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Introduction to the Editor's Column: Surveying Our Spacious Field

Lesley Peterson
Professor, University of North Alabama (retired)

FROM TIME to time, readers of this journal will encounter an Editor's Column: a selection of short papers written around a single theme. Typically the theme is set, and the papers invited, by an editor, typically the Guest Editor of a Special Issue. In this way Rachel Conrad gathered together the papers that constitute the Editor's Column that opens our Special Issue on Juvenilia, Trauma, and Intersectionality (*JJS* 4.1, 2021); in this way Rebecca Welshman is gathering together the papers that will constitute the Editor's Column on "Wonder, Wellbeing, and the Environment" that will lead off our upcoming Special Issue on The Creative Child and the Natural World (*JJS* 8.1, 2026 forthcoming).

Sometimes, however, it is an editor who gets invited, who finds herself a grateful one of many gathered together by someone else. Such was my case in June 2025, when I participated in Laurie Langbauer's interdisciplinary symposium, "Discovering, Working in, and Creating Collections," held at The University of North Carolina at Chapel Hill. There, scholars of all stripes gathered to share with and learn from one another on the challenges and opportunities we might meet when we set out to explore collections or to create anthologies that foreground the creative work of young people. The conversations were playful, purposeful; exploratory, goal-directed; affirming, unsettling; and always stimulating. So many expert practitioners of so many quite different methodologies, all in one place! The field of juvenilia studies was expanding before my eyes—it had never seemed so spacious, so varied. What could I do but try to convey to our readers some sense of the range of insights and possibilities that those of us attending had been so challenged and energized by?

In this Editor's Column, accordingly, I bring together six short essays based on talks given over the course of the symposium. The first three essays come from the event's opening panel on working definitions: my own "What Do We Mean by *Literary Juvenilia*?"; Victoria Ford Smith's "En Plein Air: Examining Child Art in Our

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Open Field"; and Sarah Schaefer Walton's "Catching Young Writers in the Act of Becoming." It is from Smith's celebration of "Our Open Field" that I gratefully derive the title of this Editor's Column. David Hanson's "Marking Up the Weirdness; or, TEI Is for Grown-Ups," comes from the panel on approaches to editing anthology texts; Sara Danger's "History *through* Children's Writing" comes from the panel on locating and considering pre-twentieth-century material by young people; and Anna Redcay's "Authenticity and Artificiality: Juvenilia in the Twentieth and Twenty-first Centuries" wraps up this Editor's Column just as it wrapped up our symposium. If we left resolved to ponder our scholarly practices, we left equally resolved not to do so too ponderously. Because there is always room for one more chicken joke. Enjoy!

WHAT DO WE MEAN BY *LITERARY JUVENILIA*?

Lesley Peterson
Professor, University of North Alabama (retired)

SINCE I am an editor of *The Journal of Juvenilia Studies*, published by the International Society of Literary Juvenilia, I should be expected to consider *literary juvenilia* a meaningful term, capable of being defined. Yet every child who grows into a literate adult must, from time to time, both read and write. Does every composition on the topic of "What I Did on My Summer Vacation"—however reluctantly it may have been written, however reluctantly it may even have been read by the one who required it to be written—count as literary juvenilia? *No* would be easy to say. Even *Well, no, of course not!* But our training as academics would have us be suspicious of such unqualified assertions. So let's see where a generous dose of suspicion might lead us. Academia thrives, I think, on a judicious mixture of generosity and suspicion.

We could make ourselves extraordinarily anxious, even to the point of paralysis, were we to try to develop firm criteria for distinguishing between, on the one hand, writing produced by children that (merely) records their journey towards literacy and, on the other hand, writing produced by children that deserves to be treated as literature. What does, or ought to, count as literary juvenilia? To play it safe (but who among us likes to play it safe?), we could accept only youthful writing that is retroactively authorised by the writer's success as an adult. But what of writers whose only publishing success comes from their youthful writings? Daisy Ashford. Anne Frank. Thomas Dermody. Thomas Chatterton. We could accept only writing that is produced away from the schoolroom, undirected by an adult, preferably in secret. But that rule would exclude most of Ruskin's juvenilia and some of Margaret Atwood's, exclusions for which our field would be much poorer. What of writers who never found the mentoring and support that's essential to publication success?

Thanks to such scholars as Victoria Ford Smith, Rachel Conrad, Amy Fish, and Kathryn Sutherland, I would now say that instead of seeking youthful writing that is innocent of influence, we should be acknowledging the inevitability of influence—whether it comes from enforced instruction, from the encouragement of an elder sibling, from the direction and support of a mentor, or from books and periodicals. And as many writers who spend time with children discover, the child writer can

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influence the adult writer, too: influence can be a two-way street. Acknowledging such realities opens the door to observing, analysing, and theorising influence and collaboration in ways that enrich our insights and our methodologies.

What do we value in writing by children? Are we looking only for the outliers, the precocious, the exceptional? Some of us are working right now, or have worked in the past, on young authors who seem to qualify as such. What can we learn from them about some of the ways in which writing can be *great*? Some of us value writing by children for its representative qualities: what can we learn from it about child development, about how children learn, or about a particular culture, era, or community? Can these two groups of scholars have anything to say to each other, or to learn from each other? What I see when I consider the field is a diverse scholarly community. Perhaps it is better described as the intersection of distinct scholarly communities. But what I do not see are warring factions.

As an editor, I'm a magpie. I'll pick up anything shiny and add it to my hoard. My background and training are those of a literary scholar, but I'm also a fan of the audacious, the eccentric, and the obscure. I understand that canonisation is political and that posterity cannot be trusted to separate the enduring greats from the deservedly overlooked. Many years ago, in a class wrestling with the problem of poetics, one of my professors suggested that, at the end of the day, a poem is anything we decide to read as one reads a poem. Maybe *literary juvenilia* are any child-written texts that we decide to read as one reads literature. Does this text reward close reading? Does it respond to a post-structuralist analysis? Post-colonial? Marxist-feminist-New Historicist? If you can do any of the kinds of things to it that literary scholars do with texts, then it's literature. If it challenges the limits of our approaches and expands our theories, all the better.

I like to think that the term *literary juvenilia* is a reminder of possibility. Perhaps, instead of asking us to be suspicious about what doesn't qualify, it asks us to be generous; open; and, more than anything, attentive.

En Plein Air: Examining Child Art in Our Open Field

Victoria Ford Smith
Associate Professor, Department of English, University of Connecticut

SOME THINGS have changed since I presented on the "Working Definitions" panel at the 2025 Juvenilia Symposium in Chapel Hill and Lesley Peterson invited me to contribute to this editor's column. Revisions are typical, but I find the task of defining our field particularly slippery, leading to what I like to think of as productive waffling. During my editing, I've felt grateful that Lesley, like many scholars in our field, seems to delight in the rich possibilities of proliferation. In other words, she seems more interested in the present participle "working" and its sense of ongoing conversation than in the stability of "definition." We are at work. We continue to our work. Our definitions will always be works in progress.

I observed that present participle in action during the 2025 symposium. Scholars arrived from across the continent and from different disciplines, and more than one was uncertain they could (or wanted to) define themselves as a scholar of juvenilia. However, their hesitancy dissipated as they listened to their fellow presenters, considered their own encounters with child creators, and realised how flexible and generative our field can be. We are, in a sense, in an open field. We deploy a spectrum of terms to describe our practices: juvenilia studies, childhood studies, studies of child-produced culture. We work in libraries and museums and archives, earned our degrees in History and English and Information Science departments, and teach in high school classrooms, university lecture halls, and archival reading rooms. Perhaps most compellingly, we communicate the value of what we do in different and even contradictory ways. Children's work is most revealing when it is exceptional, leading to later genius, or it's the mundane examples that are revelatory, communicating vital information about a cultural or historical moment. Some of us look for children's work that is as free as possible from adult influence, while others see young people's creative productions as documentation of the inescapable and often dynamic collaborations between adults and young people.

Listening to my colleagues approach children's creative work from so many perspectives, I began feeling protective of the openness of our field and the present participle of our working definitions. While I primarily consider myself a childhood

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studies scholar, I've learned to embrace the ambiguity of what we do. Sadly, we're rarely in the rare air of a conference. How can we preserve the openness of our field, the present participle of our working, in more enclosed spaces and solo endeavours?

I was recently challenged to do so during a trip to Yale University's Beinecke Rare Book and Manuscript Library. I visited the Beinecke to examine the Alfred Stieglitz/Georgia O'Keeffe Archive, because it includes, among many other things, artifacts related to four exhibits of child art that Stieglitz staged in his famous 291 gallery in New York City between 1912 and 1916. I'll use that experience to think through how the openness of our field has allowed me to grow—to continue growing—into an adaptable scholar, nimble enough to discover evidence of young people in archives that don't always announce those traces.

I wouldn't have located this archive as a site of interest for my work or even landed on exhibits of child art as a topic worthy of critical consideration were it not for the interdisciplinary and flexible methods of scholars who study child-produced culture. For the most part, the 291 exhibits of child art are referenced only in a footnote or included as a brief, trivial aside in longer histories of radical art movements, but there are a handful of researchers—such as Jonathan Fineberg, an art historian and critic—who invite us to think about the child art that fascinated adult artists as culturally significant. I discovered that accepting that invitation leads to a rich research rabbit warren through world history, art education, modernism, and art history. While none of the scholars I read were, really, talking with one another, I could imagine them in conversation in our open field and begin building a nuanced idea of how these galleries of child art functioned for curators, modernists, and the child artists themselves.

I arrived at the Beinecke ready to look at some child art, but navigating the materials delivered to my table was another matter. The young people in this archive are complex creatures. Each file box I ordered contained materials that mingled powerful cultural *constructs* of childhood with evidence of *real* children's experiences and artistic expression. For example, reflections on children's purported naiveté and primitivism as well as analyses of the childlike *elements* in paintings by artists such as Picasso and Klee were filed alongside examples of the child art Stieglitz hung in his gallery. This archive makes material the challenge of reading side by side the artistic contributions of living children and stubborn idealizations of childhood that inflect adults' views of real kids.

To begin untangling this problem, I found myself turning again to the flexible methods, the always-working definitions, of studying child-produced culture. I began with my training in literary studies, especially children's literature studies, which harbours a healthy skepticism about our ability to discern "real" children through the mediations of adults. For example, that background attuned me to the influence of Romantic childhood in an article included in Stieglitz's papers: a clipping from *The Evening Sun* published in 1912 titled "Some Remarkable Work by Very Young Artists: Convention-Bound Painters and Draughtsmen (the Enthusiasts Say)

Might Learn Much From the Pictures of These Youthful Futurists of Four and Post-Impressionists of Two" (9). The journalist muses that "every one of us has felt the nascent artist within him at some period between the ages of rattles and mud pies," and Stieglitz, quoted in the article, insists that "a child has a vision ... and this should be stimulated and not confined within a standard limit, or a young artist that might have infinite possibilities will become a clever designer of book covers or an academician, 'another tombstone'" (9).

Figure 1. [Crayon drawing of crowd in black hats,] by an anonymous child, [1912] (Alfred Stieglitz/Georgia O'Keeffe Archive, Yale Collection of American Literature. Beinecke Rare Book and Manuscript Library).

Such heavy-handed language, compelling as it is—"another tombstone"!—was a little demoralising to someone interested in child artists. Are the real kids in there anywhere, among all that theorising about childhood on the part of adults? But as a scholar in our open field, I had a range of critical resources at the ready. I could draw on methods from art education and sociology and history that help me begin to discern the embodied child. That child, as Rachel Conrad suggests, can exert creative agency *through* and *alongside* and *in collaboration with* adult expectations and ideologies rather than simply *against* them. Adults can, in her words, "recognize, acknowledge, facilitate, preserve, ignore, obscure, erode or obstruct the agency that children claim, practice, or express" (9). I could temper Stieglitz's romanticisations through close examination of the actual art children produced, and I can witness that art's diversity, idiosyncrasies, and interactions with the adults' ideas of child art.

Looking at those drawings and paintings wasn't without its challenges. The "Works by Children" box in the Stieglitz/O'Keeffe archive—notably, a box separate

from "Works by Stieglitz's Contemporaries," because assumedly only adults were considered contemporaries—is divided into work by named children and work by unknown young people. I was particularly interested, frustratingly, in the unnamed children: the anonymous child, for example, who created a bustling city scene full of bowler-hatted commuters, subway tiles, and a train station floor teeming with rats (Fig. 1). *That* image, I thought, is *modernist.* I was less excited, on the other hand, by the work of Kitty Stieglitz, whose still lifes, painted when she was twelve, were rather traditional. The named children are all related to Stieglitz or associated with the modernist art scene in New York; they include his daughter, Kitty Stieglitz, as well as Georgia Engelhard, his niece. These are children whose histories and social contexts are relatively easy to trace. How could I read these two types of work together?

To make sense of what I found, I recalled how some scholars in juvenilia studies emphasise the value of examining child creations as clues to the later work of accomplished artists while others see the works of everyday children, or anonymous children like those in this archive, as culturally significant and informative in their own right. Could I use Kitty's story, which I have access to due to her privileged status, to frame questions that might illuminate the work of *all* child artists associated with modernism, even the anonymous creators?

Even in the limited time I'd known Kitty in the archive's reading room, I'd learned a little about her. On a dark brown piece of paper accompanying one of her paintings in its file box is a note from Stieglitz, contributed thirteen years later: "Never had painted before. Max Weber had given her six lessons at Deal Beach .... Arranged the still-lifes unaided. Weber was staggered when he saw the work—could hardly believe his eyes. He had the two pictures framed the following day, Kitty virtually painted little ever since" ("Stearns"). I love that Kitty is remembered as independent and, perhaps, dismissive of adult attention. She wasn't very interested in playing along. The fact that Weber, recently returned from five years among the Paris avant-garde, was impressed made me reconsider my own disappointment at the less-experimental qualities of Kitty's image. I considered that her work could be a reminder that the surprising child art we associate with modernism—the paintings of bowler hats and rats—circulated alongside more traditional examples. What happens when I abandon my assumptions about the innocent eye and look at what kids actually created, which Kitty's paintings encourage me to do? That might help me develop a more complex understanding of how child artists shaped the work of modernist projects. And examining Kitty alongside her anonymous counterparts, thinking about her still lifes beside the riotous rats that initially caught my attention, helps soften the boundary between juvenilia studies that focuses on the output of remarkable or well-known children and the works of less celebrated young people.

The nature of our work, the continuous working and reworking of our definitions, provides the tools I need (and the curiosity, and the confidence) to move through an archive like this one. My experiences have made me even more eager to invite in those scholars who don't yet know they are in conversation with us. I look

forward to meeting more scholars who see themselves as maybes, perhapses, and trying-it-outs in our open field.

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CATCHING YOUNG WRITERS IN THE ACT OF BECOMING

Sarah Schaefer Walton
Assistant Professor and Director of Digital Humanities, Marshall University

I AM GUILTY of often overlooking age when considering literary production. Only recently have I recognised that many canonical works, from *Lady Susan* to *Frankenstein*'s early drafts, were written by authors barely out of adolescence. I suspect many people share this oversight—though perhaps not the readers of this journal. I attribute my own blindness partly to my traditional undergraduate education: I was told to choose Chaucer or Milton, take two semesters of Shakespeare, and read through the Norton Anthology. In this extremely canonical context, I rarely heard discussion of authors' ages, except for one memorable moment—learning that T. S. Eliot's "The Love Song of J. Alfred Prufrock" was written in college, which made me feel profoundly inadequate.

The names and titles we studied were presented with retrospective cohesiveness—the canon in post-production, literary reputations intact. This retrospective wholeness was so entrenched in my thinking that I failed to notice when the subject of my own dissertation was, in fact, a teenager when he began the work that led to his significant Victorian guidebook series. The diary entries and letters I argue are crucial for understanding the origins of John Murray's *Handbooks for Travellers* are juvenilia. This realisation came as a surprise: I only recognised it when pressed for a topic for the recent symposium on "Discovering, Working in, and Creating Collections." I suddenly thought, "Wait—John Murray was nineteen when he kept that travel journal." Even after knowing what to look for, even when deeply immersed in a subject and an author's biography, I had missed what was directly in front of me. My insistence on viewing things through the lens of what a person or career became meant that I overlooked something that invites a fundamentally new way of thinking about writerly identity and the formation of literary trends or genres.

While preparing for the symposium in Chapel Hill, I was struck by Kathryn Sutherland's brief introduction to Austen's juvenilia for the British Library. She

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defines juvenilia as "works produced by an author or an artist in their youth." In practice, this definition might serve as both an answer to and a subversion of teleological views of literary history. While we cannot read anything by Austen without knowing *Emma* is coming, and while it remains valuable to trace her developing humour and approach to dialogue through her juvenilia, there are only so many Jane Austens. The field risks seeming niche if we lean too heavily into Sutherland's definition, which begins with the end, with established authors and artists.

Studying juvenilia offers an opportunity to complicate what we understand to be an individual's production or legacy. It introduces temporality into something necessarily retrospective, making us think of people who are long dead as being young, as existing in a present or active tense—as becoming, not as what they became.

There seem to be many reasons to justify such a framework for studying youthful writing, especially in 2026 when people seem increasingly unwilling to engage with history. I will focus on one possibly mundane but pressing reason: most of us have been subject to conversations on the question, "How do we save the English major?" At my institution, creative writing classes and literature courses about graphic novels fill easily, but include the word "Victorian" and enrollment becomes a challenge. This reflects cultural problems beyond our control, but it nevertheless demands more thoughtful consideration of what is happening in our classrooms.

My students are often first-generation college students from Appalachia who have elected to major in English against considerable odds. Many gravitate toward creative writing as an outlet, a mechanism for working through contemporary challenges and personal experiences. They approach this major as an opportunity to find their voice, to use writing as a method of self-expression and self-improvement.

If I enter a classroom full of these students and insist on the importance of Tennyson, or discuss how absolutely essential Austen is to everything (and I believe that she is), I simultaneously invoke a set of values and assumptions that they do not necessarily share or have not had access to, while reinforcing the notion that valuable, worthwhile writing happens elsewhere: elsewhere in time, elsewhere in the world, and elsewhere in one's lifetime. The thing worth knowing about, studying, and discussing is *Emma*, or "The Lotus Eaters." How intimidating! Much like hearing T. S. Eliot wrote "Prufrock" in college, while I was in college.

Here lies one significant potential of juvenilia studies: turning students' attention to moments of becoming so they can see themselves in distant times and places, and recognise their work as worthy of study. No one will believe you take their work seriously if you do not take equivalent texts seriously. If we consistently discuss *Emma* rather than *Lady Susan*, why would a nineteen-year-old see their own writing as anything but pre-*Emma* at best? And if we only showcase moments of youthful genius—the "Prufrocks"—what still-interesting but possibly less accessible texts are being cast in shadow?

