Welcome to the new edition of Juvenile Miscellany!

We have decided to reinstate it because it is a great way to keep up with our friends—and we get requests for it. This issue will introduce our current staff and tell the story of 2019. It is always a privilege to work at the de Grummond Collection. We meet interesting people, and we are always finding new items we want to show. In this issue, we highlight several items from the Collection. I hope you enjoy the little tidbits as much as we do.

Since our last copy of Juvenile Miscellany, our staff has changed. Our longtime assistant curator, Danielle Bishop Stoulig, moved to Louisiana, and though we hated to lose her (after 20 years!), she has a good replacement: Brooke Cruthirds. Brooke has two master’s degrees, one in library science and one in anthropology. She has been with us for approximately one month, and I think she is brave in tackling the editing of this issue!

Another new staff member is Amanda McRaney (Mandy), our collection specialist. Mandy deals with the books that come into the Collection, and she noticed the various versions of a familiar tale, which she will tell you about in her article.

Our other new(ish) staff member is Claire Thompson, the Keats Award coordinator. Claire came to us following her retirement from Hattiesburg schools. Her duties include writing publishers, keeping track of all of the books that come in for the Keats Award, and managing anything to do with the Keats Award.

Each year at de Grummond is busy. It seems as if I am always reflecting on past years, examining all that happened and how busy we were. The same is true for 2019.

Remembering Richard Peck

In 2018, our dear friend and contributor, Richard Peck, left this world. His passing left a huge hole. Certainly, we didn’t communicate with him every day, but we knew he was here—on the planet—writing, traveling, and meeting with friends. We knew we wanted to acknowledge him at the Kaigler Book Festival because he loved the festival and had served in every speaking slot. So, we had a “Richard Peck Day.” Friends came from all over the country with their “Richard stories.” Sophie Blackall, the 2019 de Grummond Lecturer, was also a close friend of Richard’s. She wove his influence and friendship throughout her lecture. Following Sophie was the “Peck Panel.”

Led by Dr. Aubrey Lucas, we had children’s literature luminaries, beginning with Paul Zelinsky, speak about their friendship with Richard Peck. Following Paul were Louise Borden, Chuck Galey, Patsy Perritt, Cheryl Peck (Richard’s sister), Sonya Sones, Bennett Tramer and Maryann Macdonald. It seemed everyone had a story about Richard. There were contributions from the audience members, too. While there wasn’t a dry eye in the auditorium, there was also laughter. Isn’t that an appropriate way for a panel on Richard Peck to be? It was just like his books—full of laughter, but in a second, his audience was in tears.
Curious George Comes Home

As most of you know, the de Grummond Collection has the papers of H. A. and Margret Rey, the creators of Curious George. Their story is compelling because they actually rode out of Paris on bicycles as the Nazis were marching in. On their backs were the original sketches and texts for the original Curious George. If you haven’t known their story, Louise Borden’s book, *The Journey That Saved Curious George*, will tell you about their escape. There is also a documentary [largely filmed at de Grummond] titled *Monkey Business: The Adventures of Curious George’s Creators*. It is available on Amazon Prime and Hulu.

Many of the images in the film come from de Grummond. “George” is very popular, and we have learned he is popular in Japan. The Rey materials traveled to Japan in 2017. The public television entity in Japan, NHK, created and mounted a spectacular traveling exhibit—using de Grummond materials. The exhibition was successful beyond our dreams. Over 50,000 people visited the exhibition as it traveled to six different cities. Our materials were in Japan for two years—a long time!

In June, our materials were returned, and the entire town celebrated. The local television station took footage of our Japanese guests who were conducting a condition report. I am happy to report the works came back to us in tip-top condition. Where will George travel next?

Therefore, 2019 begins...

The Keats Award is new to us since the last edition of *Juvenile Miscellany*. The de Grummond Collection is the repository for the Keats papers, and when Deborah Pope approached us about administering the Keats Award, it seemed a natural thing to do. We have been administering the award since 2012, and we continue to grow with each year. The award recognizes the work of new artists and new authors of picture books. There is a deliberation committee comprised of illustrators, authors and librarians, who meet once a year to discuss the books they have received and select the winners. The publishers send the winners to Hattiesburg in April to receive their awards at the Fay B. Kaigler Children’s Book Festival.

The Keats Award committee flew into New Orleans in January 2019, and we spent the weekend reviewing books. If that sounds boring to you, I can assure you it is not.

