...might be a little questionable, not the most obviously appropriate way of engaging the energies of a university press. Being assured that they were the very best of their kind, and that imaginative literature for children was not without a fundamental place in education, the Committee conceded the Department's right to exist (ibid).

Despite this short-sighted lack of the management's enthusiasm for the juvenile department, the evident profitability of the children's book list was recognised and no doubt helped to secure the future of the department (the sales' value of all scientific publications was barely half of that of children's books in 1967 (286)). The commercial viability of children's books at OUP triumphed despite the fact that rises in book prices had radically reduced children librarians' previous capacity to purchase children's book titles in the large numbers which they had previously been able to do (287). Nevertheless, Eyre, Bell and George had successfully developed Children's Books as a profitable "feather in OUP's cap" and as "one of the healthiest sections that did make money" (Binding 1998).

However, George was not keen to relocate to Oxford with the centralised management and curtailed editorial freedom which that inevitably entailed, and took early retirement in 1974.<sup>8</sup> Martin West temporarily took on the post until the appointment of Swedish devotee Paul Binding. Binding had joined OUP in 1972 with no previous experience of publishing but with academic knowledge of nineteenth century attitudes to childhood and teaching experience as a British Council lector at the University of Umeå in Sweden. Binding initially acted as head of department for the first year, before becoming managing children's editor in January 1975. He remained in this post until 1977, publishing 15-20 new titles

annually, with 80-90% of sales going to libraries.<sup>9</sup> Binding moved with the Department to Oxford, at which point many of the previous functions of the role (such as commissioning illustrators) were centralised and unified elsewhere. Paul Binding was quick to realise that the “idealised, very Middle-Class atmosphere” of OUP was changing rapidly. As he comments, “the golden age idea slightly burned itself out” and the children’s list of the 1970s became saturated and “slightly formulaic” (Binding 1998). In order to redress the editorial balance, he focused at OUP on new American and European books, although he “knew that things like the Swedish and Danish books didn’t sell very well”.

Binding was succeeded in 1977 by Antony ‘Tony’ Kamm, already an established editor. The son of London publisher George Kamm (founder director of Pan Books), he played professional cricket at county level before joining the National Book League. In 1960 Kamm became editorial director of the children’s publisher Brockhampton Press. This company was based in Leicester as an imprint of Hodder & Stoughton and had an impressive track record in publishing translated titles for children (including the French *Asterix* series, translated by his first wife Anthea Bell). Twelve years later, Kamm spent two years touring Commonwealth countries as a senior education officer with the Commonwealth Secretariat, before returning to English publishing as OUP’s managing editor of children’s books. Kamm subsequently moved to Scotland as a freelance author, historian and lecturer in publishing studies at the University of Stirling (The Scotsman 2011).

His successor Ron Heapy arrived in Oxford in 1979 having previously worked for OUP in Pakistan, Hong Kong and London. He was joined in children’s books by assistant David Fickling a short time later who had come to OUP in 1977. Heapy

remained in the department until his retirement in 2000,<sup>10</sup> publishing three Carnegie winners,<sup>11</sup> and Fickling later moved to Transworld and Scholastic Children's Books before setting up David Fickling Books in 1999. Little original Scandinavian children's literature was commissioned by Heapy during this period although Astrid Lindgren reissues came out on a regular basis. However, Heapy was succeeded in June 2000 by the current Head of Children's Publishing, Liz Cross,<sup>12</sup> who had worked initially for Fickling at Scholastic and who came to OUP from Walker Books. Cross, with colleague Polly Nolan, subsequently set up the ongoing Astrid Lindgren project which builds on the Press's longstanding and fruitful collaboration with the internationally renowned Swedish children's author, best known for her controversial but well-loved *Pippi Longstocking*.

The work of Bell, George, Binding, Heapy and Cross to promote Nordic children's literature in translation will now be considered in detail, drawing comprehensively from the available editorial files relating to OUP's Nordic titles.

### **6.3 BELL AND GEORGE'S LINDGREN LEGACY, 1949-1974**

#### **6.3.1 The *Pippi* trilogy**

John Bell made an inspired decision when he opted to take on Lindgren's first *Pippi* title. Although the precise details of how Astrid Lindgren and *Pippi Långstrump* (1945) first came to his attention are not clear from the surviving editorial files,<sup>13</sup> it is nevertheless possible to build up a detailed picture of the early history of *Pippi* in the UK and how author, editor, translator and illustrator collaborated to create the British version of one of the most well-known works in international children's literature.<sup>14</sup>

Following standard editorial procedure at the time when considering potential candidates for a fiction list, Bell arranged reader's reports in summer 1952. The source text was the American translation by Florence Lamborn, illustrated by Louis S Glantzman and published by Viking Press in 1950 (Viking had taken on the trilogy in 1948 but only published two titles). Therefore Bell's usual OUP English-language readers could be utilised, rather than recruiting a translator competent in Swedish to prepare a reader's report or extracts and synopses. The initial readers' reaction was far from encouraging. The first of two reports gave '?' instead of an indicated acceptance or rejection, whereas the second reader rejected the manuscript outright. Bell therefore commissioned a third report which also recommended against the acceptance of the work. In view of the seminal position of this work within international children's literature, quotes are now taken fully from these reports.

The first reader 'H.M.' seems surprised that no English publisher had previously been offered the work, given its previous success elsewhere. If taken on by OUP, 'H.M.' recommended that a British English translation was necessary as well as new illustrations and felt that;

Pippi is slightly overdone... I don't think that it's a book that would gain by being read aloud, and beyond that I feel a little at a loss to say how it would be liked by the majority of children of 8-11. The crazy situations... are all childish and delightful, but I think there is a slight surfeit of absurdity (particularly in the rather tall stories told by Pippi herself) and for that reason my enjoyment flagged sometimes. // I don't think that Pippi is a very endearing character and... she does seem to lack good qualities...<sup>15</sup>

This attitude reflects clearly the primarily educational and pedagogical publishing emphasis of OUP's juvenile department which depended heavily at that time on sales from the school library sector and which had not by that point established its Carnegie winning literary credentials.

The second reader 'B.X.W.' similarly objected to the Americanisms in the translation as well as the "inaccurate" quality of the illustrations. Although impressed by Pippi as a lively, enjoyable and "amusing character" for the adult reader, it was felt that her "mixture of naivety and knowingness; impetuosity and calculation... would be really incomprehensible to any child reader".<sup>16</sup> Similarly, "the underlying adult tone which [she] detected all the way through makes [her] recommend rejection for publication in this country", with the contradictory elements of Pippi's character (eg "tomboyishness" and "general sophisticated elaborations") regarded as "unattractive". This reader shared the concerns voiced above regarding the lack of morals of Pippi and her author and also expressed issues with the fantastical Pippi inhabiting the real world:

It has just occurred to me that the reason why, in spite of the fact that I know this is meant to be a rollicking farce above morals - one does feel inclined to criticise Pippi for her selfish absorption in enjoying herself - is that the author has made the mistake of introducing too much reality alongside her fantastic character. Annika and Tommy, two rather staid, dull children - and the setting of the book - mean that one is always vaguely aware of having at least the toe of one foot on the ground all the way through. Pippi in isolation would be splendid (ibid).

Despite these negative responses, Bell was sufficiently beguiled by *Pippi Longstocking* to ask for a third opinion a few days later. Reader Kathleen Lines, in hindsight more in touch with the tastes of the average child reader, proved slightly more positive about the book and Pippi:

This wild tale has a great deal in it which would appeal at once to children. One basic idea of the story - a 9 year old girl living alone in a house of her own - ... is the kind of situation every child at some time in other stories looks upon as simply ideal. Pippi's inventiveness is inexhaustible... - her gusto for experiment and adventure without limit. - Her great strength and her obvious lack of all childlike (or even human) feelings makes one think of an elemental... and [I] suspect that some of the character of the Scandinavian troll has been drawn upon...<sup>17</sup>

However she objected to the Americanisms of the translation as well as “vulgar” illustrations and plot developments “in poor taste”, concluding her report:

I rather think the whole thing is out-of-date – and if this is one of a series I rather regretfully recommend that sleeping dogs are left undisturbed.

In July 1952 Bell was pressed by Hans Rabén of Lindgren’s Swedish publisher Rabén & Sjögren for a final decision, as *Pippi Longstocking* was also on offer to another English publisher.<sup>18</sup> Bell attempted to stall the decision, citing problems with Americanisms in the translation “which must have evaporated some of the quality of the original”<sup>19</sup> and requesting to see copies of the other *Pippi* books.

However, by the following week, Bell had exercised his editorial independence and placed his literary judgement on the line, as he was planning to take on the title and had already identified a potential translator who had originally been considered as a possible OUP illustrator.<sup>20</sup> With *Pippi* he made an inspired editorial decision and choice, recognising and realising the British potential of a writer who “broke the mould of children’s literature” and “whose independent heroine... helped her sell 80m books” in 76 languages in subsequent years (Jones 2002).

As Lindgren’s secretary and agent Kerstin Kvint commented, Lindgren’s “success is without parallel” as the most translated Swedish author of all time, far exceeding internationally popular compatriots such as Selma Lagerlöf, August Strindberg, Marianne Frederiksson and Sven Nordqvist (2002: 19). Writing the books that she herself would want to read “for the child within herself”, Astrid Lindgren created characters which remain enduringly recognisable by all Swedes, with her innovative use of language, her view of life and her manner of writing bursting with vitality and touching “secret chords within the reader” (Edström 2000: 11). Themes such as play,

freedom, movement, creativity are central in Lindgren's writing, as well as more negative topics such as death and powerlessness.

Through her creation of *Pippi Longstocking* in 1945 (the same year as the Swedish literary debuts of Tove Jansson, Lennart Hellsing and Martha Bergwall-Sandström), Lindgren is recognised as having “made the greatest contribution to children's literature in Sweden and in the world. Writing in every conceivable genre and style, she has consistently broken traditional rules and norms” (Nikolajeva 1996b: 499). In the *Pippi* trilogy, Lindgren satirizes the classic adventure story for boys, taking the child's part against the adult establishment and “upsetting all earlier pedagogical notions” with its anti-authoritarian stance, humour, nonsense and “verbal acrobatics” of the trilogy “unheard of before” (ibid). The trilogy recounts the adventures of its heroine Pippi, red-headed and impetuous, living alone in a cottage with her horse and monkey companions, befriending the sensible Tommy and Annika and later visiting her father the Cannibal King in the South Seas.

Bell's choice of translator for *Pippi Longstocking* was the unknown and untried artist Edna Hurup, half American, half Norwegian who was in London working freelance as an illustrator. Bell decided that “her illustration work is at the moment too mannered and formalised for children's book illustration in this country”<sup>21</sup> but her fluency in English and Norwegian was felt to be more interesting to OUP. Taking her professional linguistic and literary abilities somewhat naively for granted, Bell asked her to provide a specimen translation of chapter one:

She has the great advantage of knowing the books already and being captivated by their humour, and we might have had to look a long way to find a fluent and youthful translator who was really enthusiastic about these books (ibid).



Shortly after this, the author Astrid Lindgren herself wrote to Bell. It is not clear whether they already knew each other, but Lindgren was quick to initiate the warm, direct and frank correspondence that was so typical of her working relationship with all of her British editors.

Lindgren (1907-2002) was herself a fellow editor of children's literature. Her first book *Britt-Mari Lättar sitt Hjärta* had been published by Rabén & Sjögren in 1944, winning second prize in their juvenile literary competition. *Pippi Långstrump* won the following year (having been turned down by Bonniers) and became Swedish children's book of the year. Appointed Head of Children's Books in 1946 soon after the founding of Rabén & Sjögren in 1942 (Kvint 2002: 20), Lindgren worked part-time there in the afternoons until her retirement with that of Hans Rabén in 1970 (Glistrup 2002: 24). Lindgren represented herself as regards all negotiations of foreign rights' with outside publishers for many years as Rabén & Sjögren did not set up an export department until 1963 when Rabén's secretary Kerstin Kvint was assigned the task.<sup>22</sup> As a result, Lindgren was able to build up a good and often humorous working relationship with editors all over the world. She kept a tight rein on the literary and artistic control of all of her works and was able to ensure that she negotiated the best contract and conditions as possible, as well as proposing new works for consideration. As her international reputation developed, Lindgren was quick to capitalise on her credentials and would regularly threaten to take her books elsewhere if she felt that her interests was not being properly represented or if there was hesitation as to whether to take on a new Lindgren title.

Lindgren's international success began to develop from her earliest days as a published children's author. She was quick to move into foreign markets and to

establish herself as a “unique literary export success” from the beginning of her career (Kvint 2002: 26). The first foreign contract was that for a Norwegian version of *Pippi Longstocking* in 1946, with Finnish and Danish contracts following rapidly (22). Lindgren was equally keen to develop intermedial aspects of her literary output, with her works subsequently turned into radio plays, comic strips, films, computer games, fairy tale picture books and songs (Kümmerling-Meibauer and Surmatz 2011: 1). Lindgren continued to develop a huge following in the Nordic countries, followed closely by Germany and Holland, Italy and Japan. Later problems in establishing a dedicated and adventurous British readership had as yet not emerged,<sup>23</sup> and in 1952 Lindgren was presumably delighted to have been taken on by a British children’s list of such distinguished repute as that of OUP.

Lindgren was quick to get down to business, with her six years of professional editing reflected clearly in her first letter to Bell in August 1952 where she proposed a new translation and using Ingrid Nyman’s new illustrations from the latest Swedish edition. In typical self-promotional style, she highlighted the recent purchase of film rights to *Mäster Detektiven Blomkvist* and, with US Viking Press having recently taken a book option out on the title, suggested that OUP might also like to do so.<sup>24</sup> Bell arranged a £50 advance to the author for *Pippi*, along with 7.5% royalties for copies sold up to 5,000 and 10% thereafter. Finally she suggested that OUP publish the *Pippi* trilogy in order and particularly recommended the third title as the best.

Bell set to work arranging the translation, meeting Hurup to discuss preliminaries in December 1952. Only having seen the first chapter, Bell agreed terms of 30s per thousand words (ie about £40 for the whole work) and rather rashly invited Hurup to take on the other two *Pippi* titles.<sup>25</sup> Hurup set about the challenge enthusiastically:

I do hope that I shall be successful in bringing Pippi across the North Sea unchanged and that you will be pleased with the English (un-American as possible) version.<sup>26</sup>

The completed translation reached Bell in April 1953 and was well received, despite some Americanisms which Bell intended to iron out during the editorial process.

Hurup relocated to Bergen, Norway, the following winter and worked on the proofs:

Quite a number of corrections seemed necessary, mostly in places where Swedish idiom has been too literally translated. I have enjoyed working with PIPPI, and am really rather sad at seeing my small role in this production coming to an end. I do hope the book will be well received, and that many, many English children will enjoy knowing Pippi, Tommy and Annika.<sup>27</sup>

This letter from Hurup is the last contained in the *Pippi* editorial files, despite her obvious intentions to translate the remainder of the trilogy. It is not known why she was not available to translate the remaining two titles and she is not thought to have undertaken any further translations in later life. In translational terms, *Pippi Longstocking*'s Hurup can be described as a mysterious 'one hit wonder'.

Production continued at a leisurely pace. Nearly two years after the original option on the title had been taken by OUP, Richard Kennedy was sent the British translation manuscript as well as a Swedish edition of *Pippi* in May 1954 and received 80 guineas for the line drawings and the jacket. Although originally intending to use Nyman's Swedish illustrations, Bell seems to have preferred using a British artist already known to him. Kennedy had just illustrated Eleanor Farjeon's *Martin Pippin and the Apple Orchard* (1952) and Rosemary Sutcliff's *Simon* (1953) for OUP and was working at a similar period on the French children's classic *A Hundred Million Francs* by Paul Berna which was shortly to be published by the Bodley Head in 1955 (Randle 1989). Richard Pitt Kennedy (1910-1989) had an impressive professional pedigree, having been apprenticed to Leonard and Virginia Woolf at the Hogarth

Press and later studying journalism at UCL and art at the Central School and the Regent Street Polytechnic.<sup>28</sup> As Randle's obituary in *The Independent* observed in 1989, he was "a master of that now neglected medium of book illustration, the line drawing. His apparently relaxed, but in fact brilliantly observed, style gave the people and places in his drawings a freshness that made the reader feel that he, too, was part of the scene": this approach proved an imminently suitable fit with the character of Pippi.

Bell had a clear sense of what he wanted in terms of illustrations and directed Kennedy to use a style "with a rather stronger simpler line than your usual work – no shading".<sup>29</sup> He was pleased with the results when they duly arrived after six months: "I think the result will be delightful".<sup>30</sup> Alerted to the forthcoming publication of *Pippi*, Lindgren wrote to Bell in March 1954 expressing her interest, but had to wait for a copy until late November to give her verdict:

I think the English edition is splendid to look at. I am very glad to say so and let us pray the critics will find the content satisfactory, too.<sup>31</sup>

*Pippi Longstocking* received a favourable reception with the British readership, "although conservative parents looked askance at the unruly nine year-old, who rebelled against society and happily mocked such institutions as the police and charity ladies" (Daily Telegraph 2002). For example, Pippi is described by Elizabeth Sturch as having "few equals" and as "a rip-roaring young female character who will go straight to the heart of every tomboy" (1954: 748). Sales were sufficiently good for Bell to make arrangements immediately to start work on the second volume. Following a visit by Lindgren to OUP in August 1955, plans for *Pippi Går Ombord*

(1946) (as *Pippi Goes Aboard*) were made, with Lindgren keen to continue the winning OUP formula for the second *Pippi* title:

By the way, Pippi at sea is a very good title except from the fact that Pippi never goes to sea in this book, she just goes on Board, but Tommy and Annika cry too much she just cannot stand it... Just in the very last Pippi-book, number 3, she sails for the South Seas.<sup>32</sup>

Mrs Marianne Turner of Tunbridge Wells was commissioned as the new translator to replace Hurup.<sup>33</sup> Unfortunately it is not known how Bell became aware of Turner as a translator of Scandinavian languages, but Turner's existing friendship with Lindgren made it easier for Bell to communicate with Lindgren on administrative matters and in negotiating potential future titles. Lindgren had already suggested *Mio, Min Mio* as a possibility and Bell had turned it down. Turner provided a synopsis to Bell in August 1955 but despite positive reviews in the *Times Literary Supplement* in the autumn, Bell was still not convinced that the title was right for the OUP list. Unlike Aidan Chambers, he was not willing or able to take the risk with such an innovative title. Turner was keen to complete a full translation, but Bell would not commit to taking the title on:

Everything I read about this book confirms my feeling – that it is quite clearly a book of exceptional quality, and one that would make a very direct appeal to the right children. It is also pretty clear from the reviews you show me, however, that it has not got the universal appeal of, for example, the Pippi books. My instincts tell me that we would not sell this very well... What I am trying to persuade you to do... is to finish your translation anyway; and if you do, and we can have the privilege of seeing it first, then we may decide it is worth taking the risk of publishing it.<sup>34</sup>

Lindgren was astounded that Bell would refuse the book for a second time and that he had suggested other British publishers:

Well, well, I do not want to offer anybody the book just now, I prefer to wait for you, foolish man, to get your eyes opened. I will try to open your eyes by pouring over your head such a lot of excellent critics from all countries that

you get almost choked. I have some from Austria and Germany which makes perfectly clear that next to the Bible there is almost no book like Mio.<sup>35</sup>

Lindgren's unwavering faith in her literary abilities was unfortunately not matched by her understanding of the British children's literature market, or of the conservative and traditional nature of the OUP children's list. Although Turner eventually completed a full translation in her own time by March 1956, Bell remained unconvinced and had irrevocable concerns about its "rather disturbing vein of fright, almost nightmare, and something of the morbid about it... The general tone seems to [him] entirely wrong for English children".<sup>36</sup> Several readers confirmed his views. It seemed the British readership was not able or ready to recognise in Lindgren's *Mio* "the classical fairy tale... which many people regard as her masterpiece" (Glistrup 2002: 24). Lindgren was upset but wrote a typically humorous response to Bell's rejection:

Yesterday I saw a British film where a man by the name John Bell was cruelly murdered on an Atlantic liner... // I hear from Mrs Turner that you have finally made up your mind on Mio and that you think the book might scare the English children. Oh, what a coward you are – other John Bells even get murdered without complaining a single word... // To-morrow I am leaving for Germany to get the German children's bookprize 1955 for "Mio"... I tell you this only to make you think "Maybe I am wrong about that damned book" and sit down and mourn... // Anyway, don't ever go near an Atlantic liner.<sup>37</sup>

Meanwhile, editorial work on safer ground continued with *Pippi Goes Aboard*. A reader's report from December 1955 was positive, with Pippi "as remarkable and entertaining as ever: though perhaps the book lacks the splendid impact of the first introduction to her".<sup>38</sup> Bell shortened the first chapter in order to quicken the pace and was delighted with Turner's final translation:

As a piece of translating it is infinitely better than the first Pippi, though that one had a certain rough slanginess which was not unsuited to the subject...

But... [yours] reads beautifully and it seems to me that Astrid Lindgren has found for herself the perfect translator.<sup>39</sup>

Bell was impressed once again with the quality of Kennedy's illustrations. Bell's wife Pamela Whitlock gave it a favourable review as a "hilarious story" in the *Times*

*Literary Supplement*:

Pippi is a character like Richmal Crompton's William, with all the attractive ragamuffin traits of a wild, independent small girl; like William, but with a streak of fantasy, enriched and made more memorable... (1956: 704)

John Bell was transferred to another OUP department in summer 1956, just as work on *Pippi Goes Aboard* was reaching completion. Kennedy was sorry to see his departure:

I think you have quite revolutionized the character of the Oxford Press children's books. I am very pleased to hear that your successor is to be Miss George.<sup>40</sup>

Bell's assistant Miss Mabel George had been in charge of children's book production for eight years, so Bell left the department in capable hands. George subsequently took on the Kennedy-Turner combination for the third volume *Pippi Långstrump i Söderhavet* (1948) and took up Bell's regular correspondence with Lindgren:

From Mrs Turner's brief synopsis, Pippi No 3 promises to be just as delightful and even more funny... I am sorry there are so many questions in this letter. Pippi would be very amused to know it is such a serious business to get her published.<sup>41</sup>

On request, Turner had provided a synopsis of *Pippi in the South Seas* in October 1956<sup>42</sup> and one single but broadly favourable reader's report followed, although reader 'M.M.-T.' (presumably Turner herself) did note that:

there was already a tendency for Pippi goes aboard to repeat itself and Pippi Longstocking... [and] Pippi's adventures in the new setting are very similar to those at home, as though Astrid Lindgren hasn't made full use of the unique potential of the South Sea Island setting.<sup>43</sup>

Following a brief dispute with Turner's agent regarding proposed higher translation royalties,<sup>44</sup> Turner duly completed the translation with Lindgren commenting on it in January 1957.<sup>45</sup> Kennedy's work on the third volume needed a little more care than previously, with George keen to "give the book the right air of gay abandonment".<sup>46</sup> Focusing on visual features rather than with potential political and racial issues, George took an active interest in the cover design:

I do not think we need to have the shark in the picture and I think the native children ought not to look too much like golliwogs. By removing the shark you could bring the whole design down a little to save crowding everything in at the top. I like the liveliness of it very much and the colours have a nice tropical brilliance.<sup>47</sup>

Once again, British readers seemed pleased to read another *Pippi* volume:

All the Pippi Longstocking books are full of hilarious, extravagant fun. *Pippi in the South Seas* continues the saga of this wild, magic girl who is a match for any grown-up and can carry a horse on her shoulder or throw a shark far away out to sea. Good entertainment for good readers (Wintringham 1957: 696).