Moreover, if we miss juvenilia when they appear directly before us—as I often do—we miss opportunities for reframing the canon. How often do we actually foreground youthful writers' work without asking: are these pieces juvenilia? This represents a problem of reframing both how we discuss known youthful writing and how we assess which textual characteristics deserve highlighting.

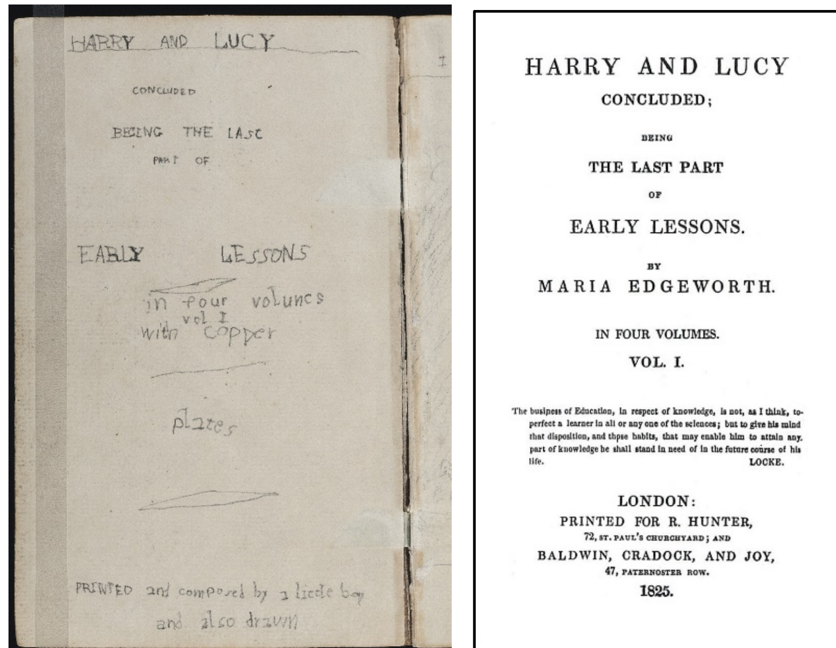
Ultimately, I posit that juvenilia studies offer an opportunity for greater empathy, which we desperately need. Understanding the past as having something in common with ourselves—having students see themselves in Austen, Tennyson, and Louisa May Alcott—creates meaningful connections across time and experience.

In thinking about defining this field, my recommendation would be: Do not limit it. Bring it into the classroom, into Intro to British Literature, graduate seminars, and creative writing classes that fulfill general education requirements. It is a field with potential for growth because it resists canonical stuffiness through its intrinsic focus on temporality: it emphasises action, experimentation, and the present. Young people's writing, which is all around us, is all about becoming.

MARKING UP THE WEIRDNESS; OR, TEI IS FOR GROWN-UPS

David C. Hanson
Professor, Southeastern Louisiana University

"PRINTED and composed by a little boy and also drawn" (Fig. 1). The term *printed* can refer both to lettering by hand—print lettering as opposed to cursive—and to the technology of print, which this little boy, John Ruskin, was imitating (specifically, a published text by Maria Edgeworth [Fig. 2]). Young writers did not imitate print



HARRY AND LUCY
CONCLUDED
BEING THE LAST
PART OF
EARLY LESSONS
in four volumes
vol I
with copper
plates
PRINTED and composed by a little boy
and also drawn

HARRY AND LUCY
CONCLUDED;
BEING
THE LAST PART
OF
EARLY LESSONS.
BY
MARIA EDGEWORTH.
IN FOUR VOLUMES.
VOL. I.

The business of Education, in respect of knowledge, is not, as I think, to perfect a learner in all or any one of the sciences; but to give his mind that disposition, and those habits, that may enable him to attain any part of knowledge he shall stand in need of in the future course of his life.
LOCKE.

LONDON:
PRINTED FOR R. HUNTER,
72, ST. PAUL'S CHURCHYARD; AND
BALDWIN, CRADOCK, AND JOY,
47, PATERNOSTER ROW.
1825.

Figures 1 and 2. John Ruskin, title page (Fig. 1, left), MS I (John Ruskin Collection, General Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, CT). Title page, Harry and Lucy Concluded *(Fig. 2, right), by Maria Edgeworth (1825).*

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passively. As Christine Alexander remarks, referencing Huizinga's definition of *play*, their imitation of print culture "is not simply mimesis" but "a variation, a commentary on, an interpretation, or a reproduction of the world around them" (31). Children enjoy the freedom to interpret printed symbols that adults have been conditioned to take for granted. Editors of juvenilia are tasked with crafting a representation of young authors' texts that captures this fresh encounter with print. However, our standard tool for Web-based digital representation of text, the Text Encoding Initiative (TEI), essential as it is to digital humanities, is better suited for encoding the originals of child writers' print sources than for representing the playfulness of their unconventional interpretations. In *Early Ruskin Manuscripts* (*ERM*), the category of Ruskin's imitative play that has most frustrated a TEI solution is his punctuation.

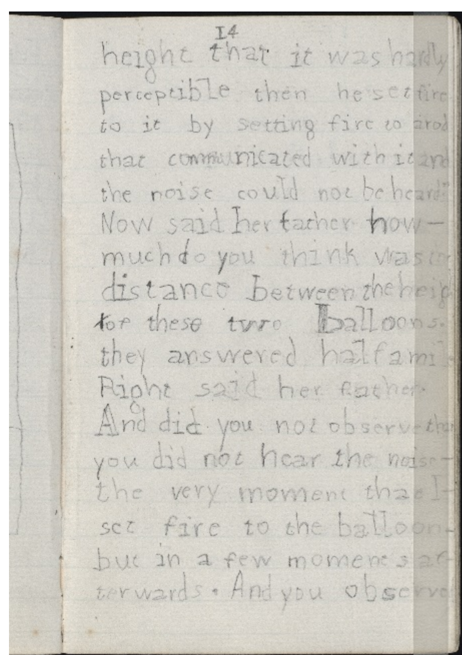
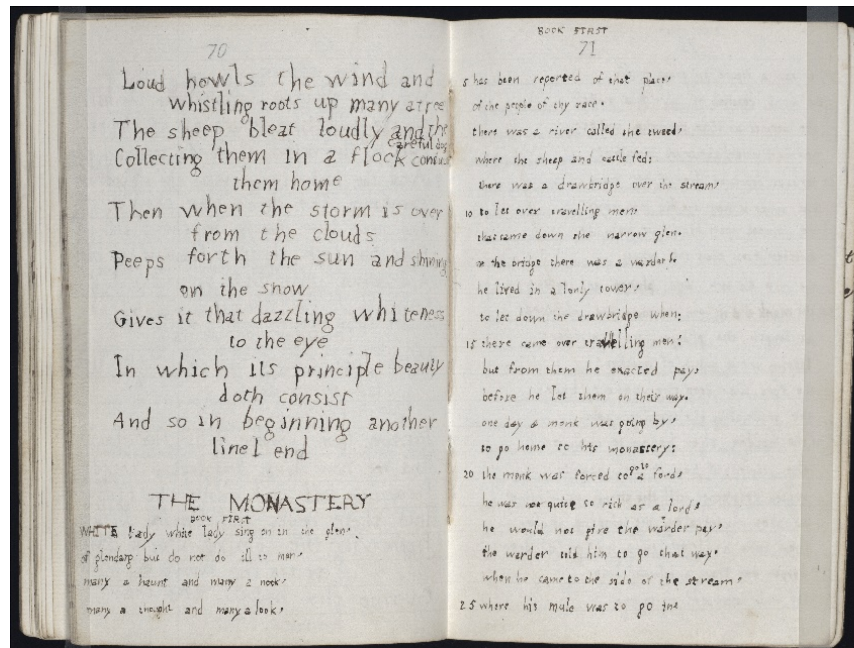

14
height that it was hardly
perceptible then he set fire
to it by setting fire to a rod
that communicated with it and
the noise could not be heard
Now said her father how—
much do you think was
distance between the
for these two balloons.
they answered half a
Right said her father.
And did you not observe
you did not hear the noise—
the very moment that I
set fire to the balloon—
but in a few moments af-
terwards. And you observe

Figure 3. John Ruskin, from "Harry and Lucy Concluded," MS I, p. 14 (John Ruskin Collection, General Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, CT).

For a young writer determined to imitate the printed page, justified margins pose a challenge to dexterity. The right margin in particular requires fine adjustments in letter and word spacing in order to end each line precisely at a specified length—a task that is routine when composing type but tricky when hand lettering, as evidenced by samplers that Linda Jacobson exhibited for the June 2025 symposium on editing juvenilia collections. Some writers like the Brontës achieved a de facto right justification by filling a leaf to the gutter on a verso or the outer edge of a leaf on a recto. Ruskin solved the problem by inventing a punctuation mark, a horizontal line

of variable length to fill the space between the final word in a line and the margin, as in Figure 2 following the words *how*, *noise*, *I*, and *balloon*. The mark appears in the earliest extant juvenilia, the 1826 notebook MS I shown in Figure 3, and Ruskin kept it in his back pocket for use eight years later in MS IX, when a line even in his elegant copperplate script fell short of a perfect text block.[1]

In *ERM,* we have named this punctuation a *justification mark*. It cannot be represented fairly by the Unicode symbol for a hyphen even though Ruskin's usage of the mark overlaps with the conventional use of a hyphen. In Figure 3, for example, Ruskin uses his mark to divide the word *afterward* on the line break (two lines from the bottom of the page), revealing the origin of his ersatz punctuation. To represent this specific usage of the mark, an encoder might justifiably insert the Unicode character for a hyphen. For the other four usages of the justification mark on this page, coding the mark used to fill the gap between the final word and the right margin


70
Loud howls the wind and
whistling roots up many a tree
The sheep bleat loudly and the careful dog
Collecting them in a flock conducts
them home
Then when the storm is over
from the clouds
Peeps forth the sun and shining
on the snow
Gives it that dazzling whiteness
to the eye
In which its principle beauty
doth consist
And so in beginning another
line I end

THE MONASTERY
BOOK FIRST
WHITE lady white lady sing on in the glen
of glendarg but do not do ill to man
many a haunt and many a nook
many a thought and many a look

BOOK FIRST
71
5 has been reported of that place
of the people of thy race
there was a river called the tweed
where the sheep and cattle fed:
there was a drawbridge over the stream
10 to let over travelling men
that came down the narrow glen
on the bridge there was a warder he
he lived in a lonly tower
to let down the drawbridge when
15 there came over travelling men
but from them he exacted pay
before he let them on their way
one day a monk was going by
to go home to his monastery
20 the monk was forced to go to a ford
he was not quite so rich as a lord
he would not give the warder pay
the warder told him to go that way
when he came to the side of the stream
25 where his mule was to go the

Figure 4. John Ruskin, from "The Storm" (left) and from "The Monastery" (left to right), MS III, pp. 70–71 (John Ruskin Collection, General Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, CT).

as a hyphen would falsify its meaning. Instead, the encoder must follow procedures in the TEI *gaiji* module—on the representation of nonstandard characters and glyphs. Even then, adopting these separate solutions would be misleading since Ruskin's justification mark covers both these usages. In his fresh encounter with print, Ruskin was not exactly reverse-thinking the role of the hyphen in the history of Western writing and printing, but he was reuniting the marginal hyphen, which Johannes Gutenberg required for thousands of lines to square the columns of his Bible, with

its ancient usage before spaces divided words (see Houston 121–32). Why not employ that mark at the ends of words as well as between syllables?

The dynamism of such thinking can no more be represented by the Unicode character for a hyphen than can a single term comprise the contraries of *innocence* and *experience* in a Blake poem. In *ERM,* our compromise solution is to encode the mark using the TEI *glyph* element, defining its type as *justification mark,* while what the user sees is an en-dash along with a link to a reader's note explaining our interpretation of Ruskin's usage. This stilted procedure of course only draws attention to the laboriousness required to escape our habitual reliance on convention in order to witness the world of print through a child writer's eyes.

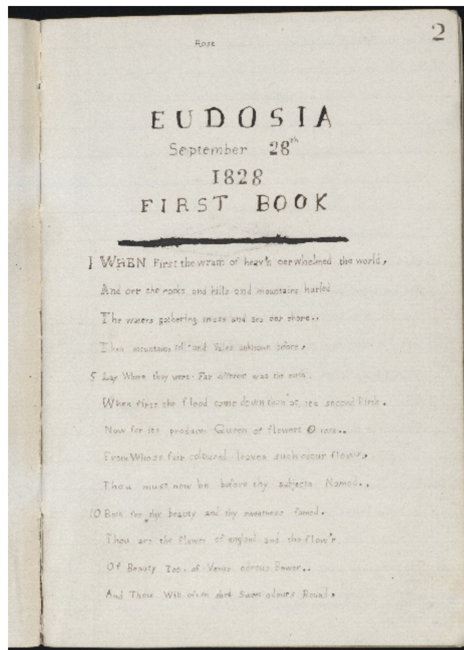
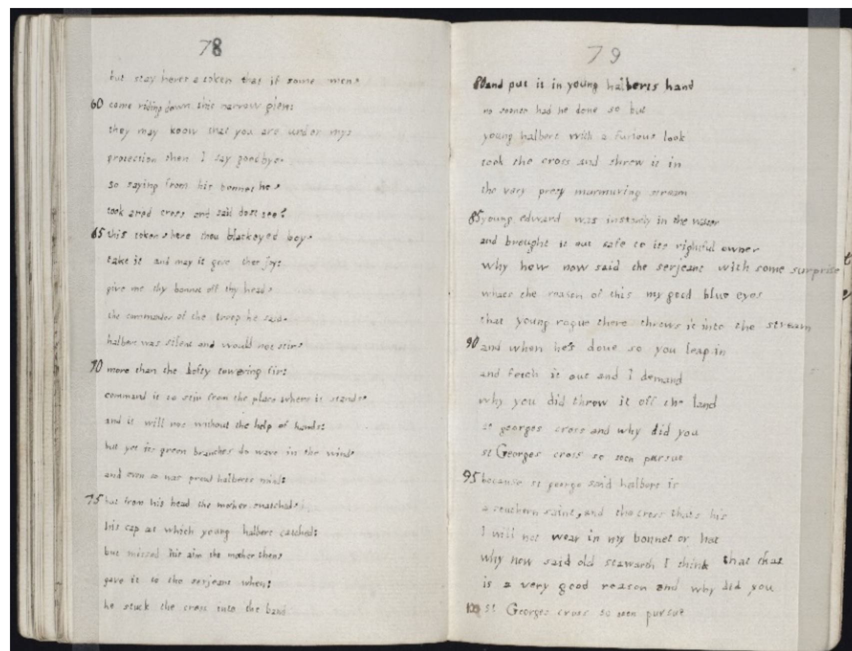


Figure 5. John Ruskin, from "Eudosia," MS IV, p. 1 (John Ruskin Collection, General Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, CT).

After April 1827, when Ruskin first learned to use pen and ink (*Ruskin Family Letters* 156), his play with punctuation became even more confounding from our standpoint today as encoders. In the earlier juvenilia, especially in his poetry, Ruskin typically used no punctuation at all, not even periods, and rarely a comma (e.g. in "The Storm," Fig. 4). Armed with a pen, however, he took to punctuating every single line of a poem—specifically, the end of each line—whether the line needed punctuation or not. In fair copies of three long poems of 1827–28, "The Monastery" (Fig. 4), "The Constellations," and "Eudosia," this end-line punctuation frequently bears no evident grammatical or rhetorical relation to the substance of the lines. Many of the marks themselves seem nonsensical: semicolons are upside down; colons do

not meaningfully divide or introduce anything; and, in the poem "Eudosia" (Fig. 5), the colons fall on their side, becoming something like two-point ellipses (or just taking a rest).

Whatever Ruskin meant by this weird punctuation, the TEI guidelines best suited to represent it would seem to be the section "Decoration" in the module "Manuscript Description." Initially developed for encoding medieval manuscripts, the module admits that "it can be difficult to draw a clear distinction between aspects of a manuscript which are purely physical and those which form part of its intellectual content" (11.7.2.2). Just so, Ruskin's marks seem to hover between a decorative and a functional purpose. Evidence of a purely decorative purpose is suggested by Ruskin's failure to complete the obsessive punctuating. In fair copies of all three poems, the end-line punctuation abruptly stops at an arbitrary point in the poem (Fig. 6). The recurring neglect suggests that Ruskin added the end-line punctuation all at once, as a separate layer, after he had fair-copied the text, but quit when the task became tiresome. (In contrast, the scarce instances of in-line punctuation in these poems, such as an occasional comma, are properly letter-spaced, and therefore were likely inserted not as an afterthought but in the course of fair-copying.)



78

but stay here's a token that if some men
60 come riding down this narrow plain
they may know that you are under my
protection then I say goodbye
so saying from his bonnet he
took a red cross and said dost see
65 this token here thou blackeyed boy
take it and may it give thee joy
give me thy bonnet off thy head
the commander of the troop he said
halbert was silent and would not stir
70 more than the lofty towering fir
command it to stir from the place where it stands
and it will not without the help of hands
but yet its green branches do wave in the wind
and even so was proud halberts mind
75 but from his head the mother snatched
his cap at which young halbert catched
but missed his aim the mother then
gave it to the serjeant when
he stuck the cross into the band

79

80 and put it in young halberts hand
no sooner had he done so but
young halbert with a furious look
took the cross and threw it in
the very prety murmuring stream
85 young edward was instantly in the water
and brought it out safe to its rightful owner
why how now said the serjeant with some surprise
whats the reason of this my good blue eyes
that young rogue there throws it into the stream
90 and when he's done so you leap in
and fetch it out and I demand
why you did throw it off the land
st georges cross and why did you
st Georges cross so soon pursue
95 because st george said halbert is
a southern saint, and the cross thats his
I will not wear in my bonnet or hat
why now said old stawarth I think that that
is a very good reason and why did you
100 st Georges cross so soon pursue

Figure 6. John Ruskin, from "The Monastery," MS III, pp. 78–79 (John Ruskin Collection, General Collection, Beinecke Rare Book and Manuscript Library, Yale University, New Haven, CT).

If our speculation is correct that Ruskin added the end-line punctuation all at once, *ERM*'s programming is able to represent that final compositional stage by treating the punctuation as a layer separate from the main text—first, displaying the

poem lacking the end-line punctuation; second, displaying the punctuation layer alone; third, displaying both layers together. This solution has the advantage of interactivity, enabling as it does the reader to join in Ruskin's fun (until it apparently was not fun anymore). For that feature to work properly, however, each of the layered punctuation marks must be encoded individually using the TEI element for a textual addition, <add>. Use of this element, however, effectively removes the markup from the module on manuscript decoration and treats the marks as text, requiring each punctuation mark to be represented by a Unicode symbol. For the colons tipped on their sides, there does exist U+2025, the two-dot leader; and even the upside-down semicolon can be represented by U+061B, the Arabic semicolon or *fasila manqoota*, although this code renders with the hook pointing the opposite direction to Ruskin's. Necessarily, as in the case of Ruskin's justification mark, the reader will require a gloss that explains all this, and the gloss must include a disclaimer for the solecism of rendering the upside-down semicolon as Arabic, which it certainly is not, and the horizontal colon as an ellipsis, which it may or may not be. One can hear Ruskin laughing.