Everything begins on Friday afternoon with the beginning discussions. The group meets until 7 p.m., which is when we break for a wine and cheese party. The 2019 party occurred at the home of a former Hattiesburgian, Myra Rachal, who now lives on Prytania Avenue. The house is vintage New Orleans, and it is fun to tour. Of course, the food is stupendous, which means we are occasionally known to skip supper altogether. We visit, relax and consume tasty morsels and wine. There have been nights when, following the party, a group will go to the far reaches of the city to hear jazz. It makes for a late night, but it never seems to affect their energy when discussing books. In other words, the fun doesn’t end.

Saturday is full of discussion. An esprit de corps develops among the group members, which makes Saturday evening’s private dinner at Calcasieu Restaurant all the better. Some people “hit the town” following our dinner. After all, they are in New Orleans, and they have worked hard!

The de Grummond staff arrives home after the weekend tired but happy. We then go full throttle into working out the details for the April Children’s Book Festival. (For more about the 2019 Keats Award winners and honor recipients, read Claire Thompson’s article.)

Juvenile Miscellany: Past and Present

By Brooke Coothards

*Who Juvenile Miscellany?* As the new assistant curator on board, I asked this question and will share what I uncovered. *Juvenile Miscellany* was an early 19th century American publication catering to children. Mrs. Lydia Maria Child published the first in New Orleans, Massachusetts, in 1826. They became wildly popular at a time when most publications targeted the wealthy and educated and had most often overlooked children as an audience. With the advent of *The Juvenile Miscellany* came a celebration of and an emphasis on children’s literature, education, illustration and identity. When literacy and education of children became a priority to publishers, a cultural shift within American society occurred. It was for this reason, Lena de Grummond, the first curator, chose to continue that tradition with the title of the de Grummond Children’s Literature newsletter, beginning with volume 1, number 1, published in the summer of 1970 at The University of Southern Mississippi. *Juvenile Miscellany* continues to be a collection of stories, illustration and emphasis of children’s publications collected here in de Grummond. Follow along, as we highlight our new acquisitions, feature new authors and illustrators, promote exhibitions, and attend related events throughout the year. The newsletter will be published bi-annually so look for spring and winter volumes. Whether you are an avid supporter or have newly discovered de Grummond, consider this your invitation to visit the collection in person or online. [degrummond.org](degrummond.org)
2019 Ezra Jack Keats Award Winners

By Claire Thompson

The Ezra Jack Keats Foundation, in partnership with the de Grummond Children’s Literature Collection at The University of Southern Mississippi, announced the winners of the 2019 Ezra Jack Keats Award. Each year an outstanding writer and illustrator are recognized early in their careers for having created an extraordinary children’s book that reflects the diverse nature of our culture. The 2019 award ceremony was held on April 4, during the Fay B. Kaigler Children's Book Festival at The University of Southern Mississippi in Hattiesburg.

Deborah Pope, executive director of the Ezra Jack Keats Foundation, said, “It is a joy and a privilege each year to recognize and support new writers and illustrators who create beautiful and entertaining books that reflect the childhood experiences of our diverse population. The Ezra Jack Keats Award brings greater attention to artists who, like Ezra, seek to inspire all children to achieve their full potential.”

“It’s an honor for me. It means my book has played a small part in bringing together people. My books are a small part in bringing people together. Done well, a children’s book shows that people have the same hopes and fears, and that how we behave, not surface differences, is most important.”

Sullivan said, “Winning the EJK Award means a lot to me. It means my book has played a small part in bringing people together. Done well, a children’s book shows that people have the same hopes and fears, and that how we behave, not surface differences, is most important.”

The winner of the 2019 Ezra Jack Keats Award for Writer was John Sullivan, for *Kitten and the Night Watchman*, illustrated by Taecun Yoo, published by Simon & Schuster/Paula Wiseman Books.

Sullivan said, “Winning the EJK Award means a lot to me. It means my book has played a small part in bringing people together. Done well, a children’s book shows that people have the same hopes and fears, and that how we behave, not surface differences, is most important.”

The winner of the 2019 Ezra Jack Keats Award for Illustrator was Oge Mora, for *Thank you, Omu!*, written by Oge Mora, published by Little, Brown Books for Young Readers.

Mora said, “I have always looked up to Ezra Jack Keats, and I am incredibly honored to be a small part of his storied legacy. Keats understood that diversity isn’t an ideal; diversity is our world. For my grandmother, cooking was about bringing people together. My books are my way of honoring that love and sharing it with the world.”

Sophie Blackall, who won the 2003 EJK Award for Illustrator for her children’s book, *Ruby’s Wish*, as well as two Caldecott Medals in 2016 for *Finding Winnie* and the most recent this year for *Hello Lighthouse*, presented the 2019 Ezra Jack Keats Award.

The winning writer and illustrator each received $3,000 and a bronze medallion.

