

University of New Mexico

UNM Digital Repository

Teacher Education, Educational Leadership &
Policy ETDs

Education ETDs

Fall 10-1-1953

The History of Children's Literature of New Mexico

Mina Bannon Ruggles

Follow this and additional works at: https://digitalrepository.unm.edu/educ_teelp_etds



Part of the [Elementary Education Commons](#), [Elementary Education and Teaching Commons](#), and the [Language and Literacy Education Commons](#)

Recommended Citation

Ruggles, Mina Bannon. "The History of Children's Literature of New Mexico." (1953).
https://digitalrepository.unm.edu/educ_teelp_etds/192

This Thesis is brought to you for free and open access by the Education ETDs at UNM Digital Repository. It has been accepted for inclusion in Teacher Education, Educational Leadership & Policy ETDs by an authorized administrator of UNM Digital Repository. For more information, please contact disc@unm.edu.

SCOTT'S
—
CHILDREN'S LIBRARY OF
NEW MEDICAL

THE LIBRARY
UNIVERSITY OF NEW MEXICO



Call No.

378.789

Un30r

1954

cop.2

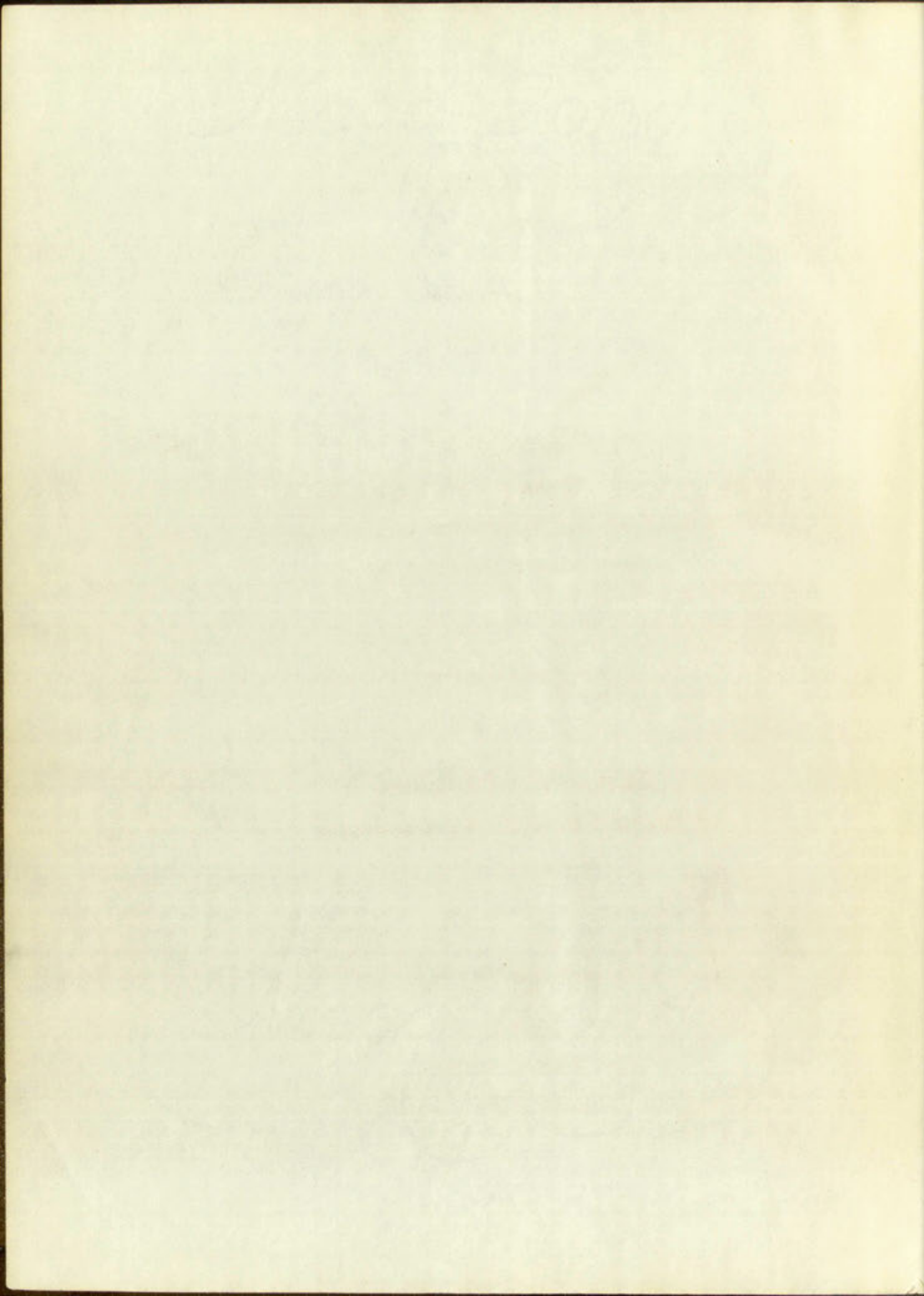
Accession
Number

190262

A14411 864606

DATE DUE

MAY 12 '73	UNM 20	
RECD UNM MAY -3 '73		MAY 23 1980
JUL 5 - '73	UNM 20	APR -5 '90
RECD UNM JUL 27 '73		
NOV 11 '74	UNM 20	
RECD UNM NOV 27 '74		
MAY 12 '79		
RECD UNM DEC 13 '79		
RECD UNM DEC 3 '80		
RECD UNM FEB 20 '83		
RECD UNM MAY 23 '83		
CAYLORD		PRINTED IN U. S. A.



THE HISTORY OF CHILDREN'S LITERATURE
OF NEW MEXICO

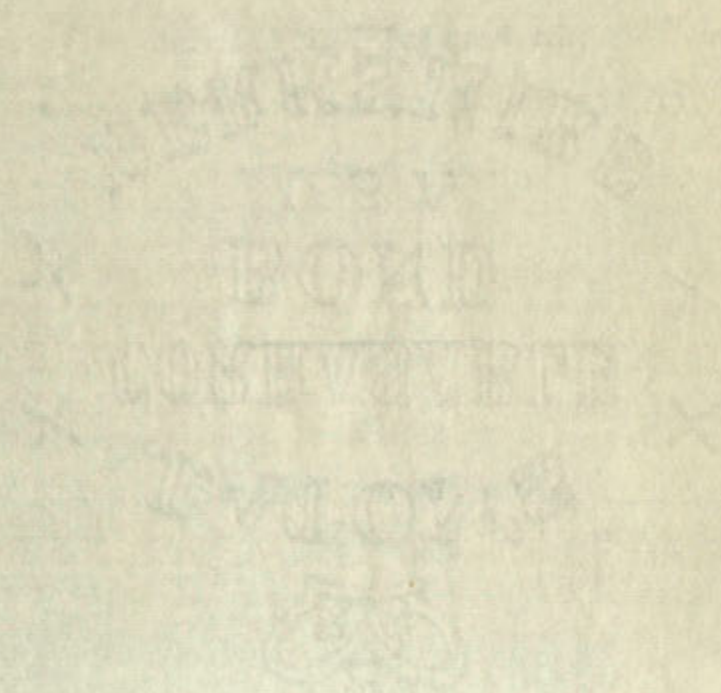
A Thesis
Presented to
the Faculty of the Department of Education
University of New Mexico

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Mina Bannon Ruggles

June 1954





This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of the University of New Mexico in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

E. H. Castetter
DEAN

10/1/53
DATE

Thesis committee

Kathleen McGowan
CHAIRMAN

E. J. Cairns

Ruth Kelsey

This check, drawn and signed by the undersigned, is
issued, has been accepted by the Executive Committee of the
University of California, in payment of the balance
owed for the year 1912.

