

A survey of children's literature in France

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Résumé: *L'auteur nous présente un tableau historique de la production littéraire française pour enfants, un relevé bibliographique des ouvrages consacrés à ce sujet et un répertoire critique de textes anciens et récents.*

The intention of this essay is to profile the "classic" French books read by children and adolescents, as well as to highlight the leading trends in children's literature scholarship in France today. At the end of the article, I will first present a bibliography of the important figures in the field of French children's literature scholarship and then a second bibliography of some major French authors read by children. Neither list is exhaustive; each is given as a point of reference for North American audiences interested in discovering more about "la littérature de jeunesse en France." The second bibliography draws from French works listed by Isabelle Jan at the end of the fourth edition of her major book: *La Littérature enfantine* (Editions Ouvrières, 1984), complemented with data from Jean Perrot's *Du jeu, des enfants et des livres* (Cercle de la librairie, 1987) and Rolande Causse's *Guide des meilleurs livres pour enfants* (Calmann-Lévy, 1986). In addition, I have added some of my favorite books to the list. I use the term "classic" children's book in the broadest sense of the term: as a book which is liked so much and read so many times by children that their love for the book canonizes it.

We all agree that the concept of "children's literature" is fairly recent. This is convincingly demonstrated in the remarkable study by Philippe Ariès entitled *L'Enfant et la vie familiale sous l'Ancien Régime*. For centuries children had to "steal" from the books written for adults. With the richness and abundance of its myths, fables and tales, popular literature thus offered for a very long time the only suitable readings for the children. I begin this survey by pointing out some of the most significant dates in the history of French children's literature. This short chronological overview should underline the progressive steps towards the constitution of a *real* children's literature, that is to say a literature written specifically for young people (it is interesting to note that although *children's literature* in English corresponds to *littérature de jeunesse* in French, a broader group of readers seems to be implied by the term in France).

It was not until the 20th century that the child was finally considered *as a reader*. This realization led to a vast and diversified production of books specifically designed for children, as well as to significant changes in the attitude of the

critiquing of children's literature. Before mentioning briefly the most important French publishing houses for children's books, I'll indicate the leading tendencies among contemporary authors and illustrators of children's literature. This essay will then introduce some of the major works *about* French children's literature. Finally, after highlighting the main publications and research tools in the field, the conclusion of this essay will stress the increasingly international dimension of children's literature which, particularly for a small country like France, cannot remain isolated. On the contrary, in the framework of the unified Europe the 1990s, books for children in France today unmistakably reflect the internationalization of children's literature.

Canonized books for French children: A short history of French children's literature

1697 Publication by Claude Barbin of a collection of eleven tales (three in verse, eight in prose) written by the French academician Charles Perrault under the title of *Histoires ou Contes du temps passé avec des moralités*. Experts in the field unanimously agree that this date is the starting point in the history of French children's literature. These fairy tales are a typical example of a literary fashion in the late 17th century. It was fashionable in the aristocratic salons of the time for adults to tell each other fairy stories. These were thus not written for children and not intended for children, but soon they were adopted by them. These tales have now become an important landmark in the world of children's literature. Perrault both created a bridge between popular and aristocratic literatures and introduced the double concept "to educate and to entertain" into the realm of children's books.

The **18th century** saw the development of the press: more and more newspapers and magazines came into existence. Arnaud Berquin created newspapers specifically intended for children: *L'Ami des Enfants* (1782-83) and *L'Ami des Adolescents* (1785).

1832 More newspapers were written for children with a precise pedagogical purpose in mind: for example, *Le Journal des enfants*, with a series *Les Méaventures de Jean-Paul Choppard*.

1833 The Guizot Law made it compulsory for each "commune" (any given portion of French territory that was large enough to have a mayor and town councillors) to have an elementary school and thus created the need for new materials to read.