To be eligible, writers and illustrators must have had no more than three books previously published. Many past winners have gone on to distinguished careers, creating books beloved by parents, children, librarians and teachers around the world.

The selection committee is composed of nationally recognized early childhood education specialists, librarians, illustrators and experts in children’s literature: Junko Yokota, chair; K.T. Horning, Claudette McLinn, Chris Raschka, Don Tate, Lettycia Terrones, Caroline Ward, Melissa Sweet and Paul O. Zelinsky. Ex officio members are Deborah Pope, executive director, Ezra Jack Keats Foundation; Ellen Ruffin, curator, de Grummond Children’s Literature Collection; Karen Rowell, admission and events coordinator, School of Library and Information Science at The University of Southern Mississippi.

The Ezra Jack Keats Award was established in 1985 and the New Illustrator Award in 2001 to recognize and encourage emerging talent in the field of children’s books. In 2012, the de Grummond Children’s Literature Collection became a co-sponsor of the award.

To learn more about the Ezra Jack Keats Foundation and see a list of past winners, visit ezra-jack-keats.org.
Ancient Look, Modern Feel

By Karlie Herndon

Alice and Martin Provensen, whose work appears here, were award-winning children’s book authors and illustrators. The pair collaborated throughout their marriage to write and illustrate roughly 20 books, as well as illustrate another 20 books for other authors, including several Little Golden Books. Featured here is an image of children feeding birds in winter, an illustration the Provensens created in cooperation with Sisters M. Elizabeth (Elizabeth “Isabel” Fowkes) and M. Johnice (Helen Cohan), the Provensens created original artwork for the Bible, Life and Worship Series of Catholic textbooks, beginning with The Lord’s Jesus.

This series of textbooks came to be when the importance of interfaith cooperation was becoming clear around the world. In light of the events of World War II, the Second Vatican Council of 1962 took an official stance on the historical view and treatment of Jewish people. Although the sisters had already been working with various non-Catholic faith groups in their native Monroe, Michigan, the 1962 decree was their green light for reviving textbooks for Catholic children in the U.S. Not only were the nuns committed to creating texts that embraced other faiths and worked toward interreligious cooperation, but they were also deeply invested in effective educational techniques.

After a publishing agent at a top Christian book publisher, Allyn & Bacon Inc., discovered the sisters working to reform religious education at the local level, the company hired them to bring much-needed reform to Catholic educational materials, which had not seen a pedagogical shift in over two decades. Using French textbooks as guides, the sisters sought out the nation’s top children’s book illustrators to fill their textbooks with high-quality, engaging artwork. With the Provensens on board, the sisters created award-winning textbooks that brought the catechism to life for school children.

The Provensens’ unique style helped to push the books toward success, and their lively illustrations continue to delight readers and viewers today. Using a sort of mottled or speckled technique, the Provensens created what looked like ancient murals, often depicting modern-day scenes. The stippled effect of their style lends antiquity and weight, while the bright colors and soft, blended shapes give a sense of modernity and warmth. Within the Fowkes and Cohan Papers housed in the de Grummond Children’s Literature Collection, there are fan letters from school children, many of whom commented on the importance of bringing religious texts into modern times. For instance, John Viclovich, grade 7-B, wrote, “I think this book tells about modern day people, who live regular” (Box 1, Folder 4). Children found the texts relatable, interesting and memorable, due in part to the Provensens’ artwork. Images like this one, of children in modern clothes feeding wild birds, added a significant change in the revolution of religious educational texts.

The Fowkes and Cohan Papers contain many more examples of the Provensens’ beautiful art, along with original manuscripts, photographs and correspondence from the sisters. The collection can be accessed on site at USM’s McCain Library and Archives.

Clement Clarke Moore’s Christmas Legacy

By Amanda McRaney

When Clement Clarke Moore composed “Twas the Night Before Christmas, he could not have foreseen the creative effect it would have on writers, illustrators and other artists over the next two centuries. The true origin of the poem is unclear; but it is widely accepted that Moore wrote it as a gift for his children on Christmas Eve in 1822. It was first published anonymously in the Troy Sentinel on December 23, 1823, with the title, An Account of a Visit from St. Nicholas. In 1848, it was published in book form with engraved illustrations by T.C. Boyd. Today, the de Grummond Children’s Literature Collection houses over 200 versions of the beloved poem, including a facsimile of the first illustrated publication.

The poem is remarkably versatile, and many authors have adapted the verses to portray their own cultures, occupations and geographic locations. The whimsical nature of the poem provides a framework for imaginative parodies, such as The Barnyard Night Before Christmas, Firefighter’s Night Before Christmas, Frankenstein’s Fright Before Christmas and The Night Before Christmas Under the Sea, in which a walrus Santa’s sleigh is drawn by eight seahorses. The Night Before Christmas: Told in Signed English features an illustrated translation of the poem into sign language.