Timothy Gao, whose introduction to *Virtual Play and the Victorian Novel* we recently shared in the ISLJ Working Group, might suggest that, by hammering away at weird punctuation with TEI tools, *ERM* is missing the target of Ruskin's virtual play. The apparently nonsensical punctuation is perhaps more aptly viewed as the expression of a virtual world in which Ruskin was both poet and typographer. In the case of "The Monastery," which is a versification of Walter Scott's novel, perhaps he imagined himself specifically as Walter Scott and James Ballantyne. "By creating a screened and enclosed world which stylistically resembles the actual," Gao writes, "and can be treated and experienced in selective, advantageous respects like actual instances, the novel by virtue of its fiction may perform social and ethical functions which work with or against its goals as a depiction of society and ethics" (10). It is for another discussion what function Ruskin's virtual play at typesetting might have performed in these particular poems (likely more familial and psychological than societal and ethical). To conclude the present discussion, I am reminded how, when we initiated our Digital Humanities program at Southeastern Louisiana University, our colleague Joel Fredell along with our students, who were then editing *The Book of Margery Kempe*, met with some resistance—but also experience in common—at the 2011 TEI Conference when expressing their "hope that TEI will soon embrace encoding solutions that will make possible new levels of accuracy and transparency in presenting the graphic features of texts as they are witnessed in their material artefacts—coding that respects the original purposes and meanings of the thousands of characters for which print and Unicode have never offered equivalents" (Fredell, Borchers, and Ilgen, par. 35).[2] Whether representing the marks of medieval scribes or of young writers in the age of print, editorial methodologies strain to find ways to represent the invention of characters and inventive uses of characters.

Notes

[1] See, e.g., "Calais" (prose), in "Account of Tour on the Continent," *Early Ruskin Manuscripts,* erm.selu.edu/witnesses/calais_prose_msix.

[2] Special thanks to Eric Bontempo for introducing Gao's book to the ISLJ Working Group's reading as well as suggesting a chapter in Gailey—"The Death of the Author Has Been Greatly Exaggerated" (pp. 107–40)—that speaks to limitations of TEI for purposes discussed here. For information about the ISLJ Working Group and how to join it, please contact Eric Bontempo at emb23b@acu.edu.

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HISTORY *THROUGH* CHILDREN'S WRITING

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FRAGMENTS of youth writing do not simply appear; they find their way—sometimes long after their creation—into the hands of various audiences (readers, editors, collectors, publishers), where meaning is created through shifting interpretive lenses. These texts arrive marked as much by absence as by presence—not only shaped by what has been preserved, but also by what has been lost, overlooked, or filtered. The conditions of their survival are never neutral. This paper asks what is revealed when we take seriously the fragmentary, time-bound nature of youth writing: its composition within fleeting developmental stages, its mediation through adult frameworks, and the material and cultural forces that govern how it is produced, preserved, or forgotten. In attending to these layers, I am less concerned with pinning down fixed values or qualities of youth-authored texts as *static artifacts*. Rather, when read through the entangled conditions of their creation—developmental, institutional, material, and cultural—youth-authored texts resurface as dynamic, time-bound (and time-bending) *embodied acts of authorship*. Reading youth-authored texts as *acts* rather than *artifacts* challenges us to move beyond recovering what youth writing *is*, toward understanding what it *does*: how it registers and resists the forces that shape it, and how it invites us to reconceptualise authorship itself as a temporally situated, embodied, and relational act.

I begin with an example close to home. Recently, while packing my bags for a conference, I reached for a journal that I had purchased on a family trip to Massachusetts. Expecting to inscribe my name on what I assumed was a blank notebook, I was surprised to discover that my eight-year-old daughter, Greta, had beaten me to the punch (Figs. 1 and 2). Inside the blank book, she had designed an elaborate title page, illustrations, and the opening paragraph of her own "fairy tale." Despite knowing Greta intimately well—and knowing that I had purchased the journal just eight weeks prior—I had no idea when she wrote the story or exactly what inspired the tale. Greta has always been a storyteller. And yet, just two and a half years ago, as a five-year-old, she detested writing. She would cry at night about being

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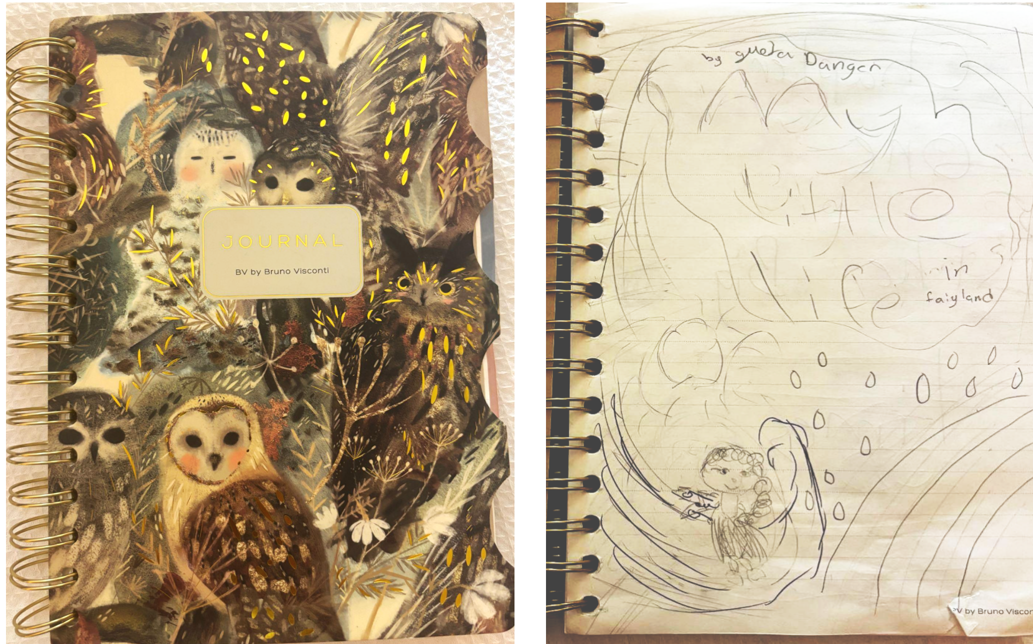
sentenced by her kindergarten teacher to produce whole sentences. Now, at eight, she fills random notebooks from my desk with stories, including Chapter One: “The Big Times” (Fig. 3).



Figures 1 and 2. My Little Life in Fairyland *(Fig. 1, left), and title page (Fig. 2, right), by Greta Danger, journal, purchased March 2025 (photographs by Sara R. Danger).*

These recent shifts in Greta’s writing bring to mind scholar Sarah Mazza’s point that “what defines childhood as a historical category [even more than age]—is time” (1271). In contrast to any other “category of human identity,” childhood is defined, Maza argues, by its temporality, its impermanence. Because of the transient nature of childhood, Maza further contends that children’s activities from the past are best conceptualised not as agency but as performance (1271).

It was this framing—the relationship between time and childhood—that Greta’s writing unexpectedly illuminated for me. Her “found” story exemplifies her significant transformation from resisting writing to embracing it. These changes, on the one hand, reflect the passage of time. Like all human persons, Greta is not the same today as she was two years ago. On the other hand, in this small notebook, Greta has constructed her own imaginative space and narrative voice that would have been impossible for her to write two years ago. Her playful story arc and material reproductions of the codex features of printed book publishing (in the title page, chapter titles, and illustrations) highlight the profound ways that her changing socio-cognitive development influences creative expression. The difference between the writing practices of a five-year-old and those of an eight-year-old can be profound, and Greta’s story vividly illustrates how those developmental dynamics surface in the

act of composition. In witnessing this transformation, I began to consider how time functions not just as a marker of growth but as an active dimension within which young authors create meaning.

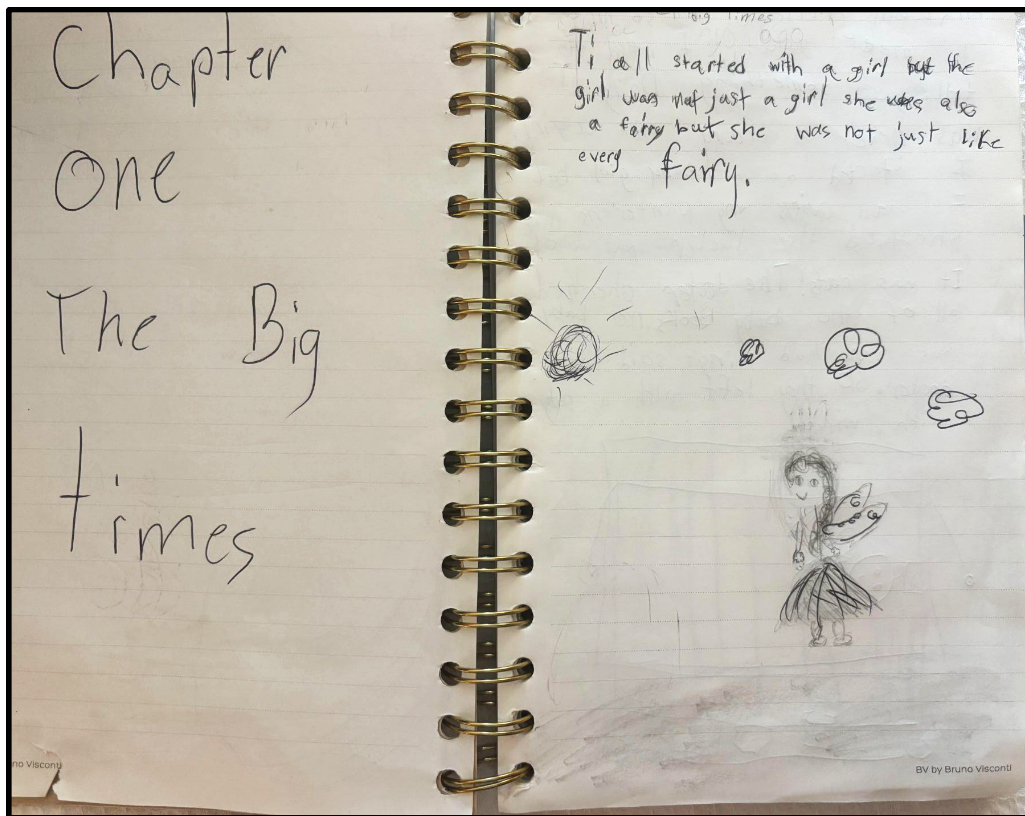
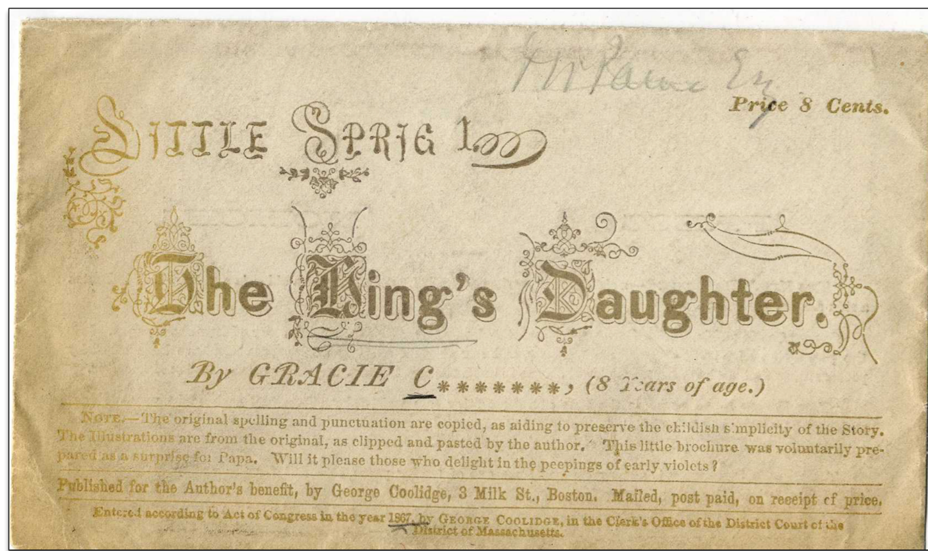


Figure 3. "The Big Times," by Greta Danger, ch. 1 of My Little Life in Fairyland*, journal, purchased March 2025 (photograph by Sara R. Danger).*

My Little Life in Fairyland by Greta Danger, after all, is not merely a performance of storytelling but an enactment of narrative agency.[1] The choices Greta makes in both the material and formal dimensions of storytelling are time-bound and dynamic. While she titles her story *My Little Life in Fairyland* on one page, she begins the first chapter with the title "The Big Times." Her striking and contradictory juxtapositions (e.g., "little life" and "big times") exploit the instability and complexity of language. Continuing this dynamic, the introduction to the story's protagonist reads, "The girl was not just a girl, but also a fairy, but she was not just like every fairy." From the title page, chapter title, to story opening, Greta constructs an imaginative space in which meaning remains deliberately unstable. In doing so, she enacts a shifting relationship through narrative forms and conventions, which foreground her playful authorial inversions and contradictions. Language, sense, and time, created in and by her story

world, underscore how narrative itself is pliable, open to doubling back, reimagining, and resisting closure.

Greta's work reminds us that youth writing should be read not as static or finished, but as a time-bound, embodied engagement with language and culture. This dynamic extends to the reader as well. All readings of literary works, as Wai Chee Dimock argues, "are activated, and to some extent constituted by the passage of time, by their continual transit through new somatic networks, modifying their tonality as they proceed" (1064). As Dimock puts it, a text "can resonate only insofar as it is touched by the effects of its travels" (1064). With Dimock's points in mind, I would like to reconsider the particularities of time, place, self, and culture activating our engagements with youth-authored texts by focusing on two specific archival encounters: first, a fairy tale, which spurred on the central questions of my book project, and finally, a recent encounter with two poetic fragments, which press those questions further.


Price 8 Cents.

Little Sprig 1

The King's Daughter.

By GRACIE C*******, (8 Years of age.)

NOTE.—The original spelling and punctuation are copied, as aiding to preserve the childish simplicity of the Story. The Illustrations are from the original, as clipped and pasted by the author. This little brochure was voluntarily prepared as a surprise for Papa. Will it please those who delight in the peepings of early violets?

Published for the Author's benefit, by George Coolidge, 3 Milk St., Boston. Mailed, post paid, on receipt of price.

Entered according to Act of Congress in the year 1867, by GEORGE COOLIDGE, in the Clerk's Office of the District Court of the District of Massachusetts.

Figure 4. Grace Fisher Coolidge, "The King's Daughter," Boston, George Coolidge, 1867 (Courtesy of the American Antiquarian Society).

When I began researching my current book project at the American Antiquarian Society, I was shocked to discover published works by nineteenth-century children, including "The King's Daughter," a fairy tale by Gracie C, aged eight, published by her father in 1867 (Fig. 4). Enclosed in a small paper envelope that fits nicely in the palm of the reader's hand, "The King's Daughter" is a tiny text. Measuring eight by fifteen centimetres, the miniature book consists of four pages of text and two illustrations. Accentuating its uniqueness, the envelope/title page credits the authorship of the small book to "Gracie C****** (eight years of age)." Below the title, we are told by an adult editorial voice that "the original spelling and punctuation are

copied, as aiding to preserve the childish simplicity of the story." We also learn that Coolidge's text includes illustrations "clipped and pasted by the [child] author" and composed "voluntarily … as a surprise for Papa." The publication information covering the envelope makes it clear that Gracie's text would not exist (at least in published form) without adult intervention and appropriation. "Papa" turns out to be the book's publisher, George Coolidge, a well-known Boston job printer of almanacs and gift books. The back of the envelope reprints numerous newspaper reviews of Grace's little tale (still more evidence of her father's publishing connections).

Figures 5 and 6. Grace Fisher Coolidge, "The King's Daughter," Boston, George Coolidge, 1867 (Courtesy of the American Antiquarian Society).

Once removed from its ornate wrappings, Gracie's fairy tale reveals itself as both conventional—centred on a princess who needs rescue—and subversive. It ends not with marriage but with the prince "wining [*sic*]" the princess. They live on, we are told, but not in wedded bliss. Their survival depends, as it so rarely does in once-upon-a-time-time, on their remaining side by side, alive but still unbound by the legal constraints of marriage. This final gesture toward autonomy finds confirmation in the

illustrations framing the text. Both feature a girl alone, first with a doll and at the end on her knees as if in prayer (Figs. 5 and 6). The lone girls flanking the text (which were "selected" by the young author, according to the title page, and were most likely drawn from generic stock images her publisher-father Coolidge had on hand), visually affirm that this is not the traditional girl's need in a fairytale for a boy to rescue her. Gracie's romp in "once upon a time-time" offers a different kind of story. A girl with a doll and poised in prayer, conventional though they might first seem, also gestures toward self-initiated actions. They suggest a "happily ever after" found in girls' own imagination, play, and spirituality, like that represented by the text itself. Instead of ending with a wedding scene, marriage is not presented as the culmination of the tale or the life of the girl.

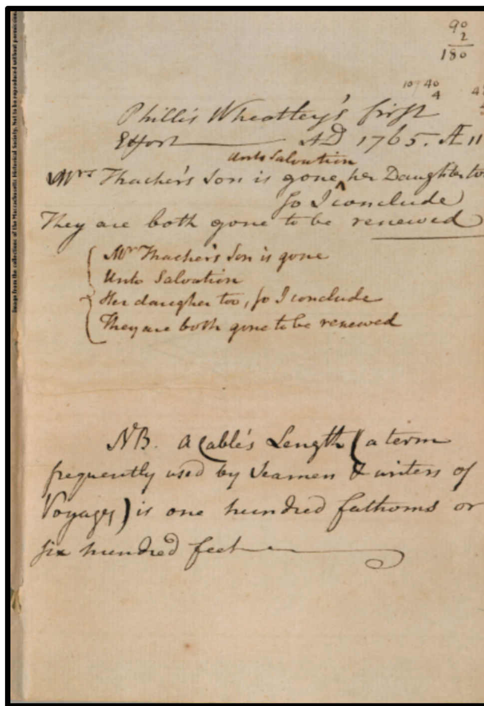
The questions raised by this text are manifold. Who is Gracie Coolidge, and what led her to compose such a tale? If, as the envelope declares, the story was "voluntarily" written as a "surprise" for her father, then how should we understand the fact that its publication clearly depended on her adult father's professional expertise and social connections? What at first appears to be a private act of gift-giving is, in fact, deeply entangled with the public sphere of nineteenth-century print culture.

The publication of Gracie's original tale—authored by an eight-year-old girl, printed by her father, and accompanied by contemporary newspaper reviews—underscores the nineteenth-century cultural impulse to preserve and display children's writing. These modes of production, moreover, instantiate the ambiguities embedded in that impulse: was it a celebration of child creativity or a patronising or domesticated form of it, made legible and palatable through adult framing? These tensions highlight the historical, material, and interpretative complexities of youth-authored texts. To read them critically is not only to consider what young writers express, but also to interrogate the conditions that enable or constrain how their perspectives and the story worlds they create are represented and understood.