1843 Pierre-Jules Hetzel created *Le Nouveau magasin des enfants* in collaboration with Jean Macé. Until 1915 they published two books a month. They reintroduced Perrault's old concept of education *and* recreation.

1855 *La Bibliothèque Rose* was created by Hachette; it published, among other authors for children, La Comtesse de Ségur who wrote for her grand-children a didactic type of literature. The child as a reader could identify with the child-hero in the books. During this period in the history of French children's literature, there

was a close relationship between the adult/author and the child/reader. Hector Malot, for example, wrote *Sans famille* for his daughter. Simultaneously with the development of this educated circle of readers, the 19th century saw the development of the pedlars' literature.

1840-1880 The "images d'Epinal," ancestors of our modern comic strips, told stories with a text, but also with lots of images, to an audience of common people.

1881 The Jules Ferry Law made school mandatory, free, and state run. Thus education reached all levels of French society. It was important to provide children with a documentary type of literature, to give them access to technical and scientific knowledge. Jules Verne and his "Voyages extraordinaires" is the best example of a literature that offered adventures combined with the new technologies.

Until then, school had taught children how to read but children did not yet have books to read. It was only after the first World War that an international movement to develop new pedagogical methods found new ways to stimulate the creative spontaneity of children. This led to the development of a new and less didactic pedagogical literature.

1930 Parallel to this "Mouvement de l'éducation nouvelle," "l'école maternelle" (a kind of nursery school which accepted children under the age of six) was instituted.

1931 The first Albums du Père Castor were published; they were created by Paul Faucher, who was a part of the new educational movement. More than 300 albums were published between 1931 and 1967. I should mention that "Babar" was born this same year.

1935 Coming from the USA, *Le Journal de Mickey* was one of the first example of non-didactic children's publications.

During the 1960s education became compulsory until age 16; "l'école maternelle" accepted children as young as two-years old, thus creating a new pool of potential readers. 1968 saw the democratization of education and the breaking of some of the barriers between adults and children, while at the same time the relationship between domineering and dominated was questioned.

Between 1930 and 1970 the literary production for children remained rather mediocre with the exception of contributions from a few authors such as Vivier, Vildrac or Aymé.

After May 1968, in a period when youth demanded that its rights be respected, the publishing world found an excellent market.

Tendencies in contemporary French children's literature

The publisher François Ruy-Vidal made drastic changes in the world of children's books: he wanted quality literature for children - literature which had visual appeal. Consequently, quality books with artistic illustrations were produced in an effort to push the child in the direction of pure imagination, stimulating his/her creativity. Artists such as Claude Lapointe, Frédéric Clément, Nicole Claveloux,

Georges Lemoine, and many more will put their talents into the illustration of children's books of great aesthetic quality.

In the same fashion, some well-known authors contributed to the creation of a quality children's literature. For example, Michel Tournier produced *Robinson ou la vie sauvage* (a rewrite of a previous version for adult readers, *Robinson ou les limbes du Pacifique*), *Pierrot ou les secrets de la nuit*, *Amandine ou les deux jardins*, etc. Also, Marguerite Duras (*Ah! Ernesto*, 1972), Françoise Malet-Joris (*Les Feuilles mortes d'un bel été*, 1973), Marguerite Yourcenar (*Comment Wang-Fô fut sauvé*, 1984).

During the last few years we have seen an abundance of various new editions of the *Contes* by Charles Perrault. At the same time, there has been much rewriting of these old tales to set them in the context of the social problems of our era. This updating of the traditional popular literature is combined with a new awareness of environmental problems: *La Fugue du Petit Poucet* by Michel Tournier, *Les Contes à l'envers* by Philippe Dumas, and *La Patrouille du conte* by Pierre Gripari are just a few examples of a phenomenon which has been studied thoroughly by Jack Zipes (*Fairy tales and the art of subversion*, 1983).