Bell's gamble in publishing an entirely unknown Swedish author had paid off, taking on a literary figure of now worldwide reputation and profile whose *Pippi* trilogy has generated steady sales for OUP ever since. The publishing potential of Nordic children's literature had clearly been demonstrated in the 1950s, not just by OUP with Lindgren, but with the British simultaneous appearance of other 'Nordic greats' Tove Jansson (Ernest Benn), Inger Sandberg (Richard Sadler), Edith Unnerstad (Michael Joseph) and Alf Prøysen (Hutchinson). The slow start of the 1950s was about to accelerate rapidly for Nordic titles during the 1960s and 1970s, with a rich array of other Lindgren titles and new Nordic authors available to catapult into the British children's publishing scene.



### 6.3.2 Post *Pippi*: new Lindgren avenues

With the *Pippi* trilogy complete, OUP began to look for new options to continue the same successful theme. Turner visited Sweden in September 1957 and offered to source new likely books. George had also been in correspondence with Lindgren over a number of months to consider her other titles. Turner suggested *Mio* again:

[Lindgren] ...says that wherever *Mio* has been published... the reviews have been... glowing. She also asks me to tell you that she went to Germany last autumn... and found that *Mio* was being read in all Jugendheime and Leserkreise, - in fact, everywhere. At the end of an evening which she spent as the Guest of Honour of a book club, she asked each child to choose a book of hers which she offered as a guest. Nearly all of them choose *Mio*.<sup>48</sup>

Despite some initial interest from Faber, Bell and George's editorial judgement held true: *Mio* was not accepted by OUP or any other UK publisher at the time, although Turner's translation had already appeared in a US Viking edition in 1956 and in the first UK edition via Puffin in 1988 (alongside the American paperback Puffin edition in the same year). It marked a new development in the writing of Lindgren as one of her most important early works, partly based in a fantasy realm but with each character having its counterpart in the real world and centring on the psychological challenges of its protagonist (Nikolajeva 1996b: 500). The young hero Karl escapes his unhappy life with his aunt and uncle and becomes the crown prince of Farawayland, undertaking a quest to defeat the evil Sir Kato. Despite his success, he opts not to return to the real world in the anticipated happy homecoming, and remains instead with his father in Farawayland.

Undeterred by Lindgren's persistence but mindful of her underdeveloped British potential, George wrote to Lindgren in November 1956 to see whether English options on *Karlsson och Lillebror på Taket* and *Rasmus på Luffen* were available,

having seen excellent reviews in the *Times Literary Supplement* which regularly reviewed foreign children's books not yet translated into English. Lindgren offered to ask Turner to provide a synopsis, which only appeared in August 1957 after some chancing on George's part. George informed Lindgren she would not make her an offer for *Rasmus*<sup>49</sup> but was very keen to take the *Karlsson* title, in which Lindgren parodies the classic boys' adventure story through her invention of Karlsson who becomes a close friend to the story's lonely protagonist, leading him through a series of adventures which culminate in the gift of a puppy as a birthday present and companion (Nikolajeva 1996b: 500).

The reader's report from July 1957 was extremely positive, viewed as a "gay and exuberant tale, very much on the pattern of the *Pippi* books, with the engaging, uninhibited Karlsson taking the part of Pippi".<sup>50</sup> Lindgren's style was thought to be "unnecessarily chatty – just a little written down", but overall, the book was "attractive... with an endearingly preposterous and entertaining central character". George immediately suggested Turner as a translator although once again OUP refused to pay royalties on the translation. George's initial proposal to Lindgren to use a new illustrator did not reach fruition and Kennedy continued in the role, much to his own satisfaction.<sup>51</sup> The public reaction was universally positive, with Marigold Johnson branding it as "an altogether splendid book" (Johnson 1958: 680). However, one single negative review from *Junior Bookshelf* goaded Lindgren to react strongly in a letter of 1958 which offers insights into her authorship and characters:

Is Karlsson 'one of the most entertaining creations of the year' or 'an obnoxious creature'? Who knows? Personally I think that he is a spoiled and boasting child, selfish as a child, and that it could have some sense to show other children the portrait of a spoiled and selfish child... But it seems to me sensible to show my readers in England that I have written other kinds of

books... realistic books on family life and so on. I know from experience that authors very seldom know for themselves which are their best books, but nevertheless I think I can say honestly that my Bullerby books are absolutely true children's life stories and personally I like them better than Pippi and Karlsson and Mio and everything. They are so simple that adults sometimes believe they are mediocre, but children know they are good... Six children live in a little village, three boys and three girls, they play as children play all over the world, that's all. Would you like to see it?<sup>52</sup>

George did not take up Lindgren on her offer for the *Bullerby* series, despite the fact that during 1958 Lindgren won the Hans Christian Andersen Medal. Instead the series was published by Methuen although OUP did take one final Lindgren title, that of *Madicken* (1963) translated by Turner with the original Ilon Wikland illustrations.<sup>53</sup> This was reviewed positively by Elaine Moss in the *Times Literary Supplement*, with *Madicken* hailed as “a heroine who has all the tomboy assets and innocent naughtiness of the old-established Pippi Longstocking” and Ilon Wikland's original illustrations “graceful and lively” (1963: 436).

As Nicholas Tucker noted in his obituary of Lindgren in 2002, Lindgren was perhaps “never quite as popular with British and American children, [speaking]... more to a mid-European tradition of rough humour going back to Heinrich Hoffmann's *Struwwelpeter* and Wilhelm Busch's *Max und Moritz* stories”. Similarly, as noted by *The Times* in 2002, “the wealth of children's books available to English and American children has perhaps prevented Astrid Lindgren from being as highly regarded in English-speaking countries as elsewhere”. Perhaps in light of these factors, the early 1960s marked the end of Lindgren's ten year collaboration with OUP as well as the end of OUP's interest in Nordic children's literature for nearly a decade.<sup>54</sup> Lindgren's secretary and agent Kerstin Kvint suggests that Lindgren was not able to build up a good working relationship with George during the 1950s and 1960s on the level that she had established previously with Bell.

As a result, Methuen became Lindgren's principal British publisher. During the later 1950s, 1960s and 1970s, Methuen published the *Bullerby*, *Lotta* and *Karlsson* series, the title *Rasmus and the Tramp* and a series of picture books including those with photographs by Anna Riwkin-Brick. Editors Olive Jones and Marilyn Malin and other staff such as Charles Shirley and Jan Hopcraft established an excellent rapport and friendship with Lindgren which blossomed over a number of decades.<sup>55</sup>

Inevitably, this professional collaboration declined after Malin's departure from the firm following change in ownership in the 1980s and Lindgren's decline in the UK as a whole broadened into the 1980s and 1990s (Kvint 1997: 77-79). This continued despite sustained interest by other publishers. In the 1960s, Methuen had refused Lindgren titles such as *Scarecrow Island*, *The Brothers Lionheart* and the *Emil* series, which were subsequently taken on by other "djävare" [more daring] publishers (79) such as Oliver & Boyd, Brockhampton Press and Hodder & Stoughton respectively. With some of these titles veering too far from Lindgren's popular adventure and family models, these publishers were taking a risk with existing Lindgren readers as a review of *The Brothers Lionheart* in 1975 reveals:

The Brothers Lionheart are no relations at all [to Pippi Longstocking]... This simple tale of good... versus evil... is the author's first venture into fantasy proper, and she seems distinctly uneasy in it. It is surely strange for a classic comic writer to avoid the faintest whiff of humour, and odder still that the writer found it necessary to introduce her half-heroic, half magical world by gruesomely ending the present-day life of the brothers at the beginning of the saga and then having them die again in a courageous double suicide master-minded by the younger and feebler of the brothers in the finale (Hayes 1971: 767).

As Glistrup notes in her entry on Lindgren (2002: 24), this work "represented a break with the almost universally realistic trend in Nordic children's literature of the 1970s,

and acquired a series of imitators in a new renaissance of fairy tale and fantasy in children's literature".

With some of Lindgren's work clearly becoming increasingly progressive and her earlier works beginning to date over time, the repercussions of the ensuing Lindgren decline of worldwide sales into the 79 countries represented by English overseas' markets of British publishing houses were potentially serious. As Kvint observed in her analysis of the English market (1997: 79), many of Lindgren's titles (especially picture books) were now long out of print within the UK. Even in 1972, when Kvint was still working as Foreign Rights' Representative for Rabén & Sjögren, it was clear that English-language interests in Swedish children's books lagged well behind those of Denmark and Germany during the period 1965-1969. Kvint analysed the Swedish periodical *Suecana Extranea* (produced by the Swedish Royal Library and published by the Swedish Institute) which listed all Swedish works published abroad. In this, Kvint calculated that British and American publishers accounted for only 133 Swedish children's translations (Kvint 1972: 1024) and it was clear in statistical terms that international co-productions of picture books formed a large part of this body of translation. In a later article, Kvint recognised the "allvarlig bokkris" ["serious book crisis"] occurring within the British book industry and that "det är nästan omöjligt att få en bok utgiven i England" ["it is nearly impossible to get a book published in England"] (1982: 16). Again, she notes the attractiveness of English-language publishers as a means of "vidare försäljning av boken på andra språkområden" ["further sales of the book within other language territories"].

George continued to deal with Lindgren's titles for the remainder of her career at OUP, negotiating English-language rights for TV versions (such as the 1972 Welsh

TV series of 13 short *Pippi* episodes) and theatre and audio versions. Despite Lindgren and Kvint's enthusiasms for developing the *Pippi* brand worldwide, George declined a proposed English version of Rabén & Sjögren's cartoon strip volumes in 1970. George's objections to these strips undermining the existing OUP territory were firm, as was her opposition in 1971 to a proposed picture book *Running Away with Pippi Longstocking*, published to accompany a *Pippi* film.<sup>56</sup>

However, one key development was the sale of paperback rights of OUP's British translation to Puffin for the *Pippi* books in 1976 and 1977. Kaye Webb had been keen to schedule this into her successful and ever-expanding list and OUP was still content at this point in time to forego further expansion into the paperback market, having already published paperback editions of the three *Pippi* titles in 1971. Webb therefore capitalised on the international success of *Pippi* as widely as possible in the late 1970s, publishing the three existing American editions (translated by Florence Lamborn and Gerry Bothmer, and illustrated by Louis S Glanzman) alongside the British OUP editions which were re-illustrated by Richard Kennedy. Webb expressed some concerns about the content of the trilogy's later volumes in a letter to Kamm who had just joined OUP and who had considerable experience from children's publisher Brockhampton Press in Leicester:

Welcome to Oxford and our renewed association!.. I've just read PIPPI IN THE SOUTH SEAS and it seems to me rather less satisfactory than the other PIPPI'S, and I suppose that what I'm really looking for is reassurance that it will do as well as the others have done.

I also wonder if Oxford have had any complaints about the cannibals in Canny Island?<sup>57</sup>

Political correctness and anxiety about literary portrayals of race had now become pressing editorial concerns (unlike in George's era). However, these editorial

reservations were not sufficient to prevent Puffin's commercial interests in publishing a world-renowned character with the guaranteed level of sales that such a figure could generate. And certainly the wide-reaching availability and popularity of the Puffin publishing concept as a whole did much to fly the *Pippi* flag pro-actively during a period of otherwise decreasing appetite for the work of Astrid Lindgren.

#### **6.4 THE BINDING AND KAMM YEARS, 1974-1979**

Fortunately, OUP's interests in Nordic children's literature were to be revitalised in 1974 by a new member of the Children's Department. Swedish devotee Paul Binding joined OUP in 1972. Acting head of department for George's final year at the helm in 1974, he became managing editor of children's books in January 1975 for two years. At this time, OUP were publishing 15-20 children's titles per year including international co-editions of picture books as well as British and foreign fiction. With a good knowledge of Swedish culture and literature, he was quick to revive OUP's Nordic tradition as well as taking on Polish, German and Romansch authors.<sup>58</sup>

Binding's first focus of Nordic interest was the *Fru Sola* trilogy by Finn Irmelin Sandman Lilius, comprising *Gullkrona Grand* (1969), *Gripanderska Gården* (1970) and *Gångande Grå* (1971), which was already well established in Scandinavia as part of a longer *Tulavall* sequence. These were published by OUP between 1976 and 1979 as *Gold Crown Lane* (1976), *The Goldmaker's House* (1977) and *Horses of the Night* (1979), and have as a pivotal focus the impoverished Halter family and the fantastical tales told to the three girls Sanna, Silja and Sissela by their invalid sailor father. As Swedish publisher Bonniers had done, Binding also considered including

Lilius' novel *Kung Tulle* (1972) as a *Fru Sola* sequel,<sup>59</sup> although this plan never came to fruition.<sup>60</sup>

Binding similarly expanded OUP's Nordic interests into Danish waters with two titles by 1975 Hans Christian Andersen Award winner Cecil Bødker, namely *The Leopard* (1977), first published in 1970, and *Silas and the Black Mare* (1978), the first of a longer series and a title which had won first prize in Det Danske Akademi's Børnebogsconcurrence in 1967. The historical background to the translation and publishing of both Lilius and Bødker's output will now be examined more closely.

#### **6.4.1 Irmelin Sandman Lilius: *Fru Sola***

Binding travelled to the Bologna Book Fair in March 1975 and as a result of contact with the Bonniers' children's editor caught a glimpse of the work of Finland-Swede Irmelin Sandman Lilius.<sup>61</sup> Binding immediately requested translator Marianne Helweg to prepare reader's reports and extracts of four of Lilius' titles. Helweg was a well-established translator of Scandinavian children's literature, having translated the complete Norwegian *Mrs Pepperpot* series (1959-1973) for Hutchinson and a substantial series of mainly Swedish titles for Burke during the 1960s.<sup>62</sup> Binding had already had the works of the author recommended by several people (presumably including Lilius' two titles *The Unicorn* and *The Maharajah Adventure* published in the mid 1960s by Lutterworth Press), "all of whom say they are works of exceptional literary quality".<sup>63</sup> Despite a few minor reservations about aspects of the plot development, Helweg was initially impressed by the *Fru Sola* trilogy:

What is particularly difficult to convey in synopses is style and atmosphere... However, I feel that the author's style, bone-hard and unsentimental as it is, would translate very well... I don't know when I have been so moved by a



children's book, nor so completely absorbed. The author never lapses into flat descriptions – details are always vivid and telling.<sup>64</sup>

The first book focuses on the plight of the Halter family during the illness of their fisherman father, and has a sub-plot murder mystery. The second title focuses on the fantastical adventures of friend and orphan Bonadea who works as a maid at alchemist Herr Turiam's grand residence Gripander House. The final novel in the trilogy concentrates more explicitly on the unrest within the town of Tulavall and the absence and illness of mother Halter.

Helweg's report on another *Tulavall* title *Kung Tulle* was similarly enthusiastic, although it was never taken on by OUP:

The author never fails to strike the right note. Her stark, vivid style is well suited to a story of ancient heroes and villains... Lilius's marvellous gift for creating mystery – happenings that are only half-perceived and often unexplained – makes the book exciting to read not only for children, but grown-ups...<sup>65</sup>

Initial progress on the translation of the first *Fru Sola* title *Gold Crown Lane* got underway quickly with Helweg signing a memorandum of agreement in December 1975. Binding, Helweg and Lilius struck up a frequent and warm correspondence, although Lilius had declined to split future royalties between herself and the translator.<sup>66</sup> Lilius had been delighted to hear from her Swedish editor at Bonniers that OUP were to publish *Fru Sola*. She had travelled to England during the summer of 1975 and requested in her very first letter to Binding that he could fix up a meeting with herself, her husband and the much admired Philippa Pearce, OUP author of *Tom's Midnight Garden*.<sup>67</sup> Lilius was also quick to offer her services to assist with the translation which she anticipated would be "tricky".<sup>68</sup> Offers of assistance also came from Margareta Schildt at Bonniers, providing Binding with

some valuable insights as to Lilius' literary standing in Scandinavia and drawing clear comparisons with Tolkien and C S Lewis:

[Irmelin Sandman Lilius] is really one of the best, not only in Sweden and Finland... Her language is something absolutely unique and I hope the translation will live up to the original... // Shall we bet on it that she will get the [Hans Christian Andersen] medal before 1980?<sup>69</sup>

Irmelin Sandman Lilius was born in Finland in 1936 and is still active as a writer and illustrator. She has interests in the use of folk beliefs and traditions in her writing which primarily centres upon her fantastical world of Tulavall, where the borders between reality and the mystical are blurred, where time exists on more than one level and where supernatural figures such as Kung Tulle, Fia, Fru Sola and Bonadea exist alongside the more worldly (Toijer-Nilsson 1983: 108). The fantastical dimension is used by Lilius with success and has been compared with the Anglo-Saxon fantasy and storytelling traditions which have been prominent in Finnish children's literature since the 1950s (Lehtonen 1998: 740) and whose influence on its best known literary figures, Tove Jansson and Irmelin Sandman Lilius is clearly evident. Both authors have been attributed with the creation of "an imaginary world that, on closer scrutiny, turns out to be a miniature replica of their own reality with deep roots in the landscape of southern Finland" (Nikolajeva 1996b: 502).

In Tulavall, myth, history, folk tradition and family legends are combined to create a "half-imaginary magical universe" (394) and a "mythical world view... [as] a concept of nature as a great unity, one to which the human being belongs in both his physical and his spiritual being" (Lehtonen 1998: 746). Lilius' innovative and poetic language, with its richness of imagery and symbols and occasional use of Finland-Swedish dialect is much admired in Scandinavia, although her use of "slow and

disparate plots, large gallery of characters, and long descriptive and reflexive passages” have encountered some criticism (Nikolajeva 2006d: 394). The trilogy forms the subject of a dedicated Swedish-language monograph focusing on the narrative art of Lilius (Wrede 1986), although her work has attracted little attention within Anglo-Saxon academic circles (see Berry 2013).

Shortly after translation work began on *Gold Crown Lane*, Helweg became ill and was admitted to hospital for prolonged periods during 1975 and 1976. She sent Binding chapter drafts as she was able to complete them and Binding came to visit regularly. When her health permitted, Helweg visited Lilius in Finland during the summer of 1976 and their positive working relationship was further strengthened by their emerging friendship. Lilius was keen to provide additional information where necessary, particularly regarding “Tulavall conditions”<sup>70</sup> and the “extra qualities... of Finno-Swedish”.<sup>71</sup> She and Binding entered into a prolonged discussion about the problems of translating fantasy and imaginative works for the English readership:

Regarding... your worrying about the mixing of dream and reality, Marianne asked if I’m deliberately ambiguous. And the answer is yes! I don’t want to point out sharply: this is the truth, but that is just make-believe. // Because I think that dreams are another kind of reality. // As are thoughts and visions... // And this invisible reality is very important in all “Fru Sola”... I think that if you try to classify the dreams you make the story lose one of its points. // And please, don’t be afraid of its being difficult!<sup>72</sup>

Binding sought advice from readers on the first four chapters of the translation in January 1976 as he was concerned about obliqueness of the text, particularly regarding its complex characterisation, plot development and cross-references. Lilius was understandably anxious to avoid too much tinkering with her work:

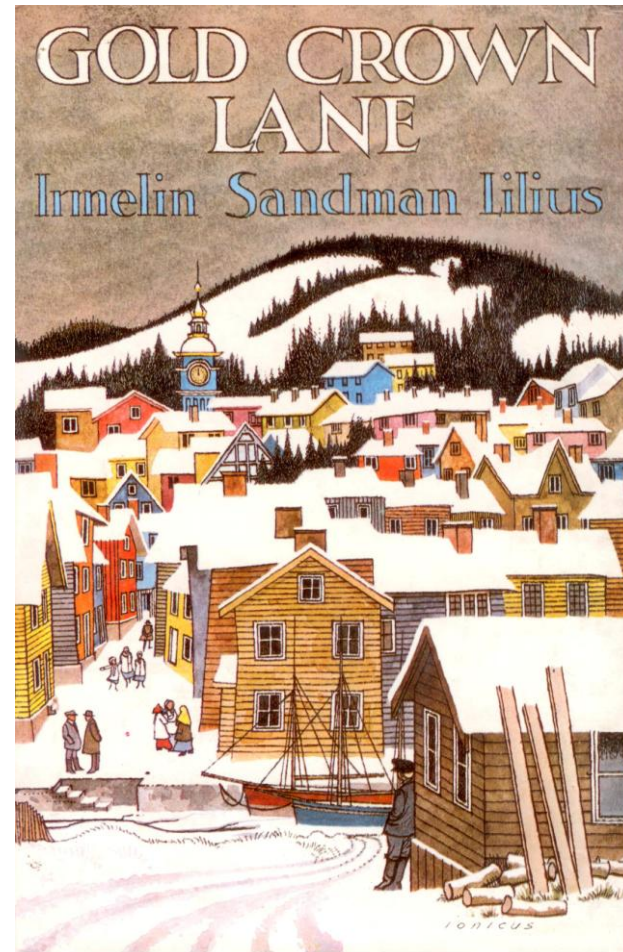
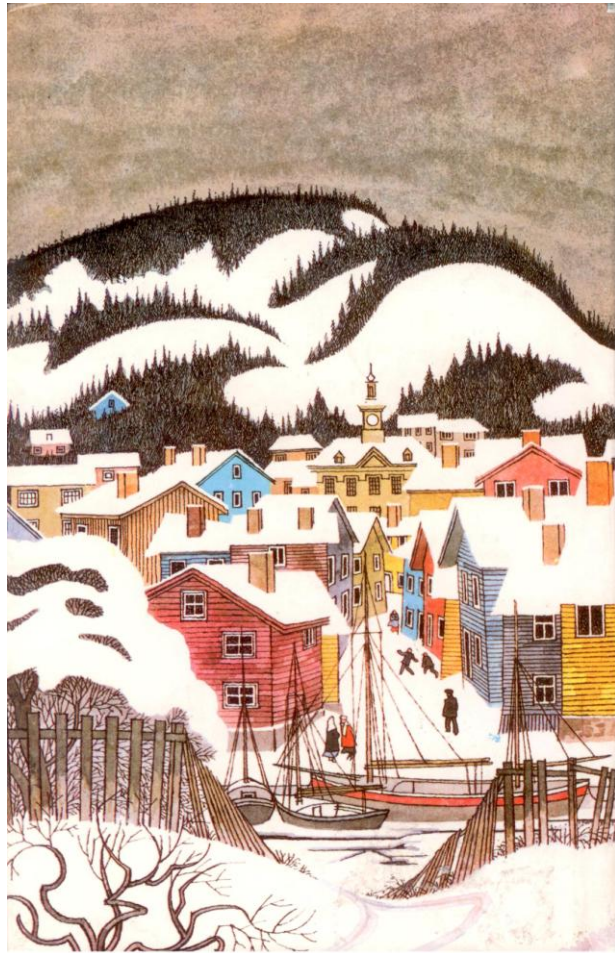
But your arguments against the merging of common reality and spirit really are not very good. I could write you a long list of English books in which dreams

and thoughts are made visible and even tangible... I'm well aware that difficulties exist. But I think: that regarding books of value, alterations should be made only as a matter of form and expression [in the translation], not touching the writer's ideas.<sup>73</sup>

A detailed future comparison of the original and translated texts would reveal the precise extent of such alterations. However, looking back in 2012, Lilius retains concerns that Helweg wanted to simplify her work “alt för mycket” [“far too much”].<sup>74</sup> However, these editorial and translational problems were eventually resolved, with Lilius agreeing to a small number of cuts. Prolonged discussion followed instead on the individual titles and the trilogy name in English, as well as on other matters such as illustration which Binding felt strongly was a key means of “reinforcing the publisher's identity”.<sup>75</sup> As already seen elsewhere, most Nordic children's literature in British translation (with the obvious exception of picture books) replaced the original illustrations with newly commissioned ones, with the opportunity taken to match closely the visual appearance of the Nordic title with its British counterparts within the children's list. This common practice of creating a uniform external appearance in the publisher's established ‘house style’ was perhaps one means of ‘disguising’ the non-British origin of the text.