These questions about how we read and interpret child authorship (particularly in relation to the temporalities informing human development, historical context, and the mediating forces of the archive) come into even sharper focus with a remarkable archival find: two poetic fragments attributed to Phillis Wheatley, reportedly composed when she was just eleven years old in the year 1765 (Fig. 7). These texts, which were found in the 1773 diary of Jeremy Belknap, a Congregationalist minister who would later write *The History of New Hampshire* (1784) and become the founder of the Massachusetts Historical Society, offer a rare glimpse into the early literary development of one of the most significant poets of the eighteenth century (Fig. 7). Additionally, they foreground the broader challenges of accessing and contextualising children's voices in historical records shaped by adult mediators and institutional frameworks.

Except for Wheatley's astonishing poetic fragments (transcribed in Fig. 7), Belknap's diary is a utilitarian document. It contains maps, household recipes, lists of

the ordained and the recently deceased. In the four years of annuals that I had the opportunity to look through at the Massachusetts Historical Society, no other hymns, sermons, or spiritual reflections—nothing literary besides Wheatley's juvenilia—appeared. Interestingly, Vincent Carretta, who initially discovered the poetic fragment, offers no record of Belknap having met Wheatley. Carretta suggests that Belknap's uncle, Reverend Mather Byles (1707–1788), who lived in Boston, may have been the source for the transcription (Carretta 48–49). Belknap may have met Wheatley in 1775 while accompanying troops around Boston as a wartime chaplain, but that happened two years after he recorded Wheatley' s verses.[2] Yet somehow, two years prior, in the midst of his clerical and logistical entries, Wheatley's verses (which had first been recorded seven years earlier) appeared quietly, insistently—and transcribed twice.



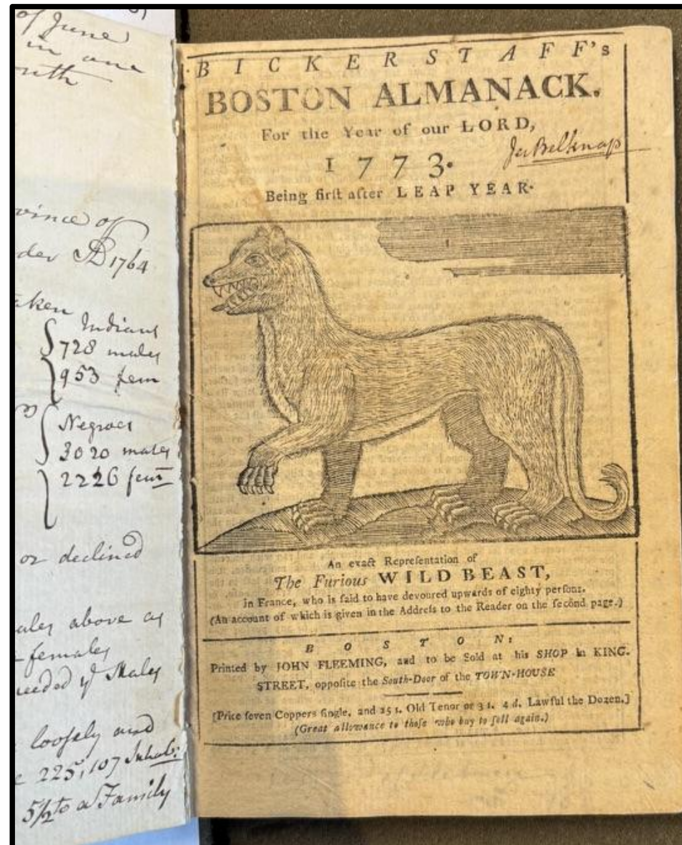
Phillis Wheatley's first
Effort AD 1765 Æ 11.
Mrs Thacher's Son is gone Unto
Salvation her Daughter too
so I conclude
They are both gone to be renewed
Mr [Mrs.] Thacher's Son is gone
Unto Salvation
Her daugther too, so I conclude
They are both gone to be renewed

NB. A cable's Length (a term
frequently used by seamen & writers
of
Voyages) is one hundred fathoms or
six hundred feet.

Figure 7. Two poetic fragments by Phillis Wheatley (image and transcription), in Jeremy Belknap, diary for 1773 (Collection of the Massachusetts Historical Society, Boston).

I am in the early stages of making sense of these remarkable fragments. One set of questions they raise concerns their provenance. The significance of these poems attributed to Phillis Wheatley, arguably the most prominent early American poet, an enslaved Black girl who composed her most famous work between the ages of thirteen and eighteen, clearly shapes both their initial preservation and the excitement surrounding their recent rediscovery. Yet their very findability—embedded in the diary of a white Congregationalist minister, recorded in his handwriting, preserved in

the archive he would later establish—is itself a revealing circumstance. That these poems gained near-instant scholarly credibility after Vincent Carretta rediscovered and published them about a decade ago adds yet another layer to the story (50–53).



BICKERSTAFF's
BOSTON ALMANACK.
For the Year of our LORD,
1773.
Being first after LEAP YEAR.

An exact Representation of
The Furious WILD BEAST,
in France, who is said to have devoured upwards of eighty persons.
(An account of which is given in the Address to the Reader on the second page.)

BOSTON:
Printed by JOHN FLEEMING, and to be Sold at his SHOP in KING-STREET, opposite the South-Door of the TOWN-HOUSE

[Price seven Coppers single, and 25 s. Old Tenor or 3 s. 4 d. Lawful the Dozen.]
(Great allowance to those who buy to sell again.)

Figure 8. Jeremy Belknap, diary for 1773 (Collection of the Massachusetts Historical Society, Boston, photograph by Sara R. Danger).

The relative ease with which these fragments were celebrated by contemporary scholars calls for reflection, especially when juxtaposed with the historical reality of Wheatley's own life. The contrast between the preservation of Belknap's notebooks and the enthusiastic reception of Carretta's claims, on one hand, and Wheatley's own need to defend her authorship before a tribunal of prominent white Bostonians in 1772, on the other, is stark. As Henry Louis Gates, Jr. powerfully recounts in *The Trials of Phillis Wheatley*, Wheatley's literary legitimacy had to be publicly affirmed by a tribunal of prominent white male Bostonians, an ordeal these fragments, ironically mediated and authenticated by white institutional forces, never had to endure ("Phillis"). It is also striking to consider that Belknap recorded Wheatley's early poetic efforts (from seven years prior) in an almanac dating to nearly the same year in which her authorship had been questioned. This coincidence—Wheatley's earliest creative

labour being deemed noteworthy even as her legitimacy as an author was officially contested—signals more than a historical overlap. It speaks to the undeniable power of young Wheatley's words and the cultural impact of her authorship, despite the desire by some to question it.

This disparity—between the instant authority conferred on scholarly mediation by Carretta and the skepticism Wheatley herself endured—exposes the deeper stakes of periodicity. The conditions under which youth-authored texts are composed, preserved, or erased are not neutral. They are political, racialised, gendered, and ideological. Who gets to write? What is preserved? Who is believed? As these questions make clear, we must expand our critical frameworks to account for writing by youth that challenge our assumptions about agency, intention, and authority; for instance, poems like Wheatley's early fragments, which may have been written under constraint, recorded by someone else, and yet still bear the marks of creative expression, theological reflection, witty puns, and literary ambition.

To engage with Wheatley's "earliest" poem recorded in a white minister's daily journal is not an act of simple recovery, to say the least. By raising this point and the examples above, however, I am not implying that our goal is to "excavate" or "extract" from fraught layers of textual production, editing, and history (whether encasing this fragmentary poem attributed to Wheatley or any other text by a youth author), some definitive "origin point" or universal values of what matters most about or in child-authored texts. Rather, I am most interested in what it means when we reclaim, study, and interpret youth-produced texts as *acts of writin*g, which expose and espouse the *temporal dimensions* inherent in both the creation and reception of youth composition. What we find in texts like Greta Danger's manuscript, Gracie Coolidge's subversive fairy tale, or poetic fragments attributed to young Phillis Wheatley are never pure, timeless sites of youthful creativity; instead, they offer fleeting, time-bound glimpses into how particular authors *in their youth* created meaning from within and about the specific cultural, historical, and rhetorical matrices of their time and place. Tending to these multiple contexts of periodicity—developmental, historical, archival, and interpretive—allows us to see children's writing not as fixed or finished, but as living (constructive and constructed) records of thought, feeling, constraint, and possibility.

NOTES

[1]While Maza calls for historians to think of *history through children* rather than reconstructing an isolated *history of children*, she remains cautious about attributing direct agency to children's own words and actions. For Maza, children are always in relation to adults, and thus their voices are often read as mediated, shaped by adult scripts, or constrained by cultural expectations. Her emphasis on "performance" underscores the difficulty of separating authentic child experience from the discursive frameworks imposed upon them.

My argument departs from this position by insisting that children's writing itself provides evidence of rhetorical and historical agency. To treat such texts only as performances of adult scripts risks flattening the ways children strategically negotiate their social worlds. Even when borrowing language, forms, or genres modeled by adults, children make choices—choices that can reshape meaning, resist authority, or carve out space for self-expression. Where Maza stresses the fluidity and impermanence of childhood as a category, I argue that precisely in this fluidity we can see children experimenting with identity, testing voices, and exercising agency.

[2] Jeremy Belknap (1637-1891). Collection Guide, Massachusetts Historical Society, https://www.masshist.org/collection-guides/view/fa0246?utm.

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AUTHENTICITY AND ARTIFICIALITY: JUVENILIA IN THE TWENTIETH AND TWENTY-FIRST CENTURIES

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ONE OF the trials—and joys—I have found in beginning a new project with juvenilia is that it forces me to ask afresh what makes a particular child-produced text especially worthy of study. While that is always a question scholars might pose of a given creative work, juvenilia's attributes and our perceptions of them can offer some especially perplexing and rewarding opportunities for reflection on our scholarly practices. In the following paper, I pose a set of queries meant to generate conversation about how we select and value juvenilia, how we frame our analysis of this literary or artistic production, and how we name our own habits of engagement with children and the works they produce.

What better way to provide context for these topics than some jokes? Jokes written by children, that is, and recently published online:

- A man goes to a doctor's office and says, "Doctor, I'm a chicken." And the doctor says, "No, you're not."
- What's scary, but not that scary? A French pig[.]
- why was A afraid of B? cause B C D.
- why did the chicken cross the road[?] to get her tv, eggs, feet, bananas, brides, groomes [*sic*] and earth.
- why [do] wolves howl? because they have no idea what they are doing[.] (*Kids*)

Each of these (dare I say) genius gems of humour makes us laugh precisely because it is *not* funny—or at least not funny in the traditional sense. In each case, the child creator has some rhetorical knowledge of how a joke might be constructed, setting up either a question for the audience to attempt to answer, riddle-like, or using tried-and-true scenarios about chickens and doctors. And in each case, the child creator

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fails to quite pull off the logic or pun necessary to a so-called successful joke. And yet … these joke fails are really funny!

In developing my criteria for selecting a piece of juvenilia for study, I've thought about this irony a lot: namely, that the text that fails joyously, egregiously even, may be among the most successful—or at least the most noteworthy. In my doctoral research, I investigated what made certain juvenilia of the 1920s and 1930s capture the public's attention—both its admiration and admonitions—and how that fascination or concern related to prevalent theories about childhood, play, and creativity. Contained within my bibliography were the names of accomplished young memoirists, poets, and novelists whose work, I want to say, was more than skillful mimicry—although, even as I write that phrase, I am struck by the ways in which Mariah Kupfner's work with children's samplers shows us that mimicry in and of itself is a form of agential participation in the culture. Furthermore, in the interdisciplinary field of juvenilia studies, which certainly includes historical or sociological research, some juvenilia's value is not as individualistic works of genius, but as the representative output of a society whose values or practices may be discovered from this child-crafted art.

IF JUVENILIA scholars' focus, however, is upon close analysis of artworks or literature *as* art and literature, rather than as signs of something else, the question of intentionality or self-aware craft can return. I have contended that not only did accomplished young authors such as the writers of The St. Nicholas League (1899–1940) or teen author team Katharine Hull and Pamela Whitlock (first novel published 1937) fully embrace the going ideology surrounding childhood and its connections to nature, but they also *self-consciously* wielded the supposed hallmarks of childhood in their works—thereby artfully reinforcing a prevailing sentiment about childhood in ways that ironically made their readers rejoice over the authenticity and innocence of the authors' own childhoods.[1] Echoing Marah Gubar's "kinship model," Karen Sánchez-Eppler's conceptualization of children as "significant and varied participants in the making of social meaning" (xv), and Laurie Langbauer's characterization of the young writers of dime novels in the 1910s–20s as "wide awake" in their practices, I would say that these young authors were consummate professionals, more similar to their adult counterparts than dissimilar.

But as much as I admire and give credit to these young authors and others for their professionalism, if I am honest, their most neatly executed verses and chapters can grow a little … boring.[2] If I weren't aware of the youthful nature of these texts' authors, I would probably categorise this literature alongside the perfectly reasonable but not especially life-changing narratives of an adult-authored beach read: something that certainly took a level of proficiency not everyone can achieve—young or old—but not, perhaps, a piece of art bound for longevity and close study.

In contrast to these tidy pieces of literature, my favourite youth-authored texts from the early twentieth century have always been those that actually missed the mark,

showing signs of their composers' imperfect knowledge and, in doing so, creating something that seems new or like an unintentional commentary upon our rigid adult ideas about the world: in other words, an authentic vision.

The reality of my preference for such idiosyncratic "mistakes" in juvenilia is something that feels at odds with my primary work as a teacher. This year marked my tenth teaching outside the university setting, in a PK–12 all-girls independent school where I serve as English department chair for fifth to twelfth grade but have on occasion advised teachers for even our youngest students. In my day-to-day work with eleventh and twelfth graders, I am perpetually guiding my students to *not* show their youthfulness, with the end goal of making their compositions as indistinguishable from those of accomplished scholars or writers of op-eds and fiction as possible. In fact, in the case of research papers, I specifically ask students to occupy the position of scholars, entering into conversation with published academics as equals, not as Others, so that their work can flawlessly replicate those they admire or aspire to be.

But here again, I find myself seesawing over the purpose of my engagement with children and their productions, since I am struck by the reality that in the end, the kind of flawless uniformity I have described above is not at all what we strive for as scholars. Aside from wanting to differentiate our claims or otherwise mark our work as making innovative inroads, we are also increasingly contending with the spectre of AI right now, which has shown us that the polish of prefabricated or formulaic prose has all the material depth of a bottom-of-the-line IKEA cabinet: it might appear good on the surface and initially get the job done, but there is cancerous chipboard lurking just beneath. In thinking, in contrast, about all the weird and wacky wonderfulness of my favourite juvenile-authored texts, I am pretty sure the allure for me and for the readership that assiduously reviewed and scrutinised them in the 1920s and 1930s was that there was some possibility of authenticity (or truth to materials), some eschewal of the artificial world that we are increasingly scared characterises childhood, as well as some artistry, in their writing.

I am left with these questions about what makes certain pieces of children's writing significant enough or interesting enough to write about, and what it means for children when we label their work as such—questions that I have considered again and again alongside other scholars of juvenilia, but which may serve as inspiration for further consideration of the philosophies underpinning our engagement with child-produced work:

- Is it possible for the specialness of child-authored work to reside in the creative output itself, or is it inescapable that knowing who the creator is impacts our reception of it?
- The world of education is awash with children's writing. What is it that sets some of this writing apart?

- How much of a role do privilege and connectedness play in juvenilia's publication, and what does publication history do to our understanding of the worldview projected in these works?
- When we group certain authors based upon their identifiers—such as being female or Latinx—we may, at least in part, be looking for them to convey something special about the group to which they belong. Do we do the same for child authors? Do we expect juvenilia to chart a kind of experience that is different from our own, and is there, in consequence, a certain voyeuristic quality to reading juvenilia?

The rest of my questions reflect my thoughts about what might be involved in a project to merge my old research on the 1920s–30s with new research into this current cultural moment one hundred years later, when we appear to be facing some of the same issues or dynamics despite the gap in years:

- There are innumerable social media accounts now that feature children saying cute and funny things or commenting upon adult topics with a lisp or an inappropriate use of adult language. While some majority-youth-generated platforms may have self-policing built in, frequently adults serve as mediators of younger children's words, offering them as entertainment, rather than as signs of a youthful user's agency, creativity, or innovation. Are these reels and posts a form of juvenilia, and are the platforms they exist on any more democratic in nature than earlier publishers of juvenilia?
- Working on a campus with girls aged 3–18, how might I use their output to further think about the philosophies surrounding juvenilia … or even ways to teach writing? How do we balance teaching kids successful form without minimising their individualism and the possibility of their producing something more authentic? What might collaborations between university schools of education, literary scholars, and primary or secondary educators bring to light?
- How are girls' artistic voices constrained or shaped by their consumption of girlhood? Do we teach girls differently than we teach boys when it comes to having agency in navigating cultural constructions of gender? Are reviewers of juvenilia more likely to construe young girls' intentional wielding of cultural ideas as artifice than young male authors' and artists' manipulation of masculine ideals?
- Given the ways that AI is starting to dominate a lot of texts and other media, might we be entering a moment—not unlike the

early twentieth-century era I studied in my previous research—in which readers and viewers are searching for the kind of authenticity that juvenilia's idiosyncrasies have often been credited with providing?

- And finally, on a personal note, at thirteen, my daughter finished her first novel; at fourteen, she's begun research for her second one. I find myself in the position of other parents of juvenile creators: does my advice about her creations have the potential to disturb what makes them valuable? Or does she deserve the same level of professional guidance I would offer a peer author?

At the foundation of juvenilia studies is a purposeful contradiction of Jacqueline Rose's notion that children passively receive literature and do not engage in cultural production themselves. While the field thereby proudly touts its engagement with real children, it is imperative that we consider the implications of our work for the actual young people surrounding us in our day-to-day lives. My experiences pinning students' caps for commencement ceremonies, helping them breathe through bouts of anxiety, or subbing for a P.E. class make it harder for me to ignore the embodied experiences of the youthful creators in my world. In fifth- to twelfth-grade assemblies, when adults ask the audience members to raise their hands if they see themselves as writers or artists, it is the youngest students whose hands shoot up confidently in large numbers, proudly classifying their summer vacation compositions, comics, drawings, and short stories as signs of their creative identity. How do we help these young authors and artists to master the markers of creative success that necessarily involve knowledge of artifice, technique, or rhetoric while also holding onto their quirky, authentic, individualistically genius "mistakes"? It is a question of navigating not only artistry, but also the more commonplace but rewarding successes of life–of being able to compose cover letters, emails, and fully formed thoughts in recognizable and socially acceptable ways. As scholars who use children's practice or apprentice materials as serious objects of study, we have a responsibility to not fall prey to the same fetishistic notions of childhood genius we often say we resist, to not hold young people–who live in and are influenced by the same world we inhabit as adults–to standards of authenticity that we cannot uphold ourselves. In the existential words of one youthful joke creator, "Why was the chicken wearing a chicken costume? Because he wanted to pretend to be himself" (KidsWriteJokes, "Why was the chicken wearing." Facebook post, 20 January 2025, www.facebook.com/kidswritejokes).