Gripari (*Contes de la rue de Broca*) is one of the first authors who introduced into France the concept of the "livre-amorce" ("problem-book"), a book which allows writers to approach topics traditionally considered taboo for children. The return to the traditional form of the tale, spiced with the addition of a substantial dose of humour, allows the enactment of violence in a symbolic fashion, giving shape to the child's fears.

Today, books for children seem oriented toward what is traditionally called the "roman-document" (documentary novel) which deals with topics drawn from current events and contemporary themes (news, ecology and environmental issues, politics, and social problems like divorce and immigration).

Véronique Lory (at *Chantelivre*, the Paris bookstore that specializes in children's books) summarizes the state of children's literature today:

1970: triumph of illustrations with picture-books;

1980: growing number of paper-back editions;

1985: development of documentaries of quality;

1987: increasing publications for children under the age of four.

Books in translation (Sendak, Lionni, Arruego, Lobel, Alki Zeï, Roald Dahl, Leon Garfield, Rodari, just to name a few popular foreign authors in France) constitute a large part of the literature French children read. These figures from a 1984 poll speak for themselves: out of 1747 titles, 583 (= 33,37%) are definitely translations and 270 (= 15,45%) are without any doubt from foreign origins, although it is not clear who the author is or what his/her nationality is, etc. Thus, of the books French children read, almost 50% are translations.

Major publishing houses for children's books

I have already mentioned Paul Faucher, a French pedagogue, who created the *Albums du Père Castor*. He directed a team of story-tellers, folklorists, illustrators, and psychologists who produced a great variety of picture-books organized in different categories: *Premières lectures*, *Secondes lectures*, *Albums-jeux*, *Romans des bêtes*, *Enfants de la terre*. With this last series of picture-books, Faucher wanted to expand the child's vision from an European ethnocentric vision to a wider world view. His son, François Faucher, continues his father's work (published by Flammarion).

Besides the major houses (Hachette, Nathan, Casterman, Hatier, Albin Michel, Centurion Jeunesse: Bibliothèques Rose, Verte, Rouge & Or) we must mention the important role of some innovative publishers: Editions Delpire, L'École des Loisirs (with Jean Fabre), Harlin Quist and François Ruy-Vidal who all recognized the value of a whole generation of young French artists. There are also some excellent feminist publishers: *Des femmes*, for example.

In the mid-seventies, paperbacks for children contributed to the democratization of children's literature in France: Folio-Junior (Gallimard), Renard-Poche and Lutin-Poche (École des Loisirs), Castor-Poche and *Le Livre de Poche Jeunesse*. The largest publishing houses which mass produced a vast number of paperbacks enabled young people to read Perrault with Doré's illustrations for more or less than the price of a soft drink.

Children's literature scholarship in France

1. *Essays on children's literature*

Paul Hazard's *Les livres, les enfants et les hommes* (1932) begins the research into the field of children's literature, and it marks the beginning of the concept of a child as a reader. Paul Hazard wrote: "les plus beaux livres écrits pour l'enfance sont les plus voisins de l'art pur" (the most beautiful books written for children are the closest to pure art).

2. *Guides and histories of French children's literature*

Marc Soriano, *Guide de Littérature pour la jeunesse* (Flammarion, 1975). In his famous study of Perrault's tales, *Les Contes de Perrault, culture savante et traditions populaires* (Gallimard, 1968), Soriano studies the possible links between popular and educated cultures, and the ties between popular and children's literatures. Soriano uses a psychoanalytical and sociocritical method. This major study has had a definite influence on French children's literature studies. Escarpit's *Histoire d'un conte, le Chat Botté en France et en Angleterre* (Didier, 1986) is a good example of Soriano's method of using several disciplines to analyze a text.

François Caradec, *Histoire de la littérature enfantine en France* (Albin Michel, 1977).

Denise Escarpit, *La Littérature d'enfance et de jeunesse en Europe, Panorama historique* (Que Sais-je? 1981).