Rather to the disappointment of Lilius, who illustrated many of her own works as well as collaborating with childhood friend and artist Veronica Leo, Binding was keen to use a British-based illustrator. Helweg made use of her Danish contacts in London and initially recommended Erik Blegvad who declined due to a busy schedule.<sup>76</sup> Eventually a speculative visit by *Punch* illustrator Jos Armitage<sup>77</sup> to Binding in October 1975 ended successfully in his commission for the first title in the *Fru Sola* trilogy, as well eventually as the two remaining titles (see Figure 16). Armitage collaborated closely with Binding, Helweg and Lilius as to the accuracy of

Figure 16: OUP (1976)



“geographical and historical matters” including architecture and costume. Binding was keen to ensure maximum accuracy, due to the sale of OUP English editions within Scandinavia.<sup>78</sup> Lilius eventually seemed fairly content with the “curious dry-ish charm” of the final illustrations by Armitage (aka Ionicus).<sup>79</sup> In order to make places and characters clearer to the English readership, a bookmark was proposed which included a “cast-list”, (“if we can afford it!”<sup>80</sup>), as well as a map with English place names on the endpapers, prepared by Lilius herself:<sup>81</sup> use of paratextual tools was not unheard of in translated children’s literature although the additional editorial and production expense meant that such ‘luxuries’ were not always possible.

Binding was eager to sell the trilogy to the American market and was in contact with Seymour Lawrence Inc., Boston and Edna Barth of Lothrop, Lee and Shepard Co., New York, regarding the sample of the first four chapters during spring 1976. Barth had reservations about its suitability for an American audience, although she was “captivated by its odd charm and haunting quality”.<sup>82</sup> She held similar editorial reservations to those of Binding regarding complex characterisation and proposed revisions before publication could be contemplated seriously. Binding was willing to consider that “certain small changes may be necessary for an American readership” and thought that the author might consider these in order to break into the US market, but was also quick to emphasise the high quality of the author and her work. Margaret McElderry of Atheneum, another publisher with a good track record in translated children’s literature, also declined along with Hastings House due to reservations about the “book’s chances on the American market”:<sup>83</sup>

While there is much of interest here, it seems to me overall too slow-moving and too remote in its setting and general mood to make a real success with children here.<sup>84</sup>

In July 1978, Delacorte Press in the USA agreed to publish the trilogy.<sup>85</sup> The UK publication generally generated positive home reviews, although translator and reviewer Kersti French mistakenly took this to be Lilius' British debut<sup>86</sup>:

The book has a haunting mood of mystery and lurking evil... The fantastic tale it tells is firmly rooted in the grim reality of life of Tulavall. Irmelin Sandman Lilius is obviously a gifted author (1976: 1552).

Margery Fisher featured *The Goldmaker's House* as her 'Special Review' in her review journal *Growing Point* and was impressed by the "extraordinary individuality of the book and its characters", as well as "this haunting yet wholly practical story [which] sets up an intense curiosity in the reader" (1978: 3281). Eva Skaven of Bonniers offered Lilius's newest title *Skeppet Flygande Gedda* [The Flying Pike] (1976) to OUP in August of its year of original publication.<sup>87</sup> However, plans to publish the second title of the *Fru Sola* trilogy in spring 1977 were delayed by the death of Marianne Helweg Rodgers in August 1976, who was about to start work on *Gripanderska Gården*. Binding attended the funeral service and memorial lunch and Lilius sent flowers. It was decided almost immediately that the next volume *The Goldmaker's House* would be dedicated to the memory of Marianne<sup>88</sup> but it took some time to find a suitable translator and Joan Tate was not appointed as such until January 1977. Tate was already known both to Binding and to Lilius' Swedish publisher Bonniers and was a notoriously quick worker, finishing the translation by April 1977. Binding remained hopeful of publishing the second title in the trilogy within a year of the first's appearance in the UK market (although a printing delay eventually pushed publication back to spring 1978).

As has been seen in Chapter Five, Tate was an established author in her own right with an extensive network of contacts within Scandinavia and a comprehensive

knowledge of current Scandinavian children's books, especially Swedish. She was therefore able to keep Binding updated with new award-winning titles, such as *Hakkedreng* by Dane Leif Esper Andersen (she had just translated *Witch Fever* for Pelham Books in 1976) and Max Lundgren's *Pojken med Guldbyxorna*.<sup>89</sup>

As in the first volume, Jos Armitage contributed dustjacket and illustrations of *The Goldmaker's House* (see Figure 17) which Binding felt "matched the jacket of GOLD CROWN LANE very well and yet is quite different in mood from it"<sup>90</sup>:

Your work has captured the spirit of the text really beautifully and they are also pleasing drawings in themselves.<sup>91</sup>

Lilius' response to the illustrations was understandably lukewarm:

Ionicus is a very clever draughtsman. But, between us, and not wanting to hurt anyone's feelings, his pictures are to me quite wrong. Of course, I would find any pictures, save my own ones, wrong.<sup>92</sup>

However, Binding had taken pains to smooth the authorial transition to a new translator and travelled to Shrewsbury to spend the day with Tate to go over "various stylistic points".<sup>93</sup> Lilius took a typically active interest in the translation, making six pages of typed notes for Tate and Binding on translational points and problems between Swedish and English. Given Lilius' recent and negative experiences with a German edition of *Gullkrona Grand*, where the translator had "overrated her capability", Lilius was keen to make her books "as good as possible in English".<sup>94</sup>

Lilius very much liked Tate's work and responded positively:

[Tate] is really a remarkable person, with feeling, understanding and capability. I'm very glad... that she consented to take care of my books... I must say that Joan Tate comes much nearer to my own way of writing than Marianne did. Marianne made Goldcrown more childish than Gullkrona, probably unintentionally. I couldn't do anything about it, because I liked her. She was interesting and unusual and brave, and she did her best. But I was not quite happy with the form she gave the Gold Crown.<sup>95</sup>



Figure 17: OUP (1977)

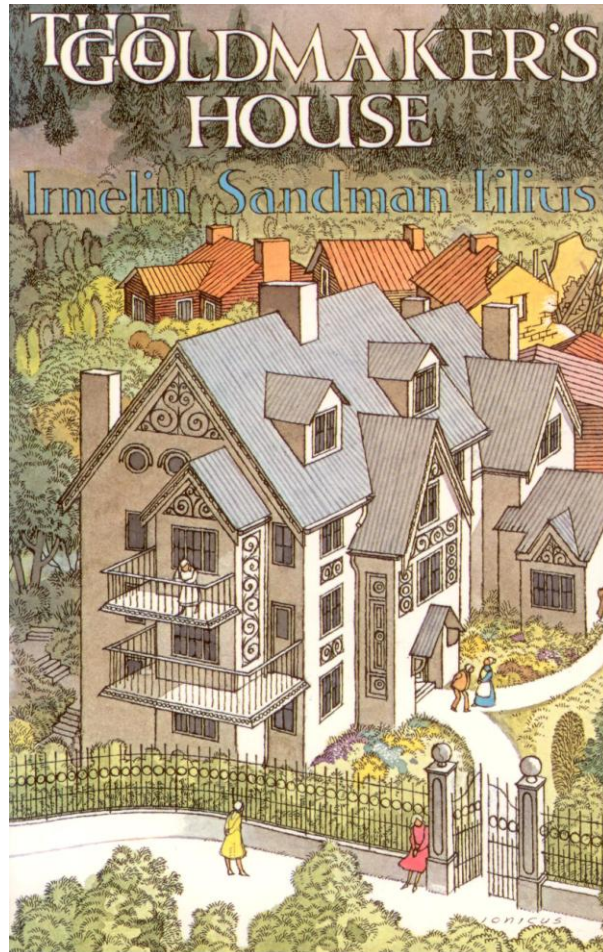
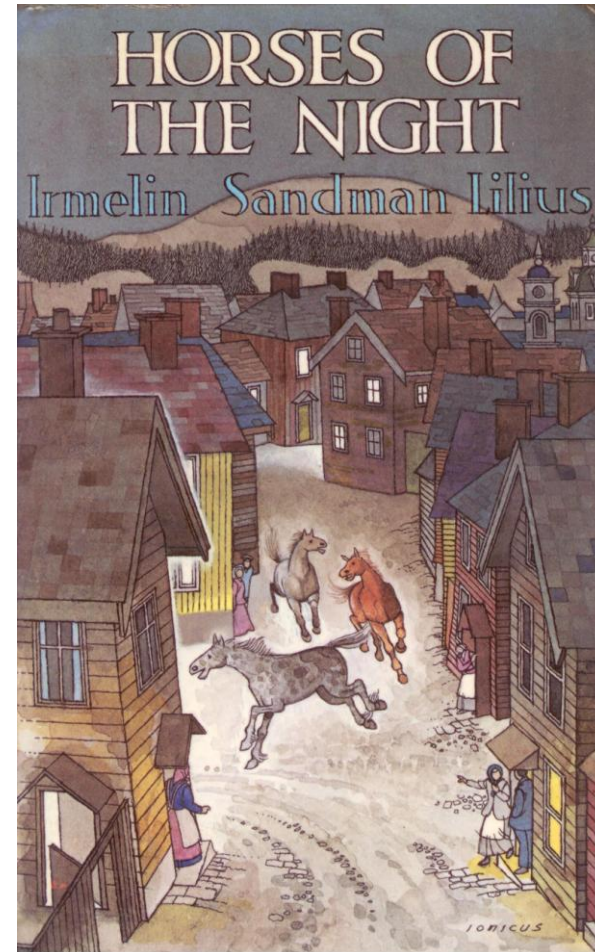


Figure 18: OUP (1979)



These comments echo some of the experiences of Chambers with *Zeppelin* translator Jacobs in Chapter Five, where discussing the negative aspects of a translator's work could prove problematic on a personal level. Lilius' reflections also reinforce French's review of *Gold Crown Lane*, where it was felt that Helweg's translation was somewhat "stilted" (1976: 1552).<sup>96</sup> However, as with Helweg, professional debates were laid aside with Tate becoming a close friend and Lilius and her husband visiting Shrewsbury in the summer of 1986. Lilius became a staunch admirer of Tate's work, and strongly feels today that Tate had "en djupere förståelse för mitt sätt att skriva och också för själva miljön" ["a deeper understanding of my way of writing and also of the setting itself"].<sup>97</sup>

On Binding's departure from OUP in October 1977, the closing editorial duties on *The Goldmaker's House* were taken on by Martin West as acting head of children's books. Published just after Binding's departure, again the title was received sufficiently well to continue with the final volume of the trilogy, although this title was to be the last original title in OUP's Nordic children's literature for some years.

As Binding had noted in a final letter in September 1977 to Armitage to explain a delay of the title at the printers, Tate had already completed the translation of the third title in the *Fru Sola* trilogy, provisionally called *The Grey Palfrey*,<sup>98</sup> which Binding wanted Armitage to illustrate. Tate initially liaised with West on her work and proposed a trip to Finland to discuss the finer translation points with the author:

I feel I have almost been to Moscow – Russia looms very close over the border. I liked the country and everyone thought I was Swedish, a feat I cannot quite get away with in Sweden, alas.<sup>99</sup>

Tate also read the first two titles of Lilius' *Kung Tulle* trilogy for OUP, *Kung Tulle* (1972) and *Tulles Resa Sunnatill* (1975), but did not read the third title, *Svanarna: Berättelser från Kung Tulles Tid*, which was published that same year in 1977:

I have read the first two of these books now, and they are really very good, a statement I never make lightly. They are historical novels, which I personally usually dislike very much in the children's book world, but they are truly well written and the first one in particular has a kind of quality very rarely seen in books for the young.<sup>100</sup>

However, OUP were reluctant to commit further to Lilius until all three volumes of *Fru Sola* were published in the UK (subsequently, only the first title of the new trilogy appeared in English, translated by Joan Tate for Pelham Books as *King Tulle: the Founding of Tulaborg* in 1980). This typical editorial caution was explained to Tate in early 1978:

Certainly sales at the moment do not suggest that we would be justified in embarking on a second major investment.<sup>101</sup>

Considerable discussion went into the title of the final volume in the *Fru Sola* trilogy, as Lilius objected to *The Grey Palfrey* and *The Keepers of Tulavall* preferring *Old Grey Walker*. Subsequent possibilities included *The Grey Horse*, *The Guardian Horse* and *The Queen's Horse*.<sup>102</sup>

By January 1978, experienced children's editor Antony Kamm had been appointed as head of the OUP children's department, with Barbara Lister undertaking the daily editing work for the final *Fru Sola* volume. Tate had translated a number of Astrid Lindgren titles for Kamm whilst at Brockhampton Press in Leicester in the mid 1970s and knew him well. Kamm also rated Tate's work highly, as was demonstrated in a letter to American publisher and editor Seymour Lawrence: "It must frankly be said, to the advantage of the books... Joan Tate, besides being a considerable writer

herself, is regarded quite rightly as one of the best translators of children's books".<sup>103</sup>

Kamm's eventual preference was to use an English translation of the Finnish title *Horses of the Night* to which Lilius at length agreed instead of her final preference for *The Guardian Horses*.<sup>104</sup>

Once again, problems in navigating through numerous characters and Finnish mythology were raised in a reader's report by Keith Harrap of Oxfordshire Schools Library Service who found "the beginning of the book very confusing and even tedious".<sup>105</sup> However, Lilius was adamantly against any proposed changes (such as merging the first two chapters) and outlined her objections in two lengthy letters of 29 April 1978 and 5 May 1978. Like Aidan Chambers, she felt strongly that the "main importance of books translated is that they give the readers something they can't get from their 'own' books... The interested reader will soon sort my names out. And the uninterested reader wouldn't, in any case."<sup>106</sup> She reiterated her point yet more strongly the following week:

To your repeated request I repeat my no. It seems that I haven't been explicit enough. I have never intended my books to be leisure reading. I have my vision which I try with all my might to capture. When a book is finished I cannot alter it. I'm not joking. That's how it is.<sup>107</sup>

Eventually, as with volume two, editorial and authorial differences were resolved fairly easily and the publication of the third title was completed (see Figure 18).

Although Seymour Lawrence had agreed to take on the trilogy within the US market, Kaye Webb at Puffin Books could not be convinced to take on any of the titles in paperback and the series never appeared subsequently in the UK. American children's translator Sheila La Farge wrote an extremely positive review of Lilius' latest work and first novel for 'adults' *Främlingsstjärnan* (Bonniers, 1980) as *The*

*Stranger's Star* in the journal *Swedish Books* which included an extensive translated extract of the novel's opening by Joan Tate as well as a footnote that Lilius had just been awarded the Topelius Award in Finland. But despite La Farge's recognition of Lilius as "surely one of the most truly imaginative authors using the Swedish language today", OUP were not tempted to take on any new Lilius titles (La Farge 1981/2: 24). Similarly, no other works by Lilius have since been published by other British publishers despite her continued success and extensive literary output throughout the Nordic countries.

#### **6.4.2 Cecil Bødker: *The Leopard* and *Silas and the Black Mare***

The two works of Dane Cecil Bødker published by OUP and Paul Binding also had a limited shelflife. Published originally in 1970, it is not clear how Binding came to take an option for OUP on Bødker's *Leoparden* in 1976. However, it is probable that Binding had seen positive press about Bødker in an unauthored five page article in *Bookbird* featuring her recent Highly Recommended status for the Hans Christian Andersen Medal (Anon 1974). Binding may also have seen the American edition published by Atheneum in 1975 or the Kenyan original edition published by the East African Publishing House in Nairobi in 1972, translated by Gunnar Poulsen and Solomon Deressa.

Bødker (born 1927) was the daughter of a Jutland artist and had initially trained as a silversmith. She debuted with a collection of adult poetry in 1955 (Glistrup 2002: 54) which was followed by other poetry collections, short stories, novels, and radio and television plays. *Silas og den Sorte Hoppe* (*Silas and the Black Mare*) was her first children's book (1967) and immediately won a prize from the Danish Academy

(Anon 1974: 9). Numerous *Silas* sequels followed and a new line of writing developed in 1969 when she was invited with her husband to spend four months in Ethiopia, resulting in *Leoparden (The Leopard)* in 1970 (winner of the Mildred L Batchelder prize for translation in 1977), a collection of short stories *Dimma Gole* in 1971 (Anon 1974: 10-11), and the adoption of two children.

Unusually, Danish writer Cecil Bødker had a literary agent and did not engage with her foreign publishers via her Danish editors. The agent was Virginia Allen Jensen, an American translator and children's author with interests in texts for Danish children learning English and books for the blind who published both in Denmark and abroad. Resident in Denmark for over twenty years and with three children of her own, Jensen was well placed to represent the interests of her clients abroad (including Danish Bjarne Reuter and Swedish Hans Peterson<sup>108</sup>), particularly within the English-speaking world, and set up the International Children's Book Service as her literary consultancy as well as serving on IBBY (Yakowicz 2011).

As editorial work at OUP progressed, the decision to take on the title was further bolstered by a positive review of Nordic children's literature in the *Times Literary Supplement* which included the "fast-moving picaresque adventure stories" of Bødker, who was thought "since Astrid Lindgren... perhaps the Scandinavian children's author most capable of achieving a real international breakthrough" (Williams 1976: 386). Bødker was awarded the Hans Christian Andersen Medal in 1976, generating good publicity within international children's literature journals such as *Bookbird* which included both notification of the award (*Bookbird* 1976/2) as well as Bødker's acceptance speech (*Bookbird* 1976/4). Similarly, *The Leopard* winning a Silver Pencil in Holland as well as success of the American edition at the

Batchelder Award for children's translation in April 1977 helped to cement high opinions within OUP of the Dane's works as a whole.<sup>109</sup>

Bødker is now widely recognised as one of the leading Danish children's writers and has two fundamental emphases in her work, namely the loss of bond and connections with the natural world and the strong contrasts and juxtapositions between individuals and society, freedom and competition, and art and economical thinking (Glistrup 2002: 54). Notoriously shy of public appearances, she has nevertheless forged a unique and prestigious place within Nordic children's literature, not least because of her innovative use of the Danish language.

Little is known about the mechanics of the translation process, as it had already been published in Africa by another publishing house. With minimal authorial contact needed as a result, Binding finalised the administrative details exclusively with Jensen. OUP purchased all English language rights except in the USA. Unusually, all foreign rights of the novel had been assigned by the author to Gunnar Poulsen. As Bødker wrote to Jensen from her home in Fredericia in 1971;

De kender sikkert historien der ligger bag bogens tilblivelse – i al korthed, at [Gunnar Poulsen] betaler rejsen derned og et tre måneders ophold i landet for min mand og mig, hvoraf det deraf kommende børnebogsmanuskript skulle være hans, bortset fra Danmark.