Adaptations such as Cajun Night Before Christmas, Sailor’s Night Before Christmas and Gaelic Night Before Christmas use eye dialect and colloquialisms to immerse the reader in another time and/or place. The Pennsylvania Dutch Night Before Christmas version begins, “It was night before Christmas, and all over the farm, nothing vas schusslich, no cause for alarm.” An asterisk and footnote are used to explain that schusslich (SHUS-lick) means “moving around.”

Moore’s exceptionally descriptive verses have also inspired many visual artists to illustrate their own unique interpretations. The de Grummond Collection includes publications by distinguished illustrators, such as Thomas Nast, Tomie dePaola, WW. Denslow and Grandma Moses. There are several editions of Tasha Tudor’s 1975 book, including a signed first edition copy, which contains an original pencil drawing and a note to her editor, Dorothy Haas.

Researchers can also find reference materials related to the poem, including Nancy H. Marshall’s The Night Before Christmas: A Descriptive Bibliography of Clement Clarke Moore’s Immortal Poem, which includes a historical background of the poem and bibliographic entries for 1,901 unique editions.

For more information regarding the de Grummond Children’s Literature Collection, contact us at 601.266.4349, or visit our reading room located on the third floor of McCain Library and Archives.

Visit of St. Nicholas, published in 1889 by the McLoughlin Bros. Thomas Nast is generally credited with creating the modern image of Santa Claus.

The Night Before Christmas, published in 1873 by Rand McNally & Co. Detail from the title page of a first edition copy with an original sketch of Santa drawing with a dog and a cat signed by the illustrator, Tasha Tudor.
**Most Wanted Books**

- *Alexander the Gander* by Tasha Tudor (any editions)
- *Ananse and the King’s Cow* by Verna Aardema, designed and illustrated by Harry Wysocki; Bowmar, 1969
- *Anansi Does the Impossible!* by Verna Aardema and Lisa Desimini; Atheneum Books for Young Readers, 1997
- *Base Five* by David A. Adler and Larry Ross; Thomas Y. Crowell, 1975
- *Bumblebuzz* by Rosalie K. Fry; Dutton, 1938
- *The Cat and Mouse Who Shared a House* by Ruth Hurlimann; H. Z. Walck, 1973
- *Constance the Honeybee* by Nan Hayden Agle; John C. Winston, 1959
- *DeWitt’s Little Speeches for Little Folks*; H. J. Wehman, 1879
- *Grimm Tales Made Gay* by Guy Carryl; Houghton Mifflin, 1902
- *Koi and the Kola Nuts: A Tale from Liberia* by Verna Aardema and Joe Cepeda; Atheneum Books for Young Readers, 1999
- *Little Prattlers’ ABC Book: A Fascinating Book For Children*; W.B. Conkey, 1903
- *Little Prattlers’ Picture Book* by R. Worthington, illustrated by Kate Greenaway [ca. 1880-1890]
- *Little Prattler’s Picture Primer: With Many Illustrations*; George Routledge and Sons, [ca.1860-1890]
- *Our Prattlers: Illustrated Stories and Poems for Little Folks* by Daphne Dayle; Elliot & Beezley, 1890
- *Pied Piper of Hamelin*, illustrated by Arthur Rackham (any editions)
- *The Sound of the Dragon’s Feet* by Alke Zee; Dutton, 1979
- *Story of Peter Rabbit*; Peter Rabbit Cut-Out Series, Charles E. Graham Publisher, [ca. 1920]
- *Tales From the Brothers Grimm, Volume One: Little Red Riding Hood* illustrated by Charles Vess; Gargoyle Press, 1988
- *The Terrible Mr. Twitmeyer* by Lilian Moore and Leone Adelson, illustrated by Leonard W. Shortall; Random House, 1952
- *Three Boys and a Train* by Nan Hayden Agle and Ellen J. Cameron Wilson; Charles Scribner’s Sons, 1956
- *Twelve Dancing Princesses* by Sir Arthur Quiller-Couch; George H. Doran Co., 1923
- *A Very Long Tail*, A Folding Book by Eric Carle; Crowell, 1972
- *Wind on the Moon* by Eric Linklater; Macmillan, 1944
- *Your Breakfast and the People Who Made It* by Benjamin C. Gruenberg and Leone Adelson, illustrated by Kurt Wiese; Doubleday, 1954
- *Manana is Now* by Alberta Eiseman, Atheneum, 1973

If you have any of the following titles, please consider donating them to the de Grummond Collection.

If you wish to be added to our mailing list, please send your email address to claire.thompson@usm.edu