Isabelle Jan, *La Littérature enfantine* [1969] (4th ed. 1984) shows the importance of the leisure/pleasure book, a purely entertaining literature, specifically designed for children, and parallel to school books and "classic" literature. Jan studies the relationships between reader and listener, the interactions between adult and child.

Jean Perrot, *Du jeu, des enfants et des livres* (Ed. du cercle de la librairie, 1987) is one of the most recent and the most complete studies of the state of children's literature today.

3. A few other important studies

Jacqueline Held, *L'Imaginaire au pouvoir* (Ed. ouvrières, 1977), a study of the relationship between children and fantastic literature.

Geneviève Patte, *Laissez-les lire!* (Ed. ouvrières, 1978).

Jacqueline Kergueno, *Aimer lire* (Bayard Presse, 1981), a sociological study of what young people like and dislike in the world of literature.

Bernard Epin, *Les livres de vos enfants, parlons-en!* (Farandole, 1985), the author's personal "classic" list of fifty books which he considers of significant importance in contemporary children's fiction.

These studies are only a few examples of the plurality of perspectives on the reception of children's books in relation to the discovery of *children as readers* and of their specific tastes and interests.

4. Some important articles

Paul Hazard's "Comment lisent les enfants?" in *Revue des deux mondes* (Dec. 15, 1927) is considered a starting point in research in this field. In the same journal two years later, a series of articles by André Berge stresses that literature for children needs fantasy, the marvelous, and invention, and calls for the renewal of French children's literature.

Isabelle Nières' "Didactisme et censure dans la littérature enfantine" in *La Pensée* (April 1972) raises the important question of censorship and morality in regard to children's literature.

Finally, a remarkable collection of articles contributed by the best specialists in French children's literature today has been recently published in *L'Enfant lecteur*, a special issue of *Autrement* 97 (March 1988), directed by Rolande Causse. (Most of the statistical data in this article comes from this last source).

There is a unifying factor among most of the works already mentioned, despite their wide variety and individual specificity: contemporary research in this field keeps in close contact with the realities of our modern world, taking into account the discovery of the child as a reader of texts, but also acknowledging the existence

of the child as a spectator (of television, movies, videos, cartoons, computer, etc.). This leads us to another important aspect of French children's literature scholarship.

5. *Studies of the act of reading and images*

Marion Durand, *L'image dans le livre pour enfants* (Ecole des Loisirs, 1975).

José Chombart de Lauwe, *Enfants de l'image* (Payot, 1979).

J. Danset-Léger, *L'Enfant et les images de la littérature enfantine* (Bruxelles: Mardaga, 1980).

Jean-Noël Kapferer, *L'Enfant et la publicité. Les chemins de la séduction* (Dunod, 1985).

Here we must also indicate a very important collection of papers presented in July of 1988 at an international conference held in Paris. The papers were gathered under the title *Jeux graphiques dans l'album pour la jeunesse* and published under the direction of Jean Perrot by the CRDP of the Académie de Créteil Université Paris-Nord (Collection Argos, 1991).

These works study, on the one hand, children's books in relation to illustrations, and on the other hand, the threat caused by the media to the reading of traditional books. The important question raised by the authors is the future of the child as a reader or as a spectator.

6. *Critical approaches to children's literature*

Structuralist approaches

François Flahaut, *L'extrême existence* (1972). This study follows Levi Strauss' model in *Les Mythologiques* and applies it to children's narratives. This investigation of the mythical representations which reveal the nature of creative imagination enables the author to elaborate on cultural models. The author combines mythological and folkloric approaches to explore several tales (*Tom Thumb* by Perrault is one of them).