[Of course, you know the story behind the book's origins. In brief, that [Gunnar Poulsen] pays for the trip down [to Ethiopia] and for three months' stay in the country for my husband and myself, whereby the forthcoming children's book manuscript will be his, apart from in Denmark.]<sup>110</sup>

Poulsen requested that the contract, eventually signed in February 1977, include “a promise to state... that the story takes place in Ethiopia” as well as the final manuscript to be submitted to Poulsen for approval “to prevent inaccuracies in information”.<sup>111</sup> Although Binding originally wanted to give the book another title, it

was eventually translated literally as *The Leopard* and Binding declined Jensen's proposal to use the original Norwegian illustrations. As the story was set amongst the Galla people and tells the story of the kidnap and adventures of cowherd boy Tibeso, Binding instead commissioned English artist E Box (aka Mrs Eden Fleming) who had lived herself for some years in East Africa (see Figure 19):

We were often in Uganda and the Congo – I used to sense the big cats near me at night. I never actually saw one but the very fact that I was in the same terrain made me feel very aware of their proximity and of my privilege in co-existence with such grandeur and innocence.<sup>112</sup>

*The Leopard* was published with minimal editorial involvement at a rate of knots in late 1977 and by the end of the year had sold nearly 1,000 copies in the UK and in Australia. But OUP were not able to generate any interest from paperback publishers as the editor of Piccolo, children's paperback imprint of Pan Books, explained:

The verdict on LEOPARD was that although it is an excellent book, we don't know enough about Cecil Bødker to publish it as a one-off.<sup>113</sup>

Once again, taking on an unknown literary quantity, and a foreign one to boot, was not an appealing prospect to a British publisher, as was also demonstrated by Hodder & Stoughton's cancellation of their contract for Bødker's *Silas and the Black Mare*. Jensen had been extremely unhappy with their (anonymous) translation, which had turned Bødker's "style and language... into dull, nice-old-lady English".<sup>114</sup> Instead, Jensen was pleased to be able to offer OUP first option on five books in the *Silas* series. *Silas and the Black Mare* was the first title to be considered by Binding in June 1977, and he found it "original, strange and accomplished".<sup>115</sup>

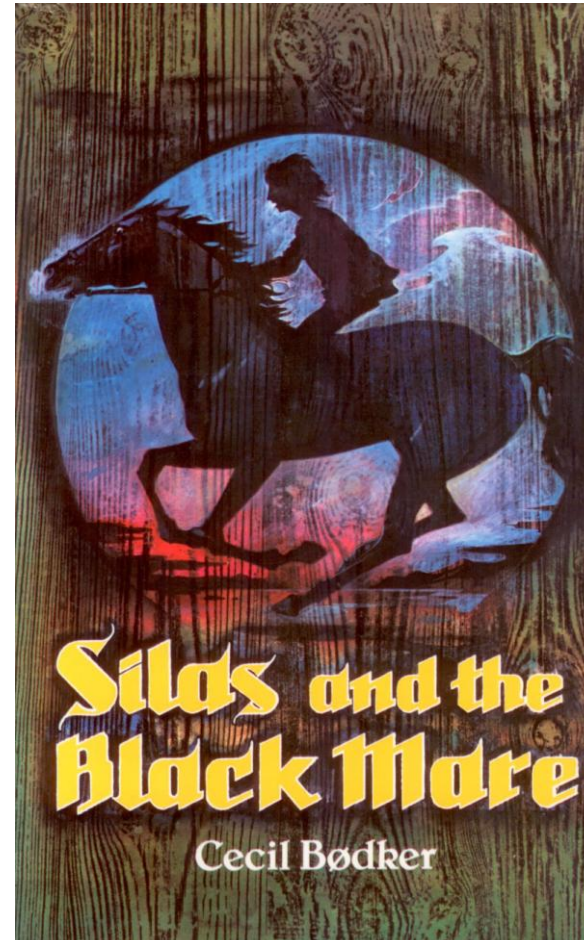
The *Silas* series remains Bødker's best-known work, with its earlier titles compared to *Pippi* in Silas' "spontaneous protest against the adult world, in his witty



Figure 19: OUP (1977)



Figure 20: OUP (1978)



conversation, and in his constant attribute, a horse” (Nikolajeva 2006e: 177). Silas is initially portrayed as an outsider, a cynical and egotistical trickster Robin Hood figure who in the first novel fools his rescuer and horsedealer Bartholin out of a horse and then attempts to get the mare back when it is later stolen. Silas grows in maturity as the series progresses, ultimately setting up a new utopian community in a deserted village. In the series, Bødker “breaks through all conventions of children’s literature up to that point in Denmark” (Weinreich 2006: 522), symbolising rebellion against adult authority and illustrating the child as an individual existing outside the usual social context.

As Seymour Lawrence had already negotiated to publish three *Silas* titles by Delacorte, OUP were able to arrange to purchase translation rights for American translator Sheila La Farge direct from the US publisher. Setting the book themselves, rather than using the US publisher, Binding also opted to use new illustrations and dustjacket by Julek Heller (born 1944), “a splendid artist who has been building up quite a reputation in England”<sup>116</sup> (see Figure 20). Heller had come to England as a refugee from Israel in 1947, initially working as a textile designer and then for BBC Jackanory and Playschool during the late 1960s and 1970s.<sup>117</sup> He illustrated *The Anthopos-Spectre-Beast* by fellow Pole Tadeusz Konwicki for OUP in 1977 and had also worked on Jean George’s *Julie of the Wolves* for Macmillan Education in 1972.

Once again, with a minimal editorial workload involved, publication occurred quickly in 1978. Initial reviews were positive, including that of Marcus Crouch who clearly regarded Silas as a character as “much too big to be squandered on one book” and “who bids fair to win a small place among the immortals in his own right”(1978: 767). Barbara Lister followed up other potential *Silas* titles with Jensen at the

International Children's Book Service in January 1978 and was interested in joining with Delacorte to share translation costs for two further Bødker titles, *Silas and Ben-Godik* and *Silas and the Runaway Coach* (both published by Delacorte in 1978).

However, after Kamm arrived on the scene, he (as with Lilius above) decided to wait for further positive reception of the first *Silas* title and subsequently passed on the opportunity to co-publish with Delacorte, although he did "appreciate that the only economic way to publish these books would be to share the costs... with you, and that by passing up the chance now, we shall never be able to do that".<sup>118</sup> Ultimately, *Silas and the Black Mare* became the final title by Bødker to be published by OUP and initial enthusiastic paperback interest from Piccolo and Puffin was shortlived with the title never published as a paperback. Efforts by Jensen to persuade Martin West to take on another Bødker title set in Africa, *Dimma Gole*, were also unsuccessful, even though US firm Atheneum were potentially interested in sharing the translation costs.<sup>119</sup>

OUP proved inherently unsuccessful in convincing British readers of the significance of *Silas* and its longer series of subsequent titles, and scholarly attention has unfortunately been slight. As Høyrup states, "in terms of critical acclaim, Cecil Bødker is about as big as you can get, in Denmark and in the world" (2006: 130) with the novel regarded unanimously as "a breakthrough for an artistically oriented children's literature" (130). But, as seen elsewhere in these publishing case studies at Turton & Chambers and at OUP, this "modernist construction of childhood" (137) has not proved popular with the British juvenile readership and the work quickly went out of print, along with those of Irmelin Sandman Lilius.

## 6.5 HEAPY AND CROSS: NORDIC INACTIVITY AND REJUVENATION INTO THE TWENTY-FIRST CENTURY

Declining enthusiasm in the late 1970s for two such promising and internationally well-regarded Nordic authors, Irmelin Sandman Lilius and Cecil Bødker, was displayed again by OUP in subsequent years. During the 1980s and 1990s, the Press showed very little interest in new original Nordic children's literature, despite several Nordic finalists and winners of the Hans Christian Andersen Medal appearing regularly throughout this period.<sup>120</sup> Instead, OUP dedicated editorial attention to ensuring that their most popular Lindgren titles remained fresh, in print and profitable.

### 6.5.1 Jan Lööf's picture books

Only two new Nordic titles were published by OUP during the 1980s and 1990s, namely two picture books by the Swede Jan Lööf, better known for his newspaper cartoon character *Felix*. A & C Black had published three Lööf titles<sup>121</sup> in the mid 1970s but with the contracts cancelled, English rights became available again. Spotted in 1983 by OUP at the Bologna book fair in four German editions by Danish publisher Carlsen,<sup>122</sup> OUP eventually published two Lööf titles, *Victor Builds a Bridge* and *The Birthday Present* in 1984. Translations were provided by the Danish publisher and indeed no translator is cited. Ron Heapy was very pleased with the copies, but just three years later, he declared the book out of print with rights reverting to Carlsen:

Sales are not sufficiently encouraging for us to justify a reprint. In the circumstances therefore, we regret we have no alternative but to declare the book out of print.<sup>123</sup>

With the OUP editorial team focusing their efforts with notable success during the 1980s and 1990s on emerging British authors of promise such as Jacqueline Wilson, Gillian Cross, Geraldine McCaughrean and Tim Bowler,<sup>124</sup> this period proved an extremely quiet one for Nordic titles in translation at the Press.

### **6.5.2 Lindgren publishing activity elsewhere in the UK**

As seen above, OUP's interests in their ever popular and prolific Lindgren waned significantly during the 1970s despite a visit to the UK by Lindgren to receive the Welsh Arts Council International Writers' Prize in 1978, which included visits to all her UK publishers (Methuen in particular arranged a party in London and made much of the visit<sup>125</sup>). The only major *Pippi* innovation at OUP during this time comprised a three volume set for the *New Oxford Library* series planned for 1980.<sup>126</sup> OUP were as keen as ever to protect their territorial rights of *Pippi* and had consistently declined to take on proposed picture and photobooks based on the character which Kerstin Kvint concluded were "for some reason or other... not... suitable for your purposes".<sup>127</sup>

As Kvint was well aware, other British publishers were actively producing new Astrid Lindgren picturebook and fiction titles. In 1980, enthusiastic Nordic children's publisher Methuen planned to publish a small book featuring stories from the 1947 picturebook *Känner du Pippi Långstrump?* as well as the short story *Pippi har Julgransplundring* (1979). As Kvint commented to West;

I can't imagine that you would have any objections to this publication, firstly because you have already rejected these titles, and secondly since this Methuen publication will apply to a much younger circle of readers than your PIPPI stories do.<sup>128</sup>

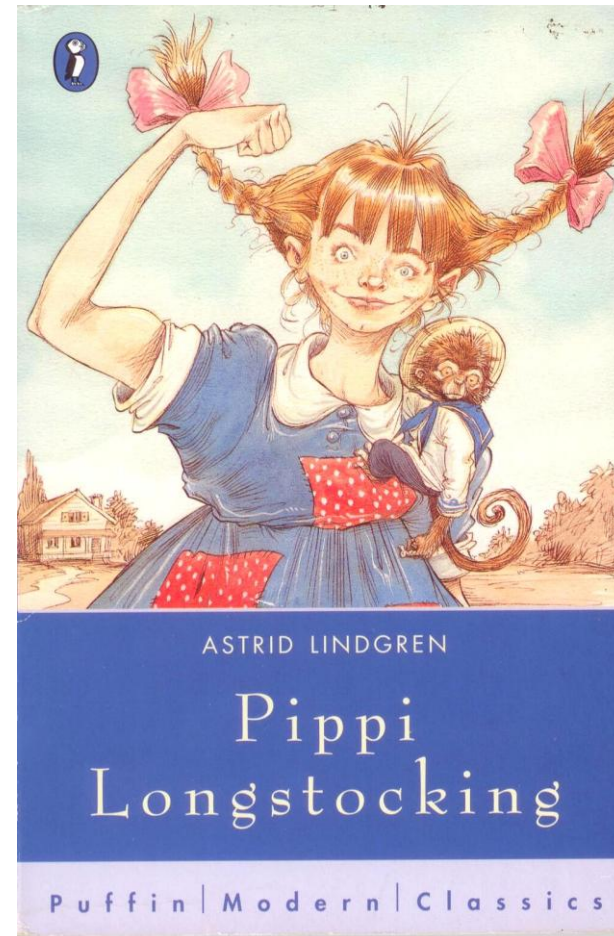
It appears that this proposed title did not go into publication but Methuen took full advantage of their longstanding Lindgren collaboration with translator Patricia Crampton to publish the picture books *The Dragon with the Red Eyes* and *The Ghost of Skinny Jack* in 1986 and also issued Lindgren editions of their *Mardie*, *Bullerby*, *Karlsson* and *Lotta* fiction series in their paperback Magnet and Mammoth imprints into the early 1990s, including their Crampton re-translations of a couple of OUP's Turner titles (*Madicken* and *Eric and Karlson-on-the-Roof*). At this point, R & S Books (the English-language imprint of Rabén & Sjögren) began to publish numerous Swedish picture books in the UK between 1992 and 2007, including three *Pippi* picture books appearing in English for the first time (with the original Swedish illustrations by Ingrid Vang Nyman) as well as two other Lindgren titles.<sup>129</sup> Other Lindgren classic titles such as *My Nightingale is Singing*, *Christmas in the Stable* and *The Brothers Lionheart* were published at this time by Hodder & Stoughton, alongside two *Emil* titles. Edinburgh-based Floris Books published two picture books illustrated by Harald Wiberg, *The Tomten* and *The Tomten and the Fox* (1992) as an addition to their growing international picture book series (see Berry 2012b).

As mentioned above in 6.3.2, Puffin launched the *Pippi* trilogy very successfully as British and American-version paperbacks in the late 1970s (see Figure 21), along with a small range of other core Lindgren titles such as *All about the Bullerby Children*, *Lotta* and two *Emil* titles. Despite a negative reader's report in 1983 which condemned the overall tone as "moralising", the pace as "rather slow" and the characters as "rather weak",<sup>130</sup> Tony Lacey decided to take on *Ronia the Robber's Daughter* as a paperback import from the USA, altering the character's name from

Figure 21: OUP (1977, reprinted 1983)



Figure 22: Puffin (1996)



Kirsty and introducing some “minor textual changes”.<sup>131</sup> Turner’s translation of *Mio, Min Mio* was published in paperback by Puffin (New York) in 1988.

Chief Puffin Editor Liz Attenborough attempted in 1990 to revitalise the *Pippi* trilogy by undertaking some minor editorial work for their paperback reprints along with new illustrations and “fresh” covers:

We would love to revamp the Pippi Longstocking books, and tastefully ‘edit’ them... Some of the bits are really embarrassing.<sup>132</sup>

OUP editor Heapy readily agreed that “some of the material... is thought not to be quite suitable for children of the 1990s. We ourselves feel that it was difficult for us to retain Pippi in the South Seas and Pippi goes aboard in our list”.<sup>133</sup> As seen above in 4.2.3 in a letter to ‘Friends at OUP’, Lindgren responded extremely strongly in the negative to Heapy’s request delivered on behalf of Attenborough:

Will you please ask Puffin from me if they have made a new edition of... Alice in Wonderland. No no no, I would never dream of comparing Pippi to your glorious Alice, I just want to point out that if you or Puffin make small changes in Alice to get it more suitable to the children of 1990, sooner or later there will be no Alice in her Wonderland any more, she will have definitely disappeared in her rabbithole. And Lewis Carroll will cry in his grave. Books are the result of the time they are written...

As to the illustrations: I agree with Puffin that they are ugly... I think the Swedish illustrations are the best of the many I have seen. I enclose a picture of the Swedish Pippi, she looks at least as if she managed to live along with a horse and a monkey, which Mr Kennedy’s Pippi does not. Will you please ask Puffin what changes they want to do, so I can say No.<sup>134</sup>

In response to this refusal, Puffin withdrew their proposal for significant editorial changes and Lindgren’s threat to pull the trilogy from OUP was quickly appeased, with subsequent Puffin reissues of Lindgren titles from a range of British publishers continuing to appear at regular intervals. And in 1996 *Pippi Longstocking* was published as a Puffin Modern Classic with new illustrations by Chris Riddell (Figure



22), demonstrating the imprint's continued commitment to the title and to Lindgren as a successful part of their paperback empire.

### **6.5.3 Lindgren re-issues and re-translations from 2007**

Apart from issuing the three *Pippi* titles singly as part of the *New Oxford Library* in the late 1980s, OUP took little active interest in promoting and developing Lindgren during the 1980s and 1990s. Editorial files for OUP's other Lindgren title *Eric and Karlsson-on-the-roof* do not appear to be extant at all post 1972, and it seems that this title was quickly superseded by Methuen's 1975 translation *Karlsson on the Roof* by Patricia Crampton which was subsequently published by them in paperback. As seen above, over time a number of Lindgren titles went out of print at a range of British publishing houses as public interest in Lindgren from the UK readership diminished.

It has proved challenging to collate a full picture of OUP's *Pippi* activities into the modern period as the editorial files for the trilogy during this time are not available for research access. However, it is evident that Ron Heapy clearly harboured concerns regarding some of the more controversial and out-dated content in the second and third *Pippi* titles and attempted unsuccessfully to persuade Lindgren to edit certain sections in order to make them suitable for a modern British readership.<sup>135</sup> Nevertheless, OUP in-house reprints of selected Lindgren titles continued in a modest fashion and new covers and internal illustrations by Tony Ross were commissioned for the *Pippi* trilogy in 2000-2001, with a matching anthology published in 2003 as *The best of Pippi Longstocking*.

Astrid Lindgren died in 2002 and the long era of her absolute editorial and artistic control over her works came to an end. Members of her family took over administration of her literary estate (Saltkråkan AB) and new publishing opportunities became possible for the first time. OUP were quick to take advantage of the change in circumstances and have since worked extensively with the family on an ambitious new Lindgren project. English-language rights for *Pippi Longstocking* and other titles became available for the first time in many years and Puffin's paperback rights (presumably) also reverted to the family; no further Puffin paperback editions have subsequently appeared.

The Lindgren family were particularly keen to make Lindgren's works more readily available within the United Kingdom. Lindgren's daughter Karin Nyman remains "absolutely committed to preserving her mother's vision and her mother's work"<sup>136</sup> with other close family members involved in the project then and now including Annika Lindgren and Nils Nyman. The literary estate were also eager to address existing translations which they thought could be improved upon: the original 1950s *Pippi* American and British editions were increasingly becoming outdated and it was felt that the trilogy presented a substantial challenge in translation terms. As Karin Nyman observed in 2012:

I think the Swedish language used in the Pippi books, a mixture of different, colloquial styles, absurd old-time streaks, puns, ironic allusions, requires an extraordinarily good knowledge of Swedish.<sup>137</sup>

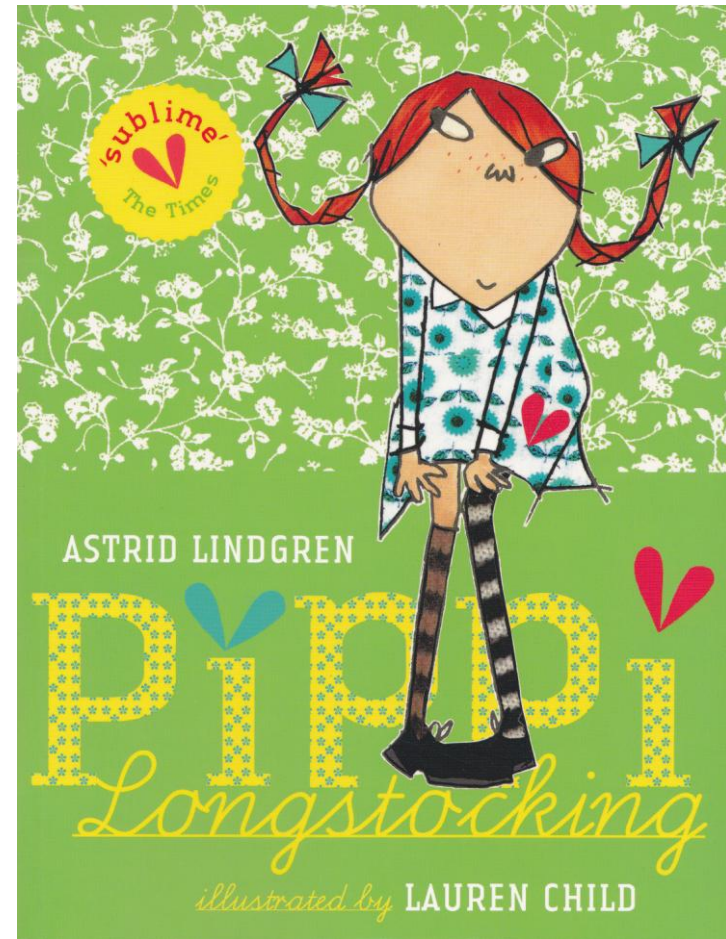
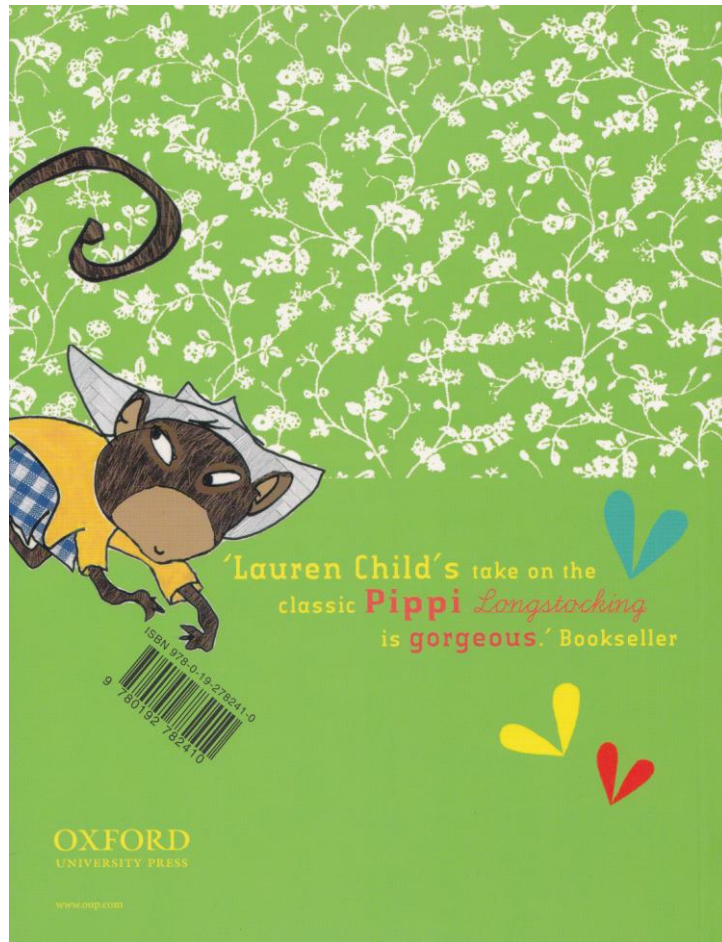
The family worked with OUP in order to put together a comprehensive publishing plan which has developed a multi-faceted approach. Firstly, OUP drew on their existing Lindgren backlist (both in and out of print), updating and potentially shortening titles in order to make them saleable for the same price as a discrete and

identifiable series.<sup>138</sup> A similar approach was given to Lindgren titles previously published by other British publishers. As well as occasionally buying in new translations from America, the main focus of this project was to commission entirely new re-translations of key Lindgren works already published in the UK. This ambitious project was co-ordinated by Children's Editor Liz Cross and her assistant Polly Nolan (until the latter's departure from OUP in 2008). This issue of re-translation, uncommon in translated English-language children's literature, is of particular interest to the current study and will be examined here in some detail.

With *Pippi Longstocking* firmly established as a classic and continually in British print since 1954, OUP were keen to capitalise on its success in new ways within the wider project remit.<sup>139</sup> A sumptuous new gift edition of *Pippi Longstocking* was planned from 2005 as a centre piece for the project launch, featuring illustrations by the well established and topical graphic artist Lauren Child (Figure 23). As a picture book, the illustration and visual elements of this title were managed by OUP Picture Book Editor Helen Mortimer. The high profile and award-winning status of Child were seen by Mortimer as the "main hook of this edition",<sup>140</sup> with Child's popular series *Charlie and Lola* well established and Child herself already a devoted fan of *Pippi*. Child's style of illustration and the fact that "the characters of her own creation – particularly Clarice Bean – share something of Pippi's refusal to conform or accept adult authority" were felt to be good 'fits' with OUP's proposal, as well as Child's love for "Scandinavian pattern and aesthetic in her collage illustrations".<sup>141</sup>

Picture books are typically controlled by the originating publisher who owns world rights. These rights are then sold, with the signed-up foreign publishers providing the black translation text to the originating publisher who then generates the print-runs

Figure 23: OUP (2007)



for the various international co-editions. Unusually, in this case the literary estate agreed to a one-off contractual agreement for OUP to handle printing and delivery of the gift edition exclusively. International publishing houses with existing *Pippi* rights were therefore given the opportunity to purchase the Child editions and new territories were as a consequence reached for the first time. More importantly, an entirely new English translation was also commissioned for the new 2007 British edition in order to replace the ageing Hurup translation. As a result, this new version has become the first British translation to be published in the UK since 1954.