MARTIN G. ARTHUR

Martin G. Arthur

10/12

THE UNIVERSITY OF CALIFORNIA
AMERICAN TRUST
BOND

THE UNIVERSITY OF CALIFORNIA

Martin G. Arthur
10/12
1912

378.789
Un30r
1954
cop. 2

ACKNOWLEDGMENT

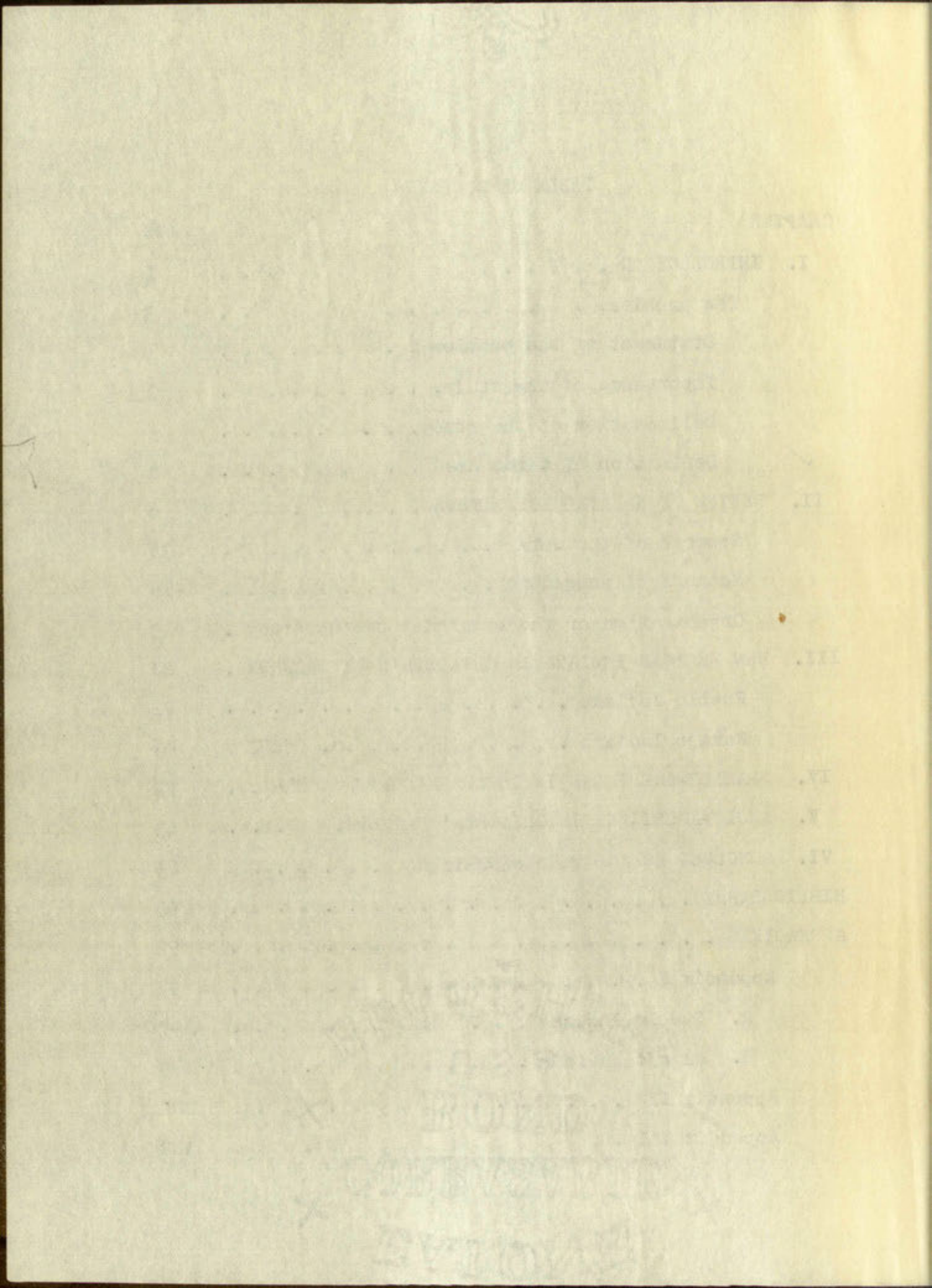
Many persons have contributed to the success of this study. The writer is grateful to each of them.

She especially appreciates the guidance and interest of Dr. Kathleen McCann throughout the progress of this investigation.

Miss Sarah Louise Cornell of the Albuquerque Public Library and other librarians also have been most helpful.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
The problem.	3
Statement of the problem	3
Importance of the study.	3
Delimitation of the study.	3
Definition of terms used	4
II. REVIEW OF RELATED LITERATURE	6
Sources of the data	18
Methods of procedure	18
Organization of the remainder of the study .	19
III. NEW MEXICAN INDIANS IN CHILDREN'S LITERATURE .	20
Pueblo Indians	21
Navajo Indians	43
IV. SPANISH-AMERICANS IN CHILDREN'S LITERATURE . .	53
V. ANGLO-AMERICANS IN CHILDREN'S LITERATURE . . .	63
VI. CONCLUSIONS AND RECOMMENDATIONS	85
BIBLIOGRAPHY	90
APPENDIXES	97
Appendix I	97
A. Pueblo Indians	97
B. Navajo Indians	99
Appendix II	101
Appendix III	102

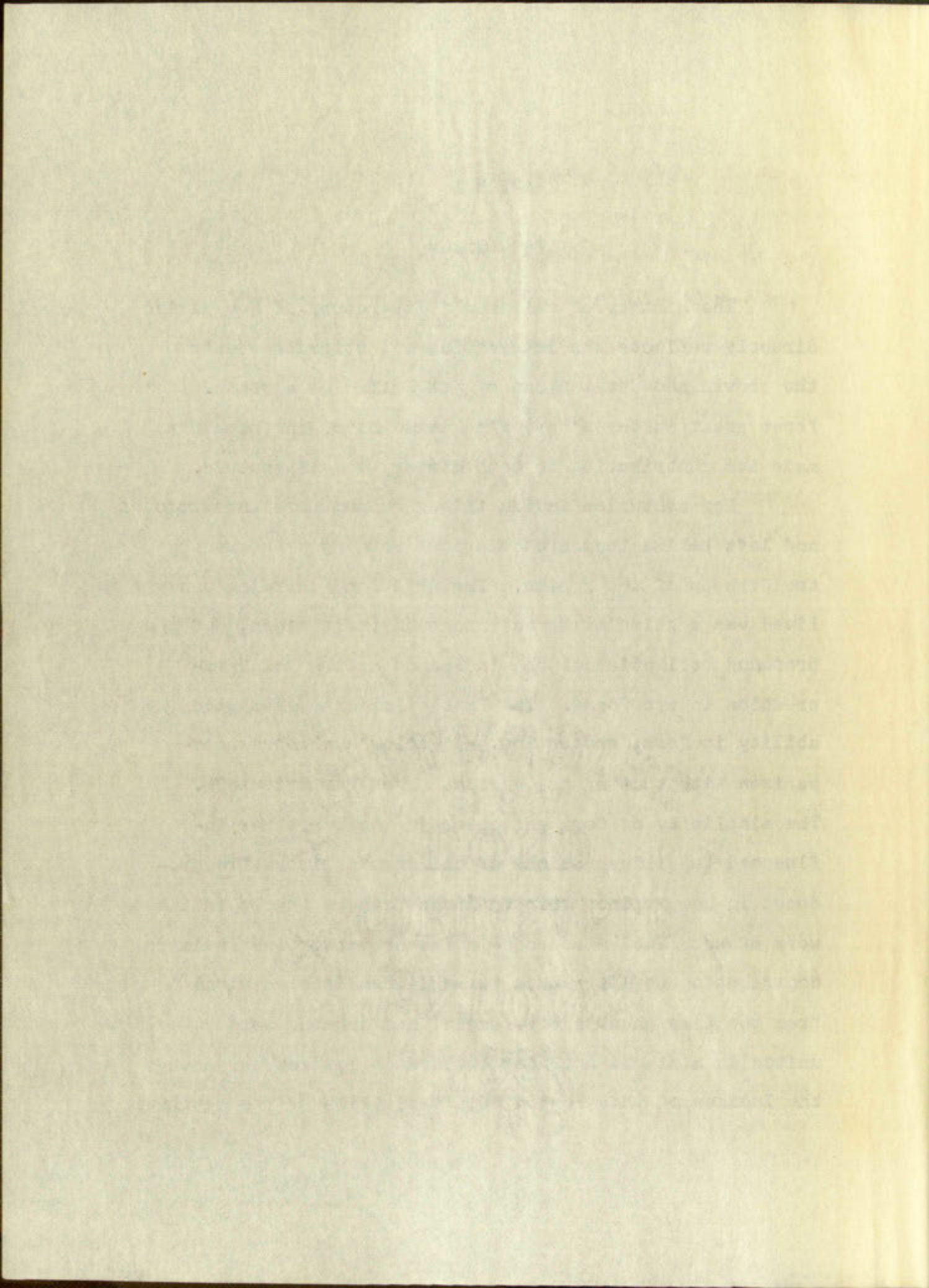


CHAPTER I

INTRODUCTION

The history of children's literature of New Mexico directly reflects the interesting and stirring events of the growth and development of New Mexico as a state. Three great cultures have flourished here, and each has made its contribution to both history and literature.

For centuries Indian tribes roamed here unrestricted and left behind them archaeological remains preserved by the dryness of the region. The arid land on which they lived was a stimulating influence on their minds, and the profound reflection of the Indian on nature found expression in art forms. The Pueblo Indian's aesthetic ability in form, proportion, and color challenges comparison with that of the ancient Greeks or Orientals. The simplicity of form and color in their art has influenced the illustrations of children's literature produced in New Mexico; this influence can be traced in the work of both Indian and non-Indian artists. The Indian's contribution to literature for children is a survival from the time when poetry, music, and dancing were united in a single art, and children's literature about the Indians of this region is a reflection of the aesthetic



qualities of their culture.

In 1540 Coronado arrived to find mud houses and corn fields where he expected to find gold. The Spaniards converted the Indians to the religion of Spain and introduced many new ideas among them. The Indians accepted those concepts and also some of the material things which were most useful to them and ignored the rest.

Later, many Spaniards came to live in this high mountainous country which reminded them of their homeland. By "careta" and on horseback they travelled up from Mexico to colonize the new land for Spain. Their struggles were many as they pushed through the hot desert country or fought the Apaches, Comanches, and other fierce Indians who beset them on the long and arduous journey.

New Mexico remained a part of the Republic of Mexico until 1848 when the United States acquired this part of the country. Kit Carson and his soldiers were sent to subdue the Navajos and took them to Bosque Redondo. Gradually other English-speaking people settled here. In 1860 the railroads were constructed through the territory, and more and more people came to produce a great era in the history of the Old West.