Michel & Marie-Pierre Mathieu-Colas, *Le Dossier "Club des Cinq"* (1983). The authors apply Propp's method to investigate the *Club des Cinq* series. Enid Blyton's books (1900-1968) are very popular among French children (over one hundred titles published by Hachette's Bibliothèque Rose). Their rigorous structure, the strict number of pages corresponding to the different sequences, the organization of the plot at large, all seem to correspond to a sort of rite of initiation. The authors conclude with an in-depth analysis of an essential question: how to choose a book for children? They reevaluate some of the attitudes held by adults who condemn a certain type of book with the sometimes obsessive intention of protecting children by cutting them off from life.

Psychoanalytical approaches

After the enormous success of Bruno Bettelheim's work translated into French under the title, *Psychanalyse des contes de fées* (published in French translation in 1976 by Laffont), quite a few important works soon followed, showing a plurality of points of view.

Pierre Péju, *La petite fille dans la forêt des contes* (1979). This analysis of various themes in the traditional tale (shadow, witch, fairy, little girl, animals, etc.) presents a different interpretation of the narratives than Bettelheim's.

Georges Jean, *Le Pouvoir des contes* (1981).

Bruno Duborgel, *Imaginaire et pédagogie* (1983), a study from the Jungian perspective.

Jean Perrot, *Contes et divans* (1983), a collective psychoanalytical work on the tales.

These different contributions to French children's literature scholarship emphasize the difficulty of attaining a unified approach. There is a lack of critical homogeneity because of the large array of comparativist methods of investigation (lexical, formalist, linguistic, semiotic, structural, etc.). Thus, we are facing a large spectrum of various points of view which naturally leads us in the direction of the interdisciplinary approach.

7. Problems of adaptations, translations, editions

Jean-Claude Chamboredon & Jean-Louis Fabiani, "Les albums pour enfants, le champ de l'édition et les définitions sociales de l'enfance" in *Actes de la Recherche en Sciences Sociales* 13/14 (1977).

Daniel Blampain, *La Littérature de jeunesse pour un autre usage* (1979).

Isabelle Nières, "L'adaptation dans les livres pour la jeunesse" *Le Français aujourd'hui* 68 (déc. 1984).

Denise Escarpit, ed., *Attention un livre peut en cacher un autre* (1985).

In these studies, we find the common denunciation of the dangers of giving children an "ersatz" literature which is impoverished and subject more to the marketing imperatives of the publishing houses than adapted to the needs of children.

8. Research tools in French children's literature scholarship

One of the most complete and useful sources will certainly be the article "Savez-vous?" by Isabelle Bertola in *Autrement* 97 (mars 1988, 189-195) which gives a complete listing of the different French organizations, events, exhibits, centres, journals and periodicals in the field of children's literature.

Today in France there is a variety of journals and periodicals, each corresponding to a specific research centre, or an association. A few examples follow:

Janus Bifrons (Strasbourg) originates from the Centre de Recherche sur l'Adolescent dans la Société.

Interférences (University of Haute Bretagne).

Nous voulons lire Denise Escarpit, director (University of Bordeaux III).

Le Français aujourd'hui is published by the Association des Enseignants de Français (articles by specialists in French literature, folklore and linguistics).

La revue des livres pour enfants is published by the most important centre of documentation on Children's literature in France.

La Joie par les Livres (8, rue Saint-Bon 75004 Paris). Note the special issue "Critique et littérature enfantine" [#115-116 (fall 1987)].

Conclusion

What will be the fate of children's books? There are two aspects in the act of reading: one, linked to learning, is didactic; the other is entertainment. A politics of reading must valorize this second aspect because it is endangered by the power of the media and the screen. Do we imagine the child as a reader or the child as a spectator in the year 2000? Education has an important role to play: schools, pedagogues, instructors, librarians, all have the responsibility to stimulate the desire to read among children.

What is the fate of research? Now that the importance of children's literature has been recognized, it is necessary to encourage a multi-disciplinary approach. Jean Perrot's *Du jeu, des enfants et des livres* (1987) is proof that only a comparativist approach to children's literature will help us understand a book in the context of this "new Child" who takes for granted twenty-first century technology. Also, there is no doubt that, in this second half of the twentieth century, French children's literature has progressively taken an international dimension. Multiple coeditions, about 50% of books in translation, are the result of fierce competition in the book market and also of a growing curiosity for other children's literatures.