A major issue for the project as a whole was finding suitable new translators for those titles where re-translation was thought necessary, as Nolan recalled in 2012.<sup>142</sup> Anthea Bell was already known to OUP and made some recommendations (eg Tom Geddes who then recommended Susan Beard<sup>143</sup>). SELTA was also consulted and Laurie Thompson suggested Sarah Death.<sup>144</sup> In this networking manner, an initial list of potential candidates was drawn up and levels of interest gauged. The initial publishing schedule was ambitious, encompassing new translations of three *Emil* titles, three *Karlsson* titles, *The Brothers Lionheart* and two *Madicken* titles as well as two un-named “longer stand-alone novels for older children”.<sup>145</sup>

Extant translations of three *Bullerby* titles were included in the publishing schedule. A short sample translation extract was requested from Lindgren’s *Karlson on the Roof*,<sup>146</sup> with the two previous British editions by Marianne Turner (OUP, 1958) and Patricia Crampton (Methuen, 1975) also seen by some of the translators. Key elements in the selection of the successful translators were, according to Nolan, “the basis of good readability whilst staying true to the general shape of the original

translation”.<sup>147</sup> Cross confirmed that the goal was “a translation that absolutely retained the spirit of the original but read nicely for contemporary children”.

The selected translators were then approved by the Lindgren Estate.<sup>148</sup> A final selection was made, substantially dictated by the availability of the translators and future work schedules. The original proposal for one translator to undertake all the re-translations was quickly dropped and as time passed, the initial plan to retranslate all of Lindgren’s fiction was also sidelined. Instead, ‘better’ existing translations were retained and reprinted, with some additional editing. And as Heapy and Puffin had both wanted so many years previously, the opportunity was taken to address some of the ‘un-PC’ elements of *Pippi Longstocking* (see below).<sup>149</sup>

Work quickly got underway on the project’s flagship *Pippi Longstocking* edition as the American translator and author Tiina Nunnally had already been proposed for this title by the Lindgren Estate. Nunnally had recently published Bjarne Reuter’s *The Ring of the Slave Prince* in 2004 as well as a new edition of Hans Christian Andersen’s *Fairy Tales* for Penguin in the same year, which was widely available in British bookshops.<sup>150</sup> Work on the other new translations also proceeded quickly.

Translating *Nys Hyss av Emil* launched the literary translation career of Susan Beard (an established commercial translator of Swedish since 1986) who had recently completed a British MA in Literary Translation:

I used to read Astrid’s books to my daughters and we also had many of them on tape, read by the author herself, so I had her voice running through my head as I translated the *Emil* book. I knew how important it was to the family to have a translation that reflected the intentions of the author and I understood their need for close involvement.<sup>151</sup>

Established literary translator, former British Library Scandinavian Librarian and Swedish academic Tom Geddes took on two *Lotta* titles (published in 2008), having already translated Swedish children's book *Summer with Mary-Lou* by Stefan Casta for Andersen Press in 2005. Sarah Death, another established British translator of adult Swedish fiction and editor of the *Swedish Book Review*, signed up for the *Karlsson* series.

Nolan commented on these first drafts and worked with the translators to resolve any initial issues. As Nolan recalls, the works were already good in structural terms as they had previously been extensively edited in the original Swedish versions. Given that they were required to confirm contractual approval of the final translations, family members were then brought in to comment further. Here they were able to play a uniquely useful role in some instances in conveying a clearer sense of Lindgren's original meaning where this was unclear in the Swedish version or had been lost in previous British versions. According to Cross, Nyman in particular was keen to intervene in instances where she felt "that the translator hadn't understood the language of the time [and its nuances] properly": this resulted inevitably, in the case of *Pippi Longstocking* in particular, in "alot of discussion and to-ing and fro-ing, and... various compromises".<sup>152</sup>

Generally speaking, the translators were then able to respond to the family's criticisms constructively, as Beard comments:

I knew how very important it was to the family to have a translation that reflected the intentions of the author and I understood their need for close involvement. They did have queries which we negotiated and only once did I have to insist that an amendment they requested could not be made because it just didn't sound English – and they accepted that, finally.<sup>153</sup>

Although efforts were made to preserve the feel of the original Swedish version as much as possible, some modernisation of language inevitably had to take place, in response to changes in racial and political sensitivities as well as linguistic archaisms. In the 2007 edition, Pippi is no longer the daughter of the “cannibal king” (translated from Lindgren “negerkung”), as in the 1954 Hurup translation. Instead she becomes the daughter of the “king of the natives” (2007: 8), and “cannibal princess” is altered to the more neutral term “native princess”. Other modernisations such as in the area of slang also occur eg “spiffing” becomes “great”, “oh, dear hearts” becomes “oh dear” and “lots of ‘em” becomes “tons of them”. And the original “Hej, alla gasta”, is translated by Nunnally as “Hey, all you ghosts!” instead of Hurup’s dated “Hail, all ghosts!”

Nunnally also takes the opportunity to return more closely to the original Swedish eg the “tea party” of 1954 becomes “coffee with the ladies” in 2007, “picnic” returns to “expedition” (1945 “udflukt”), and the “Belgian Congo” of Hurup is simplified by Nunnally back to the original Swedish “Congo”. Proper names are also often returned to a closer form to the Swedish than that used by Hurup eg one of the child characters, “Willy”, becomes “Villy” in the 2007 edition, instead of the original Swedish “Ville” and Hurup’s “Bloom”, “Settergreen” and “Bergen” return to the original Swedish “Blom”, “Settergren” and “Berggren”. Hurup’s “Mr Nelson” becomes “Mr Nilsson”, and Hurup’s “Martha” returns to the original 1945 “Malin”.

As demonstrated by this superficial analysis, a closely detailed textual comparison of these two editions would undoubtedly reveal further differences in translation strategies, when approaching challenging topics such as food, proper and place names, flora and fauna, and slang.



*Pippi Longstocking* was the first Lindgren re-translation to be published in 2007 and marked both the centenary of the birth of Astrid Lindgren and the founding of Children's Books at OUP. Reviews for the *Pippi* gift edition were very positive indeed, with the Lindgren-Child partnership widely hailed as a success on the lines of Milne-Shephard and Dahl-Blake. A paperback edition followed in 2010 and is still widely available internationally.

Paperback re-issues of the second and third *Pippi* titles followed in 2006, although conversely no attempts were made to modernise the text at all. As demonstrated by comments of Liz Cross in 2012, editorial policy for existing 'historical' translations had altered and the Press was happy to leave the original text intact as a reflection of the period in which it was created (just as Lindgren had hoped);

there [was] alot of stuff [here] that people have problems with. I think we [took] quite a broad view of it, how it was at the time... and [didn't feel] too worried about it.<sup>154</sup>

Two *Lotta* retranslations (Tom Geddes<sup>155</sup>) and one *Emil* retranslation (Susan Beard<sup>156</sup>) were published in 2008, and the *Karlson* titles<sup>157</sup> by Sarah Death followed in 2008 and 2009, all using new or existing black and white textual illustrations by Tony Ross and new front cover designs (Figures 24 and 25).

Several extant translations from other publishers have also been subsequently re-issued by OUP with new Ross textual illustrations and cover designs. Michel Heron's Brockhampton edition of *Emil's Clever Pig* from 1970 appeared in 2008, alongside Lilian Seaton's *Emil and the Great Escape* in 2008.<sup>158</sup> Joan Tate's 1975 translation for Hodder & Stoughton of *The Brothers Lionheart* was reissued in July

Figure 24: OUP (2009)

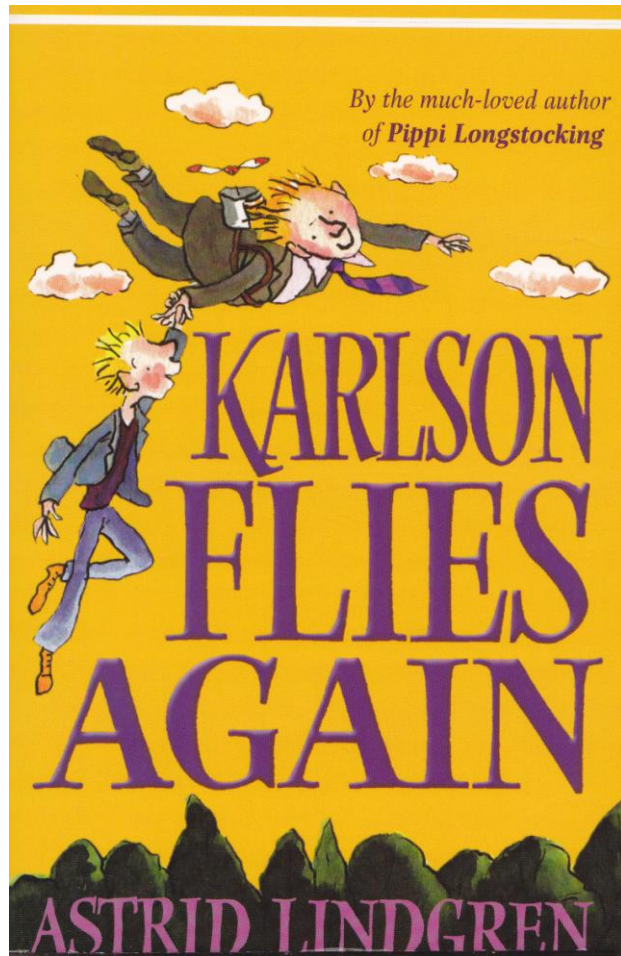
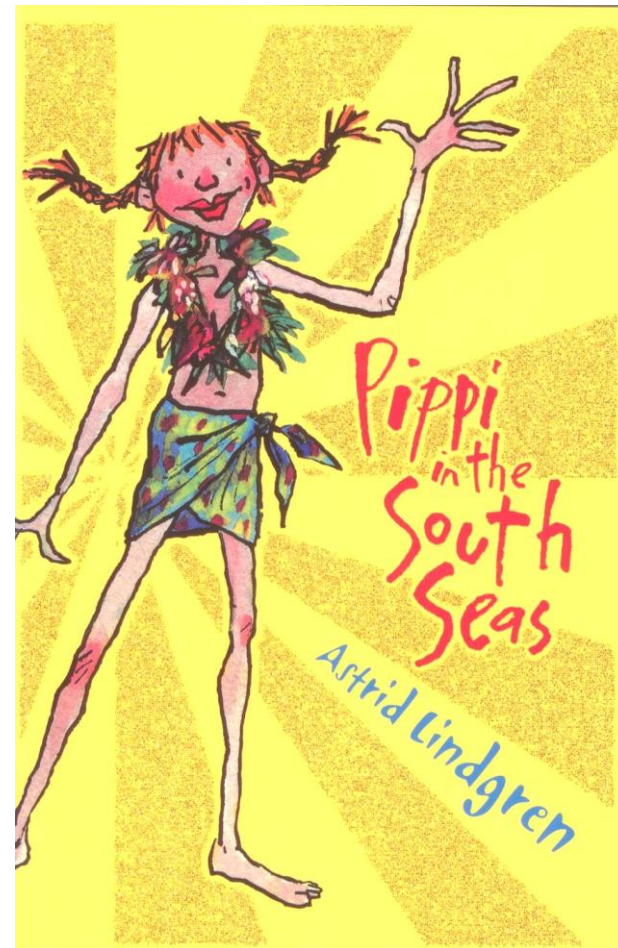


Figure 25: OUP (2006)



2009 with a cover design by Ilon Wikland (Figure 26) and was quickly followed by Patricia Crampton's 1983 Viking Press and Methuen co-edition translation of *Ronia, the Robber's Daughter* which was re-issued by OUP in July 2010.

A recent American Purple House Press translation by Jill Morgan of *Mio, My Kingdom* (July 2011) has been the latest in the series to appear, featuring covers by Ilon Wikland covers (Figure 27). Plans for the *Bullerby* series (formerly published by Methuen and translated by Patricia Crampton, Florence Lamborn and Evelyn Ramsden) were apparently underway in April 2012,<sup>159</sup> although it is unclear whether new translations or edited re-prints are intended and no *Bullerby* titles have so far appeared during 2013. It is unknown whether Lindgren's *Bill Bergson* series will appear in English for the first time, whether further titles in the *Emil* series will be issued, or whether other little known titles such as *Scarecrow Island* and the *Kati* series will be republished. Despite R&S's recent publication of a select number of her picture book titles in English, there is little editorial interest at present in Lindgren's extensive output of picture books, of which many have been published over the years by a diverse range of British publishing houses.<sup>160</sup>

The Press currently has no active plans to publish more Nordic authors in translation, although conversely there is no distinct editorial policy which dictates that translations should be avoided in the future. Cross recognises that the very unusual nature of the Scandinavian languages poses a substantial practical challenge for the current OUP editorial team:

We would love to do more in translation but we don't have the infrastructure to be able to do those kinds of things.<sup>161</sup>

Figure 26: OUP (2009)

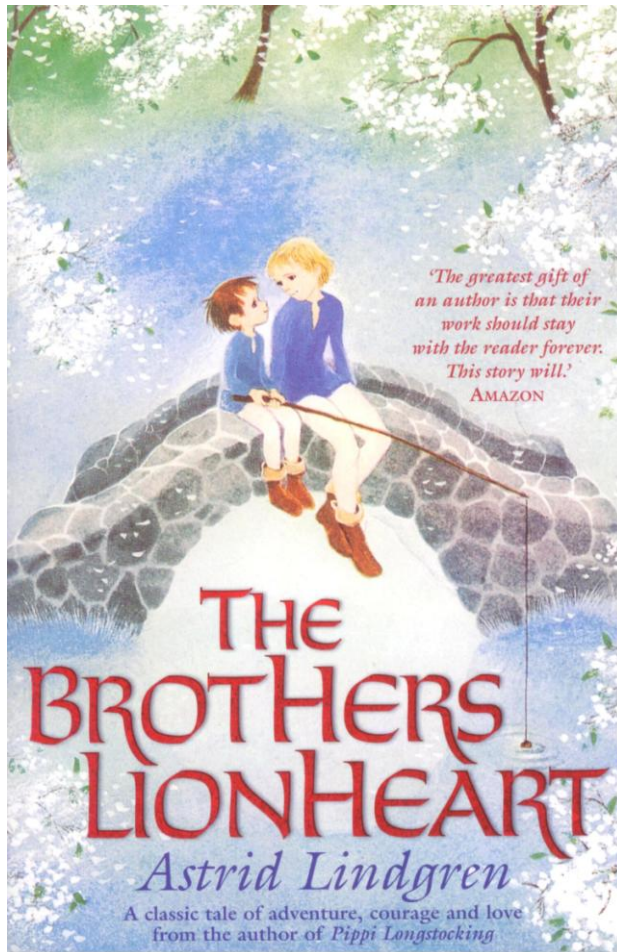
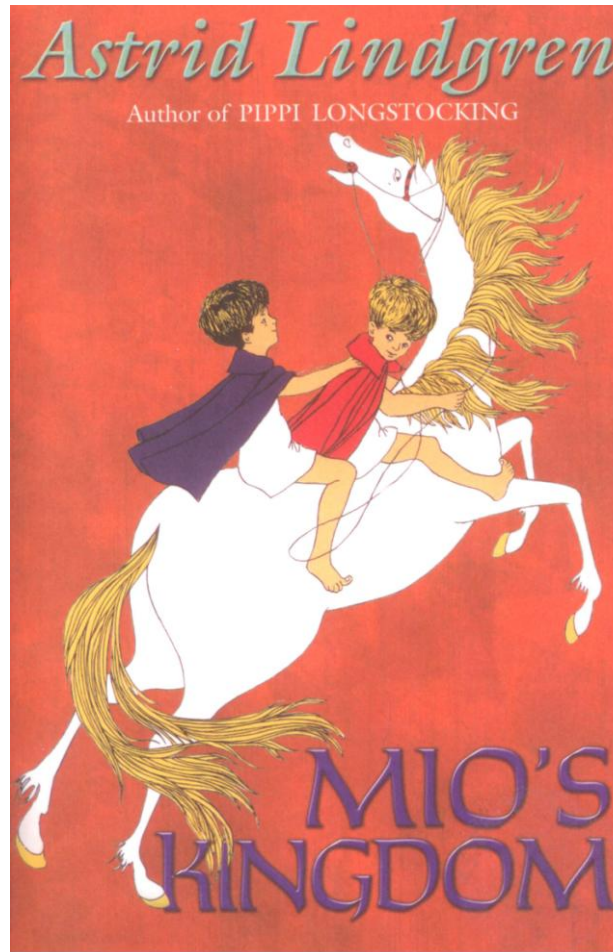


Figure 27: OUP (2011)



It is hoped however that a continuing positive reception of the current Lindgren series will generate a more active engagement with translated children's literature, not least as the editorial team (as with Chambers in Chapter Five) have now acquired the specialist skills needed to cope with such demanding and time-consuming editorial work. New translational publishing opportunities such as the first title in the Norwegian children's series *Dr Proktor* by international crime writer Jo Nesbo<sup>162</sup> do occasionally crop up out of the blue. Despite turning this successful title down (later published by Simon & Schuster in 2010), it is hoped that OUP will build on the ongoing popularity of *Pippi* and not to pass on the opportunity to translate from the Nordic languages when it next arises.<sup>163</sup>

## 6.6 CONCLUSION

This chapter has painted a very different picture of OUP's editorial approach to the translation of Nordic children's literature when compared to that of Turton & Chambers in Chapter Five. Rather than the uniform and focused approach of one single editor, Aidan Chambers, the translational activities of OUP have had a considerably more patchy and chequered history.

Certainly, time-scales for the overall commissioning, translating, editing and production processes were more relaxed in the 1950s when *Pippi Longstocking* was first published, reflecting perhaps the less pressured commercial environment in which the then editors were operating. This publishing attitude was cited above as the 'golden age' and the 'Folio Society' approach but also had its limitations, as editors were of course restricted by the characteristics and demarcations of their own list and its intended audience. As a result, innovative works such as Lindgren's *Mio, Min Mio* were declined. A detailed study of the entire juvenile literature output of

OUP from 1950 would no doubt generate illuminating conclusions regarding the precise extent of other translated works within the OUP children's list, as well as a better appreciation of the type of literary text typically taken on in more general terms by OUP editors over the years as trends in children's literature changed.

By the 1970s library budget cuts were beginning to take their toll, creating a more cautious editorial approach to text selection and to taking on additional titles from newly established authors such as Lilius and Bødker. Even with the support of a major global publishing concern, more heavily slanted literary texts such as those by Bødker struggled to gain a foothold with the British juvenile readership, as was also experienced in later years by Aidan Chambers. And challenging texts even in more familiar and popular British genres such as fantasy (eg *Fru Sola*) also experienced similar problems in establishing viable audiences and meriting the future support of the Press.

In today's publishing environment only the commercially profitable Nordic titles can survive, and as demonstrated in Chapter Two's overview of popular titles since 1950, *Pippi* certainly fits into this category along with other enduring figures such as *Mrs Pepperpot* and *The Moomins*. The present-day OUP children's department undoubtedly values Lindgren as one of their 'star' authors and have gone to considerable time and trouble to refresh her works for the twenty-first century readership, particularly through their innovative collaboration with Lauren Child. However, it has only been possible for the Press to revamp, adapt and retranslate these works following the death of Lindgren and the subsequent collaboration with her literary estate, illustrating aptly the editorial challenges of working with living authors when differences of opinion occur. There is no doubt that it is *Pippi's*

widespread and indisputable “universal and populist appeal” to children that has ensured her survival over the last 60 years and into the future, rather than the literary and innovative qualities which first established her reputation in Sweden in 1945.

Unlike in Chapter Five, the OUP editorial files are not complete. Some are entirely missing (as for *Madicken* and *Tom in the Mountains*) or are so sparse as to be virtually useless in research terms (eg Lööf’s picture books). For titles which are still commercially sensitive and active, recent files are not available for research use (such as the *Pippi* titles), meaning that an up-to-date understanding of the entire chronological development of some key titles is impossible. It is also unclear how the Oxford University Press Archives elects to retain editorial files as well as how the actual editorial divisions transfer material of historic value to the Archives for permanent preservation and research access. These issues demonstrate aptly the problems of working extensively with modern business archive sources when documenting book and publishing history.

However, in general terms, the fullness of the available editorial files for the principal works by Lindgren, Lilius and Bødker has resulted in rich research pickings as regards building up a more detailed appreciation of the work involved in bringing translations of Nordic children’s literature to a British audience since 1954. Unlike with Chambers in Chapter Five, secondary sources relating to publishing activities in this area at OUP are patchy, and the availability of oral history material has also been inevitably restricted mainly to the activities of the current Lindgren project. It has therefore not been possible to fill in the tantalising gaps inevitably left by using historic archival material created as far back as 1952. For example, the question of how John Bell first came across Lindgren and *Pippi* remains unanswered.

For the most part, a relatively complete picture has been retrievable of OUP's Nordic publishing activities over sixty years. Unfortunately, OUP's policy not to retain manuscripts means that no future analysis is possible of how the translations have been revised and fine-tuned following discussions between editor, translator and author. However, a detailed examination in terms of translational comparison between the source and target texts represented here remains a project for the future.

This second case study represents a publisher and a philosophy of publishing translated literature for children that contrasts very strongly to that met in the first case study. OUP titles accepted in translation were required to fit into an already long-established and successful children's list with its own history, often dependent on the idiosyncrasies of its editors over time. Unsurprisingly the Press as a whole favoured a traditional and academic approach when compared to that of Turton & Chambers. Nevertheless as for Turton & Chambers, only the most populist titles such as *Pippi* have survived at OUP over time. Although the larger publishing set-up enabled less profitable and more challenging texts to be published with the benefits of a financial buffer already in place, ultimately OUP was little more successful over time than Turton & Chambers (except of course with *Pippi Longstocking*) in bringing innovative and ground-breaking Nordic titles to a British audience in a sustainable and profitable way.



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<sup>1</sup> Denniston (1993: 50).

<sup>2</sup> Oxford University Press Timeline. Available: [www.oup.com/uk/archives](http://www.oup.com/uk/archives) Accessed: 1 Apr 2013.

<sup>3</sup> As no editorial file exists for this particular title, this full-length novel is not included in the current study. See also Footnote 54 below.

<sup>4</sup> However, Sutcliffe gives almost no attention to juvenile literature after its initial establishment. This is a notable omission considering that the department of Children's Literature particularly gained momentum and literary recognition in the post-war period.

<sup>5</sup> David F Elder. 'Frank Eyre, 1910-1998'. Australian Dictionary of Biography. Available: <http://adb.anu.edu.au/biography/eyre-frank-12471> Accessed: 1 Apr 2013. Eyre also wrote *Twentieth Century Children's Books* for the British Council in 1952, with a revised edition published as *British Children's Books in the Twentieth Century* (1971).