The twentieth century, with its heritage of the Indian, the Spanish-American, and the Anglo-American

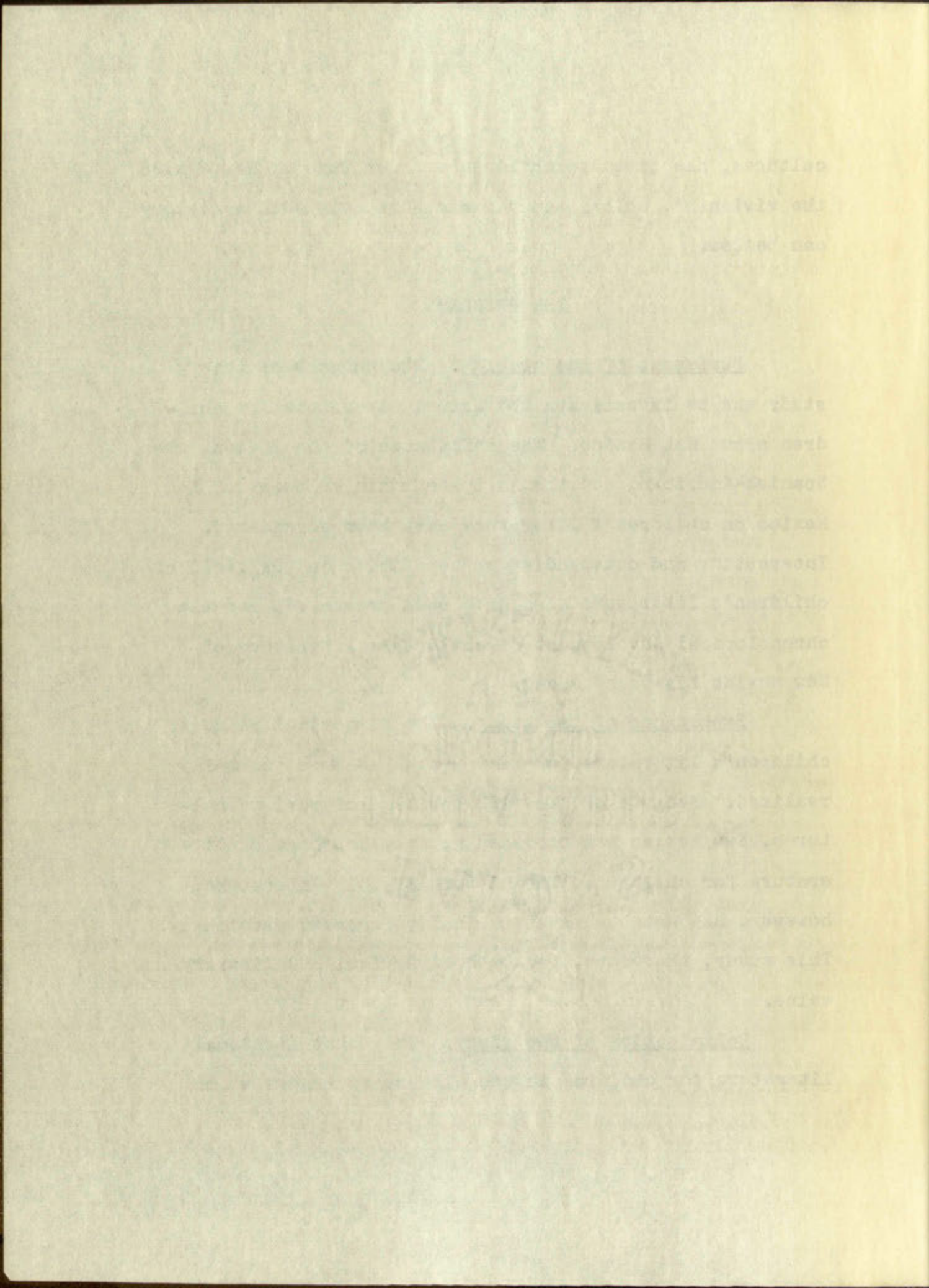
cultures, has given to children's literature of New Mexico the vividness, color, and variety that only such a history can bestow.

THE PROBLEM

Statement of the problem. The purpose of this study was to investigate the actual literature for children about New Mexico. The influences of the Indian, the Spanish-American, and the Anglo-American cultures of New Mexico on children's literature have been considered. Interesting and outstanding personalities in the field of children's literature also have been presented, and the chronological development of children's literature of New Mexico has been traced.

Importance of the study. The historical value of children's literature for many years has been generally realized. Because of its rich heritage of various cultures, New Mexico has produced an amazing range of literature for children. The history of this literature, however, has not been systematically recorded previously. This study, therefore, has both historical and literary value.

Delimitation of the study. Only that fictional literature for children in the elementary grades which



pertains directly to New Mexico will be considered in this study. Books will be classified according to whether they are influenced by the Indian, the Spanish-American, or the Anglo-American culture.

DEFINITION OF TERMS USED

Fiction. Throughout this study, fiction has been interpreted to mean all narratives dealing with imaginary characters or events. The term also covers those animal, nature, historical, or travel stories which have a factual basis.¹

Anglo or Anglo-American. In this investigation, the term "Anglo" or "Anglo-American" has been interpreted to mean an American who is not of Spanish or Indian descent. It has been used to differentiate between the people of Spanish descent, or "Spanish-Americans," and those of English-speaking nationalities of the white race who had a part of the building of New Mexico.

The term, younger, as applied to children, denotes those at the first, second, and third grade reading levels; middle-age, those at the fourth, fifth, and sixth grade levels; and older, those at the seventh and eighth grade levels.

1

The Encyclopedia Americana (New York: Americana Corporation, 1944), VI, 489.

between the two sides of the mountain range, the
eastern side of the range, the western side of the range,
and the range itself, the range is the range of the range,
the range of the range, the range of the range, the range of the range,

the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,

the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,

the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,

the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,

the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,

the range of the range, the range of the range, the range of the range,
the range of the range, the range of the range, the range of the range,

CHAPTER II

REVIEW OF RELATED LITERATURE

There is really no specialized body of literature which can be called "children's literature." All the world of literature is open to children. From it should be chosen those portions which will satisfy the needs and interests of children at varying levels of development and growth.¹

Hazard asks that children's books be:

Books faithful to the very essence of art in offering an intuitive and direct way of bringing knowledge to children, liberation, joy and happiness. Books that share great emotions with children, building respect for universal life and for the mysterious in creation and men. Honest books of knowledge which plant in a child's soul a seed to develop from the inside. And finally, books that contain a profound morality that set in action truths worthy of lasting forever and of inspiring one's whole inner life, that maintain in their own behalf faith of truth and justice.²

Many such inspiring books are to be found in the heritage of New Mexico, whether their subject be of Indian, Spanish-American, or Anglo-American origin.

1

Marion Blanton Huber, Story and Verse for Children (New York: The Macmillan Company, 1940), p. 3.

2

Paul Hazard, Books, Children and Men, translated by Margaret Mitchell (Boston: The Horn Book, Incorporated, 1944), p. 42.

New Mexico's literary tradition begins with the orally transmitted myths, legends, and rituals of the Indians who were native to the soil when the Spaniards came and who still inhabit it. This primitive literature, unrecorded until the nineteenth century, extends far back in time and is still an integral feature of contemporary writing.³

Literature is the record of life, and therefore it is necessary to go back into the lives of the Pueblo and Navajo Indians if we are to find the sources of the unusual characteristics which make the stories about them so interesting today.

The Pueblo Indians, so named by the Spanish because they lived in villages, came here many years before the Navajos. They are descendents of the Anasazi, or Old People, who probably appeared here about 200 A. D.⁴ The Anasazi were nomadic and depended upon game and wild vegetables for sustenance. They learned to work wood into hafts and shapes suitable for use as independent weapons; they shaped stone weapons and instruments and prepared skins of animals; and they wove beautiful and complicated baskets from the twigs and leaves of the

3

Workers of the Writers' Program of the Works Projects Administration in the State of New Mexico, compilers, New Mexico (New York: Hastings House, 1940), p. 133.

4

Kenneth Chapman, History of Indian Art (lecture) University of New Mexico, 1948-49.

THE SECRETARY OF THE
NAVY
WASHINGTON, D. C.
JAN 10 1917

TO THE SECRETARY OF THE
NAVY
FROM THE SECRETARY OF THE
NAVY
JAN 10 1917

THE SECRETARY OF THE
NAVY
WASHINGTON, D. C.
JAN 10 1917

tough yucca plant.

Burials for this period, as well as for following ones, have been found in slab-lined cists. Pictographs usually decorated the walls of burial places, but the most unusual feature of the burials was that each body had near it one or more of the intricately woven baskets. When the archeologists, Guernsey and Kidder found these remains they gave the people of that period the name of "Basket Makers." While no one knows what happened to the Basket Makers, there is evidence that the Pueblo people were here at a very early time.⁵

In the high country of the Pueblos, one of the most complicated of civilizations grew up. People who lived here had to produce their food nearby. When there was plenty of food they settled down in permanent homes where they had time for leisure activities, both aesthetic and practical. Some of these communities still survive, while the dry climate of New Mexico has preserved the remains of many others.

Hewett says:

Literary records are non-existent. Yet the

5

Edgar Lee Hewett, Ancient Life in the American Southwest (Indianapolis: The Bobbs-Merrill Company, 1930), p. 22.

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

THEY WERE NOT

archeological remains denote a civilization in advance, in some respects, of Old World contemporaries; a race that without building cities, writing books, maintaining armies, erecting and tearing down nations, was nevertheless making history.⁶

The most extraordinary characteristic of this culture is to be seen in the complete integration of all phases of life. As with the ancient Greeks, beauty and truth were inseparable parts of the daily existence of the Pueblos. They were close to the soil and depended upon it and the other forces of nature for their livelihood; hence, the elements of nature, such as the earth, the sun, the stars, the animals on the earth, and the birds of the air, were deeply venerated.