If we look at children's literature as an indicator of the level of vitality of a nation, it is quite interesting in 1992 to see how France compares with other European countries. We may discover how culturally late we are. Perhaps this realization will stimulate a national concern with producing quality children's books and encouraging young readers to read.

I share Isabelle Jan's dream of an Institute of Children's Cultures where researchers and specialists from many countries can work together and combine their efforts to advance the research in children's literature and to establish transnational links.

Kristel (10 1/2 years old) was asked what she would do if she could be a book. Her answer will be the conclusion of this essay.

Si j'étais un livre,

Je volerais à toute vitesse pour ceux qui aiment lire.

Je parlerais de pays étrangers,

Et j'aurais la suite de *La case de l'oncle Tom*.
 Je raconterais surtout des histoires vraies.
 [If I were a book
 I would fly very fast for those who love to read
 I would talk about foreign countries
 And I would be the sequel to *Uncle Tom's Cabin*
 Most of all I would tell true stories.]

Bibliography of major contributors to French children's literature scholarship

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- Calame-Griaule, Geneviève,** ed. *Le Renouveau du conte. The Revival of Storytelling* (Editions du CNRS, 1991).
- Causse, Rolande.** *La Scribure* (Buchen-Chastel, 1982).
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- . and **M. Vagné-Lebas.** *La Littérature d'enfance et de jeunesse. Etat des lieux* (Hachette, 1988).
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- Soriano, Marc.** *Guide de littérature pour la jeunesse* (Flammarion, 1975).
- . *Les Contes de Perrault, culture savante et traditions populaires* (Gallimard, 1968).
- * Very complete bibliographies are included in these extensive studies of French children's literature.

French authors read by children

- Aulnoy, Marie-Catherine** (1649-1705). *Contes de fées* (1698)
- Aymé, Marcel** (1902-1967). *Contes du chat perché* (1939)
- Berquin, Arnauld** (1747-1791) *L'Ami des enfants* (1782-1783), *L'Ami des adolescents* (1785): he created the very first magazines written for children and adolescents.
- Bosco, Henri** (1888-1976). *L'Ane Culotte* (1937), *L'Enfant et la rivière* (1953), *Le Renard dans l'île* (1956), *Bargabot* (1958).
- Bruel, Christian** (1948-). He created the *Editions du sourire qui mord* in 1975. He is co-author of all the picture books published by this publishing house. First title: *Histoire de Julie qui avait une ombre de garçon* (1976), then *La Manginoire* (1979), *Jérémy du bord de mer* (1984).
- Brunhoff, Jean de** (1899-1937). *Histoire de Babar le petit éléphant* (1931) followed by six other titles. His son Laurent de Brunhoff (1925) will continue his father's work *Babar et ce coquin d'Arthur* (1946).
- Bruno (Mme Fouillé).** *Francinet* (1870) *Tour de France de deux enfants* (1886) "Classic" books of state education during the IIIrd Republic.
- Caputo, Natha** (1904-1967). *Contes des quatre vents* (Nathan, 1956).
- Cendrars, Blaise** (1887-1961). *Petits contes nègres pour les enfants des Blancs* (1946).