<sup>6</sup> These are as follows: *The Lark on the Wing*, Elfrida Vipont Foulds (1950); *Knight Crusader*, Ronald Welch (1954); *The Little Bookroom*, Eleanor Farjeon (1955). Available: [www.carnegiegreenaway.org.uk/carnegie/full\\_list\\_of\\_winners.php](http://www.carnegiegreenaway.org.uk/carnegie/full_list_of_winners.php) Accessed: 1 Apr 2013.

<sup>7</sup> These are as follows: *A Grass Rope*, William Mayne (1957); *Tom's Midnight Garden*, Philippa Pearce (1958); *The Lantern Bearers*, Rosemary Sutcliffe (1959); *A Time of Trial*, Hester Burton (1963); *Nordy Bank*, Sheena Porter (1964); *The Grange at High Force*, Philip Turner (1965); *The Edge of the Cloud*, K M Peyton (1969). In tribute to George's editorial prowess, OUP has won the Carnegie Medal a mere three times since George's last title won the honour in 1969. Available: [www.carnegiegreenaway.org.uk/carnegie/full\\_list\\_of\\_winners.php](http://www.carnegiegreenaway.org.uk/carnegie/full_list_of_winners.php) Accessed: 1 Apr 2013.

<sup>8</sup> Amusingly, British children's author Diana Wynne Jones (2012: 88) recalls her experience of dealing with her editor George at around this time as "the elderly dragon lady at OUP" who made several critical comments about the sexual content of Jones' recently submitted manuscript *Eight Days of Luke*. It was published by Macmillan in 1975.

<sup>9</sup> Personal telephone interview with Paul Binding, 6 Jul 2012.

<sup>10</sup> Ron Heapy, personal email, 7 Aug 2012.

<sup>11</sup> These are as follows: *A Pack of Lies*, Geraldine McCaughrean (1988); *Wolf*, Gillian Cross (1990); *River Boy*, Tim Bowler (1997). Available: [www.carnegiegreenaway.org.uk/carnegie/full\\_list\\_of\\_winners.php](http://www.carnegiegreenaway.org.uk/carnegie/full_list_of_winners.php) Accessed: 1 Apr 2013.

<sup>12</sup> Personal email, Liz Cross, 6 Aug 2012.

<sup>13</sup> Future research in the Astrid Lindgren Archive at the Royal Library, Stockholm, may shed light on this matter as well as on others raised in regard to Lindgren in British translation within this chapter.

<sup>14</sup> The two editorial files currently available are OUPA, 182/000899 Pippi Longstocking; and OUPA, 1465/010816 Pippi Longstocking. Two closed files covering the 1990s and later are not available for research access.

<sup>15</sup> OUPA, 182/000899, Pippi Longstocking, reader's report, H.M., 13 Jun 1952

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<sup>16</sup> Ibid, reader's report, B.X.W., 13 Jun 1952

<sup>17</sup> Ibid, reader's report, Kathleen Lines, Jul 1952.

<sup>18</sup> Ibid, letter from Hans Rabén to John Bell, 15 Jul 1952. It is not known which, but may have been Methuen.

<sup>19</sup> Ibid, letter from John Bell to Hans Rabén, 24 Jul 1952.

<sup>20</sup> Ibid, file note, John Bell, 31 Jul 1952.

<sup>21</sup> Ibid, file note, John Bell, 31 Jul 1952.

<sup>22</sup> Kerstin (née Biggert) Kvint joined R&S in 1952 as a fifteen year old, working initially in Production and Sales, and then becoming secretary to Hans Rabén. From 1983, Kvint turned down a job at the foreign rights' dept at Bonniers, left Rabén & Sjögren and set up as a freelance agent at Kerstin Kvint Literary and Co-Production Agency (aka KK Agency), with a focus on promoting Swedish children's literature abroad (Kvint 1993: 3). Kvint also worked part-time as Lindgren's foreign agent (for fiction) and private secretary from 1982 until Lindgren's death in 2002. Rabén & Sjögren retained control of Lindgren's picture books, since they were able to organise international co-productions (Kvint 2002: 21). Baumgarten-Lindberg and Isaksson define Kvint as "the foremost ambassador of Swedish children's literature", citing the 600+ titles that she has sold worldwide during her publishing career spanning more than 50 years (2003: 41)

<sup>23</sup> Kvint (2002: 24-25) notes the lack of success of Lindgren's titles in the USA and UK, despite the continued success of the *Pippi* titles, translated into 57 languages as of 2002 (2002:125). This is discussed in detail below.

<sup>24</sup> OUPA, 182/000899, Pippi Longstocking, letter, Astrid Lindgren to John Bell, 8 Aug 1952. Ironically, no British publisher ever took on this series, which was published as *Bill Bergson* in the USA.

<sup>25</sup> Ibid, letter, John Bell to Edna Hurup, 14 Jan 1953.

<sup>26</sup> Ibid, letter, Edna Hurup to John Bell, 19 Jan 1953.

<sup>27</sup> Ibid, letter, Edna Hurup to John Bell, 3 Feb 1954.

<sup>28</sup> Kennedy also illustrated the books of Eilis Dillon and Henry Treece, and collaborated with Kaye Webb, Puffin Book and the Puffin Club (The Times: 1989).

<sup>29</sup> OUPA, 182/000899, Pippi Longstocking, letter, John Bell to Richard Kennedy, 18 Jun 1953.

<sup>30</sup> Ibid, letter, John Bell to Richard Kennedy, 8 Dec 1953.

<sup>31</sup> Ibid, letter, Astrid Lindgren to John Bell, 24 Nov 1954. Unfortunately the editorial files contain little more about the initial British reception of *Pippi* in the UK, and confine themselves to the negotiation of TV, film, theatre, recording and radio rights during the 1960s and 1970s, as well as the sale of paperback rights to Puffin in the late 1970s.

<sup>32</sup> OUPA, 010814/1464, Pippi Goes Aboard, letter, Astrid Lindgren to John Bell, 3 Oct 1955.

<sup>33</sup> Translating *Pippi* and other titles for OUP launched Turner's career in Scandinavian children's translation. She went onto translate Lindgren's *Kati in America* for Brockhampton Press in 1966 in

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addition to two titles of Rolf Langstrand, six titles by Hans Peterson for Burke between 1961 and 1965, and one title for University of London Press in 1967. Nothing is known about her background.

<sup>34</sup> OUPA, 010814/1464, Pippi Goes Aboard, letter, John Bell to Marianne Turner, 25 Nov 1955.

<sup>35</sup> Ibid, letter, Astrid Lindgren to John Bell, 29 Nov 1955.

<sup>36</sup> Ibid, letter, John Bell to Marianne Turner, 11 Apr 1956.

<sup>37</sup> Ibid, letter, Astrid Lindgren to John Bell, 24 Apr 1956.

<sup>38</sup> Ibid, letter/reader's report, M.M.-T., Pippi goes aboard, 9 Dec 1955.

<sup>39</sup> Ibid, letter, John Bell to Marianne Turner, 15 Dec 1955.

<sup>40</sup> Ibid, letter, Richard Kennedy to John Bell, 13 Jun 1956.

<sup>41</sup> OUPA, 010815/1464, Pippi in the South Seas, letter, Mabel George to Astrid Lindgren, 31 Oct 1956.

<sup>42</sup> Ibid, synopsis, Marianne Turner, Oct 1956.

<sup>43</sup> Ibid, reader's report, M.M.-T., 22 Oct 1956.

<sup>44</sup> Ibid, letter, Mabel George to Dr S Czech, 9 Nov 1956.

<sup>45</sup> Ibid, letter, Marianne Turner to Mabel George, 25 Jan 1957.

<sup>46</sup> Ibid, letter, Mabel George to Richard Kennedy, 8 Apr 1957.

<sup>47</sup> Ibid, letter, Mabel George to Richard Kennedy, 4 Jun 1957.

<sup>48</sup> Ibid, letter, Marianne Turner to Mabel George, 25 Jan 1957.

<sup>49</sup> Ibid, letter, Marianne Turner to Mabel George, 24 Nov 1972. At the same time, George turned down another Swedish title, *Bland Tomtar och Troll*, a popular fairy and folk tale album series which had been running since 1907.

<sup>50</sup> OUPA, 010812/1464, Eric and Karlsson on the roof, M.M.-T., reader's report, 25 Jul 1957.

<sup>51</sup> Ibid, letter, Mabel George to Astrid Lindgren, 18 Feb 1958.

<sup>52</sup> Ibid, letter, Astrid Lindgren to Mabel George, 16 Dec 1958.

<sup>53</sup> The Swedish title *Madicken* was later re-translated by Patricia Crampton for Methuen in 1979, was published by them in a paperback Magnet edition the same year and was followed by a Mammoth paperback in 1993. Unfortunately no editorial file survives for this title within the Oxford University Press Archive.

<sup>54</sup> OUP published Norwegian author Ingvald Svinsaas's *Tom in the Mountains* in 1961, translated by Marianne Turner and illustrated by Swedish born Gunvor Edwards. Little is known about this full-length novel title, as no editorial correspondence survives within the Oxford University Press Archive although it was presumably commissioned by George. However, the review in the *Times Literary Supplement* labelled it a "charming story" appealing to "both the down-to-earth kind of child and the child whose mind is attuned to fantasy" (Wintringham 1961: xxvi).

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<sup>55</sup> Although the editorial files for Methuen do not survive, a limited number of publicity files from the firm are held at the Random House Archives and illustrate vividly Lindgren's good working relationship with Methuen's editorial and PR staff.

<sup>56</sup> OUPA, 1465/010816, Pippi Longstocking, letter, Mabel George to Kerstin Kvint, 12 Aug 1971.

<sup>57</sup> OUPA, 1464/010815, Pippi in the South Seas, letter, Kaye Webb, Penguin Books, to Antony Kamm, 31 Jan 1978.

<sup>58</sup> Personal telephone interview with Paul Binding, 6 Jul 2012.

<sup>59</sup> It seems that Joan Tate may have also recommended the work of Lilius to Binding. In a letter of 1977 to Binding's acting successor Martin West, Tate mentions that she wrote reader's reports on the *Mistress Sola* trilogy for Chatto & Windus and lent them to Binding "years and years ago" (OUPA, 968/007261, *Horses of the Night*, letter, Joan Tate to Martin West, 13 Oct 1977).

<sup>60</sup> German publisher Thienemanns published the work in c 1979 (OUPA, 1461/010782, Irmelin Sandman Lilius (ISL), *Gold Crown Lane* and *Horses of the Night*, letter, Monica Nordberg, Bonniers, to Antony Kamm, 25 Jan 1979).

<sup>61</sup> See also Footnote 59.

<sup>62</sup> Marianne Helweg (1914-1976) was born in Copenhagen, moving to London when her father was appointed lecturer of Danish at the University of London in 1920 (Berry: forthcoming, b). Her brother Hans illustrated the *Olga da Polga* series by Paddington author Michael Bond. Helweg worked on an unpublished translation of Hans Christian Andersen's fairy tales with Elias Bredsdorff and worked at the BBC from the age of 18, presenting, adapting and translating, and worked in the Production Unit responsible for WW2 programmes transmitted to Scandinavia. She was married to BBC director Laurence Gilliam (1907-1964) and Irish poet W R Rodgers (1909-1969). She translated eight *Mrs Peppercot* titles for Hutchinson, as well as three other titles by the Norwegian author Alf Prøysen. Responsible for translating many Swedish titles for Burke's *Read for Fun* series, 1966-1972, which included authors such as Astrid Lindgren, Ann Mari Falk, Hans Peterson, Viola Wahlstedt, Karin Nyman and Lennart Helsing, Helweg also translated a couple of adult Danish titles.

<sup>63</sup> OUPA, 1461/010782, *Gold Crown Lane* and *Horses of the Night*, letter, Paul Binding to Marianne Helweg, 22 Apr 1975.

<sup>64</sup> *Ibid*, reader's report for *The Fru Sola* trilogy, Marianne Helweg, 29 May 1975.

<sup>65</sup> *Ibid*, reader's report for *Kung Tulle*, Marianne Helweg, 12 Jun 1975.

<sup>66</sup> *Ibid*, letter, ISL to Paul Binding, 9 Mar 1976. This is perhaps surprising, given that Lilius was herself a well-established translator of stories and poetry from Finnish and English into Swedish.

<sup>67</sup> OUPA, 1461/010782, *Gold Crown Lane* and *Horses of the Night*, letter, ISL to Paul Binding, 23 May 1975.

<sup>68</sup> *Ibid*, letter, ISL to Paul Binding, 4 Jun 1975.

<sup>69</sup> *Ibid*, letter, Margareta Schildt to Paul Binding, 24 Jun 1975. As it happened, the next Hans Christian Andersen award in 1976 was given to Cecil Bødker, and no other Nordic children's author has won it since Tormod Haugen in 1990. Previous Nordic winners were Astrid Lindgren (1958), Tove Jansson

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(1966) and Maria Gripe (1974). The Andersen award for illustration went to Danes Ib Spang Olsen in 1972 and Svend Otto S in 1978.

<sup>70</sup> OUPA, 1461/010782, Gold Crown Lane and Horses of the Night, letter, ISL to Paul Binding, 27 Mar 1976.

<sup>71</sup> Ibid, Eva Skaven, Bonniers to Paul Binding, 3 Jun 1976.

<sup>72</sup> Ibid, letter, ISL to Paul Binding, 7 Jan 1976.

<sup>73</sup> Ibid, letter, ISL to Paul Binding, 9 Mar 1976.

<sup>74</sup> Personal letter, Irmelin Sandman Lilius, 31 Jul 2012.

<sup>75</sup> Personal telephone interview with Paul Binding, 6 Jul 2012.

<sup>76</sup> OUPA, 1461/010782, Gold Crown Lane and Horses of the Night, letter, Erik Blegvad to Paul Binding, 19 Jun 1975.

<sup>77</sup> Joshua Charles Armitage (1913-1998) illustrated for *Punch* for over forty years. Educated at the Liverpool School of Art, he also taught art at the Wallesey School of Art. He used the pseudonym Ionicus to distinguish his “light-hearted work from his more serious oil painting”. As well as illustrating children’s books, he also illustrated covers of Penguin’s paperback series of P G Wodehouse (Langdon 1998).

<sup>78</sup> OUPA, 1461/010782, Gold Crown Lane and Horses of the Night, letter, Paul Binding to Jos Armitage, 4 Mar 1976.

<sup>79</sup> Ibid, letter, ISL to Paul Binding, 27 Mar 1976.

<sup>80</sup> Ibid, letter, Paul Binding to Edna Barth, 25 Mar 1976. It is not clear whether the bookmark was issued.

<sup>81</sup> Ibid, letter, ISL to Paul Binding, 15 Mar 1976.

<sup>82</sup> Ibid, letter, Edna Barth, Lothrop, Lee and Shepard Co, Paul Binding, 22 Mar 1976.

<sup>83</sup> Ibid, letter, Judy Donnelly, Hastings House, New York to Paul Binding, 1 Nov 1977.

<sup>84</sup> Ibid, letter, Margaret McElderry to Paul Binding, 21 Jun 1976.

<sup>85</sup> OUPA, 967/007244, The Goldmaker’s House, memorandum of agreement, Dell Publishing Co (Delacorte Press and Seymour Lawrence), 26 Jul 1978.

<sup>86</sup> Lilius had published two titles with Lutterworth Press, *The Unicorn* (1964) and *The Maharajah Adventure* (1966). Both were translated by the otherwise unknown Ian Rodgers “[i]n collaboration with... [Lilius], [as] his own knowledge of Swedish was not sufficient, at least at that time” (OUPA, 1461/010782, Gold Crown Lane and Horses of the Night, letter, ISL to Sally Blyth, 14 Jan 1977). A review of *The Unicorn* commented positively on the “very unusual and beguiling quality of the writing”, with this “rewarding book” and its “quiet, flattish, precise little line-drawings” by Lilius’ childhood friend Veronica Leo were also praised (Reeves 1964: 1081). Lilius recalls that these titles were sold overseas through the “energiska foreign rightsfolk” at Bonniers, who were her main children’s book publisher, with the Finnish publishing house Schildts retaining a “delsupplaga” (Lilius, personal letter, 31 Jul 2012). From 1995, Lilius has elected to publish her books with Schildts

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rather than with Bonniers, despite the fact that this would result in less publicity and critical attention in ‘mainland’ Sweden for her work.

<sup>87</sup> OUPA, 967/007244, The Goldmaker’s House, letter, Eva Skaven, Bonniers, to Paul Binding, 5 Aug 1976.

<sup>88</sup> OUPA, 1461/010782, Gold Crown Lane and Horses of the Night, letter, Paul Binding to ISL, 2 Sep 1976.

<sup>89</sup> OUPA, 967/007244, The Goldmaker’s House, letter, Joan Tate to Paul Binding, 28 Feb 1977. Tate had just translated Andersen’s *Witch Fever* for Pelham Books in 1976 and similarly Max Lundgren’s *The Summer Girl* for Aidan Chambers’ Macmillan *Topliner* in 1976 (OUPA, 967/007244, The Goldmaker’s House, letter, Joan Tate to Paul Binding, 24 May 1977).

<sup>90</sup> OUPA, 967/007244, The Goldmaker’s House, letter, Paul Binding to ISL, 13 Apr 1977.

<sup>91</sup> *Ibid*, letter, Paul Binding to Jos Armitage, 27 Apr 1977.

<sup>92</sup> OUPA, 968/007261, Horses of the night, letter, ISL to Barbara Lister, 1 Mar 1978.

<sup>93</sup> OUPA 967/007244, The Goldmaker’s House, letter, Paul Binding to ISL, 13 Apr 1977.

<sup>94</sup> *Ibid*, letter, ISL to Paul Binding, 1 Apr 1977.

<sup>95</sup> *Ibid*, letter, ISL to Paul Binding, 24 Apr 1977.

<sup>96</sup> However, native speaker, Carnegie author and Deutsch editor Philippa Pearce thought the “translation must be a good one because I didn’t notice it”, *ibid*, letter, ISL to Paul Binding, 1 Apr 1977.

<sup>97</sup> Personal letter, Irmelin Sandman Lilius, 31 Jul 2012.

<sup>98</sup> OUPA, 967/007244, The Goldmaker’s House, letter, Paul Binding to Jos Armitage, 29 Sep 1977.

<sup>99</sup> OUPA, 968/007261, Horses of the Night, letter, Joan Tate to Martin West, 7 Nov 1977.

<sup>100</sup> *Ibid*, letter, Joan Tate to Martin West, 4 Oct 1977.

<sup>101</sup> OUPA, 967/007244, The Goldmaker’s House, letter, Antony Kamm to Joan Tate, 11 Jan 1978.

<sup>102</sup> OUPA, 968/007261, Horses of the Night, letter, ISL to Barbara Lister, OUP, 8 Feb 1978.

<sup>103</sup> OUPA, 1461/010782, Gold Crown Lane and Horses of the Night, Antony Kamm to Seymour Lawrence, 21 Feb 1978.

<sup>104</sup> OUPA, 968/007261, Horses of the Night, letter, ISL to Barbara Lister, OUP, 1 Mar 1978.

<sup>105</sup> *Ibid*, reader’s report, Keith Harrap, 8 Apr 1978.

<sup>106</sup> *Ibid*, letter, ISL to Barbara Lister, OUP, 29 Apr 1978.

<sup>107</sup> *Ibid*, letter, ISL to Barbara Lister, OUP, 9 May 1978.

<sup>108</sup> Personal email, Kerstin Kvint, 8 Jul 2012.

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- <sup>109</sup> OUPA, 010946/1479, The Leopard, letter, Virginia Allen Jensen to Paul Binding, 19 Feb 1976; also Anon (1974: 11).
- <sup>110</sup> Ibid, letter, Cecil Bødker to Virginia Allen Jensen, 26 Apr 1971.
- <sup>111</sup> Ibid, letter, Virginia Allen Jensen to Paul Binding, 17 Nov 1976.
- <sup>112</sup> Ibid, letter, Eden Fleming to Paul Binding, 23 Oct 1976.
- <sup>113</sup> Ibid, letter, Philippa Stoker to Martin West, 27 Feb 1978.
- <sup>114</sup> Ibid, letter, Virginia Allen Jensen to Paul Binding, 20 Apr 1977.
- <sup>115</sup> Ibid, letter, Paul Binding to Virginia Allen Jensen, 14 Jun 1977.
- <sup>116</sup> OUPA, 007257/968, Silas and the Black Mare, letter, Paul Binding to Seymour Lawrence, 20 Sep 1977.
- <sup>117</sup> Julek Heller – Biography. Available: [www.julekheller.com](http://www.julekheller.com) Accessed: 1 Apr 2013.
- <sup>118</sup> OUPA, 007257/968, Silas and the Black Mare, letter, Antony Kamm to Seymour Lawrence, 7 Mar 1978.
- <sup>119</sup> Ibid, letter, Virginia Allen Jensen to Paul Binding, 22 Nov 1977.
- <sup>120</sup> Glistrup (2002: 112-117) lists the Nordic successes from 1980-2000 as follows: Winner: Tormod Haugen (1990); Highly Recommended: Harry Kullman (1980), Bjarne Reuter (1990) and Ulf Stark (2000) ; Finalists: Thorbjørn Egner (1980); Thøger Birkeland and Harry Kullman (1982); Bjarne Reuter, Bo Carpelan and Barbro Lindgren (1984); Bent Haller, Bo Carpelan, Tormod Haugen and Barbro Lindgren (1986); Barbro Lindgren (1990); Bent Haller, Torill Thorstad Hauger and Barbro Lindgren (1992); Bjarne Reuter, Tor Fretheim and Lennart Hellsing (1994); Gerd Rindle, Hannele Houvi, Tor Fretheim and Ulf Stark (1996); Bent Haller, Hannele Huovi, Sigrun Eldjarn and Mats Wahl (1998); Louis Jensen, Tuula Kallioniemi, Jostein Gaarder (2000).
- <sup>121</sup> *My Grandpa is a Pirate* (1974), *The Red Apple* (1974) and *Junk Jimmy's African Trip* (1976).
- <sup>122</sup> OUPA, 966/007240, The Birthday Present and Victor builds a Bridge, letter, OUP Oxford to OUP Melbourne, 11 May 1983.
- <sup>123</sup> Ibid, letter, Ron Heapy to Lise Schioetzz, Carlsen if, 5 Aug 1987.
- <sup>124</sup> Personal email, Liz Cross, 6 Aug 2012. It is not known which other works in translation may have been published by OUP during this period.
- <sup>125</sup> RHL, Egmont, Astrid Lindgren box 1, file 2, 1977-1979, Lindgren party guest list, 16 Oct 1978.
- <sup>126</sup> OUPA 000899/182, Pippi Longstocking, letter, Martin West to Astrid Lindgren, 15 Jun 1978.
- <sup>127</sup> Ibid, letter, Kerstin Kvint to Martin West, 1980.
- <sup>128</sup> Ibid, letter, Kerstin Kvint to Martin West, 1980.
- <sup>129</sup> *Do You Know Pippi Longstocking?* (1993); *Pippi Longstocking's After-Christmas party* (1995); *Pippi Longstocking in the Park* (2001); *Most Beloved Sister* (2002); and *Mirabelle* (2003).