The plants of the earth also were held sacred; the "Avanyu," or plumed serpent, bringer of rain, was worshipped reverently, but water, most necessary to life in the dry land, was most important. Through song, dance, or other art forms, which united the practical, the aesthetic, and the religious elements of their lives, the Indian people expressed their ceaseless gratitude in prayer. To live in peace and harmony with nature was, and is, the purpose of their lives.⁷

6

Loc. cit.

7

Ibid., p. 52.

RECEIVED
JAN 11 1961
U.S. AIR FORCE
HONOLULU

COPIES

100

100

100

100

100

100

100

100

100

In Myths of the New World, Brinton points out:

The more carefully we study history, the more important in our eyes will become the religious sense. It is almost the only faculty peculiar to man. It concerns him nearer than aught else. It holds the key to his origin and destiny. As such, it merits in all its developments the most earnest attention, an attention we shall find well repaid in the clearer conceptions we thus obtain of the forces which control the actions and fates of individuals and nations.⁸

The Indian's religious life is the key to his existence. He has arrived at his conception of Nature and God as one through ages of experience and reflection, and today the wisdom of the past is a most precious factor in the life of the Pueblo Indian.

Their philosophy is one of unchangeableness Duality in all things is so obvious that it is simply a matter of course. There are sky and earth, male and female, light and darkness, heat and cold, summer and winter; nothing for man to question in all this. These are simply conditions that exist. All man has to do is to accept them and adapt himself to them.⁹

8

Daniel Garrison Brinton, Myths of the New World, 3rd edition, revised (Philadelphia: David McKay, 1905), p. 345.

9

Hewett, op. cit., p. 95.

THE
OFFICE OF THE
SECRETARY OF THE
NAVY
WASHINGTON, D. C.
JAN 10 1917

TO THE
HONORABLE
MEMBERS OF THE
NAVY
DEPARTMENT
WASHINGTON, D. C.

RECEIVED
JAN 10 1917

The Pueblo religion is interpreted for us by myths which have been passed down through many centuries of fireside telling. Mythology and folklore are not the subjects of this dissertation; however, they are very important in the fictional aspect of children's literature because myths are often retold as part of the main story. The addition of these myths helps to clarify some of the concepts of the Pueblo Indians.

The Navajo Indians of New Mexico also have contributed their myths and legends to children's literature. They arrived about 1500 and were first mentioned by the Spaniards in the 1620's when they were called "Apache de Navahu," (Apache of the cornfield). Their tradition says that they came from the northwest. They settled first in the Jemez and Chama country and then began to move further west, raiding the Spaniards and the Pueblos for horses and sheep. Gradually, they spread over into Arizona where the larger number of them live today.¹⁰

Hewett says that the Navajos are a people of great promise, showing a power of adaptation to changing conditions which promises survival and progress.

Unlike the Pueblos who are communal in mode of life, the Navahos are individualists. With respect to vital and economic conditions, as

10

Notes from History of Indian Art class, op. cit.

WILLIS W. WATSON

1910

1911

1912

1913

1914

1915

1916

1917

1918

1919

1920

1921

1922

1923

1924

1925

1926

well as the development of personal initiative, the later mode has every advantage over the former. The Navajos are industrious, good-natured, susceptible to education, as honest as their white neighbors, capable of acquiring habits of thrift, and, on the whole, constitute a valuable element in our population.¹¹

Like the Pueblos, the Navajos have for their literary background many myths and legends. They have a peculiar fear of the dead which influences many of their customs. This aversion has been brought out in many of the stories about them.

The Pueblo and Navajo Indians have always told stories to teach their children the things they wanted them to know -- their ways, their laws, their beliefs, and their ceremonies. They relate myths, tales of creation, and animal stories which give lessons for the Indian people. While stories are not found in books, they are retold word for word and the voice and the gestures must be just right.¹² The oral traditions have been integrated into the writing of fictional literature for children in New Mexico.

¹¹ Hewett, op. cit., p. 309.

¹² Ann Nolan Clark and Frances Carey, A Child's Story of New Mexico (Lincoln, Nebraska: The University Publishing Co. 1941), p. 66.

94-11111-100

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

CONFIDENTIAL

In the sense of the written or printed word, New Mexican literature began with the old Spanish chronicles of exploration and conquest. These basic sources of history rank among the great original adventure books of the world. In human interest and genuine literary flavor, the straight-forward tales of priests, conquerors, and soldiers seem today as fresh and modern as when they were written -- especially so in New Mexico where so much of the landscape and terrain through which adventurers journeyed remains unchanged.¹³

These books may now be found in English translations.

A purely creative work of this early Spanish period is the first poem composed on this soil, the famous "Historia de la Nueva Mexico", by Villagra, a member of Onate's expedition. Another phase of early Spanish literature in New Mexico is represented in religious plays, traditional songs, ballads, and folk tales, brought from Old Spain and still surviving among the descendants of the early colonists.¹⁴

When the Spaniards began to migrate to what is now New Mexico, they brought with them the language, religion, and customs of the mother country, but there were few who owned any books. As late as the seventeenth century, New Mexico was an isolated colony, cut off from the rest of New Spain by vast stretches of territory in-

13

Workers of the Writers Program, op. cit., p. 130.

14

Loc. cit.

INDEX

CONTENTS

CHAPTER I

The first chapter discusses the general principles of the subject, and the importance of the study. It also mentions the various methods of investigation, and the results of the experiments.

The second chapter discusses the various methods of investigation, and the results of the experiments.

CHAPTER II

The third chapter discusses the various methods of investigation, and the results of the experiments. It also mentions the various methods of investigation, and the results of the experiments.

The fourth chapter discusses the various methods of investigation, and the results of the experiments.

The fifth chapter discusses the various methods of investigation, and the results of the experiments.

The sixth chapter discusses the various methods of investigation, and the results of the experiments.

The seventh chapter discusses the various methods of investigation, and the results of the experiments.

The eighth chapter discusses the various methods of investigation, and the results of the experiments.

The ninth chapter discusses the various methods of investigation, and the results of the experiments.

CHAPTER III

The tenth chapter discusses the various methods of investigation, and the results of the experiments.

CHAPTER IV

The eleventh chapter discusses the various methods of investigation, and the results of the experiments.

habited by hostile Indians. As might be expected, most of the books were in the possession of the Franciscan Friars and the provincial governors, but unfortunately there are no lists to tell us the kind of books they had and no references to books other than religious writings.¹⁵

The first New Mexican Spanish stories were told by these Franciscan Fathers. They related Bible stories to the Spanish and to the Indians so that the former might not forget their religion even in a new country and the latter might learn to be Christians.¹⁶

Lummis tells us:

If the true story of New Mexico could be written in detail, from the time when the brave Spanish conquistadores planted there the first European civilization in all the vast area now embraced by the United States, it would stand unparalleled in all the history of the world. No other commonwealth on the globe has met and conquered such incredible hardships, dangers, and sufferings for so long a time.

The story of New Mexico is a story written in the blood of three hundred and fifty years. Unfortunately, we shall never be able to compile its history fully; all we have are the salient points, and they have been saved only by research the most laborious.¹⁷

¹⁵ Eleanor B. Adams and France V. Scholes, Books in New Mexico, 1598-1680 Reprinted from New Mexico Historical Review, July, 1942 (Albuquerque, New Mexico, 1942) p. 2.

¹⁶ Clark and Carey, op. cit., p. 66.

¹⁷ Charles F. Lummis, A New Mexico David (New York: Charles Scribner's Sons, 1934). p. 94.

What few writings there were consisted mostly of "Cuentas" (accounts of the Spanish explorers), church records and other precious documents. At the time of the Pueblo uprising, these books and manuscripts were destroyed or scattered.

Otero says:

In the early days of New Mexico, the children were taught by men, never by women. Men were selected for their ability to make verses, as well as to teach the rudiments of knowledge. The child's first appreciation of literature came to him through folk songs.Children and grown people alike enacted dramatized stories and folk plays which followed legends brought from Old Spain, or new ones belonging to the soil.¹⁸

The Spanish settlers of New Mexico were instinctively a poetical people, due in great measure to their musical language and the old romantic blood of Spain. The Spanish always have written a great deal of poetry, but they have produced very little prose.¹⁹ So it has been that the Spanish-Americans have provided the source

18

Nina Otero, Old Spain in our Southwest (New York: Harcourt, Brace and Company, 1936), p. 109.

19

Michael Joseph McGuinness, "The Southwest in Literature" (unpublished Master's thesis, The University of New Mexico, Albuquerque, New Mexico, 1909), p. 9.

W. L. V.



...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...
...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...
...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...
...the ...
...the ...
...the ...
...the ...

W. L. V.

W. L. V.

W. L. V.

of much children's literature about New Mexico, while never actually producing it. Even in Spain today, no significant literature for children has been produced.²⁰

Hazard notes:

Spain has a passion for color, a sense of mystery, an innate sense of poetry. She is brimful of imagination. As she is not bothered either by a prejudice for styles, or worry about rules, her taste remains perfectly free and her soul is close to primitive spontaneity. But she does not possess any literature for children.²¹

It remained for the Anglo-American to develop the written literature of New Mexico for children.

The first venturesome English-speaking men came to New Mexico early in the nineteenth century as explorers and traders; they were not welcomed by the Spaniards. The first stories of these times are found in the original diaries, journals, and letters of the first explorers, traders, trappers, or hunters. The era of American pioneer narratives began with the Santa Fe Trail days. The Trail was begun by ambitious traders in the United States who found a fabulous market for their goods in New Mexico. Other people followed the Trail for adventure.