- Cervon, Jacqueline** (1924-). *Ali, Jean-Luc et la gazelle* (1963), *Django de l'île verte* (1969).
- Charpentreau, Jacques** (1928-). Director of the collection "Enfance heureuse", *Editions ouvrières. La-Famille-Crie-Toujours* (1980).
- Christophe** (1856-1945). One of the fathers of the comic strip with *La Famille Fenouillard* (1889), *Le Sapeur Camembert* (1890), *Le Savant Cosinus* (1893). Facsimile by Armand Colin publishers (1981).
- Colmont, Marie** (1895-1938). Story-teller and novelist for children, wrote many "Albums du Père Castor" Prix Jeunesse for *Rossignol des neiges* (1935), *Le Cygne rouge et autres contes du wigwam et de la prairie* (1st ed. 1957, 2nd. ed. 1980).
- Dumas, Philippe** (1940-). *Laura, le terre-neuve d'Alice* (1976) *Ce changement-là* (1981 Prix du livre pour la jeunesse de la Fondation de France), *Contes à l'envers* (1977 avec Boris Moissard), *Comptines coquines* (1981).
- Escarpit, Robert** (1918-). *Les Contes de la Saint-Glinglin* (1973).
- Gamarra, Pierre** (1919-). *Le Mystère de la Berlurette* (1957), *Le Trésor de Tricoire, Des mots pour une maman* (1984).
- Gilard, Madeleine** (1906-). *La Jeune Fille au manchon* (1972), *Pierre, la rivière et la nuit* (1979).
- Goscinnny, René** (1926-1983). He is the author of some world-famous comic strip heroes: *Les Aventures d'Astérix le Gaulois* (1959, illustrations by Uderzo), *Lucky Luke* (illustrations by Morris) and *Le Petit Nicolas* (illustrations by Sempé, 1954).
- Gripari, Pierre** (1925-). *Les Contes de la rue de Broca* (1967), *Le Marchand de fessées* (1980), *Les Contes de la Folie Méricourt* (1983. Prix du livre pour la jeunesse de la Fondation de France) *Il était un petit navire* (1988).
- Guillot, René** (1900-1969). *Sama, prince des éléphants* (1950. Prix Jeunesse). In 1964 he received the International Award Hans Christian Andersen.
- Held, Jacqueline**. *Dikidi et la sagesse* (1976), *Le Chat de Simulombula*.
- Hetzel, Pierre-Jules** (1814-1886). In 1864 he founded "Le Magasin d'éducation et de récréation" (which published two books per month until 1915). Under the pseudonym P.-J. Stahl he wrote *Aventures de Mlle Lilli, Histoire d'un âne et de deux jeunes filles*.
- Ionesco, Eugène** (1912-). Wrote a series of four *Contes* published by Harlin Quist after 1969.
- Jean, Georges** (1920-). *Le Plaisir des mots* (1982 Prix du livre pour la jeunesse de la Fondation de France).
- Klotz, Claude** (1932-). *Monsieur Papa* (1976), *Drôle de samedi soir* (1979).
- La Fontaine, Jean de** (1621-1695). *Fables* (1668, 1678, 1694) read in adaptations of, sometimes, disputable quality.
- Leprince de Beaumont, Jeanne-Marie** (1711-1780). *Le Magasin des enfants* (1757) with the famous tale *La Belle et la Bête*.
- Lerme-Walter, Marcelle**. *Les Enfants de Pompéi* (1968), *Les Voyageurs sans*

soucis (1970).

Luda (Ludmilla Schnitzer) (1913-). *Vents du nord* (1964), *La Gardienne de feu* (1975), *Le Chanteur de tapis* (1977), *Peine-misère et Bonheur la chance* (1981). In 1981, she was awarded the Grand Prix littéraire de la ville de Paris for her literary creation. *La Dame du lin*, *Martin et Martine*, *La filleule de la montagne de feu* (1985).

Macé, Jean (1815-1894). He founded the Ligue de l'enseignement. Co-director with Hetzel of the "Magasin d'éducation et de récréation". *Les Contes du petit château* (1862), *Histoires d'une bouchée de pain* (1861), *Les Serviteurs de l'estomac* (1866).

Malot, Hector (1830-1907). *Sans famille* (1878), *En famille* (1893).