NOTES

[1] In the case of Hull and Whitlock, this representation is complicated by the interruptions to this idealised narrative of childhood that characterised their final book in the *Oxus* series, garnering them more criticism for *Oxus in Summer* (1939) than their debut novel, *The Far-Distant Oxus* (1937).

[2] What else can account for the number of articles on the charmingly errant novel *The Young Visiters* by nine-year-old Daisy Ashford (1919) and the complete silence about the more coherent, yet coincidingly more pedestrian narratives of Moyra Charleton's *Tally Ho* (1931) or Betty Boyd Bell's *Circus! A Girl's Own Story of Life Under the "Big Top"* (1930)?

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SPOTLIGHT ARTICLE

What's Happening: A Magazine by 1960s–1970s Young New Yorkers

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"I HAVE lived years before my time. I have experienced things that are beyond my reach. My feelings are older than I myself." Both lament and claim, Dorothy Patterson's "Speaking of Me" captures the stretching, spreading spirit of a vital youth-authored periodical of the 1960s–1970s United States. Led by an editorial team of majority Black teenagers in New York City, *What's Happening: An Independent Student Voice* printed twenty-two issues bristling with nonfiction prose, poetry, and drawings between 1965 and 1971, reaching a peak circulation of 2500. In 2024, the Gottesman Libraries of Teachers College, Columbia University, acquired the *What's Happening* collection from Elaine Avidon, a teacher and later education professor who served as the group's primary adult advisor and advocate. The materials preserved by Avidon include not only original copies of the full run of the magazine but also letters from readers—including loyal subscriber Langston Hughes; editorial memos; business correspondence; photos of the group at work; and a stained-glass medallion of the "WH" logo, crafted by Elaine's husband, Richard. The collection reveals a moment in which youth writing ran through the city's veins. The archive also discloses the practical and emotional intensity of the young editors' efforts to sustain this circulation of their generation's voices.

What's Happening emerged amid widespread youth activism. Facing rampant school inequality and de facto segregation even after *Brown v. Board of Education* (1954), Black, Puerto Rican, and Dominican young New Yorkers organised to demand disciplinary and curricular reform in junior high and high schools. Students connected their efforts for change within schools to broader activism against urban renewal, policing, and the Vietnam War. Despite this agency, young people held little control

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over their public representation. Their appearances on TV and radio were closely chaperoned, and news coverage of young people's activities swung between sympathy and hysteria. This was a time in which a Brooklyn high school with activist Black students was labeled "Mayor [John] Lindsay's Vietnam" (Montgomery), and in which the *New York Times* printed false rumours about Black children's militant activity ("Harlem 'Blood Brothers'").

A monthly magazine, in contrast, could be made from start to finish by young people. As editor Frank Campbell explained in the first issue of *What's Happening*:

> Too often the teenager is written off as bad; as a person whose ideals are not worth listening to. The newspapers of this city always print the trouble which the teenager gets into. They rarely tell of the important and valuable acts of young people in the greater New York community. School newspapers do not fill the gap. They only print what they feel will make them look good.... It is our belief that if we print the truth, which will include the good things the youth of today do, as well as the thoughts and ideas of the city's teenagers, there will be greater understanding between the teenagers here and in other parts of the city, as well as between teenagers and adults. (Campbell, "*What's Happening*: Our Purpose")

The magazine format was a labour-intensive but relatively cheap and fast way to maximise both readership and authorship. Any young person could submit to the magazine, which featured as many as fifty contributors per issue and ultimately printed the work of over three hundred individuals (Avidon, "Integration" 15).

What's Happening cultivated a far-flung readership. Fan letters are signed by both adolescents and adults, ranging from Omaha, Nebraska, to Berkeley, California; letters often ask for advice on starting similar programs. Subscription requests hail from Prague, Czechoslovakia, and Lima, Peru. Selections from *What's Happening* were reprinted in the youth readers' supplement to a major Communist Italian newspaper; the popular US magazine *Look*, which reached several million readers; and youth literary anthologies. A 1966 issue features translated letters from several Italian fans, including Giovanna Bestoli: "I am an Italian girl of 16 years, and I want to tell you that we in Italy are on your side in your fight for the just cause of equality for all the people of the world, no matter what color their skin may be." The magazine's frankness spurred occasional backlash, as in the 1968 case of one Maine teacher's suspension for reading to his students Tim Engel's poem "One Day I," a first-person speculative dreamscape that includes discussion of drugs, sex, and gun violence (Robinson). Avidon herself was fired from her position as a junior high social studies teacher after inviting students both to read *What's Happening* and to freely author their own writings, as documented by legal records in the collection. Retribution for "curriculum deviation" was not uncommon in the era, which is marked by such

notorious cases as Jonathan Kozol's Boston firing for reading a Langston Hughes poem to fourth graders (Sanchez). Less acknowledged in this history is the banning of students' own writings. The *What's Happening* collection invites further research on the role of juvenilia in the politics of school censorship, book banning, and the disciplining of teachers.

What's Happening helped inspire the era's surge in creative writing experiments in classrooms and the ensuing wave of published youth anthologies, particularly featuring Black and Latinx young writers. The Gottesman collection documents cross-pollination not only with other youth writing projects in the city, such as the Brooklyn-based group The Voice of the Children, but also with New York's adult cultural circles, including the Umbra Poets Workshop, a renowned Black poetry collective. Despite its global extension, the magazine's readership remained centred in New York, where it achieved a saturation of influence that shaped the city's youth culture and enabled a sense of a shared project across neighbourhoods.

Achieving this reach was no small feat. The magazine's staff boasted at times over forty members, with a core group of ten to fifteen editors. *What's Happening* maintained a robust editorial process: each submission received at least seven staff reads and needed at least five affirmative votes to be accepted for publication. Yet selecting and editing the writings and artworks was just the beginning. Priced out of professional printing for much of the magazine's run, the staff themselves handled production, beginning with "making stencils for each page (up to fifty), on a Gestefax machine, and then reproducing 2000 copies of each page on a mimeograph. The whole staff helps collate and staple, under the direction of the production managers"—after which came the task of mailing (Boone). The work was long, fiddly, and limited by the technology the group could afford. In 1967, Avidon wrote to the magazine's supporters: "There are five times as many students who would like to receive the paper but as you can see [from the print quality] the machine barely manages 2000 copies" (Avidon, letter to "Friends of *What's Happening*"). Editor Frank Campbell vowed in a letter to the staff that same year: "We will make sure that typing, layout and production committees are running smoothly. So we won't have to race the clock and put out another terrible issue" (Campbell, memo to *What's Happening*). The printing practices of *What's Happening* extended both the historical tradition of child-produced periodicals and the 1960s project of Black-owned presses that bypassed white-controlled corporate publishing.

Even as they pumped out youth writing to a broad public, the *What's Happening* staff wrote intimately to each other. They bemoaned their shortcomings. They scolded: "The time schedule was set by you. Abide by them! Please don't walk into the meeting *late*" (Campbell, memo to *What's Happening*). On occasion, they bared their souls. Regular meetings of *What's Happening* staff featured not only work on the magazine but also a writing workshop and a talk session to discuss group members' personal problems, perhaps cultivating the honesty that suffuses the group's correspondence (Boone).

Letters of resignation are among the most tender, as group members confess their struggles to balance the demands of *What's Happening* with schoolwork, family responsibilities, money troubles, and youthful self-searching. In one such letter, Maurice Jackson explains his recent abrupt departure from the group. When his grandmother falls sick, his family suggests that stress over his failings have caused her illness. In a wry moment, Jackson recalls that "my mother and aunt told me to get a haircut—I did, why? Stupidity I suppose." While he is out for the haircut, his elders decide that "that all my faults were developed by and through 'What's Happening.'" This family pressure leaves Jackson little choice but to step away, but the letter implies that breaking the news to his editorial colleagues has not gone well. In that conversation, "I felt terrible—I mean really bad—and when you started with the questions I couldn't answer because I couldn't think clearly and I probably would have cried…. If I was baiting you it wasn't meant." Through two painful conversations, first with Jackson's family and then with the *What's Happening* group, Jackson examines his own imperfect efforts to negotiate his responsibilities, his loyalties, and his own self-expression. The letter ends with a declaration of love: "What's Happening has become a true part of me and until my heart and soul [are] in the words 'I quit' I'll never stop being a part of you or you a part of me." Jackson shows his devotion to the group through his efforts to tell them the full story, complete with his own faults, and through his faith that when he puts his feelings to paper, his confidantes will understand. Jackson's message is one of many of what we might call community love letters exchanged within the inner circle of *What's Happening*. This intimate correspondence resonates with Elissa Myers's analysis of care and collective agency within white girls' amateur periodical culture in the late nineteenth-century United States. As those girls formed an interdependent community and a bulwark against misogyny through their periodicals, so did the members of *What's Happening* intertwine magazine production with the work of caring for each other in a racist and classist society.

Caring enabled daring, as the magazine not only practised ambition but also creatively explored the very concept of ambition. A 1968 fantasy comic page contributed by Robert Jackson (herein cited as "Robert" to avoid confusion with Maurice Jackson) investigates the lure and risks of unlimited power (Fig. 1). Penned in intricate style, dense with moody cross-hatch shading and three-dimensional forms, Robert's comic opens in the mythical realm of "Alzainia," a world both archaic and sleek. The muscled villain A Vak sneaks into a temple to steal a legendary box holding "the infinite powers of the ruler of the universe, Kazar the Great!" Before A Vak can escape with his spoils, "the wrath of Kazar" emanates from a glowing dome,

> releasing the mysterious box from the intruder's gift [*sic*], leaving him ever so helpless, at the mercy of the most powerful, and inconceivably supernatural power ever known to all humanity.

But let us leave now, for we all know that for anyone who messes with Kazar the Great, the consequences can't be all too good. But now … where is the box? We look down and see it drifting aimlessly through another dimension. Where will it land, only heaven knows.

Figure 1. Robert G. Jackson, "Combinative Man," original comic. Featured in What's Happening*, vol. 3, no. 4, May 1968 (Courtesy of Teachers College, Columbia University; and Elaine Avidon on behalf of* What's Happening*).*

Presented as "Part 1" of a series on "the invincible Combinative Man," the comic implies that the lost box will prove central to the origin story of the unseen title hero. In the meantime, Robert explores the wielding, appropriation, and articulation of power. As an unnamed "brilliant scientist" has boxed up Kazar's powers—whether or not benevolently remains unclear—so does Robert experiment with the containment of force and awe within the squares of the comic form. Kazar seems to retain enough agency to foil A Vak's scheme but not enough to control the box's trajectory. As the box "drift[s] aimlessly through another dimension," Robert's art seems to shift dimension as well. The comic dissolves almost into abstraction as the receding treasure emits a pulsing, disorienting light in its wake. The initial order of Alzainia has given way to cosmic entropy. This final image of infinite potential spinning out, away from institutional control, and presumably towards the making of a future hero, is reminiscent of the *What's Happening* creators' efforts to gather, manage, and launch youth voices as far as they could reach. The work of *What's Happening* was not only in the making of the magazine but also in the imagining of "another dimension" in which marginalised young people speak for and to their own.

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SPOTLIGHT ARTICLE

A Record of Her School Days: The Diary of Nancy McClellan King

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ON 29 MAY 1915, Nancy McClellan King wrote her full name across the flower-printed paper of the inside cover of her diary. She dated it and added the name of her school in swooping blue ink: Miss Wright's School, Bryn Mawr, Pennsylvania. Such a detail mattered, because Nancy's diary did not consist of blank pages. Rather, it was a record book titled *A Record of My School Days*, printed by Dodge & Company Publishing in the early twentieth century specifically for girls to write about their time in secondary school. The diary (now part of the author's collection) has a title page, a table of contents, and four years' worth of prompts to fill in. Hence, we know that Nancy's first day took place on Tuesday, 1 October 1914, and that Nancy stayed in Philadelphia with "Aunt Net" and "Ells" the night before (Fig. 1).

One might imagine that a prompted record book would read as dry and formulaic, a series of dates and lists. However, Nancy writes with every bit of verve a teenage girl can muster. The Dodge & Co. book provides a structure within which Nancy writes and against which she pushes back. The book may ask for remarks on a roommate, but it is Nancy who decides that the relevant details are that Ruth Bellamy "hates athletics, loves boys, and gets very homesick" (as a reader might learn, Nancy loves athletics, gravitates towards girls, and longs for school when she returns home). It is Nancy who renegotiates the allotted space within the record book, breaking off sentences with an asterisk and picking them up pages later, resulting in a hunt for any reader who wants to finish the anecdote. It is Nancy who crosses out several prompts and replaces them with a 24-stanza ode to her time at school entitled,

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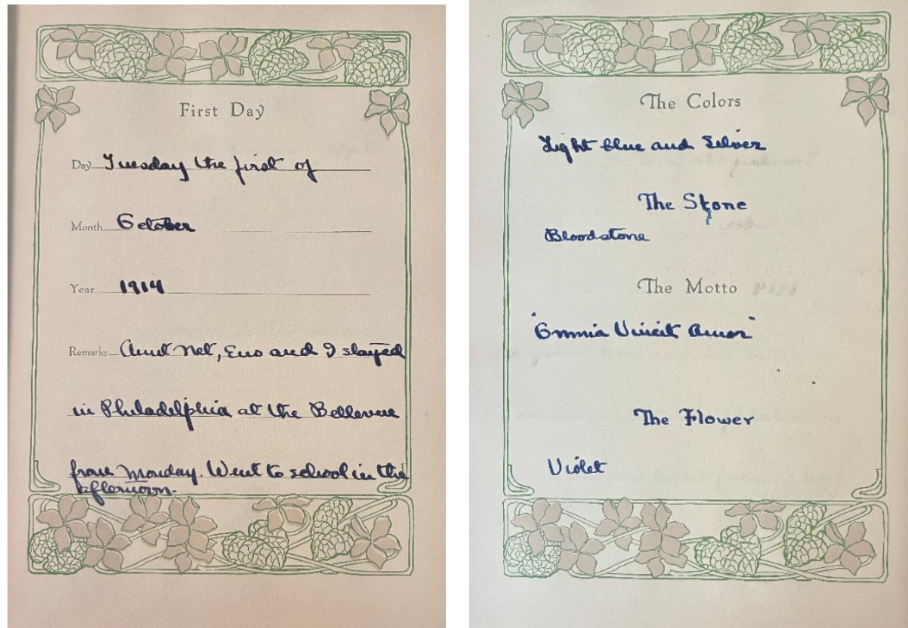
simply, "Poem I Made Up."[1] Nancy writes both dutifully and experimentally, playing with the prompting and space allotted to her as she constructs the story of her time at school. To read this *Record* is to watch a young author employ her own agency to adapt and assert herself within models provided for her by adults: the material structure of the book, the literary traditions of her education, and even the expected linear progression of time.

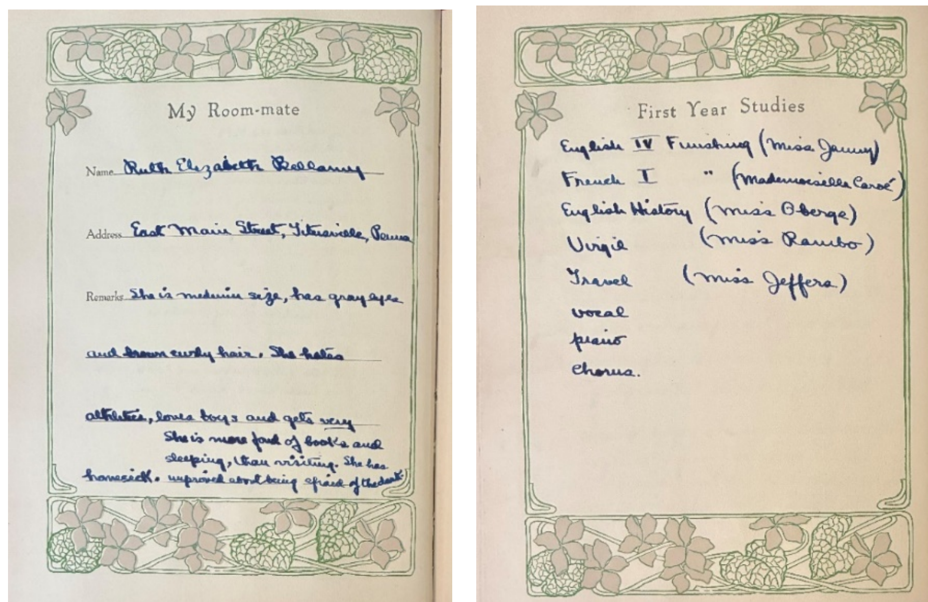


Figures 1 and 2. "First Day" (Fig. 1, left) and "The Colors," "The Stone," "The Motto," and "The Flower" (Fig. 2, right), diary entries by Nancy McClellan King in A Record of My School Days*, 1914–15 (photographs by Mohala Kaliebe).*

The first model, comprised of the *Record*'s prompts and the space it provides for them, suggests what, when, and how much girls ought to write. The date Nancy penned on the first page, in May 1915, was at the end of her first year at Miss Wright's School, which began in October 1914. Nancy writes in the past tense throughout her first-year entries, which cover the events of several months within a few lines—suggesting that Nancy recorded the events of her first year not as they happened, but in a reflective manner weeks or months afterwards. The diary's design facilitates this approach. The prompts do progress chronologically, from "First Year," to "Second Year," to "Third Year," to "Fourth Year." Some prompts within each year allude to specific points in time—"First Day," "First Meeting of Class." The rest, however, are subject-based, inviting girls to assemble their thoughts on an aspect of school life, presumably after the fact. The amount of space Dodge & Co. provides for each prompt suggests how much a girl should write for each. "The Colors" and "The

Motto" get half a page each. "My Room-mate" demands the girl's name, address, and four lines of "Remarks." "First Year Studies" gets one page.