20

Hazard, op. cit., p. 77.

21

Loc. cit.

Commerce and overland migration increased during the War with Mexico in 1845. The soldiers provided the literature of this day with the books and reports which they wrote. Other events increased travel by the Trail: the Mormon migration in 1847, the discovery of gold in California in 1848, the organization of the overland mail in 1850, the Colorado gold strike in 1858, the Civil War, the Indian troubles, and the building of the railroads in 1880. With the increase in travel, numerous other books of the territorial era furnished source material for the many books on frontier life.²²

The last quarter of the nineteenth century was characterized by the advent of historians, archeologists, and ethnologists, for whom New Mexico presented a rich field. . . . In uncovering New Mexico's past, historians and archeologists naturally had to work hand in hand because New Mexico's history is closely connected with its archeological sources and with its still contemporary aboriginal life.²³

Writings of both the historians and the archeologists gave rise to a "vivid re-creation in fiction of prehistoric America, gave a new and larger conception of the aboriginal scene, and stimulated the imagination of later writers."²⁴

²² Ruth Dring, "Literary Backgrounds of the Santa Fe Trail," (unpublished Master's thesis, The University of New Mexico, Albuquerque, New Mexico, 1934), p. 14.

²³ Workers of the Writers' Program, op. cit., p. 133.

²⁴ Loc. cit.

No doubt people who came to New Mexico in the nineteenth century brought books for their children with them, but the nature of these books is unknown today. Those adventuresome times, however, have formed the basis for many contemporary books of fiction for boys and girls.

Soon after the beginning of the twentieth century, in New Mexico, as elsewhere, many children's stories appeared in print.

Tucker's Books of the Southwest includes a short bibliography of some of the early books about the Southwest, including some about New Mexico. This is a partial list of publications up to the year, 1938.²⁵ Some of these books, though out of print, are still available.

A more recent list of books is presented in The Southwest in Children's Books, (1952) edited by Mildred P. Harrington. This is a selective bibliography of children's books about the Southwest, including Louisiana, Arkansas, Arizona, Oklahoma, New Mexico, and Texas. The section of the book dealing with New Mexico was under the chairmanship of Sarah Louise Cornell of the Albuquerque

25

Mary Tucker, Books of the Southwest (New York City: J. J. Augustin Publisher, no date given), pp. 98-105.

Public Library. This publication does not attempt a complete bibliography but presents the best books. The material for each chapter is presented alphabetically by author rather than chronologically.²⁶

The Southwest in Children's Books brings the list of books about New Mexico for children practically up to date. Many of the books mentioned in its bibliography will be discussed in this study, as well as several published after the book was completed.

SOURCES OF THE DATA

Data for this study have been gathered from books having a New Mexico background in the field of children's literature. When the books discussed in this study were unavailable, reviews from authoritative sources were used. Personal interviews were also a source of information.

METHODS OF PROCEDURE

Data were obtained directly from children's books of fiction relating to New Mexico, or from reviews from

26

Mildred P. Harrington, editor, The Southwest in Children's Books (Baton Rouge: Louisiana State University Press, 1952), pp. 28-33.

authoritative sources. The material was gathered and classified according to its cultural background. It is presented chronologically in the order in which the first book of the author was published.

A chart was made of the books used in this study, listing the authors alphabetically, the titles of the books, dates of publication, and subject matter. Under subject matter, the books were grouped as Pueblo, Navajo, Spanish-American, or Anglo-American. The approximate age groups who could use this material are also indicated. The age groups were designated as the younger, the middle-age, or the older children of the elementary school level. Because of the differences in children's reading abilities, this age grouping cannot be exact, and in many instances there will be some overlapping. Books out of print at this time were so indicated.

ORGANIZATION OF THE REMAINDER OF THE STUDY

A review of related literature appears in Chapter II. New Mexican Indians in children's literature are discussed in Chapter III. The part played by the Spanish-Americans in the children's literature of New Mexico is presented in Chapter IV. In Chapter V, development of Anglo-American literature for children in New Mexico is considered. Conclusions and recommendations are presented in Chapter VI.

and the other...
character...
present...
...
...

...
...
...
...
...

The ...
...
...
...
...

...
...
...
...
...

...
...
...
...
...



CHAPTER III

NEW MEXICAN INDIANS IN CHILDREN'S LITERATURE

Most of the stories about the Indians of New Mexico have been written in a comparatively recent period and thus present a sympathetic picture. Earlier books, printed in the eastern states, usually pictured the Indian as the personification of all that was bloody and terrible; no justification was given for his behavior and the white man's questionable actions in the land of the red men were not mentioned. Only lately has there been an attempt to present the Indian living his own life with his own tribal customs, religion, and code of behavior.¹

Arbuthnot says:

The new books for children are showing the modern Indian of the reservation or the farm, coping with many difficulties, holding his self-respect and his dignity. The books do not deal with Indians in general, but with specific tribes. Characteristic dwelling places, foods, religious beliefs and practices, and ways of making a livelihood vary with each tribe; and they are presented authentically. Recently, some books have included the Indians' prejudices against the white men, against the white men's schools, and against the white men's infringements on tribal life. The Indians described in these

1

May Hill Arbuthnot, Children and Books (Chicago: Scott Foresman and Company, 1947), p. 384.

stories are very different from the James Fennimore Cooper Indians or the scalping, war-whooping Indians. There is a sincere attempt to interpret honestly and sympathetically the present-day problems of these native Americans.²

PUEBLO INDIANS

It was not until the early twentieth century that any books about the Pueblo Indians of New Mexico were published. Among the first to write such books for children were the Moons.

Moon says:

When I was a little boy living in a little town in Ohio, I first thought of going West to hunt Indians. I loved Indian stories. The kind my mother read to us told mostly of how bad the Indians were and how brave the white heroes were who fought the Indians. . . . At twenty-three, I went west to hunt my Indians with a camera, paint brushes, and writing pad.³

Carl Moon came to Albuquerque where he set up a photographic studio and began his first collection of photographs and paintings of Pueblo Indians. Later, he moved to Arizona where he married Grace Purdie.⁴ They

² Loc. cit.

³

Stanley Jasspon Kunitz and Howard Haycraft, editors (second edition revised) Junior Book of Authors (New York: The H. W. Wilson Company, 1951), p. 223.

⁴ Lester Raines, More New Mexico Writers and Writings (Las Vegas, New Mexico: Department of English and Speech, New Mexico Normal University, 1935), p. 53.

THE
OFFICE OF THE
SECRETARY OF THE
NAVY
WASHINGTON, D. C.

TO THE SECRETARY OF THE NAVY

FROM THE SECRETARY OF THE NAVY

SUBJECT: [Illegible]

FOR THE SECRETARY OF THE NAVY

DATE: [Illegible]

BY: [Illegible]

FOR THE SECRETARY OF THE NAVY

TO THE SECRETARY OF THE NAVY

FROM THE SECRETARY OF THE NAVY

SUBJECT: [Illegible]

FOR THE SECRETARY OF THE NAVY

DATE: [Illegible]

BY: [Illegible]

FOR THE SECRETARY OF THE NAVY

TO THE SECRETARY OF THE NAVY

FROM THE SECRETARY OF THE NAVY

SUBJECT: [Illegible]

FOR THE SECRETARY OF THE NAVY

DATE: [Illegible]

BY: [Illegible]

FOR THE SECRETARY OF THE NAVY

traveled extensively through the Pueblo Indian country and made many friends among the Indians. Thus, it seemed natural and easy for the Moons to write about these Indians. Grace Moon says that the background for the events described in the books was furnished by the things that happened to her and her husband.

We wanted to give white boys and girls a better idea of the red men, and especially the Indian children, than most earlier writers had given. . . . Although we wrote some twenty-one books, we never could write all the stories we wanted to tell. The charm of the wide, free Indian country with its silent desert, its tall mountains and fascinating canyons, and the simple and happy life of most of the Indian people, these are things not easy to squeeze into little books, but we had fun trying, recalls Mr. Moon.⁵

With brush and pen, the Moons did give to boys and girls everywhere a sympathetic and beautiful picture of the Pueblo Indian children. In the books which they wrote and illustrated, the lives of these Indian children are presented sympathetically and beautifully, yet authentically.

The first of the Moons' books about Pueblo boys and girls was Book of Nah-Wee, published in 1923.

⁵ Kunitz and Haycraft (second edition) op. cit., p. 223.

...and the ...
...and the ...
...and the ...
...and the ...
...and the ...

...and the ...
...and the ...
...and the ...
...and the ...
...and the ...

...and the ...
...and the ...
...and the ...
...and the ...
...and the ...

...and the ...
...and the ...
...and the ...
...and the ...
...and the ...

The story tells of the adventures of a little Pueblo Indian boy and girl who live on the edge of the desert. The tale is simply told in clear pictures and text.⁶ Following this, Grace Moon wrote several more books, and her husband illustrated them. Chi-Wee (1925) is the charming story of a young Pueblo girl who has many adventures around her home and in the desert with her little goat, Baba. She meets and becomes friends with a little Navajo boy, Loki, who also shares in her exploits. Chi-Wee was followed by Chi-Wee and Loki of the Desert (1926), and Runaway Papoose, another of this series, was published in 1928.

In Singing Sands (1937) Piki, home from the Indian school, helps protect her people from some unscrupulous Indians who wish to sell out their own tribe for money.