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- <sup>130</sup> UoB, DM1952, Ronia the Robber's Daughter, Box 296, memo [reader's report], Tessa [surname not given] to Tony Lacey, 25 Apr 1983.
- <sup>131</sup> Ibid, letter, Tony Lacey to Diane Spivey, Methuen, 23 Jun 1983.
- <sup>132</sup> OUPA, 000899/182, Pippi Longstocking, letter, Liz Attenborough to Ron Heapy, 11 Jul 1990.
- <sup>133</sup> Ibid, letter, Ron Heapy to Astrid Lindgren, 25 Jul 1990.
- <sup>134</sup> Ibid, letter, Astrid Lindgren to 'Friends at OUP', 1 Aug 1990.
- <sup>135</sup> Personal email, Ron Heapy to Charlotte Berry, 7 Aug 2012.
- <sup>136</sup> Personal telephone interview with Liz Cross, 23 Apr 2012.
- <sup>137</sup> Personal email, Karin Nyman, 4 Sep 2012.
- <sup>138</sup> Personal telephone interview with Polly Nolan, 13 Jan 2012.
- <sup>139</sup> Ibid.
- <sup>140</sup> Personal email, Helen Mortimer to Charlotte Berry, 18 Oct 2010.
- <sup>141</sup> Child's unique "collaged art style" and "bricolage" are analysed further in Lehr (2008). Here, Child's postmodern approach to book illustration is described as "uneven pasted pieces [which] become... part of the revelatory texture that the reader sees... This is the essence of the postmodern book. It laughs as its own seams. It revels in its own crudeness" (165). Child herself recognises that "her work has a scrapbook look with lots of mishmashed ideas", scanning her own pencil artwork and then using a computer to design her illustrations "because she likes the flexibility and fluidity it provides" (166).
- <sup>142</sup> Personal telephone interview with Polly Nolan, 13 Jan 2012.
- <sup>143</sup> Personal letter, Tom Geddes to Charlotte Berry, 28 May 2012.
- <sup>144</sup> Personal email, Sarah Death to Charlotte Berry, 25 Apr 2012.
- <sup>145</sup> Letter, [Polly Nolan], OUP to Tom Geddes, 21 May 2007.
- <sup>146</sup> Personal letter, [Polly Nolan], OUP to Tm Geddes, 16 Jul 2007.
- <sup>147</sup> Personal telephone interview with Polly Nolan, 13 Jan 2012.
- <sup>148</sup> Initially contact with the family was negotiated via third party Swedish and British agents, but as good working relationships were established, OUP now work direct with the literary estate.
- <sup>149</sup> Personal telephone interview with Polly Nolan, 13 Jan 2012. Given the amount of editing of Lindgren's works that has occurred in recent years, a future full-scale analysis of the extent of the adaptation of these titles could prove extremely illuminating.
- <sup>150</sup> Nunnally was established as a translator of Scandinavian literature, having studied Danish as a high school student and then pursuing Scandinavian Studies at postgraduate level before working for Scandinavian Airlines. She is bilingual in Finnish, with a Finnish mother. Nunnally's first translation was *Early Spring* by Dane Tove Ditlevsen in 1984 and her reputation was cemented by the US



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translation of Peter Høeg's *Miss Smilla's Feeling for Snow* in 1993 (reprinted under the translator's name of F. David in the UK in the same year). She translated Norwegian Sigrid Undset's *Kristin Lavransdatter* trilogy (1997-2000). Nunnally sometimes uses the pseudonym Felicity David for UK publications (Gwinn 2001).

<sup>151</sup> Personal email, Susan Beard, 31 Jul 2012.

<sup>152</sup> Personal telephone interview, Liz Cross, 23 Apr 2012.

<sup>153</sup> Personal email, Susan Beard, 31 Jul 2012.

<sup>154</sup> Personal telephone interview, Liz Cross, 23 Apr 2012.

<sup>155</sup> *Lotta says 'No!'* was previously published by Methuen as *Lotta* in 1968 in a translation by Gerry Bothmer. *Lotta Makes a Mess* was formerly published by Macmillan in 1963 as *Lotta Leaves Home*, again translated by Gerry Bothmer.

<sup>156</sup> *Emil and the Sneaky Rat* was formerly published as *Emil's Pranks* by Brockhampton in 1973. No translator was attributed.

<sup>157</sup> *Karlson on the Roof* was previously translated by Marianne Turner for OUP in 1958, and again by Patricia Crampton for Methuen in 1975. *The World's Best Karlson* previously appeared in a translation by Patricia Crampton in 1980 for Methuen, and *Karlson Flies Again* by Crampton and Methuen in 1977.

<sup>158</sup> Previously published by Brockhampton Press as *Emil in the Soup Tureen* in 1970.

<sup>159</sup> Personal telephone interview, Liz Cross, 23 Apr 2012.

<sup>160</sup> Cross cited as a concern the very different illustration style for these works, which are not already established within the UK market as classic texts.

<sup>161</sup> Personal telephone interview, Liz Cross, 23 Apr 2012.

<sup>162</sup> Nesbø's surname has been anglicised to 'Nesbo' for the UK book market.

<sup>163</sup> In addition, new agencies such as Rights People (who are engaged in "representing children's fiction worldwide" to US and UK publishers and agents) are helping to address the balance by bringing potential new translations to the UK market in a manageable format. For more information, see [www.rightspeople.com](http://www.rightspeople.com).

## Chapter Seven

### CONCLUSION

This study has examined the translation and publishing of Nordic children's literature in the United Kingdom from 1950 to 2000, using a multidisciplinary approach that has developed an innovative bibliographical and archival methodology in order to investigate the role of the editor as well as the inner workings of selecting and publishing translations. It is thought that this type of contribution to research is entirely unique to date as regards the study of children's literature in Britain. It is certainly topical in its nature, given the current 'Nordic wave' of British popular (and increasingly academic) interest in the cultures and literatures of the Nordic countries outlined at the beginning of the thesis.

A major source of inspiration for this thesis has been the recent resurgence of interest in Nordic culture, literary (crime fiction) or visual (film and television), as explored in Chapter One. This has exploded throughout Britain in a relatively compact period of time and has resulted in a much heightened recent and current awareness of the Nordic countries within British popular culture. Within the context of this thesis, the ongoing Nordic cultural wave has provoked interest in the scope and extent of the British transfer of a particular sub-genre of the Nordic cultural export, namely children's literature. In the twenty-first century, the best known figures of Nordic children's literature in the UK are undoubtedly the *Moomins*, *Pippi Longstocking* and *Mrs Pepperpot*, from Finland, Sweden and Norway respectively, and they continue to dominate published translations of Nordic children's literature in Britain to this day. This thesis has set out to investigate fully the historical background to their

relocation to the desks of British editors during the 1950s, when all three series made their first appearance on the UK children's literature scene.

The obvious starting point was to establish precisely the bounds of the corpus in question, that of translated Nordic children's fiction within the UK. With no research previously undertaken into this topic, a full-scale bibliographical survey became necessary in order to delineate and define the sub-genre within a British context. The *British National Bibliography* was used as the principal data set, with its date of creation in 1950 usefully establishing the start of the period to be surveyed in detail. The results of this bibliographical survey addressed the first research question, namely which Nordic authors and titles have been published by British publishing houses since 1950?

At this stage in the research project, the decision was taken to deviate from the more common approach within the field of translation studies of analysing in detail the varied and numerous strategies undertaken in the actual translation of key texts taken from the corpus. Instead, the author's existing expertise in utilising archives as a source for historical research became a more natural and obvious focus for research activity, with the result that the project developed instead into a contextual documentation and analysis of the history of the translation of Nordic children's literature in the UK from 1950 to 2000. The intriguing issue of text selection became a centre piece of the project as a whole, and drew partially on previous research by Lefevere regarding patronage and on Darnton's communication model within the publishing industry. Consequently, two further research questions emerged. How did British editors come across Nordic texts of children's fiction during this period? And

what was the role of the British editor in underpinning the complete process of publishing a translation from scratch for the British market?

In order to address the second research question, detailed archival research (and some oral history interviews) became necessary in order to reveal how editors during this period worked with Nordic authors and editors as well as British based translators, illustrators and PR colleagues in order to convert a published and established text of Nordic children's literature into a saleable and viable British edition. Interpersonal networks were found to be absolutely crucial within the text selection process, with editors introduced to potential authors and illustrators through ad hoc existing contacts and informal recommendations from translators, friends and acquaintances, as well as via more professional means such as book fairs and fellow editors in other publishing houses.

Identifying relevant primary source archival materials proved to be challenging. Prior knowledge of recordkeeping practices within the British commercial community hinted strongly at the start of the research project that locating and accessing relevant and modern editorial files might be a lengthy and problematic process, and this indeed proved to be the case. Given the uncommon use of twentieth century publishing archives within the allied areas of book history, children's literature and translation studies, a full analysis became necessary of the challenges of drawing on original primary source materials within this research setting. As well as sketching out the national picture for the patchy survival rate and levels of accessibility of modern publishing archives, consideration of factors dictating the selection of two publishing house case studies also became necessary. Archives relating to several major publishing houses active over many decades in publishing Nordic children's

literature in translation were not available, for a varied range of complex reasons, and consequently the emphasis of the final part of the thesis, a detailed treatment of the translation and editorial activities of two publishing houses, was dictated wholly by the availability (or indeed absence) of archival sources.

The third and final research question was addressed fully in the two case studies in Part Two of the thesis. These two contrasting examples considered in detail how the role of the British editor proved absolutely pivotal to the publishing process, not least in scouting for potential titles and authors of interest, but also securing options on titles, negotiating foreign rights, commissioning the translations and illustrations and communicating with the Nordic author and publisher, as well as seeking to generate suitable levels of publicity at the time of publication and to secure paperback re-issues in later years. It would not have been possible to answer this particular research question without extensive use of archival sources from the period in question, in addition to supplementary contributions from oral history sources in certain instances.

Much of the methodology developed during this research project was innovative in its nature, mainly since the fields of book history and children's literature have to date generated low levels of research activity into the twentieth century publishing industry. Similarly, relatively little interest has hitherto been displayed by the translation studies' community into historical or sociological treatments of the discipline. It has become apparent during the current study that the extant inactivity within these three disciplines is partly a result of a lack of interest in detailed bibliographical or archival work using twentieth century sources within the context of children's literature and/or translation specifically. Conversely, the unpredictable

nature of available archival sources as well as the lack of existing published bibliographies of children's literature in (Nordic) translation has also impacted negatively on the development of an active research community working within this area. It is therefore hoped that the methodological and case study parts of the thesis will offer good insights into the research potential for carrying out detailed bibliographical research and into using major publishing archives as a means of entry into future investigations into the history of children's literature in translation, albeit for Nordic or other language groups. A parallel research intention has also been to lay firm factual and historical foundations for further and future detailed study into other areas relating to (the translation of) children's literature, such as detailed comparative translation strategies of key authors (eg Astrid Lindgren) as well as studies of significant genres or periods within modern British children's literature as a whole.

Chapter One placed the interdisciplinary setting of this study into a wider context through its broad consideration of the three academic disciplines which have provided a starting point for this study, namely book and publishing history, translation studies and children's literature. These are all highly pertinent to the area of study and their very newness in an academic setting has necessitated a brief outline of their development up to the present time, including the contribution made in all three fields by practitioners. In addition, in response to the current trend for such newly emerging fields to draw inspiration from a range of disciplines, this study utilised relevant theoretical concepts from translation studies such as Polysystem Theory and the British literary polysystem as a valuable means of placing children's literature and book history into a larger international and comparative context, as is

entirely appropriate for a thesis focusing on the creation and making of (translated) literature.

For the first time, these three particularly distinct but closely allied disciplines have been considered in parallel in order to give a broad context for the current study. It is intended that the research undertaken within the current study will be of scholarly use and of future inspiration to all three fields, which all sit firmly within the wider study of literature as a whole. The recent time frame of this project has meant that it makes a sizeable contribution to original research available on mid-late twentieth century publishing history, which remains a neglected area of academic attention to date. Similarly, its focus on the translation of children's literature into (British) English has also proved unusual: very little British research activity is currently taking place in this area of interest both within children's literature and translation studies, with a lack of pertinent linguistic skills for British scholars remaining a challenge to original research of this nature. As a consequence, this study has added very positively to the significant body of research already generated in this area.

Inspired by and building on the groundbreaking work of Blamires (2009) and Lathey (2010) who have both developed considerable interests in the history of British translation for children, the current study has similarly moved away from established forms of research examining and comparing translation strategies used in children's literature. A strong emphasis has been given instead to building a historical picture of the development of translated Nordic children's literature since 1950 and an improved understanding of the professional publishing practices (particularly editorial and translational) which underpin this process, here with a focus on the Nordic-British transfer. Inevitably, gaps within surviving publishing archives and the

limited availability of oral history sources dictate that it has not been possible to draw on the ideal and fullest range of sources. Nevertheless, the current study demonstrates clearly what use can be made within three allied fields of small caches of highly pertinent archival and oral history material.

Chapter Two defined the corpus of Nordic children's literature translated in the United Kingdom from 1950 to 2000. With the author's professional background as an experienced archivist accustomed to dealing with large datasets of a bibliographical nature, these strengths have been heavily drawn upon throughout the development of the methodological parts of this study. Existing bibliographical studies in translated children's literature have been used as a model where possible in order to create a rigorous approach to the bibliographical part of this study which has used the *British National Bibliography* as a principal source of data in order to delineate the scope and extent of translated Nordic literature for children in the UK. Historical bibliography conducted in a twentieth century and children's literature context is not a common topic of research, and the resulting lack of published bibliographies initially caused some problems in the early stages of the current study in that no ready made corpus existed which could be analysed and interpreted in detail. Extant bibliographical work within Nordic-English children's translation was found to be unusual (Nelson, Graves) and took place in the 1970s. Although more recent work in other European language groups and combinations has been partially utilised (Frank, Meerbergen, Sturge, Desmet) as a means to shaping the methodological framework used in the current study, only Thomson-Wohlgemuth has made any attempts to use archival sources in her bibliographic research, and she omitted to give any detailed consideration to the unusual provenance of the material



concerned, created as files of censorship and subsequently preserved permanently as state archives. In the absence of ready-made published bibliographies relating to children's literature published within the UK, it was necessary to create a corpus for the specific purposes of the current study.

As a result, a detailed study of the *British National Bibliography* was undertaken: although found to be incomplete and inaccurate on occasion, this was the only available source of this type and it formed a useful means of entry into initially defining the scope and range of the corpus. Following detailed and time-consuming analysis of the *BNB* over several months, brief summaries of the major British publishing houses, popular works and authors, well used translators and illustrators were compiled and presented for the period 1950-2000. These offered insights for the first time into the precise make-up and delineation of the corpus of Nordic children's fiction in British translation, and it became possible to identify specific titles, authors, publishers, translators and illustrators represented during this period. For example, Methuen was found to have especially strong interests in Nordic children's literature, along with Hodder & Stoughton, Puffin, Ernest Benn, Burke and Oxford University Press. Although the larger size of the Swedish publishing industry (as compared to those of the other Nordic countries) was already clearly evident before the start of the current study, the ensuing and unequivocal dominance of Swedish literature in translation was not entirely anticipated. This body of translated children's literature formed by far the bulk of the translated corpus, with Danish and Norwegian interests lying far behind in an equally matched second place. Finnish and Icelandic titles were placed in a clear minority: problems in distinguishing between Finland-Swedish and Swedish titles led to difficulties in ascertaining the

precise extent of titles from Finland in translation, and Icelandic titles were notable in their almost entire absence from the corpus. Unsurprisingly, the widely varied works of Astrid Lindgren dominated strongly throughout the corpus, followed closely by those of her fellow Nordic children's literature 'big-hitters' Tove Jansson and Alf Prøysen, with popular genres for translation including fantasy, adventure and family stories, already well established within the British children's literature industry.

Overviews of the periods 1950-1975 and 1976-2000 then followed, supplemented by brief considerations of the 'Golden Age' of Nordic children's literature translation which took place from 1950-1975, aided by a productive and innovative juvenile literary scene in the Nordic countries as well as favourable British publishing conditions and generous subsidies of school and public libraries. Increasing conservatism in British juvenile literary tastes, continuing dependence on well-established and profitable Nordic favourites such as *Pippi Longstocking*, the *Moomins* and *Mrs Pepperpot* combined with growing financial pressures and numerous mergers and acquisitions within the publishing industry, resulting in a subsequent period of declining activity in translating Nordic children's literature from the late 1970s up to 2000. The more recent situation up to 2010 was also considered, which has focused successfully on niche publishing of quality Nordic picture books as well as the continued publication of re-issues and spin-offs of perennial and favourite Nordic series such as Lindgren, Prøysen and Jansson.

This bibliographical area of the project is one which would undoubtedly benefit from additional work in the future. This was never intended to be regarded as creating the definitive bibliography of Nordic children's fiction in British translation, and

considerable amounts of future detailed research would be needed in order to make this possible as a publishable research output. Since the principal function of the bibliographical survey was to sketch out the rough boundaries of the corpus in question in order to facilitate subsequent research into text selection and the role of the editor, the decision had to be taken to postpone indefinitely the work still required to clarify more precisely and accurately the exact delineation of the corpus of translated Nordic children's literature. This would entail time-consuming research into online British and Nordic library and second-hand book catalogues in order to identify items missed from the *BNB*, to correct obvious *BNB* bibliographical errors and to determine exactly the chronology of first editions and subsequent re-issues. To the same ends, the physical examination of the vast majority of items represented within the corpus would also become necessary. The project could also be developed further through useful further expansion of the bibliography in order to include Nordic children's literature published before 1950, and perhaps to expand the survey to include other language groups (eg the major European languages) in order to enable a better understanding of the standing of Nordic children's literature in Britain when compared to 'bigger' languages and literatures. The scene would then be set to undertake a full-scale research study of the analysis of literary trends and reception in both source and target countries, along with detailed consideration of paratextual features of the source and target texts concerned. These research elements had originally been envisaged as forming part of the current study, but the considerable time spent on detailed bibliographical and archival work meant this was not possible within the remit of the project.

The extensive use of oral history and archival sources has been a unique feature of this study, and has made it possible to reach a detailed appreciation of the overall history of translated Nordic children's literature in Britain during this period, which forms the subject of Chapter Three. These oral history and archival sources, accompanied by secondary literature where occasionally available, have been used in tandem in order to reveal precisely how texts and authors of interest were selected by British editors from the wider Nordic corpus and how the editorial and translational processes worked in practice behind the scenes in order to culminate in the finished product.

Limited use has been made of oral history interviews in other studies of children's literature in translation. Meerbergen (2010) supplemented her bibliographical research with structured oral history interviews with current publishers in relation to the question of text and author selection. Lathey (2010) took a case-study approach, interviewing three key women translators in order to shed light on their professional experiences within translation and publishing in recent years. A third approach has been used in the current study as regards oral history sources: these have been utilised extensively where available in order to address specific gaps in knowledge and context left by absences in the available archive sources. For example, two OUP editors, several translators and two members of Astrid Lindgren's family were able to provide valuable insights into the recent OUP Lindgren project which included a new *Pippi Longstocking* translation as well as new translations of other key Lindgren works. OUP editorial files covering this very recent period for the 2000s are not yet available for research access since they still constitute working core editorial records in use by the publishing business: here, oral history sources comprise the only means

to generating research data and context. Where full publishing archives existed, interviews with former editors provided useful supplementary material eg Aidan Chambers (Turton & Chambers) and Paul Binding (OUP), with current editors, agents and curators also able to provide vital historical and current context to the inner workings of the publishing scene. Where archive sources from publishing houses were not available, interviews with ex-editors from relevant publishers proved extremely illuminating and helped to give some background information as to how Nordic translations were commissioned eg Andre Deutsch, Hodder & Stoughton and Ernest Benn.

This is an area of research which could readily be developed in the future in order to record translator and editor experiences more widely within the publishing sector and more specifically within the activity of publishing translated fiction for children. However, the challenges of locating suitable interviewees, carrying out pre-interview preparatory research, arranging face-to-face meetings and fully transcribing these interviews means that considerable expenses of time and expertise must be met in order to make this a viable future project.

A focal point has been made throughout this thesis of the use of archival sources relating to publishing and translation history, although it became clear early on in the research project that this type of emphasis on original materials would result in research dependent on many unpredictable factors (such as determining the location and accessibility of collections). Archival sources relating to twentieth century children's literature only appear to have been used on a sporadic basis in children's literature research to date. Lucy Pearson (2010a) used the archives of Macmillan, Aidan Chambers and Puffin extensively within her doctoral study of editors Aidan

Chambers and Kaye Webb and Gaby Thomson-Wohlgemuth (2009) similarly drew on East German censorship files within her research into children's literature in translation within the German Democratic Republic during the Cold War. However, neither Pearson or Thomson-Wohlgemuth considered the larger picture of publishing archives within Britain or Germany and subsequently failed to place their respective projects into a wider curatorial, literary and cultural context. As a result, issues relating to business, publishing and literary archives and their varying rates of survival and destruction were considered in detail in Chapter Three in order to bring new understanding to this topic which is not well understood within the fields of children's literature, book history and translation studies alike.

The challenges of locating, curating and using such archives in research relating to the publishing of children's literature were considered in detail, mainly as these factors impacted inevitably on the body of original material available for the current research project. Legislation in safeguarding such collections for future research was found to be lacking, with many major publishing houses not employing professional recordkeeping staff or preserving their collections beyond the short-term time-scale. Nevertheless, the major record types of importance to the current study were identified (namely editorial and publicity correspondence files), with the most significant and pertinent archive collections identified and briefly described. As a result, the two most complete and extensive publishing collections (Turton & Chambers and Oxford University Press) were selected for more detailed consideration and analysis in the study's two archival case studies, although other collections of future research potential were also highlighted at the end of the chapter.