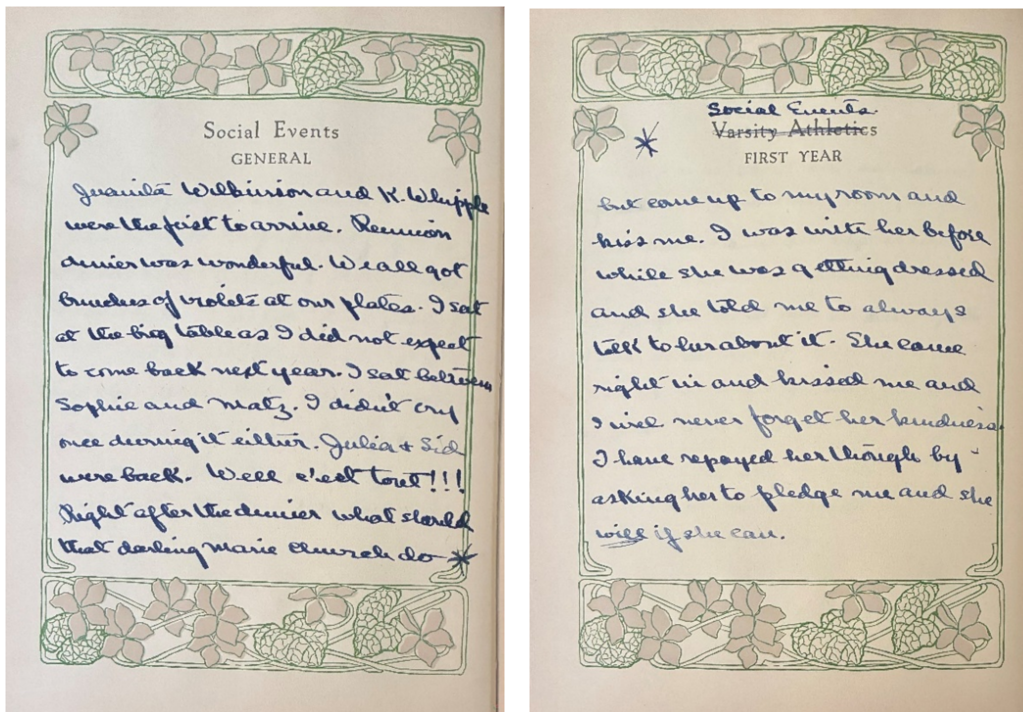
The narrow space allotted for these prompts anticipates that the responses will be short and straightforward, and they are. Nancy writes one neat line to reveal that her school colours are "light blue and silver" and another to spell out the motto "Omnia Vincit Amor" ("love conquers all"). Miss Wright's School has additional school symbols, for which Nancy accounts by creating additional headings on the same page (Fig. 2), imitating the font used by Dodge & Co. to add the category "The Stone" (apparently, "Bloodstone") and "The Flower" (apparently, "Violet"). Nancy dutifully fills in the prompts for her roommate, Ruth, cramming her sentences to fit within the allotted lines and floral border (Fig. 3). The single page reserved for "First Year Studies" (Fig. 4) invites a simple list of course titles and teachers, which Nancy also provides. Thus far, the record book requests brief answers, and Nancy writes within its confines.



Figures 3 and 4. "My Room-mate" (Fig. 3, left) and "First Year Studies" (Fig. 4, right), diary entries by Nancy McClellan King in A Record of My School Days*, 1914–15 (photographs by Mohala Kaliebe).*

The next prompts ask for more, and Nancy provides more—this time going beyond the book's constraints. Dodge & Co. provide *eight* pages for "Social Events": four for "CLASS" social events and four for "GENERAL" social events. The *Record* also provides eight pages for athletics: four for "Class Athletics" and four for "Varsity Athletics." The length provided for the responses to these prompts suggests that the book's creators anticipated that schoolgirls would dedicate significant time and expression to social events and sports. Accordingly, Nancy fills "Social Events" with

stories of parties, Thanksgiving dinner, Christmas dinner, the French club play, "Reunion" dinner … and then runs out of space, bumping up against a single page dedicated to "Societies." Thus begins the grand renegotiation of space and categorisation. Nancy leaves off "Social Events" midsentence, with an asterisk (Fig. 5). She resumes the sentence after "Societies" (blank but for the letter O) and five pages of "Athletics" stories that bleed over into a single page meant for "Photographs." The following page dictates more "Athletics," but Nancy crosses the heading out and writes "Social Events" instead (Fig. 6). She corrects the next heading in the same manner, but evidently tires of retitling the pages; she writes on social events for three additional pages while merely crossing out the headings without writing new ones. The next five prompts are similarly crossed out—the pages that Dodge & Co. designate for "Examination Papers: FIRST YEAR FINALS" consist instead of parts IV–VIII of Nancy's poem.



Social Events
GENERAL

Juanita Wilkinson and K. Whipple were the first to arrive. Reunion dinner was wonderful. We all got bunches of violets at our plates. I sat at the big table as I did not expect to come back next year. I sat between Sophie and Matz. I didn't cry once during it either. Julia + Sid were back. Well c'est tout!!! Right after the dinner what should that darling Marie Church do *

Social Events
~~Varsity Athletics~~
*
FIRST YEAR

but came up to my room and kiss me. I was with her before while she was getting dressed and she told me to always tell to her about it. She came right in and kissed me and I will never forget her kindness. I have repayed her though by asking her to pledge me and she will if she can.

Figures 5 and 6. "Social Events" (Fig. 5, left) and "Social Events~~Varsity Athletics~~" (Fig. 6, right), diary entries by Nancy McClellan King in A Record of My School Days*, 1914–15 (photographs by Mohala Kaliebe).*

The poem serves as Nancy's most ambitious writing experiment, scattered across the *Record* in eight numbered, three-stanza sections that replace the prompts for "Photographs" and "Examination Papers" in the "First Year" section of the diary. Written after the year was over and reflecting incidents described in the book's prose

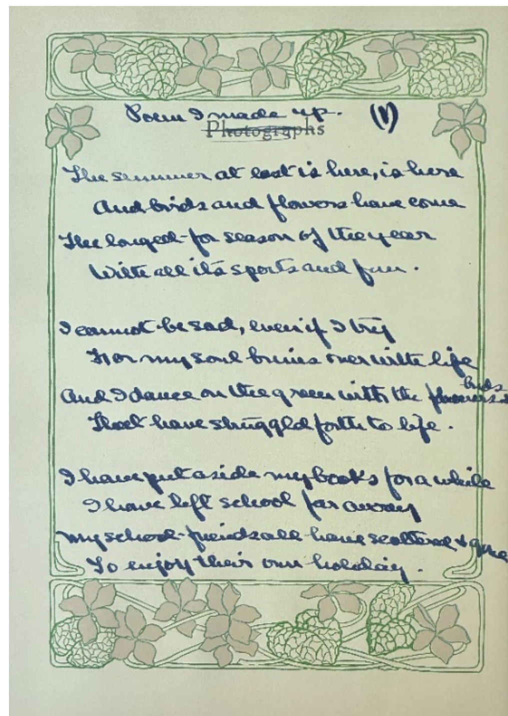
sections, "Poem I Made Up" (Fig. 7) situates its speaker as a girl trapped inside on a rainy summer day and reflecting back on her time at school:

(I)

The summer at last is here, is here
    And birds and flowers have come
The longed-for season of the year
    With all its sports and fun.

I cannot be sad, even if I try
    For my soul brims over with life
And I dance on the green with the flowers and birds
    That have struggled forth to life.

I have put aside my books for a while
    I have left school far away
My school-friends all have scattered and gone
    To enjoy their own holiday.



Poem I made up. (I)
Photographs

The summer at last is here, is here
And birds and flowers have come
The longed-for season of the year
With all its sports and fun.

I cannot be sad, even if I try
For my soul brims over with life
And I dance on the green with the flowers & birds
That have struggled forth to life.

I have put aside my books for a while
I have left school far away
My school-friends all have scattered & gone
To enjoy their own holiday.

Figure 7. "Poem I Made Up," part I of poem by Nancy McClellan King in A Record of My School Days*, 1914–15 (photograph by Mohala Kaliebe).*

(II)

But sometimes when I must stay indoors
    While the flowers drink deep of the rain
I find that I always turn back my thoughts
    To my dear old school days again.

I think again of each dear Wright's girl
    Each one has gone her own way
I think how we all helped each other along
    Not only in work but in play.

There were battles to fight and hard ways to go
    There was winning & losing of rings
But we all stuck together & lived as before
    In spite of the difference of things.

Nancy uses simple rhyme ("here" / "year," "away" / "holiday," "rain" / "again," "way" / "play," "rings" / "things") and repetition ("is here, is here," "birds and flowers … flowers and birds," "I have … I have," "I think … I think," "There were … There was"). The nature symbols with which she heralds the arrival of summer—"birds and flowers" on "the green"—are familiar to the point of cliché.

Yet Nancy strives for poetic greatness, building her poem upon the models of lauded poets known to her. Specifically, the alternate rhyme scheme, idyllic nature scenes, and nostalgic tone of "Poem I Made Up" evoke William Wordsworth. Nancy personifies her flowers, which are not passively rained upon but actively "drink deep of the rain." Wordsworth, similarly, makes his flowers breathe:

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes. ("Lines" 9–12)

Even Nancy's simplistic title finds a companion among Wordsworth's works. If "Lines Written in Early Spring" merit attention, so too might a "Poem" "made up" in the summer.

Nevertheless, "Poem I Made Up" does not mimic "Lines Written in Early Spring" so closely as to suggest that Nancy modeled one poem on the other; rather, she echoes Wordsworth's corpus in broad strokes. For instance, Nancy situates her speaker similarly to the speaker of Wordsworth's "I Wandered Lonely as a Cloud." Wordsworth's daffodils "flash upon that inward eye" as he "oft" lies pensively on his

couch, much as Nancy's thoughts "turn back" to her "dear old school days" when she "sometimes" shelters inside from the rain:

> For oft, when on my couch I lie
> In vacant or in pensive mood,
> They flash upon that inward eye
> Which is the bliss of solitude;
> And then my heart with pleasure fills,
> And dances with the daffodils. ("I Wandered" 19–24)

However, "Poem I Made Up" somewhat inverses "I Wandered Lonely as a Cloud." Wordsworth's reflective stanza ends his poem, while Nancy's begins hers. Wordsworth's speaker first shares his experience of seeing the daffodils, then informs the reader how he reflects upon it. Nancy, by contrast, tells us first of her reflection, then of the original experience. She plays with temporality within the poem, which does not progress chronologically as Wordsworth's does from moment in nature to mind's eye. We begin on any summer rainy day, "sometimes" when the speaker must stay indoors. We then move with her to a memory of a specific track meet in the past school year (also described in the record book's prose), then to the routine of any given school day, then to one particular summer day in the present as the rain stops, and end in the future with hope for the next school year.

In poetically and non-linearly moving her reader through time, Nancy practises what Rachel Conrad calls dynamic temporality. By "manipulating taken-for-granted cultural representations of time as irreversible, forward-moving, steady, and linearly progressive," Conrad argues, poets can push back against the "standard Western temporal narrative" which "views children as temporary, moving on a timeline, and for the future" (15). To illustrate this writing method, Conrad describes the poems by young people in one particular collection[2] as follows:

> While many poems in *Salting the Ocean* mark their figured experiences as taking place in the present or through a remembered past or imagined future, other poems use shifting verb tense to interweave images about the past, present, and future. These poems could be said to be both in time and out of time. They offer speakers who live in and through time, yet also step partially outside of temporal experience to comment, reflect on, or manipulate an aspect of temporality. Some of these poems use explicit temporal markers (such as the words 'past,' 'present,' 'future,' or 'time'), while others engage with these themes without explicitly naming them. Poems that demonstrate dynamic temporality use a creative manipulation of temporal registers often evident primarily through patterns of verb tense in relation to content. (92–93)

Nancy's "Poem I Made Up" can also be said to be both in time and out of time, for she shifts her tenses and her speaker among the past, present, and future, reaching through time to reunite the school friends taken from her by the summer holiday.

Nancy begins complicating time in the third section of the poem, leaving behind the Wordsworthian natural imagery and reflection and bringing her reader to a track meet:

> (III)
>
> But Oh! the good old times we had
> Those times we would never lack
> I can hear the Athletic field ringing now
> With a lusty boom chic-a-rack.
>
> I can see Captain Wight raised high aloft
> On the shoulders of Holman's team
> I can hear the songs & cheers & shouts
> In honor of Wright's school team
>
> I can see Jane Agnes Wight's head now
> Held high aloft with pride
> As she saw her "chubby" sister sail
> Off on that "lustrous" ride.

Tenses and time fluctuate here. The girls "had" these "good old times" in simple past tense. Nancy suggests with "never lack" that these times endure, but situates this endurance in the past as well with the addition of "would." Abruptly, however, the poem enters the present. The speaker alternates between "I can hear" and "I can see" as the sounds and sights of the victorious track meet appear around her. The polysyndeton builds excitement, with "songs" *and* "cheers" *and* "shouts." Captain Wight "sail[s]" off as if on a boat while her sister looks on proudly, a parody of a captain going away to sea. The present and the past coexist in this stanza, as the speaker "can see" but Jane "saw." Nancy's speaker returns to the glorious moment, but her school friend remains "scattered and gone" as described in the third stanza of Part I, apart from her in the past.

From the track meet, the poem shifts:

> (IV)
>
> I can hear Miss Stone's "you played well girls"
> Amidst the ringing cheers

While a broad smile seemed to fill her face
    Indeed, from ear to ear.

But the scene now changes to the night-time
    Just before bed-bell rings
And in that tennie, how much we have to do
    Just a million host of the things.

In these stanzas, Nancy marks a distinct change of "scene," from a singular event to a representative one: the last ten minutes of any school day.

The girls then enter a frenetic, present-tense countdown:

(V)

There is every-body to stop and kiss
    And a few to chase down the hall
And amidst it all is heard the voice
    Of singing Dorothy Hall

There are windows to open and trousaus [*sic*] to close
    And a rush for tooth-paste and towels
At the last minute slowly taking her time
    Down the hall our dear Camden prowls.

Then ding, dong, ding goes the clock in the hall
    And the bed-bell loud & deep
Is rung by the listening girl at the stairs
    And we're off to the Land of Sleep.

Nearly half the lines in this section of the poem begin with "And," quickening the pace of the last ten minutes as the girls "stop" and "kiss" and "chase" and "open" and "close" and "rush" to complete the "million host of things" they must do before bed. Unlike at the track meet, during which the speaker experiences the present while her classmate Jane remains in the past, all of the schoolgirls stay present in the collective "we" from "have to do" to "off to the Land of Sleep." Only the character of Camden gets to experience time differently, "slowly taking her time" at "the last minute" while the girls "rush."

The poem progresses from the nighttime to the morning routine and then on through the school day, still marked by the minutes passing and the dinging clock:

(VI)

When only a minute seems to've gone past
  When "Good morning" from Sarah we hear
And we sometimes get up, but most always go back
  To the Land of Dreams, I fear.

And when the gong is threatenly [*sic*] heard
  We all make a rush for the stairs
And try to look awake at the breakfast table
  And after that at prayers

Then starts the weary routine of school
  Oh! how tired & bored we grow
And how welcome sounds the bell for recess
  As into the hall we go.

With "When" after "When" and "and" after "and," Nancy walks her reader through one day of present, quotidian happenings to represent a year of school. The tension between the day and the year stays visible—the girls "hear" Sarah in a present, particular morning, but they "sometimes" get up and "most always" fall asleep on different days throughout the year. All the while, the clock marks their movements.

When Conrad writes about clocks in children's poetry, they largely serve as markers for adult conceptions of rigid time imposed on children against which the children rebel.[3] This portrayal aligns with Nancy's. The girls' movements are managed by the "gong" which "threaten[s]" them and by the "bell" which releases them. The school routine is "weary," and they grow "tired & bored" until they are freed for "recess." Notable, however, is the fact that it is *Nancy* who has agency over the movements of this school day, not the clock. Nancy purposefully situates her speaker, her reader, and her classmates into this school day which is also a school year. These are beloved, "*dear* old school days" (II, emphasis mine). Nancy has the temporal agency—defined by Conrad as "a person's use of time and temporal practices to contemplate or accomplish one's own goals" (12)—to return to them. She reunites "each dear Wright's girl" (II) under the "we" following the chimes of the school clock (V, VI).

For Nancy, everything revolves around the girls. "The first thing that impressed me [about Miss Wright's School]," Nancy writes in the prose section titled "Impressions and Notes DURING FIRST YEAR," "was the loyalty and love of all the girls towards the school and the love and kindly feeling towards each other." Her poem reflects her classmates' importance to her and ends with an appeal to them:

(VIII)

But the sun's coming out for the rain has stopped
It's the call of the great out-doors
So I must be off till another day
When it rains & thunders & pours.

So to you, Oh all the girls of dear school
Next year, may we all be back
And to our motto & colors & ancients(?) & all
Give a hearty Boom chic-a-rack.

After ending the frame narrative of the rainy summer day and sending her speaker off to play in the sun, Nancy addresses "all the girls of dear school" directly and appeals to the future. "Next year" is uncertain—Nancy hopes that they "may" return rather than asserting that they will. Yet she has the power to bring them all together now, to address them directly, and wish with them as a collective "we" to reunite under the school symbols and shout the school cheer.

Nancy practises agency in her writing by adapting her models—her record book, William Wordsworth, and time—as she pleases. In the case of her record book, Nancy revises its pages to suit her purposes, maintaining the book's structure but reclaiming space for her desired topics. Record books such as Nancy's merit study as much as any unprompted piece of children's writing, allowing us to consider the ways in which children negotiate with adult expectations to accomplish their own objectives. In the case of William Wordsworth, Nancy grants herself literary authority by imitating the poet but distinguishes herself from him by aligning her poem with her teenage priorities. In "Lines Written in Early Spring" and "I Wandered Lonely as a Cloud," the natural world and its relation to mankind serve as the central conceit; for Nancy, the natural world is a mere starting point from which to return to school, sports, and friendship. In the case of time, Nancy's originality is evident in her practice of dynamic temporality, as she poetically manipulates the past, present, and future to bring herself and her friends back to her beloved school days. Nancy McClellan King renegotiates her models with intent and dynamism worth exploring—and therefore serves *as* a model for scholars interested in how young people assert their own literary voices within adult frameworks.

NOTES

[1] I quote all but five stanzas of the poem over the course of this essay. The complete poem will be published in the forthcoming online *Anthology of Child Writers* (COVE Editions).

[2] Naomi Shihab Nye, ed., *Salting the Ocean: 100 Poems by Young Poets* (Greenwillow Books, 2000).

[3] In Gwendolyn Brooks' childhood poem "The Busy Clock," Brooks's speaker sympathises with the clock, which has "no time to play" because it is bound to the needs of "bustling men and women" (Conrad 31). By contrast, June Jordan's poem "In the Times of My Heart" has "the children tell the clock / a hallelujah." While an adult poet, Jordan worked with and championed young poets. Conrad's central "argument" in "*Time for Childhoods* is that 'tell[ing] the clock' is what happens when young poets take on a lyric voice, and young poets' artistry is evident in *how* they 'tell the clock' (or tell off the adult clock)" (160).

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Finding Children's Creations in the Archives: Methodological Considerations for Scholars

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For the past few years, my research has centred on interpreting the writing of anonymous children from the past. My first project related to this came about from an accidental find. While I was viewing two archival manuscript collections from the estate of two authors of juvenile fiction, I found that each of these authors had kept all of the fan mail they had received from children, along with the envelopes. All of the letters were written by elementary school students from North America in the 1970s and 1980s. Analysing hundreds of these letters, I argued that children used rhetorically savvy techniques to play with the formal genre of letter writing and close the distance—both physically and figuratively—between themselves and the authors to whom they wrote (60).