Another early author of children's books of Pueblo life is Nusbaum (1889-). She is a native New Mexican who was educated in France, but who has spent much of her life among the Indians of the Southwest. Her son, Deric, was adopted by the Zuni Indians when he was only seven.

6

Siri Andrews, Dorothy E. Cook, Agnes Cowing, compilers, Children's Catalogue, (sixth edition revised) New York: The H. W. Wilson Company, 1941), p. 527.

They gave him the name "Te-cha-le," the Pottery Child, because he was always picking up pottery. As the old men of Zuni told Deric their age-old tales, Mrs. Nusbaum listened and later retold them for other children in Zuni Indian Tales (1928). These stories were first published under the title, The Seven Cities of Cibola (1926).⁷

In the introduction to The Seven Cities of Cibola, Nusbaum says,

It is the account of the life and customs of the Zuni Indians in the days of the ancients, and was handed down from generation to generation long before the coming of the white men. This interesting people, with their strange superstitions and beliefs, their childlike simplicity and rare beauty of thought, have, through their word-pictures, enabled us to see today a land of fancy that is unique.⁸

To Te-cha-le, the old men told many stories, and sitting a little apart, I listened silently to the treasures one little boy was having poured into his lap. Then came the wish to give other American children the privilege of hearing some of the most beautiful stories ever imagined, and stories that are not borrowed from another land, but are of the soil of our great Southwest.⁹

Illustrations for The Seven Cities of Cibola

7

Aileen Nusbaum, personal interview -- Santa Fe, New Mexico, July 13, 1953.

8

Aileen Nusbaum, The Seven Cities of Cibola (New York: G. P. Putnam's Sons, 1926), Introduction, p. vii.

9

Ibid., p. viii.

were done by Finnan and were based on authentic Zuni designs, costumes, and customs collected through tireless research.¹⁰ Nusbaum, herself, has illustrated several books, among them some written by her son, Deric.

About the time that The Seven Cities of Cibola was being written, Cannon also was preparing a book about New Mexico. She was born in St. Paul, Minnesota, in 1816, and later lived in Cambridge, Massachusetts. Her inspiration to write came after a visit to the Southwest. She went home and told her children about the strange desert beauty, about its Indians who lived in storied houses made of adobe, and about the early Spanish Conquistadores who visited it nearly a hundred years before the Pilgrims arrived at Plymouth Rock. She said, "When I saw how thrilled the children were by the romantic story, I thought other children might be interested as well, and I decided to write some books of these adventurous days for them to read."¹¹ Cannon wrote some stories about the Indians of the Pueblos, and when she saw that her children found these tales pleasing, she had them published.

10

Loc. cit.

11

Stanley Jasspan Kunitz and Howard Haycraft, editors, Junior Book of Authors (New York: The H. W. Wilson Company, 1934), pp. 77-8.

...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...

...the ...
...the ...
...the ...
...the ...

Cannon's first book, The Pueblo Boy, illustrated by Florence J. Hoopes, is a story of Coronado's search for the Seven Cities of Cibola. It was published in 1926. Tyami, a turkey-herder on the mesa of Acoma, meets Coronado when the latter arrives at Zuni. Later, Tyami saves his own people of Acoma from being attacked by Coronado.

The Pueblo Boy was followed by The Pueblo Girl, (1939), the story of Coronado on the Rio Grande, illustrated by Olive Rush. The story is also centered around Tyami and introduces Wapoh, a nine-year old Zia pueblo girl. Tyami is sent as a scout by his Pueblo to Zia Pueblo to find out the plans of the Spaniards. But Tyami is captured by Coronado and becomes his servant, even coming to regard him with affection. Tyami accompanies Coronado to Quivera and stays with the General until he leaves New Mexico to return to New Spain.

Lazaro in the Pueblos (1931), illustrated by Cannon's daughter, Miriam, continues the story of the Spanish in New Mexico in the sixteenth century. It describes Antonio de Espejo's expedition in 1582 and depicts the struggles of the early Spanish colonists. Again, part of the action is at Acoma.¹²

12

Andrews, Cook, and Cowing, op. cit., p. 126-7.

...the ...

...by ...

...for the ...

...front, ...

...Cannon ...

...saved ...

...Cannon ...

...the ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

...Cannon ...

The last book of this series is The Fight for the Pueblo (1934), illustrated by Mirian Cannon. The theme of this book is the last Spanish expedition into New Mexico and the founding of Santa Fe. A Spanish boy, Pedro, attempts to save Acoma from the Spanish army under Onate.¹³

All of these stories are well told and contain much accurate information about the time the Spaniards came to New Mexico. They also give us an insight into the relations between the Indians and their conquerors.

Soon after Cannon started publishing her series of books about Pueblo life in New Mexico, another story about this fascinating part of the world was put before the public. Swift Eagle of the Rio Grande, by Mrs. Elizabeth Willis De Huff (1886-), was published in 1928.

De Huff, like Cannon, was not a native of New Mexico. She was born in South Carolina and educated in Augusta and at Teachers' College, Columbia University, where she majored in mathematics. Her greatest ambitions were to make a trip around the world before she married, to be a Colonial Dame, and to write a book for children. She taught in the Philippines, where she met her future husband. After they returned to the United States, they

¹³

Ibid., pp. 126-7.

The first of these is the fact that the
British Government, in 1947, had
of the world's population. It was
known that the world's population
would, in 1950, be about 2,500 million.
It was also known that the world's
population would, in 1960, be about
3,500 million. It was also known
that the world's population would, in
1970, be about 4,500 million. It
was also known that the world's
population would, in 1980, be about
5,500 million. It was also known
that the world's population would, in
1990, be about 6,500 million. It
was also known that the world's
population would, in 2000, be about
7,500 million. It was also known
that the world's population would, in
2010, be about 8,500 million. It
was also known that the world's
population would, in 2020, be about
9,500 million. It was also known
that the world's population would, in
2030, be about 10,500 million. It
was also known that the world's
population would, in 2040, be about
11,500 million. It was also known
that the world's population would, in
2050, be about 12,500 million. It
was also known that the world's
population would, in 2060, be about
13,500 million. It was also known
that the world's population would, in
2070, be about 14,500 million. It
was also known that the world's
population would, in 2080, be about
15,500 million. It was also known
that the world's population would, in
2090, be about 16,500 million. It
was also known that the world's
population would, in 2100, be about
17,500 million.

made New Mexico their home. While her husband was superintendent of the Santa Fe Indian boarding school, she began gathering Indian myths and folklore. De Huff believes that in order to interpret and write about the Indians, one must really have lived with them through their joys and sorrows. By her interest in the Indians as individuals, she has done much to encourage them in developing their art and literature.¹⁴

While most of De Huff's writings have been about myths and folklore, she has, nevertheless, written some fiction for children. Swift Eagle of the Rio Grande may be classed as fiction. In the foreword of this book, Kidder, Southwestern archeologist, states:

Almost nothing has been written of the childhood of this Indian people by anyone who at first hand knows anything about the Pueblos, but in these stories, very properly illustrated by a young Hopi Indian, we have an absolutely authentic picture of child life among the Pueblos. A graphic picture of the every-day life, the work, and the play of the children.¹⁵

Swift Eagle of the Rio Grande is the story of a

14

Lester Raines, Writers and Writings of New Mexico (Las Vegas, New Mexico, Department of English, New Mexico Normal University, 1934), p. 39.

15

Elizabeth Willis De Huff, Swift Eagle of the Rio Grande (New York: Rand McNally and Company, 1928) p. 7.

made by the ...
...
...
...

...
...
...
...

...
...
...
...

...
...
...
...

...
...
...
...

...
...
...
...

...
...
...
...

...
...
...
...

twelve-year old boy, Swift-Eagle-Circling-in-the-Blue-Sky; his family; and his dog, Yellow Dog. Swift-Eagle helps his family by tending the sheep and by doing many everyday tasks about the Pueblo. These simple events, because they are so different from the home life of the children who read about them, are immediately appealing. There is a variety of action in the rabbit chase, the deer hunt, the trip to Santa Fe, the shinny-ball game, and the eagle trapping. This book shows a familiarity with and a deep understanding of the lives of the Pueblos.

A more recent book by De Huff is Little-Boy-Dance (1946), illustrated by Gisella Loeffler. This is a story of a young Taos Indian boy in picture book form for the younger children. Juanito puts on his Uncle's sleigh bells and feather war-bonnet and dances so well that his name is changed to "Little-Boy-Dance."

In the early thirties, Malkus entered the ranks of the writers of children's books. By chance, she too became interested in the Indians of New Mexico.

Malkus was the eleventh of thirteen children. Born in New York in 1895, she later moved to Michigan. She traveled with her parents, and at seven she made her first trip West. She always loved to draw; in high school she drew covers and made illustrations and also did some

writing. When she was fifteen, she went to art school in San Francisco where her mother had gone for her health. On the way home, Malkus passed through New Mexico and saw for the first time Indians living as they had lived for hundreds of years, as proud men, not beggars.¹⁶

The dazzling, shining air of the land, the bigness, the brilliant colors, made so deep an impression that I was forever drawn within the enchantment of the west. Two years later I went back. At the Valley Ranch I lived in a little log house under the shadow of the Rockies. There were horses to ride, mountains to ride them over, snow-capped peaks to ascend in summer, high mountain meadows carpeted with flowers and wild strawberries, and such mysteries as rivers that sank into the living rock to disappear completely.¹⁷

During the first World War Malkus (Alida Simms) worked in the censor's office in Puerto Rico. When she returned to New Mexico she met Mr. Malkus, whom she later married in New York where both were members of the staff of McClurg's Magazine.¹⁸

Malkus wrote two books for older boys and girls about the Pueblo Indians of New Mexico. The Dragon Fly of Zuni, published in 1928 and illustrated by Erick Berry, is the romantic story of Squash Blossom, the prettiest

¹⁶
p. 209. Kunitz and Haycraft (second edition) op. cit.,

¹⁷
Ibid., p. 210.