In particular, a future case study of the translation of the *Agaton Sax* detective series by Swede Nils-Olof Franzén would prove illuminating, partly due to the fact that the series was uniquely self-translated in part by the author and then extensively edited into colloquial British by the Deutsch editor. Similarly, the problematic translation of several of Maria Gripe's works by Chatto & Windus would be of interest from an editor's perspective as a study of how not to approach Nordic translation. Detailed examination of the British publication of the *Moomin* series by Finnish-Swede Tove Jansson would also prove revealing as nothing is currently known about the early origins of this major series in English translation. This would entail using material currently held privately by the Jansson Estate in Finland and previously unavailable for research access (unfortunately this material came to light too late to permit use within this thesis, but see Berry, forthcoming, c). Broader historical studies of major children's literature publishers such as OUP and Methuen (and also incorporating perhaps their non-Nordic interests in translated literature for children) would be similarly ground-breaking in focusing twentieth century publishing history specifically towards children's publishers and in drawing on publishing collections not used extensively in research terms to date. Professional papers held in private and public hands relating to prominent Nordic translators (eg Patricia Crampton and Joan Tate respectively) would also prove of interest, alongside editorial and publicity correspondence held by Nordic publishing houses. Material of relevance is undoubtedly held in private hands, uncatalogued in public archives or kept in-house by publishers (original or successor).

However, the considerable costs of identifying the whereabouts of suitable collections and then undertaking research visits throughout the UK and the Nordic

countries necessarily mean that such research would need to be undertaken as part of an externally funded project. There are also a number of factors which pose considerable difficulties when planning research and future publications within this area. Securing permissions to access material can be difficult, sometimes requiring permission from multiple bodies and institutions. Permission to quote unpublished material taken from personal and publishing archives and to reproduce dust jacket and other illustrations still in copyright and owned variously by literary estates and major publishing companies is not easily achieved and can prove both extremely time consuming and expensive. However, it is strongly felt that these obstacles should be surmounted where possible, given the indisputable richness and high quality of these archival sources in question in terms of adding insights to the history of children's literature in British translation. Through its focus on revealing the inner workings of the British publishing industry, and in particular the role of the editor within the context of Nordic children's literature in translation, Part Two of the thesis was able simultaneously to fulfil a subsidiary research aim of demonstrating in practice the diverse range and potential of publishing archives as a multi-faceted research resource.

Before the two detailed case studies were commenced, a brief history of the changing nature of the British book trade since 1950 and the background mechanics of the publishing process were considered in Chapter Four in order to reveal how Nordic texts and authors successfully made the transition from a translator's draft manuscript to a profitable title within a British editor's children's list. A range of publishing archives were used successfully as original sources to this effect, demonstrating their potential in delineating the intricate publishing and editorial



activities involved within the wider translation process. The significant change from ‘gentleman publishers’ to international publishing conglomerates was addressed, as well as the direct impact this radical evolution of British publishing houses had on the role of the editor and his/her professional responsibilities. From an environment where s/he enjoyed a high degree of independence as regards selecting texts and commissioning translators and illustrations, this changed gradually from the 1950s onwards into an increasingly sales’ driven competitive commercial environment, with ever higher costs of translation and production in addition to an extremely strong ‘home’ British corpus of children’s literature meaning that editors were increasingly unable to publish innovative or unusual works of Nordic children’s due to financial considerations and a perceived lack of profitable readership. The role of the editor also gradually narrowed during this period, from a highly varied role encompassing PR, production, illustration and rights’ issues to one with an exclusive focus on editing and the commissioning and management of the translation process.

Two archival case studies were chosen to constitute the bulk of the original historical research of this study, representing two very different publishing scenarios in Britain and also demonstrating in full the breadth and depth of the original archival sources discussed in Chapters Three and Four. As anticipated and hoped, through prolonged examination of extensive sequences of editorial and other correspondence relating to the translation of Nordic children’s literature in two particular instances, the key tasks of the editor in relation to children’s literature in translation were revealed in detail. Activities which directly influenced the selection of Nordic suitable texts and authors quickly became evident, such as attending book fairs, networking, reading reviews, securing readers’ reports and building positive relationships with key

translators who were well versed in current trends within Nordic children's literature. Issues affecting the smooth translation and editing of texts also became quickly apparent.

Chapter Five examines author-publisher Aidan Chambers, his particular interests in translation and his brief but significant period as a publisher-editor of small press Turton & Chambers which focused on the translation of French, German, Swedish, Norwegian and Dutch children's literature. His early experiences in editing and his friendship with author and Scandinavian translator Joan Tate were discussed, in addition to the founding and eventual dissolution of the press. In particular, the four Nordic texts published in the early 1990s were discussed in detail, drawing extensively on Chambers' remarkably complete and comprehensive personal archive and on interviews with Chambers himself. Chambers enjoyed a privileged role as editor and publisher with independent financing, and was able to indulge his passion for innovative modern texts which were truly "different" to anything else already available within the British children's book market. His existing experience as publisher, teacher and author gave him an unusual 'triple view' professional perspective, enabling him to make use of an extensive network of literary contacts within northwest Europe. In particular, Chambers pioneered an innovative method of recruiting original language consultants, whose sole function was to advise on linguistic issues, enabling a mono-lingual editor to fully engage with the foreign-language source text and permitting the usually stringent levels of regular editorial work to be carried out on the same terms as for an English text.

Four novels by Peter Pohl, Maud Reuterswärd and Tormod Haugen were published by the press in the early 1990s, and the translation and editorial work of these titles is

considered in turn in some detail. All texts were challenging both in narrative style and subject matter, intended by Chambers to broaden his audience's boundaries and horizons and to expose them to the "difference" which he felt so crucial to younger readers. To Chambers' disappointment they were only able to generate shortlived critical acclaim and limited commercial success. Conflicts with Chambers' own literary work as well as the diverse nature of the Nordic texts translated and the equally variable working relationship with his translators demonstrated the fluid and unpredictable nature of the editorial process of literary translation, which inevitably resulted in the long-term unsustainability of the business as a going concern.

Chambers' archive collection constitutes a remarkably full and complete research resource. In many ways, the Turton & Chambers archive conformed to prior expectations formed following conversations and meetings with Chambers. His deliberate personality and carefully documented working practices are reflected in his papers, and as a result, the Turton & Chambers archive in many ways conformed to prior expectations of a comprehensive and under-used personal archive, containing detailed translation manuscripts and drafts which would not survive in a publishing archive maintained for purely commercial purposes. The collection is highly unusual in that its provenance is clear (it has been directly deposited at the University of Aberystwyth by its creator) and that its original order has, in the absence of any detailed cataloguing work undertaken by external parties, been entirely preserved as that of the creator at the time of its creation and later deposit. This situation is very unlike that of other similar archival collections of children's authors such as those recently deposited at Seven Stories for Enid Blyton, Judith Kerr, Jacqueline Wilson and Diana Wynne Jones), where cataloguing and repackaging work inevitably

impacts on the original integrity and material culture of the collections. It is therefore evident that, in terms of archive collections of a predominantly literary and personal nature held in other repositories, the Chambers' collections of papers in their current untouched and uncompromised state constitute a unique representation of his Chambers' interests and professional and literary activities. Any future cataloguing work will need to preserve carefully the order which Chambers has imposed on the collection, since this has its own integrity and significance in demonstrating how the different functions of Chambers' life fit together in a paper-based manifestation. The possibilities for future research within this archival treasure trove are multi-faceted, but could include a detailed analysis of the precise nature of Nordic translation strategies employed throughout Turton & Chambers, as well as treatments of the literary output of Aidan Chambers as a novelist in his own right and also the professional work of Nancy Chambers as a well-regarded editor of American and British children's literature.

Undoubtedly, in-depth research remains to be undertaken on Turton & Chambers' other texts in translation, as well as the English-language novels and anthologies produced during the same period. A full-scale history of the entire output of Turton & Chambers similarly remains to be attempted, one which puts its role, impact and influences into a broader context within the British children's publishing industry during the late 1980s and early 1990s. As was seen at the end of Chapter Four, Chambers later recommended a model of publishing for the successful translation of children's literature, following the closure of Turton & Chambers. This entailed the resources and increased capacity of a large publishing house, such as Oxford

University Press, which forms the subject of the second and final case study in Chapter Six.

The antithesis of Turton & Chambers in many ways, Oxford University Press has published Nordic children's literature since the 1950s with varying levels of success and reception on the part of editors, critics and readers. A chronological approach is taken to this chapter, beginning with a historical review of the juvenile publishing activities of the press and its notable children's editors and interests. In a larger publishing house in which children's literature formed only a small but not insignificant part, the personal interests of OUP's various children's editors quickly became of paramount importance in terms of publishing Nordic titles in translation. John Bell and Paul Binding in particular formed very positive collaborations with Astrid Lindgren, Cecil Bødker and Irmelin Sandman Lilius which were prematurely cut short by their departure into other departments and careers and by the arrival of Mabel George and Antony Kamm respectively who did not share their predecessors' passion for Nordic children's literature.

The historical context of OUP's published Nordic titles was addressed in detail in this chapter in a sequential basis, documented by a somewhat patchy availability of editorial files reviewing in detail the publishing context and editorial processes and commencing with those of Swedish author Astrid Lindgren and *Pippi Longstocking* (1954), her first title in Britain. Here, the unusually consistent editorial approach of Chambers (whose remit to publish European children's literature in translation strongly reflected his own personal interests in the genre and a well-established European literary network) was absent. Instead, OUP drew on more traditional editorial methods of text selection, such as book fairs, translator recommendations

and readers' reports. Several titles by Lindgren were published during the 1950s, at which point Nordic interests waned until the arrival of Swedish devotee Paul Binding in 1974 (following the retirement of Mabel George), who singlehandedly published five titles in quick succession by Dane Cecil Bødker and Finland-Swede Irmelin Sandman Lilius. Subsequent financial pressures and declining school library budgets resulted in little sustained interest in Nordic translation, until the death of Astrid Lindgren in 2002 and the development of an innovative and still ongoing OUP Lindgren project which is re-publishing many of her works, including some as re-translations. With editorial files not available for this recent period of publishing activity, extensive use has been made here of oral history interviews with past and current translators and editors alike. Notably, only the works of major international writer Lindgren have the pre-requisite reputation and audience to prove of long-standing interest for a publishing house such as OUP operating in today's competitive climate. As some of her works have been extensively cut or adapted in order to render them suitable for the modern readership, more research is needed in this particular area.

In stark contrast to the previous case study, Turton & Chambers, which focused primarily on the translation of children's literature and which enjoyed independent funding alongside the patronage of one sole editor throughout, the situation at OUP was very different. Although Bell and George throughout the 1950s and 1960s enjoyed financial cushioning from the parent publishing house and as such could develop their own particular interests in specific authors and genres, the OUP children's editors still were required to select titles which they felt would fit into the established 'niche' of the OUP children's list, which had acquired a reputation for

high quality writing and which had attracted significant national and international accolade in the form of literary prizes such as the Carnegie and Kate Greenaway awards. Translated titles were only of potential interest if they could be pigeon-holed into this existing framework, and Nordic children's literature proved no exception to this rule. Therefore, Astrid Lindgren's *Mio, min Mio* was turned down on more than one occasion, and Lindgren later took her new titles elsewhere to other publishers who were clearly more to her taste (and vice versa). Subsequent titles by Irmelin Sandman Lilius and Cecil Bødker were likewise turned down when the first translated titles taken on by OUP did not prove as commercially viable as originally hoped, or when successive editors did not display similar interests in titles from the Nordic countries.

In many ways, the range of archival sources available for OUP's translated Nordic titles conform to prior expectations, based on the author's work in university and commercial archival repositories. OUP is unusual in running a professionally managed and readily accessible archive, but the historical origins of the Press as a department of a university renowned internationally for the quality of its research and innovation go some considerable way to justifying its existence. Inevitably the availability of OUP's editorial files depend on commercial functions and sensitivities: as a result, editorial files relating to lesser known titles have not always been retained, and those relating to titles still in print remain confined to the working part of the business and have not yet been transferred for permanent archival preservation. Pressures of space mean also that correspondence relating to works not published by the Press (since as *Mio, min Mio*) have not been retained, and nor have manuscripts and drafts for the works that were taken actually on. Any future work on

analysing the collaboration between editor, translator and author is consequently limited by these factors to some degree, unlike in the Turton & Chambers' collection where unusually all of this material has been preserved. However, in general terms, OUP's dedication to making its collections accessible is to be welcomed, and a complete absence of attention hitherto to the history of children's literature at the Press means that the future potential for research in this area is unlimited.

In many ways, this thesis has posed as many questions as it has attempted to answer, particularly as regards the two full publishing house case studies. It is hoped, nevertheless, that the initial research questions set out at the beginning of this study have been addressed, that new levels of understanding have been reached as regards the history of the British translations of Nordic children's literature, and that some key future avenues of research have been identified.

This thesis has documented the history of Nordic children's literature in the UK since 1950. Firstly, the boundaries of the corpus of translated Nordic children's literature within the British context have been broadly defined, as a result of a comprehensive survey of the *BNB*. Secondly, issues of text and author selection have been addressed, alongside a third and final focus on the editorial and translational activities of key publishing houses: both of these latter areas of research have been explored through extensive use of oral history interviews and through consultation of accessible and relevant publishing archive collections. The multi-disciplinary approach drawing both on bibliographical and archival methodologies is highly innovative and it is hoped that this will be further developed by others in the future in order to address some of the outstanding research issues raised throughout this study.



The combination of a detailed bibliographical pre-study alongside a full case study approach is particularly useful. The case study itself can draw variously on a range of secondary sources (where available, such as published company histories and articles by key editors, translators, illustrators and authors), oral history sources and original archival materials. These sources combine to make it possible to draw together a wider picture of the activities of the publisher or genre or period in question, depending on what is available. However, the concrete data generated by the earlier bibliographical aspects of the study provide a range of key data sets which can be variously interpreted in order to decide on the research focus for the project as a whole. Neither type of approach can stand alone, and together they comprise a strong basis on which to build future research within children's literature, book history and translation studies.

This is the first time that a detailed history of twentieth century children's literature relating to a specific language group translated within the UK has been attempted through extensive use of bibliographical surveying work and through the use of publishing archival sources. As a result, the unmistakable relevance of this study to the history of the book and the history of publishing in the mid-late twentieth century, as well as its more general contributions to children's literature and translation studies, has made a sizeable contribution to scholarship in these three disciplines, as well as to other well-established and allied fields such as education and comparative literature.

## APPENDIX ONE

### Statistical breakdown for Nordic children's literature, *BNB*, showing number of entries, 1950-2010

NB Although this study concentrates on the period 1950-2000, data from 2001-2010 has been included here in order to indicate current translation activity since 2000.

	<b>Children's fiction</b>	<b>Picture books</b>
1950s	23	6
1960s	157	33
1970s	302	144
1980s	221	160
1990s	78	35
2000s	116	49

## APPENDIX TWO

### Most popular Nordic authors and British publishers and translators from *BNB*,

#### 1950-2010, by decade

NB Although this study concentrates on the period 1950-2000, data from 2001-2010 has been included here in order to indicate current translation activity since 2000.

	Authors		Publishers		Translators	
<b>1950s</b>	Lindgren, A	6	Benn	5	Ramsden	3
	Jansson	5	Methuen	4	Turner	3
	Lagerlöf	2	OUP	4	Warburton	3
	Prøysen	1	Dent	2	Portch	2
	Unnerstad	1			Howard	2
	Egner	1				
<b>1960s</b>	Lindgren, A	15	Methuen	22	Non attributed: 28	
	Unnerstad	13	Burke	10		
	Peterson	12	Abelard	10	Ramsden	22
	Sandberg	8	London UP	10	Seaton	15
	Jansson	7	Puffin	10	Turner	12
	Prøysen	6	Oliver & Boyd	8	Macmillan	7
	Borg, Hamre	5	Joseph	8	Helweg	6
	Sommerfelt	5	Brockhampton	8	Bothmer	4
	Hamre	5	Sadler	8	French	4
				Crampton	4	
<b>1970s</b>	Lindgren, A	43	Methuen	43	Non attributed: 78	
	Sandberg	24	Puffin	23		
	Wolde	20	Brockhampton	22	Tate	35
	Franzén	14	Hodder	17	Crampton	26
	Gripe	13	A&C Black	15	Winn	23
	Lofgren	13	Dent	14	Helweg	15
	Vestly	12	Pelham	12	Amos	7
	Prøysen	9	Chatto	9	Ellis	6
	Jansson	7	Gwasg y Dref Wen	9	Seaton	6
			Hutchinson	9	La Farge	6
			OUP	9	Bothmer	6

	<b>Authors</b>		<b>Publishers</b>		<b>Translators</b>
<b>1980s</b>	Lindgren, A	26	Methuen	63	Non attributed: 103
	Löfgren	16	Hodder	28	
	Prøysen	14	Puffin	15	Crampton 21
	Lindgren, B	13	Pelham	14	Tate 19
	Mogensen	11	Gwasg	10	Helweg 7
	Kunnas	10	Hamilton	10	Jennings 7
	Nilsson	9	Magnet	9	Phillips 7
	Beskow	9	An Gum	8	Ni Ailpin 6
	Svend Otto S	8	Hutchinson	7	Portch 5
	Jansson	7			Winn 5
	Bergström	7			
<b>1990s</b>	Lindgren	17	R&S	14	Non attributed: 22
	Prøysen	10	Mammoth	11	
	Jansson	7	Puffin	7	Crampton 11
	Beskow	4	Floris	7	Tate 7
	Gaarder4		Heinemann	5	Helweg 4
	Holm	4	Red Fox	4	Bell 3
	Landström	3	Turton	3	Dyssegaard 3
	Plant	3	W Lithograph	3	Sandin, Fisher 2
					Lamborn 2
				Anderson 2	
<b>2000s</b>	Lindgren, A	15	R&S	33	Non attributed: 53
	Jansson	11	Floris	12	
	Prøysen	7	OUP	12	Dyssegaard 12
	Kaaberbøl	7	Red Fox	7	Kaaberbøl 6
	Beskow	6	H&S	7	Sandin 6
	Kjær	4	Puffin	6	Turner 4
			Gecko	5	Board 3
					Nunnally 3
				Mann 3	

### APPENDIX THREE

#### Genre categorisation of Nordic children's fiction, based on the *BNB*,

1950-2000 (768 entries)

Adventure	100	(20.12%)
Humour	2	(0.40%)
Animal	22	(4.43%)
Mystery/suspense	35	(7.04%)
Fantasy	122	(24.55%)
Realistic	24	(4.83%)
Family	143	(28.77%)
Historical	24	(4.83%)
Science fiction	0	(0%)
School	4	(0.80%)
Geographical/travel	21	(4.26%)

## APPENDIX FOUR

### **Publishing policy, Turton & Chambers, undated [UoA, Box RR]**

“T&C has been founded because we believe in the unrivalled importance of literature in the lives of children. We believe it matters that children should be given the highest quality of writing, illustration and book production that adults can manage to achieve on their behalf.

We believe that literature written on behalf of children is an art form in its own right. Obviously, therefore, we believe that it should be given the same professional attention as any art form.

It is true that a great many books are published for children each year. Some people would say too many. As in other sectors of publishing, much of what is published is dross, but a significant amount is of a high order. Why then set up another imprint?

T&C’s interest is in the following aspects:

1. We are concerned that so little of what is published for young readers, in prose narrative especially, is too limited and repetitive in its subject matter and in the way in which the stories are told. We shall be looking for writers and for books that enlarge the range – that are unusual, innovative, in touch with the literary movements and the thinking of our times. This does not mean that we reject the literary tradition to which we belong. On the contrary, we value it so much that we wish to keep it alive by adding to it freshly.
2. We are concerned that so few books are translated from other, especially the European, languages. It is our impression that very fine work is published that we ought to know about, and that would help invigorate our own literature and bring a refreshing dimension to our children’s reading, and thus to their understanding of themselves and the world around them. Besides this, it is culturally isolationist, and therefore damaging to ourselves, to remain in ignorance of the life and thought of other language-nations as they express it themselves. Bringing into English the best of children’s literature from other languages would help, however, slowly, to change this.
3. We are against the British dominance of Australian publishing. But we are not in favour of total separation of our two countries. The founders of T&C have a deep interest in each other’s countries, and we intend that our publishing will pay equal regard to both. We shall hope to bring together in the T&C imprint the best modern work of both Australian and British writers and illustrators, and we shall treat them equally, publishing them simultaneously in each country, paying the full agreed royalty on their books no matter in which territory they are sold. Founded by an author and a bookseller, T&C is bound to be keenly aware of what authors and booksellers most value in their relations with a publisher.
4. Finally, we assert our belief in the unique value, and ability to survive, of the printed book as an art form and as a form of communication. We shall therefore produce our own books to the highest standard of craft quality that we can bring to them. We cannot promise perfection, but we do promise a concern for the individual qualities of every volume.”

## APPENDIX FIVE

### Complete list of publications, Turton & Chambers, 1990-1992

AUTHOR	TITLE	DATE	TRANSLATOR / ILLUSTRATOR
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#### Translated from the Nordic languages (Swedish and Norwegian)

Reuterswård, Maud	<i>A Way from Home</i> [Flickan och Dockskåpet Bonniers Junior Förlag, Stockholm]	1990 1979	Joan Tate
Pohl, Peter	<i>Johnny, My Friend</i> [Janne, Min Vän AWE/Gebers, Stockholm]	1991 1985	Laurie Thompson
Reuterswård, Maud	<i>Noah is my Name</i> [När man Heter Noak Albert Bonniers Förlag, Stockholm]	1991 1974	Joan Tate Tord Nygren
Haugen, Tormod	<i>Zeppelin</i> [Zeppelin Gyldendal Norsk Forlag, Oslo]	1991 1976	David R Jacobs David Pierce

#### Translated from Dutch, French and German

Lieshout, Ted van	<i>Dearest Boy in All the World</i>	1990	Dutch	Lance Salway
Leeuwen, Joke van	<i>The Story of Bobble who Wanted to be Rich</i>	1990	Dutch	Lance Salway
Löschütz, Gert	<i>The Penny-Mark</i>	1990	German	Anthea Bell
Hofman, Wim	<i>A Good Hiding and Other Stories</i>	1991	Dutch	Lance Salway
Gutman, Claud	<i>Empty House</i>	1991	French	Anthea Bell
Gutman, Claud	<i>Fighting Back</i>	1992	French	Anthea Bell
Dros, Imme	<i>Journeys of the Clever Man</i>	1992	Dutch	Lance Salway
Schmidt, Annie	<i>Minnie</i>	1992	Dutch	Lance Salway

**English-language titles**

Gleeson, Libby	<i>Dodger</i>	1990
Morse, Brian	<i>Picnic on the Moon</i>	1990
Wheatley, Nadia	<i>Landmarks: Nine New Australian Stories</i>	1991
Mark, Jan	<i>The Hillingdon Fox</i>	1991



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- National bibliographies and databases
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Patricia Crampton, translator, Wiltshire, 27 November 2011

Liz Cross, editor, OUP, by phone, 23 April 2012

Klaus Flugge, publisher, Andersen Press, by phone, 30 July 2012

Allison Helleger, editor, Rights People, New York, by phone, 22 August 2012

Katy Lockwood-Holmes, Floris Books, publisher, Edinburgh, 16 April 2010

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*Icelandic authors are listed according to surname, rather than the usual Icelandic practice of forename followed by patronymic.*

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