This project began my preoccupation with studying historical children through their creations, including writing and going beyond that into scribbles, tracings, drawings, and colourings. While most scholarship within the field of juvenilia studies has focused on the creations that famous adults made as children, my work has been dedicated to the nameless, everyday, and often anonymous child. I resonate with the description that queer theorist Elizabeth Freeman offers when she explains her interest in the most un-famous historical actors, whom she calls "the archive's stray dogs" (xii). As she also notes, Michel Foucault similarly went into the archives looking for the most obscure lives, hoping to find traces of the "lightning-existences" (78) that flash so briefly.

Since that first article, I have conducted many studies on anonymous children's marginalia, school work, and other creations. In doing so, I have come to see that anyone who hopes to do this work is faced with severe methodological obstacles. When studying children of the past, scholars must locate their primary sources within

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archival collections, wherein an institution has preserved something for the historical record. In the North American context at least, the historical record consists primarily of things created by the government and by important individuals, who are nearly entirely adults. When searching for small traces of children that may have made it into these adult collections, scholars are then faced with bibliographic obstacles, given that *age status* is rarely a major keyword in archival records. This type of inquiry becomes even more difficult for scholars who are seeking more specific sources, such as the work of a child from a particular region or race.

Some have suggested that this type of research is impossible. Laura Tisdall, a historian of childhood, notes how often historians have asserted that they cannot easily write the history of childhood, not due to lack of interest but precisely because of this research problem. Without the evidence available through archival sources, a child's own experience and perspective are unavailable to contemporary researchers, and many in the field have given into the belief that "it was not possible to find children in the archive" (959). Other scholars play with creative methodological solutions to this source problem, such as gathering sources from material culture (959) rather than a traditional archive. For example, Tammy Charelle-Owens had to rethink what her methodology might look like when faced with methodological limitations to her study of Black girlhood during the era of American slavery. Since the kind of child she was searching for has been "relegated to the lonely margins of the absolutely unsearchable" (385), Charelle-Owens is able to do her research only by forgoing the traditional archive in favour of reading things like popular novels more critically, as historical sources.

While these obstacles in the research process are genuine, juvenilia studies has no choice but to work within archives to locate the creations of children of the past. Many in the field have pointed out the importance of this work: Anna Mae Duane, for instance, argues that children's ideas and feelings are necessary to "understanding social, political, national, and ethnic structures" (1) of the world at large. Others, like Christine Alexander, have suggested that juvenilia studies does not even need to serve grand purposes but can "value youthful writing for its own sake" (42). In any case, those in juvenilia studies are dedicated to interpreting the creations of children of the past; before that is possible, each of us is under methodological pressure to locate what is nearly impossible to find (unless we are to rely on the limited number of known archives that collect work by children who are already famous), and we cannot rely exclusively on chance encounters like my fan mail find.

For these reasons, I offer here a methodological discussion that provides both insight into why archives are structured the way they are and ways to work within these structures to locate things created by children. In addition to being a scholar within childhood studies, I am also a professor of archival science and a former archivist and librarian. Archives absolutely *do* have things created by children—often by accident and not purposeful acquisition— and I believe that scholars are aided in locating these things when they have a better understanding of how archives work,

better ways of wading through adult-created detritus to find juvenilia. In the following pages, I offer an introduction to archives, their limitations related to children's materials, and creative search strategies for archival research.

What Makes It into the Archives

PROFESSIONAL archivists and humanists who do archival research do not always use the term *archive* in the same way. Archivists use the term to refer to a place where records are held, typically a special collections library. Many archives and special collections libraries are housed at universities, but some are government-run, such as the Library and Archives of Canada in Ottawa. Some are privately run, such as The Folger Shakespeare Library in Washington, DC. Unlike professional archivists, many humanists use the term *archive* in more abstract ways. Writing about how the archival turn impacted scholarship, art historian Sara Callahan explains that this turn "involved a simultaneous *inflation* and *conflation* of the archive: the term was used with much more frequency and its meaning dramatically expanded as it became a stand-in for a range of different collections, theoretical notions, and ideas" (75). The term's proliferation deteriorates the precision of its meaning; some have said that the Earth is an archive, the body is an archive, and, perhaps most misleading, that "the archive" is an amorphous structure floating out in the world for us to grab historical sources from. One thing archivists and humanists will likely agree on, however, is that we can blame Michel Foucault and Jacques Derrida for making the term so popular.

Recontextualising the term *archive* away from its most literal meaning has resulted in a lack of understanding, among humanities scholars, of what actual archives hold, why they hold it, how they describe it, and how to search within them. Archival science scholars Elizabeth Yakel and Deborah Torres named this skillset archival intelligence. For example, scholars should be aware that within archives there exist smaller designations of specific collections of documents, which are called *archival collections*. Within archival collections there exist individual items that might be called documents, records, materials, works, or creations. At this point in time, any of these terms could refer to traditional paper-based materials as well as born-digital materials. In the context of juvenilia studies, archives are most likely to hold paper-based records that children created, likely in the forms of drawings, poems, school assignments, letters, diaries, and similar artifacts. These individual items are the hard-to-locate sources many of us are after.

Archives are most likely to hold the kinds of things that users expect from the historical record, such as government records, the personal estate material of acclaimed writers, and documentation from former institutions such as businesses and churches. However, archival priorities vary and continue to change; across North America, the field of archival science is a rather new profession that has evolved along with changing societal priorities. The National Archives of Canada were only officially

formed in 1912 (Wilson 16), while the national archives of the United States were made official in the 1930s (Jimerson 236). Before official repositories were formed, many archives were largely made up of what historians and other individuals had collected themselves, often for their own research area, or as part of their interest in collecting important documents of the ruling elite (236). There are many places across the world where archives still do not exist or are not maintained.

This historical context helps explain why most archives largely contain the traditionally collected documents of government and business materials, documents of famous people and events, and specialised collections created by researchers themselves and also why this trend has been shifting for decades. As archival theorist Terry Cook explains, archives originally set out to safeguard the "documentary 'Truth' of the modern world" (100), meaning that archivists were meant to act as objective liaisons between materials and researchers. Today, however, while securing evidence is still an archival priority, the field also sees its role as preserving and creating memory (101). Contemporary archivists largely understand their job duties as subjective tasks, noting that it is impossible to merely collect and protect "truth." Naturally, this subjectivity has impacted collecting decisions, with many archival institutions now collecting materials created by marginal people and communities, such as Indigenous populations, tribal nations, and others whose viewpoints are underrepresented in traditional historical narratives.

Given that the field of archival science has the immense responsibility of collecting everything needed for the historical record—even as that record expands in all directions—the field is rich with debates about how to represent various epistemologies within collections and how to preserve various formats, from analogue to digital. Some archival theorists, for example, have taken issue with the fact that most archives are text-heavy, when we live in a world in which images are just as important (Schwartz 142–71). Other debates include how best to create processes for collecting that are more democratic than the processes of the past; developing such processes means considering the desires of communities and citizens when deciding what to collect, rather than letting archivists curate collections alone (Cook 116).

Relevant to juvenilia studies, some scholars have pointed out that though archives have expanded their collecting, there is a lack of attention to children's documentation within the historical record. What is a history of civilization that does not contain a universal aspect of human experience itself? The arguments remain foundational, targeting things that might seem obvious for juvenilia scholars. For example, Anna Sparrman, Victoria Hoyle, and Johanna Sjöberg argue that one important first step is to convince archives that children are "producers of material cultural heritage" (207). Others emphasise that children need to be seen as historical actors in their membership within "families, institutions, and societies" (Freeman and Kuecker 755). Karen Sánchez-Eppler has argued that having materials from children is only part of the issue; in her view, the more relevant problem is that what does exist

in archives is accidentally obscured from view due to the way archives and special collections libraries classify materials ("Archives" 221). These arguments are indeed foundational, as the place of children within archives continues to be an area of debate.

Children's Creations in the Archival Context

THE PROCESS of creating and preserving the cultural works of creators is an intergenerational one, given that children cannot reasonably archive their own materials and that, perhaps more interestingly, it is our children who inherit our archival decisions. Juvenilia scholar Juliet McMaster argues something similar, though she is addressing a child's ability to produce works when she notes that children are always at the mercy of adults to the extent that they "can't always go out and purchase their own writing materials—paper, pens, ink, and especially a blank book to write in" (72). Writing is a material practice that begins with materials themselves. In other words, there are certain conditions that must be met—largely controlled by adults—in order for children to create. Children are equally at the mercy of adults when it comes to the preservation of their cultural production. Adults control what goes into archives and what will be represented there. For this reason, ironically, archiving is always already an act of passing down something to our children. Archival theorist Brien Brothman argues that "archivists are engaged in the practice of deciding how and what is to be saved for, bequeathed to, our children," and he asks, "What will our children, the post-present generation, read of/receive from us?" (205). In other words, we, as adults, have the responsibility of deciding what to pass on. Do we choose to leave our children only the cultural production of adults or also representations from their own age group?

In many cases, there is little distinction between collections of adult and child creations within archives, either in their ordering or in their cataloguing. Children's cultural productions are often found as traces of the child among the accumulations of adults. The adults were the ones who decided that something of the child's was worth keeping among their own papers, making the decision to delay the decay or destruction of those items. If these materials are transferred to an archive, the child's creations make their way there among the adult's things. Archivists tend to not disturb the ordering of collections and will keep most of the materials intact, thus allowing the child to slip her way into the archive by accident. Archival collections are most often distinguished by whoever did the collecting, not necessarily whoever created each item within the collection. This detail helps explain how traces of children often wind up in archival collections of notable people without being specifically sought out by the archive itself.

In the case of my research study of fan mail, both of the two authors of juvenile fiction whose archives I studied kept the letters children wrote to them, but these

were kept among manuscripts and drafts of their books, receipts and letters from their publishers, and promotional materials from their book releases. In some cases, the letters were sent after a child read their books and wanted to reach out to the authors. In other cases, the children wrote letters after the authors visited their schools. In other words, the archive did not necessarily want the fan mail letters written by children, specifically. They wanted the accumulation of documents belonging to the two adult people who assembled these two archival collections. The fact that children's letters are held in the archives in both these cases is purely because some adults wanted to hold onto the children's items among their own things. It is the adults who are historically important, as authors, and therefore they were able to dictate what was worthy of keeping. The letters are written by anonymous children and only earned their place within an archive as plus-one guests earn their places at weddings.

This example demonstrates why, most of the time, children's creations are going to be veiled from view because they are incidental to a larger collection that emphasises the creator of that collection, the adult. As Sánchez-Eppler points out, this is precisely why juvenilia studies and childhood studies scholars face obstacles in conducting archival research: "child-focused research is hindered by bibliographic and classificatory conventions that have rarely considered age a salient category" ("Geographies" 42). This is not necessarily because of some problem with archives but is indeed related to larger scholarly problems with interpreting, categorising, and describing children's production. As she explains, "we hardly even have names for the genres of childhood production, nor any sense of the prevalence of different sorts of child-made things, nor even clear guidelines for how to identity whether or not something was actually made by a child" ("Geographies" 43). Usefully, her way of seeing this problem suggests a multidisciplinary issue that is of concern to both archivists and child-focused scholars.

Practical Ideas for Finding Children's Materials in Archives

UNDERSTANDING how archives function and, more specifically, how children's creations make it into archives is helpful in searching for such materials. Within archives, the person who has created the collection is called the "creator," even if they did not create every single item within the collection itself. The creator of an archival collection is the one who amassed the documents that made it into the collection. One way to think of this is through an example of archival correspondence: Nathaniel Hawthorne's archival collection is going to have the letters that Herman Melville sent to him, but it will be called Nathaniel Hawthorne's papers, with Nathaniel Hawthorne being given credit as "creator" of the entire collection. Still, Herman Melville's letters will be within it, given that Hawthorne is the one who kept them, not Melville. Because of this practice of naming archives after their collectors, children are at the

mercy of adults, who usually serve these roles as "creators" of collections. The more notable the creator, the more likely their work will be saved. The more they keep of children's work, the more likely that their status as an important adult will aid in the preservation of that which they kept.

Making matters more complicated, archival materials are not catalogued in the same way that library books are. While every book may have its own record that we can access via the catalogue, most archival materials are described in relatively narrative formats within a type of document called a finding aid. Findings aids are documents that an archivist writes with the goal of compiling information about an entire collection, rather than individual items. They must contain certain kinds of information, such as the creator(s) (the person or persons who did the collecting), biographical information about the creator(s), the date range of the items within the collection, a description of the general types of materials in the collection, and often some more details about the content of the collection at a box or folder level. A finding aid represents the archivists' best attempts at representing a collection in written form; however, some finding aids go into minute detail, whereas others are quite minimal.

Searching archives, then, typically involves searching within finding aids, but in many cases, the keywords of *children* or *child* will not be present in the finding aid for a collection that contains the work of children. Even when these keywords are present, the ages of people whose work is contained within the collection is rarely noted. Therefore it is important to come up with search strategies that rely on more than just those obvious keywords. This requires thinking broadly about the context of children's lives and how they may show up in the historical record. Below, I list several types of archival collections that often contain children's creations. I also provide examples of successful research in which children's creations were found in these types of collections, and ways to go about searching for them.

Family Papers

Family papers are records created by a group of people who are connected through ancestry or through personal affairs (Society of American Archivists). Many scholars likely come across family papers by searching specifically for a family name or for an individual who is named within a family paper collection. Even if a scholar is not searching for a famous person or family, they still might find things within a collection useful for juvenilia studies. Family papers often contain references to children, but they may not show up when someone searched the collections using terms like *child or youth*. To search such collections well, use family relational terms, such as *son* and *daughter*.

It is also worth noting that many family papers contain information or documents related to people outside of the family. For example, plantation-owning families in the United States often contain references to enslaved

people who are documented within the collection, sometimes even referred to as "property." Some of these individuals who were enslaved may be children, making for complex research.

For example, in one of my studies of marginalia created by children, my graduate student and collaborator, Zoe Thomas, visited a regional historical collection in Durham, North Carolina to browse family papers collections. She found success in several instances, including a family papers collection that held photographs, postcards, and family books belonging to the Mangum and Latta families between late 1900 and 1915. While the finding aid for this collection does not mention marginalia or children's creations, it does mention that children and siblings have presence in the records: "Some are formal portraits, particularly of Hugh Latta, Phillips Latta, and Garland Latta as children, and some are snapshots of the Latta children, their mother Pattie Mangum Latta, and her siblings, Lula and Hugh Mangum" (Mangum and Latta Family Papers). This signaled to Zoe that the collection may have other traces of those children. She located drawings of flowers within the pages of their school books, scribbles, writings, annotations, underlines, and other marginalia made by the girls during childhood (Kuecker, Grotewiel, Thomas 136). These traces of the children provided insight into what the girls studied, how they interacted with their textbooks and family books, and the ways they used books as scrap paper, among other things. Yet the finding aid said nothing of these juvenile marginalia.

Institutions, Clubs, and Businesses Children Frequent

In the most traditional sense, archives hold the transactions of businesses, institutions, and governments, and they have done so across the world for several centuries (Duranti 247). When placed into an archive, documents gain the status of being authentic and stable, preserved as evidence (251). While most humanities scholars have made use of the papers of authors and artists, they may be less likely to think that institutional collections do not seem as relevant to humanistic inquiry.

In the case of finding traces of children from the past, however, archival collections related to institutions hold good potential for containing child-created materials because they are plentiful and wide-ranging. Given that children are at the mercy of adults when it comes to having their documents saved, one strong search strategy is to not only search directly for children but to also search for collections based on institutions with which children interact.

One example of this can be found in Mona Gleason's exploration of letters written by young people that were collected and preserved in the provincial archives of British Columbia. Between the first and second World Wars, the government of British Columbia created a school that operated via

mail, called the Elementary Correspondence School (Gleason 765). In other words, these letters are an early form of what we now call distance education. Within the collection, Gleason located letters written by children (and their parents), representing rural experiences of Western Canada, all saved because they were part of a government program. Interestingly, these letters not only represent an understudied location and aspect of history, but they also show us the way children of that time and place wrote letters and how they corresponded with their far-off teachers. As Gleason notes, "reading historical documents against the adult grain is to offer alternative interpretations that prioritize the experience of children and youth" (766).

Other institutional archives that scholars may wish to investigate to locate traces of children include searching for collections of churches, temples, religious organizations, residential schools, experimental schools, vocational schools, long-running summer camps, welfare programs, foster care organizations, toy companies, children's magazine and publishing houses, and non-profit agencies.

It is important to note, however, that a lot of what is kept in archives related to children, especially archives held in government and institutional collections, is related to historical events and atrocities (Kuecker 53) and may therefore centre on traumatic experiences. Such research, as historian Jack Hodgson discovered when conducting archival research with children's writings from the Whittier State School in California, can be extremely distressing (774). Common record types related to this include documentation of and by Indigenous children forcibly placed in residential schooling, abused children who interact with social services, children held in internment and concentration camps, and children who participated in psychological research and therapies.

Researcher Data Collections

Another common type of archival collection that contains children's documents is collections accumulated by researchers and scholars in the process of doing their work. Many times, researchers who had a long tenure, and a great deal of scholarly production at university or college, will leave their personal writings and research data to the school. Among their manuscripts, awards, personal correspondence, and other such documents, they often leave things like interview transcripts, recordings from participants, and any other data collected in the conduct of their research.

Among such creators of archival collections are researchers who study children through soliciting their artwork and writings, and these artifacts can then be studied as juvenilia. For example, Christopher Schulte, a professor of art education, has published on a collection of children's drawings he found within Penn State University Libraries' Special Collections unit. These

drawings were accumulated by a psychologist, Dale B. Harris, who researched children's intelligence by prompting them through illustration (788).

These drawings were of particular interest because they were obtained during the 1940s and featured children's drawings (and supplementary writing) about the Second World War. The children were Midwestern American elementary school students who drew war scenes, used ethnic slurs, and narrated the war in ways that, as Schulte notes, made sense to them. Significantly, these kinds of drawings—and other similar research data that children created—can be studied on their own even when we are not devoting our research to the person who actually gathered the materials from children. While their research provides a useful context, art such as Schulte analyses also stands on its own as interesting traces of children's documentation of their world.

It is also important to note that when it comes to researcher data and the work of children, some of the materials we might come across will take us to the limits of privacy and ethics. I have personally encountered records that contained upsetting details about children's experiences, such as writings about abuse and neglect by their parents; uncomfortable descriptions and decisions made by medical and psychiatric researchers; and personal details about children from the past that would currently fall within record privacy laws. One reason for this is that research ethics is a contemporary concept that has not been universally practised across time and place. Additionally, some records are so old that they are no longer under the purview of privacy restrictions. Further, it is possible to feel that we are viewing something deeply personal and private, even when that child is officially anonymised, meaning that research data that exists without the name of the participant can satisfy ethical guidelines and still appear like a violation of privacy to those of us who encounter the data in an archive. To be sure, I have also encountered incredibly insightful writing and ideas by children and supportive researchers who collaborated beautifully and ethically with their child participants.