¹⁸
Loc. cit.

written on the 1st of May 1900
San Francisco, Cal.
Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 28th inst. in relation to the matter of the proposed extension of the franchise to the city of San Francisco, and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Yours very truly,
J. D. [Signature]

Enclosed for you are two copies of the report of the committee on the subject of the proposed extension of the franchise to the city of San Francisco, and also a copy of the resolution of the Board of Supervisors on the same subject.

I am, Sir, very respectfully,
Yours very truly,
J. D. [Signature]

girl of Zuni, and her family. Her brother, Lallo, is accused of sorcery and the theft of a turquoise necklace. Blue Feather, a member of the Koshares (the Delight Makers) of Zia, comes to her aid and finally clears her brother's name so that Lallo can return to his people.

Taos Pueblo is the setting for The Stone Knife Boy (1928), illustrated by Herbert M. Stoops. Chia, the Stone Knife Boy, returns to his home after two years in the Government School to find trouble awaiting him. It is caused by his cousin, who gets into many difficulties but always manages to throw the blame on Chia. The Stone Knife Boy is very bitter toward white men, but finally discovers that they can be his friends when Dusty, the ranger, helps him to clear his name and win back his place among his people.

The next book to be published about the Pueblo Indians was One Little Indian Boy (1932), written and illustrated by Brock.

Brock was born at Fort Shaw, Montana, in 1886. She studied art in Minneapolis and in New York, where she also worked in the children's room of the New York Public Library. Later, she became interested in children's literature while employed by Minneapolis Public Library, and began to write books for boys and girls. She de-

veloped an interest in the Pueblo Indians of New Mexico and wrote One Little Indian Boy, a story for younger children. Skipping-in-the-Morning, a little Taos Indian boy, wanders away from his Pueblo home and goes to sleep under a pinon tree. His father and mother find him and take him home again.

Among the authors of children's books, an outstanding name is that of Clark, a native New Mexican (1897-). She is a teacher as well as a writer. Being very practical, she was impatient with the standard text book, which she considered ill-adapted to the needs of non-English-speaking children. She began writing her own textbooks. Her home geography, In My Mother's House (1941) written for the Tesuque Indians, was so attractive that it was awarded the New York Tribune book prize. Then she produced many bilingual books for the United States Indian Service. The Indians translated, illustrated, printed, and bound them.¹⁹

Clark's books are unique in that they are written not only about Indians, but for Indians. She also has produced magazine and school reader series, some of which are bilingual. Many of her books are available in braille, and some have been produced for radio. She also

19

Kunitz and Haycraft (second edition) op. cit., p. 71.

RECEIVED
JAN 21 1914

DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT

WASHINGTON, D. C.



TO THE SECRETARY OF THE INTERIOR
WASHINGTON, D. C.

SIR:

I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

I am, Sir, very respectfully,
Your obedient servant,
J. H. [Name]

served as materials specialist for the Institute of Inter-American Affairs in Central and South America. Most of all, she enjoys writing on her Red Dog Ranch at Tesuque, New Mexico.²⁰

Clark says that she wrote some of her stories for the teachers. She also wrote them because she wanted to give children an awareness of and a pride in being Indian. In some of her stories, she tried to teach the Indian children that home and boarding schools were good.²¹

Clark has written several stories about the Pueblos. Handmade Tales (1932) was written while she was at Zuni, and was privately printed. This book contains four stories and is illustrated with blockprints.²²

Clark's Pueblo Series were prepared primarily for use in Federal Indian Schools; however, they are fiction suitable for middle-aged children. The books of this series are written in both English and Spanish for the schools. Little Boy With Three Names (1940), illustrated by Tonita Lujan, tells how little Joe got his three names

²⁰

Ibid., p. 71.

²¹

Raines, Writers and Writings of New Mexico, op. cit., p. 35.

²²

Ann Nolan Clark, personal interview, Santa Fe, New Mexico, July 12, 1953.

(Indian, Spanish, and American) while spending a summer vacation at his home in Taos before his return to government school in the fall.

Young Hunter of Picuris (1943), illustrated by Velino Herrera, tells the story of a young boy of the Picuris Pueblo who wishes to become a hunter. After accompanying his father on a deer hunt, however, he decides that hunting the deer is a serious business and that he will wait to hunt until he is old.

Sun Journey (1945), a story of the Zuni, is illustrated by Percy Tsiesete Sandy. After three years at the Government school, Ze-do comes back to Zuni for a year to learn the ways of his people. Ze-do's grandfather, Hotima, Sun Priest of Zuni, tells him many old tales and teaches him many things that a boy of his age should know. At first, Ze-do is lonesome for the white man's school, and silently compares the life of the Pueblo with life at school, but he comes to enjoy more and more his year of learning at Zuni with all its ceremonies. At the end of the year, Ze-do returns to the Government school.

Maytown, Illinois produced another author who became interested in the Indians of New Mexico. Scott, (1875-1934) received her early education in country schools

THE NEW YORK PUBLIC LIBRARY

ASTEN LENOX TILDEN FOUNDATION

1009 Broadway, New York, N. Y.

1009 Broadway, New York, N. Y.

THE NEW YORK PUBLIC LIBRARY
ASTEN LENOX TILDEN FOUNDATION

and at the state normal. She began teaching in a country school at the age of sixteen. Later, while attending the University of Chicago, she lived at Hull House and became interested in social work to which she devoted the remainder of her life. She was especially concerned with educational and social service work as it affected children. In her travels she became greatly interested in the Indians of the Southwest.²³

After much research and travel, Scott began Dawn Boy of the Pueblos (1934), illustrated by W. Langdon Kihn. It took her only eight months to do the actual writing. She died very suddenly soon after the book was finished, but before it was published.²⁴

In the introduction to Dawn Boy of the Pueblos, Austin says:

The American child who reads this story will be able to understand better why the friends of the Indian have worked so hard to save for him the best things of his own life and the ways of his people. So far as he understands this tale of Dawn Boy and his growing up, the reader will be better able to undertake his duty toward our native tribes and stand toward them in the place of guardian and friend.²⁵

23

Lester Raines, More New Mexico Writers and Writings. p. 67.

24

Loc. cit.

25

Lena Becker Scott, Dawn Boy of the Pueblos (Chicago: The John C. Winston Company, 1935), Introduction.

Dawn Boy of the Pueblos relates the every-day happenings of the Pueblo Indians as they follow their century-old customs. It gives one an insight into the pride and the culture of the people of Zuni, who probably possess the oldest continuous culture of any people in America. Bamba, a boy of the Zuni Pueblo, has always wanted to be a silversmith. His friendship with a white family gives him the opportunity to go to New York where he makes silver and turquoise jewelry. He meets other white people and brings to them a better understanding of the Pueblo Indians. When he returns to Zuni in the spring, he feels closer to his own people than ever before.

In 1936, another book about Indian Pueblo life was published. This was Indians of the Pueblos, written by Therese Deming and illustrated by Edwin Deming, her husband.

Therese Deming (1874-1945) was born in Bavaria, Germany of American parents. She traveled extensively among the Indian tribes and was adopted by the Blackfoot and the Pueblo Indians. In 1902, she married Edwin Deming, an artist. She was a member of the Society of Women Geographers and spoke about Indians to school groups and on the radio, specializing in Indian child life for children's groups.²⁶

²⁶ Who Was Who in America (Chicago: The A. N. Marquis Company, 1950), II, 152.

Indians of the Pueblos is the last of a series of four books about different groups of Indians of North America. The story of Star and White Cloud brings us the lives of the Pueblos just after the time of the Spanish conquest, before many changes had taken place in the lives of the red men. Indians of the Pueblos tells much of the Pueblo Indians' customs, traditions, religion, and culture.

Indians Today also was published in 1936. Mario and Mabel Scacheri wrote the book and illustrated it with photographs taken while they lived among the Pueblo and Navajo Indians of New Mexico. Little is known about the Scacheris except that Mario was a camera editor who was born in Milan, Italy in 1899, and died in New York on July 31, 1940.²⁷ The authors hope to give a glimpse of the Indians to children so that they may, after the manner of children, educate their parents.²⁸ In the foreword to Indians Today, the Scacheris say:

The Indian as a courteous, fun-loving, just, kindly human being, with an inborn artistic gift, and a sense of color and design superior to our own, is almost unknown. The charming

²⁷ W. Stewart Wallace, compiler, A Dictionary of North American Authors (Toronto, Canada: The Ryserson Press, 1951), p. 401.

²⁸

Mario Scacheri and Mabel Scacheri, Indians Today (New York: Harcourt Brace and Company, 1936), Foreword.

way of the Indians with their children, the peace, beauty, and harmony of a clean Pueblo home, come as a surprise to most of us.