Nigremont, Georges (Lea Pelletier, pseu.) (1885-1971). *Jeantou, maçon creusois* (1937. Prix Jeunesse), *Les Etranges Voyageurs* (1949), *Le Prisonnier de Brages* (1954), *Quatre coups espacés* (1958), *La Ville déchirée* (1970).

Pef. Illustrator and author of humorous stories: *La Belle Lisse Poire du prince de Motordu* (1980) *Le Dictionnaire des mots tordus*, *Aux fous les pompiers*, *Rendez-moi mes poux!* (1984).

Pelot, Pierre (Grosdemange, pseu.) (1945-). *Dylan Stark* (1980), *La Couleur de Dieu* (1967), *Les Etoiles ensevelies*, *Le Pain perdu*.

Perrault, Charles (1628-1703). French Academician, Minister under Louis XIV, author of *Histoires ou Contes du temps passé avec des moralités* sometimes called *Contes de ma mère l'Oye* (*Tales of Mother Goose*), some adaptations of his tales can be sometimes of very disputable quality.

Renard, Jules (1864-1910). *Poil de Carotte* (1894).

Rosentstiehl, Agnès (1941-). A contributor to *Pomme d'Api* (a magazine for children). *La Naissance* (1979), *Alphabets et jeux de mots*, *Drôle d'alphabet ou les Aventures d'une tarte aux pommes* (1977), *Le Français en liberté* (1983).

Rousseau, Jean-Jacques (1712-1778). *L'Emile* (1762).

Roy, Claude. *Enfantasques* (Gallimard, 1974).

Ruy-Vidal, François. Editor of a large number of unconventional books for children where text and illustration are closely inter-related, for example: *Un hiver dans la vie de gros ours* (1973) by J.-C. Brisville, *Le Petit Poucet* (1974), *Les Aventures d'Alice au pays des merveilles* (1974), *Blousson bleu* (1980) by Jean Joubert, *Chevêche* (1981) by Odile Cail.

Saint-Exupéry, Antoine de (1900-1944). *Le Petit Prince* (1943).

Sautereau, François (1943). *Un trou dans le grillage* (1977), *Le Roi sans armes* (1979), *Train M* (1979), *Les Indiens de la rue Jules Ferry* (1982). In 1979 he was awarded the Grand Prix littéraire de la Ville de Paris for his literary creation.

Séguir, Sophie de (1799-1874). *Les Nouveaux Contes de fées* (1857), *Les Petites Filles modèles* (1858), *Les Vacances* (1859), *Les Malheurs de Sophie* (1860). She wrote over twenty novels for her grandchildren.

Tournier, Michel (1924-). *Vendredi ou la Vie sauvage* (1971), *Amandine ou les Deux Jardins* (1977), *La Fugue du Petit Poucet* (1977), *Pierrot ou les Secrets de la nuit* (1979).

Ungerer, Tomi (1931-). *Emile* (1957), *Crictor* (1959), *Les Trois brigands* (1959), *Jean de la lune* (1964), *Le Géant de Zéralda* (1968), *L'Apprenti Sorcier* (1970), *La Grosse Bête de M. Racine* (1972).

Verne, Jules (1828-1905). *Cinq semaines en ballon* (1863), *L'Île mystérieuse*, *Le Tour du monde en quatre-vingts jours*, *Vingt mille lieues sous les mers*, etc.

Vildrac, Charles (1882-1971). *L'Île rose* (1924), *La Colonie* (1930), *Milot* (1933).

Vivier, Colette (1898-1979). *La Maison des petits bonheurs* (1939. Prix Jeunesse), *La Grande Roue* (1950), *L'Etoile polaire* (1953), *La Porte ouverte* (1955), *Le Petit Théâtre* (1968).

Claire L. Malarte-Feldman est professeur de français à l'Université du New Hampshire à Durham. Plusieurs années de recherche sur les Contes de Charles Perrault l'ont tout naturellement poussée à s'intéresser à la littérature de jeunesse d'expression française.