In searching for such materials, the terms *children*; *child*; *minor*; and *juvenile* are often useful. In addition, however, designations related to demographics can also be useful, such as *gifted* and *elementary school*. Searching for specific kinds of genres that may be products created during research with children can also be fruitful, such as *drawing*, *illustration*, and *test*. I have also found that searching for creator types that are commonly related to research with children is a strong strategy, such as *professor of education*, *teacher*, and *psychology*.

Formats, Genres, and Mediums of Childhood

Finally, it can be useful to search for things children created by thinking about genre types that are often associated with children, rather than terms related

> to people and institutions. Even simple terms like *drawing*, *finger paint*, *game*, and *song* can lead us to children, as they are avid creators in such mediums.
>
> One of my favourite examples of this is a genre that I realised was the nearly-exclusive purview of children: *letters to Santa Claus*. As a search term this is delightful because I have searched it in many repositories, and while I sometimes come up with nothing, I often come up with something. When I do, it is often in a surprising collection that I may have not found otherwise. For example, the State Archives of North Carolina is largely devoted to collecting government records, as are many state and provincial repositories. Yet I entered "letters to Santa Claus" in the search bar for this archival institution and came across a selection of letters to Santa Claus from 1932.
>
> These letters were a remarkable find, to me, because they are contained within an account book of the Thomas H. Briggs and Sons Inc. Hardware Company, which spans 1865 to 1932. The letters come mostly from Raleigh, NC, with one from Norfolk, VA. They are from the Great Depression, and contain the requests of needy children, along with a fine illustration of Santa himself. Under no circumstances would I have ever thought that a hardware store would be an institution worth searching for children's materials; and under no circumstance would I have ever gone into an account book to find something a child may have left behind. But because I searched for this child-dominated genre, I located incredible juvenilia of unknown children in the most surprising place. This search term is a boon for anyone who enjoys treasure hunts like this.

I HAVE come to understand that those of us who conduct research on the creations of historical children are used to methodological complexity. The subjects of our research are some of the most ubiquitous—we all are children for a time—but also the most fleeting and maligned. We search for things created by an ephemeral population of people, who are also largely considered "human *becomings*, rather than human beings" (Clark, 11), and thus barely legible as part of the records of humanity's past. In a world in which cultural heritage institutions still must be convinced that children are producers of cultural heritage, we are often at the whim of happy accidents, in which children snuck into the archive alongside an important adult.

I forecast that the research obstacles facing juvenilia studies and related childhood studies scholars are only going to become more complex. While this article addresses the kinds of child-created materials that current scholars in the field may be looking for when they imagine historical sources, future scholars will also be able to imagine historical sources that were created digitally. Not only will many of these creations be locked within the software in which they were created but they may also be behind a password, locked on a device, or too digitally decayed to save. For those who eventually research the historical child of the twentieth-century, many of these research techniques will be irrelevant.

This article is one way to contribute to a methodological conversation that many of us who focus on children's creations from the past often have in person, in passing, during conferences, and in the classroom. For those of us who work with juvenilia, it is not only what we produce with our inquiry but also how we go about our inquiry—working against what some call impossible archival obstacles—that is at once so frustrating and so satisfying. I hope this helps someone find something they are looking for. I hope it also helps explain some of the ways archives work so that we can speak outside of our discipline, directly to the archivists who make collection decisions, describe the collections, and bear the responsibility of predicting what kinds of materials will be important to future researchers.

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Reviews

Jane Austen. "*Edgar and Emma" and "Amelia Webster.*" Edited by Juliet McMaster, with Adela Burke and Aaron Mazo. Illustrations by Juliet McMaster. Juvenilia Press, 2020.

xx + 33 pages. 10 colour illustrations. Paperback, AUD 15.00.
ISBN: 9780733439193.

Reviewed by Elaine Bander
Dawson College (Retired)

THIS BEAUTIFULLY illustrated Juvenilia Press edition of two of Jane Austen's earliest "Effusions of Fancy" was originally prepared as a conference keepsake for the Annual General Meeting of The Jane Austen Society of North America planned for Cleveland, Ohio, USA, in 2020. Thanks to Covid, the volume did not appear until the 2024 JASNA AGM in Cleveland. Along with thoroughly edited and annotated texts, and Juliet McMaster's introduction, this little volume contains a reproduction of the Rice portrait believed to be of young Jane Austen, two facsimile pages of the manuscripts, and seven jaunty, brightly coloured illustrations by McMaster.

"Edgar and Emma,' composed in 1787 by eleven-year-old Jane, burlesques the conventions of the sentimental courtship novel, although the eponymous hero never appears. The opening conversation between Sir Godfrey and Lady Marlow, parents of the equally eponymous Emma, looks forward to the first chapter of *Pride and Prejudice*:

> "I cannot imagine," said Sir Godfrey to his Lady, "why we continue in such deplorable Lodgings as these, in a paltry Market-town, while

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> we have 3 good Houses of our own situated in some of the finest parts of England, & perfectly ready to receive us!"

After exchanging bitter accusations, they declare a marital truce to blame-laying and return to their fine Sussex seat at Marlhurst.

The second chapter brings a visit from their Marlhurst neighbours, the Willmots of Willmot Lodge, whose eldest son Edgar is beloved by Emma. "Their family being too large to accompany them, they took nine of them alternately." Emma watches as many Willmots descend from their carriage:

> M^{r} & Mrs Willmot with their three eldest Daughters first appeared.— Emma began to tremble—. Robert, Richard, Ralph, and Rodolphus followed—Emma turned pale. Their two youngest Girls were lifted from the Coach. Emma sunk breathless on a Sofa.

No Edgar! Emma bursts into tears, "& retiring to her own room, continued in tears the remainder of her Life." Emma is a paragon of sensibility.

"Amelia Webster," the second, even briefer tale, mocks the conventions of epistolary fiction with admirable concision. Amelia Webster is also a mistress of concision. Two of her epistles to Matilda Hervey hilariously employ the conventional phrases by which letter-writers would announce the impending close of their letters:

> Dear Maud,
> Beleive me I'm happy to hear of your Brother's arrival. I have a thousand things to tell you, but my paper will only permit me to add that I am y^{r} affec^{t} Friend
> Amelia Webster
>
> Dear Maud,
> I write now to inform you that I did not stop at your house on my way to Bath last Monday.—I have many things to inform you of besides; but my Paper reminds me of concluding; & beleive me y^{rs} ever &c.
> Amelia Webster

The three romances hinted at in this series of very brief letters conclude with great efficiency when yet another letter writer records the announcements of three marriages in the morning newspaper.

McMaster's introduction relates these short funny works to Austen's other juvenilia as well as to her published novels, identifying devices, such as the three-match plot of "Amelia Webster," that Austen frequently employed, The explanatory notes are ample: substantive notes elucidate obscure terms, literary allusions and

conventions, and links to Austen's later works, while editorial notes carefully document editorial choices, explaining how the text follows or departs from the manuscript.

This edition offers a helpful introduction to, or a delightful revisit of, Austen's youthful parodic entertainments. Because these two brief works offer glimpses into how Austen's genius was to develop, because of McMaster's introduction, and because of the helpful editorial and substantive notes, it would also be a useful text for courses on Austen.

Alexandra Zapruder, editor. *Salvaged Pages: Young Writers' Diaries of the Holocaust*. 2002. Revised edition, Yale UP, 2015.

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ALONGSIDE railway cars, the number 6 million, and the *Arbeit Macht Frei* sign at Auschwitz, Anne Frank has become one of the defining icons of Holocaust memory (Stier 3). But as powerful as her story is, it is not the only one. Alexandra Zapruder's *Salvaged Pages*: *Young Writers' Diaries of the Holocaust* amplifies the voices of other young people who, like Anne, documented their lives and impressions under Nazi persecution. First published in 2002 and awarded the National Jewish Book Award in the Holocaust category, *Salvaged Pages* presents fourteen meticulously curated diaries of Jewish youths, aged twelve through twenty-two, from across Nazi-occupied Europe.[1] While some of these young writers perished before liberation and others survived, their diaries collectively offer a raw, unfiltered testament to the daily struggles of Jewish youth during the Shoah.[2] The print volume is about 500 pages, which is substantial, but each individual diary section is manageable in length. Though published by an academic press, *Salvaged Pages* is intended for a wide audience. No prior historical expertise is required, as Zapruder provides enough context to orient the reader. Its strength lies in this dual appeal: general readers gain an intimate, first-hand understanding of the Holocaust, while students and scholars benefit from the

book's rigorous sourcing and appendices. Zapruder has achieved a rare feat: a book that is both deeply moving and highly informative, appealing to both the heart and the intellect.

Despite her significant contribution to Holocaust remembrance, Zapruder does not view her work as part of the "Americanization of the Holocaust"—the process by which the Holocaust has been represented in American literature and culture, often reframing Anne Frank's diary as a universal tale of resilience and the triumph of the human spirit (Flanzbaum 2–3).[3] Zapruder resists such romanticisation of Holocaust memory and presents the young writers in *Salvaged Pages* not as abstract symbols of hope but as real people, confronting fear, repression, hunger, and loss. As she puts it, these are "diaries as historical fragments instead of diaries as rescuers of lives" (12). This approach also sets *Salvaged Pages* apart from collections like Laurel Holliday's *Children in the Holocaust and World War II* (1995) and Jacob Boas's *We Are Witnesses* (1995), which, as Zapruder notes, often place Holocaust testimonies under a "hopeful veneer" (7). By treating the diaries as historical documents, Zapruder reinforces Cynthia Ozick's critique of those who have, as she puts it, repossessed Anne Frank's diary, turning it into what Ozick calls "an instrument of partial truth, surrogate truth, or anti-truth" (*The New Yorker*).

Against this tendency to reshape Anne Frank's and other Holocaust diaries into comforting narratives that obscure the full truth, *Salvaged Pages* embraces the inherent fragmentation of memory: "The study of history always begins with fragments," whether in the form of crumbling buildings or scattered documents (Zapruder 10). Memory, particularly in the context of the Shoah, is no different. The Holocaust shattered not only lives but also the records that might have preserved them. One of the greatest strengths of *Salvaged Pages* is its acknowledgement that the truth is never given as a whole, that it is to be conveyed in fragments, when possible. The very title of the volume reflects this act of recovering and assembling what remains. These diaries exist in fragments—some missing pages, others ending abruptly—yet they provide "a nuanced rather than a monolithic understanding of the experiences they recount" (12). Through them, we witness paradigmatic glimpses of the Nazi regime: Fourteen-year-old Klaus Langer, for instance, captures the terror of *Kristallnacht* (9–10 November 1938) as he returns to a shattered home and a missing father: "I walked on glass splinters … found unbelievable destruction in every room … I shall never forget that night" (qtd. in Zapruder 20). Similarly, Elisabeth Kaufmann portrays the chaos and anguish of civilians fleeing an invaded Paris in June 1940—a "city in flight" under "gray, wet" skies (qtd. in Zapruder 62). Her account is laden with emotional weight, as she is forced to part from her mother, whom she will never see again.

The very incompleteness of these diaries demands careful engagement, and Zapruder has approached their presentation with both scholarly precision and sensitivity. Each diary section opens with a concise biography of the writer, details of their family and circumstances, and the known outcome of their story. These introductions supply crucial context—clarifying historical events in the diarist's town

or ghetto at the time—which enables readers to better understand references in the entries. Zapruder's own writing is clear, informative, and unobtrusive. She succeeds in providing scholarly context and interpretation without imposing her authorial voice over the diarists. She maintains their original punctuation and paragraphing while preserving select expressions in their native language, supplemented by English translations in brackets (Zapruder xvii). Zapruder also traces the journey of the diaries—how they were found or preserved—acknowledging the fragility of such documents and addressing questions of authenticity. One striking example is the diary of Éva Heyman, a Hungarian Jewish girl introduced in Appendix II. Evidence suggests her surviving diary may have been edited after the war by her remorseful mother, Ági Zsolt, who fled the ghetto with her husband, leaving Éva behind (Zapruder 445). Similarly, variations in handwriting suggest that writers like Ilya Gerber and Elsa Binder shared their diaries with friends, incorporating details from their accounts or inviting them to contribute their own stories and reflections (Zapruder 305). Rather than avoiding such controversies, Zapruder engages with them as teachable moments, illustrating how Holocaust testimonies have been transmitted, shared, or even altered over time.

While *Salvaged Pages* excels in the depth and scope of its historical and personal documentation, its very nature presents certain limitations. Rather than following one diarist's full journey, readers move between multiple narratives, which creates an inevitable sense of discontinuity. While Zapruder's detailed introductions help bridge these gaps, and while the general structure—allowing each diary to be read individually—aids comprehension and offers the necessary emotional breaks, the fragmentary nature of the collection remains. Additionally, most diaries are incomplete, often ending abruptly due to the writers' untimely deaths. A moving example is Otto Wolf's diary, which chronicles over two years in hiding and ends abruptly when he is captured during a raid on Zákrov, Czechoslovakia, on 19 April 1945 (Zapruder 155). His sister, Felicitas, continues writing, but Otto's final entry merely marks his disappearance, leaving his fate uncertain. A similarly haunting case is that of Czech siblings Petr Ginz and Eva Ginzová. Separated in the Terezin ghetto, Petr was sent on one of the last transports in September 1944 and later murdered in the gas chambers of Auschwitz. His sister Eva writes about her anguish in her diary: "Dear God, I wonder what's happening to him, whether he's still alive" (qtd.in Zapruder 185). This lack of resolution reflects history itself—there is no closure, no narrative arc to impose meaning on loss. Readers expecting a redemptive arc, like Anne Frank's enduring hope, will instead face tragedy and unanswered questions. Zapruder offers no false comfort—a deliberate editorial choice that is thematically fitting yet emotionally demanding.

Another potential drawback is the uneven literary quality across different diaries—an almost unavoidable aspect of such a collection. The diarists were teenagers with varying levels of writing ability, writing in different languages under extreme stress. Some wrote reflective, lyrical passages, while others kept short logs of

daily events. A few diaries stand out for their literary and philosophical depth. Moshe Flinker—a devout 17-year-old in hiding in Brussels, baptised in the Catholic Church in the hope of escaping antisemitism—struggles "to reconcile two truths—the existence of God with the existence of suffering" (Zapruder 91). Yitskhok Rudashevski's diary meticulously chronicles daily life in the Vilna ghetto: "from a literary standpoint, it is the product of the young executive of the literary circle, the writer beginning to come into his own, recognised by his peers and by his mentors" (Zapruder 194). Petr Ginz, editor of *Vedem* [*In the Lead*], a secret publication produced by the boys of Home 1 in Terezín between December 1941 and September 1944, fills its pages with poetry, prose and essays of all kinds (Zapruder 165). While these diaries reveal considerable literary talent, others are valued more for the raw record of experience than for stylistic eloquence. Casual readers might find these sections less engaging, although their historical weight remains undeniable.

Overall, any weaknesses in *Salvaged Pages* stem from the very truth it aims to convey. Rather than a flaw, the fragmentary and heterogeneous nature of the material is part of the authenticity of the book. More than just a companion to classics like *The Diary of Anne Frank*, this volume stands as a powerful testament to memory and an essential tool for learning. Its value for both general readers and scholars is undeniable. As the same forces that once silenced these young writers resurface today, the voices in *Salvaged Pages* feel more urgent than ever, reminding us why we must confront intolerance and remember. Zapruder ensures they are heard and not forgotten.

NOTES

[1] A revised edition followed in 2015 with several significant updates: a new preface reflecting on the history and impact of the book; revised introductions offering deeper insights into the social, cultural, and religious backgrounds of each of the diarists; and expanded appendices providing comprehensive information on known Holocaust-era diaries and related materials. Additionally, the experience of the reader is enriched by a multimedia edition (https://alexandrazapruder.com/multimedia-edition), which incorporates photo-graphs, original diary pages, artwork, historical documents, glossary terms, maps, survivor testimonies, and videos of the author discussing key passages.

[2] Those who survived include Klaus Langer (Essen), Elisabeth Kaufmann (Paris), Peter Feigl (Southern France), Eva Ginzová (Terezín Ghetto), Miriam Korber (Transnistria), and Alice Ehrmann (Terezín Ghetto). Among those who perished were Moshe Flinker (Brussels), Otto Wolf (Zákrov), Petr Ginz (Eva Ginzová's brother, Terezín Ghetto), Yitskhok Rudashevski (Vilna Ghetto), the anonymous diarists from the Łódź Ghetto (a boy and a girl possibly named 'Esterka' or 'Minia'), Elsa Binder (Stanislawów), Ilya Gerber (Kovno) and Dawid Rubinowicz (Krajno).

[3] Zapruder is the granddaughter of Abraham Zapruder—the amateur filmmaker who captured the iconic footage of President Kennedy's assassination. While the *Zapruder film* became a defining artifact of American culture, *Salvaged Pages* seeks to preserve young

voices in the historical record on their own terms, rather than letting them be absorbed into the kind of collective narrative imposed upon Anne Frank's diary.

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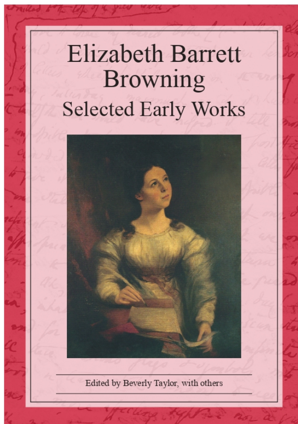
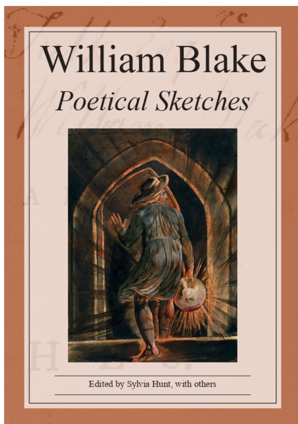


Selected Early Works
by Elizabeth Barrett Browning

Edited by Beverly Taylor, with others

Long before she wrote her renowned poem "How do I love thee? Let me count the ways", Elizabeth Barrett Browning had resolved to be a poet; and she became one of the most influential Victorian poets, known for her celebrated *Sonnets from the Portuguese* (1850). This selection of works—written between ages six and fourteen—reveals her precocious engagement with issues of gender, education, politics, travel, and religion.



Poetical Sketches
by William Blake

Edited by Sylvia Hunt, with others

As a teenage apprentice engraver in Westminster Abbey, William Blake was also writing these *Poetical Sketches* (1783), which clearly demonstrate the influence of early modern writings on his poetry. Soon to come were the *Songs of Innocence and of Experience* (1794), identifying Blake as the prophet of Revolution, and establishing him as the seminal figure in Romantic poetry and visual arts.

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