The Southwest is one of the last strongholds of Indian life in the Indian manner. The Pueblos in their adobe towns along the Rio Grande in New Mexico, the bold, proud Navajos in their tiny hogans, or log huts, grazing their sheep over miles and miles of New Mexico and Arizona, are two of the most interesting kinds of Indians left for us to visit.²⁹

In Indians Today the Scacheris present the thoughts and beliefs of the Pueblos and Navajos as they heard them stated by their Indian friends.³⁰ The story centers around Blue Flower and her father, Sunroad, of the Picuris Pueblo. They go on a trading trip, visiting other Pueblos and the Navajos. The travels of Blue Flower make her wonder how other people live, and she receives the answer:

"So your travels have made you wonder how other people live, have they?" she said. "That is what traveling is for. It shows how many ways of life the Great Spirit has given to all the different kinds of people. You can see the white man's way is right for the white man, the Navajo's way is right for the Navajo. Really wise people let others live in their own way."³¹

29

Loc. cit.

30

Loc. cit.

31

Ibid., p. 182.

Very truly yours,
The Secretary
Public Health, New York
City.

The Board of Health of the City of New York
has the honor to acknowledge the receipt of your
letter of the 12th inst. and in reply to inform
you that the same has been forwarded to the
proper authorities for their consideration.
Very respectfully,
The Secretary

In testimony whereof, the Secretary of the Board of Health

and believe in the efficacy of the same.

Witness my hand and the seal of the Board of Health at New York

around this date and the same has been forwarded to the

proper authorities for their consideration.

Very respectfully,
The Secretary

Witness my hand and the seal of the Board of Health at New York

around this date and the same has been forwarded to the

proper authorities for their consideration.

Very respectfully,
The Secretary

Witness my hand and the seal of the Board of Health at New York

around this date and the same has been forwarded to the

proper authorities for their consideration.

Very truly yours,
The Secretary

Public Health, New York
City.

In testimony whereof, the Secretary of the Board of Health

and believe in the efficacy of the same.

Witness my hand and the seal of the Board of Health at New York

around this date and the same has been forwarded to the

The customs of the Pueblos also are revealed in Pueblo Playmates (1938), written by Brown and illustrated by Carol Nay.³² In this story, the author describes the building of a house, a wedding, the making of pottery, the corn dance, and other ceremonies and games.

Brown is wholly familiar with the lives of the Pueblo Indians, which would seem to indicate that she has lived in New Mexico. No information about her, however, has been available to the writer.

Actual photographs illustrate the book which Smith has written to tell children of the activities of the Pueblo Indian children.³³ Tula, a Little Pueblo Girl (1940) had its origin in the desire of the author to give to children a true picture of Pueblo Indian life.³⁴ The story is built around Tula Rey, a little Pueblo Indian girl living near the Rio Grande. It tells of her activities and of those of her family at home and at school; there are descriptions of the Pueblo pets and useful animals, the family food, building with adobe, and pottery making.

32

Marjorie Webber Brown.

33

Jeannette Smith.

34

Jeannette Smith, Tula a Little Pueblo Girl (Bloomington, Illinois: McKnight and McKnight, 1940), p. 7.

In the introduction to Tula a Little Pueblo Girl,
Miller³⁵ says:

Having lived among the Indians herself, Miss Smith portrays realities in an admirable manner. Hers is a very commendable attempt to give to children facts rather than fiction, which facts have in themselves enough interest to hold the attention of any child.³⁶

Pinto's Journey (1948) was written and illustrated by Bronson. It presents the Indian-of-today's Pueblo, and shows us how he has added some of the white man's customs to his own. The story is one of real adventure, with fast moving action, and just enough description.

Bronson was born near Chicago on October 24, 1894. He always wanted to draw and paint, and he showed an early interest in wild life. Every summer after he was fifteen, he worked some place where he could get close to nature. After finishing high school, he studied for two years at the Chicago Art Institute, and worked for five years as a staff artist there, helping to create a museum of oceanic animals. From this material he wrote his first books.³⁷

35

Mamie Tanquist Miller, Professor of Anthropology, University of New Mexico, Albuquerque, New Mexico.

36

Smith, op. cit., p. 5.

37

Kunitz and Haycraft (second edition) op. cit., pp. 48-9.

THE ...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

...

Bronson's only book about the Indians is Pinto's Journey. Pinto, a Pueblo boy, overhears his aged grandfather, Big Barrings, telling his mother that he has no more silver and turquoise to make his beautiful jewelry. He is too old to seek for more turquoise, which he needs to trade for silver and other things. With his burro, Ambrosio, Pinto sets out secretly to find the turquoise and after many adventures succeeds in reaching the secret spot where the best stones are to be found. He returns on Christmas Eve to the great joy of his family and the Pueblo.

Luian Returns (1950) by Kelly was written as social studies material for the schools and has been adopted as a textbook for New Mexico. While supervisor of Social Studies for the New Mexico State Department of Education, Kelly felt the need for supplementary material in the social studies area, so she wrote Luian Returns, a short story for children of the middle-age group. This book represents the efforts of New Mexico educators to initiate the study of environment and society early in the child's school career.³⁸ The story contains much accurate information, but its fictionalized form makes it very interesting reading material for boys and girls.

³⁸ MG., "Luian Returns," New Mexico School Review (September 1950) p. 32.

THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION
PUBLISHED WEEKLY
CHICAGO, ILL., MAY 1, 1914

Subscription price, Five Dollars per Annum in Advance.
Single Copies, Fifteen Cents.

Entered as Second-Class Matter, October 3, 1911.
Postpaid.

Acceptance for mailing at Special Rate of Postage provided for in
Act of October 3, 1917.

Postage paid at Chicago, Ill., and at additional mailing offices.
Postmaster: Send address changes in advance.

Published by the American Medical Association, 535 North Dearborn
Street, Chicago, Ill.

Entered as Second-Class Matter, October 3, 1911.
Postpaid.

Acceptance for mailing at Special Rate of Postage provided for in
Act of October 3, 1917.

Postage paid at Chicago, Ill., and at additional mailing offices.
Postmaster: Send address changes in advance.

Published by the American Medical Association, 535 North Dearborn
Street, Chicago, Ill.

Entered as Second-Class Matter, October 3, 1911.
Postpaid.

Acceptance for mailing at Special Rate of Postage provided for in
Act of October 3, 1917.

Postage paid at Chicago, Ill., and at additional mailing offices.
Postmaster: Send address changes in advance.

Published by the American Medical Association, 535 North Dearborn
Street, Chicago, Ill.

Entered as Second-Class Matter, October 3, 1911.
Postpaid.

Acceptance for mailing at Special Rate of Postage provided for in
Act of October 3, 1917.

Postage paid at Chicago, Ill., and at additional mailing offices.
Postmaster: Send address changes in advance.

Published by the American Medical Association, 535 North Dearborn
Street, Chicago, Ill.

Entered as Second-Class Matter, October 3, 1911.
Postpaid.

Acceptance for mailing at Special Rate of Postage provided for in
Act of October 3, 1917.

Postage paid at Chicago, Ill., and at additional mailing offices.
Postmaster: Send address changes in advance.

Published by the American Medical Association, 535 North Dearborn
Street, Chicago, Ill.

Entered as Second-Class Matter, October 3, 1911.
Postpaid.

Acceptance for mailing at Special Rate of Postage provided for in
Act of October 3, 1917.

Postage paid at Chicago, Ill., and at additional mailing offices.
Postmaster: Send address changes in advance.

Published by the American Medical Association, 535 North Dearborn
Street, Chicago, Ill.

Entered as Second-Class Matter, October 3, 1911.
Postpaid.

Acceptance for mailing at Special Rate of Postage provided for in
Act of October 3, 1917.

Postage paid at Chicago, Ill., and at additional mailing offices.
Postmaster: Send address changes in advance.

Lujan Returns, illustrated by Leo P. Thiele, is the story of Lujan, an Indian boy who returns to his home in Zuni after ten years at school away from his people. It tells of his adjustment to life in the Pueblo. At first, everything looks forbidding to him; he believes that the people are suspicious and unfriendly. But as he continues to live in the village, he becomes better acquainted and achieves a high regard for his neighbors. He begins to see everything about him as beautiful and decides that he does not want to live anywhere else in the world. The book tells of the life of modern Zuni, and yet indicates the cultural influences of former times. It describes games, dances, and other ceremonies, and presents some of the Zuni myths. Like other books about the Pueblo Indians, Lujan Returns links present-day life with that of the past.

More stories have been printed about the Pueblo Indians of New Mexico than about the Navajo Indians of New Mexico. The preponderance of Pueblo Indian stories may be due to the fact that the larger part of the Navajo tribe lives in Arizona rather than in New Mexico, while the opposite is true of the Pueblo Indians. There are, nevertheless, some fine books about the Navajos of New Mexico, some of which will be examined in the second part of this chapter.

the story of the...
in that...
It...
first...
that...
continued...
acquired...
He...
decided...
the...
and...
It...
present...
the...
with...
More...
Indian...
New...
may...
Navajo...
while...
are...
has...
part...

NAVAJO INDIANS

Books about the Navajos of New Mexico also are in the realm of modern realistic fiction. These stories present the social customs, the religion of the Navajos and the present-day problems, against a background of age-old tales which have been told around the campfire for generations.

The books about the Navajos, or the "People," as they call themselves, began to appear at about the same time as those about the Pueblos.

Schultz appears to have been the first writer to publish a book for boys and girls about the Navajos. He was born in Boonville, New York in 1859. He was sent to Peekskill Military Academy to prepare for West Point, but in 1877 he got permission to go to Montana to hunt buffalo, promising to return in the fall. But Schultz never went back east to live. He roamed the Montana plains with the Pikuni tribe of the Blackfeet, was adopted by them, and married into their tribe. He says, "My greatest desire in my writings is to give a true picture of the Indians; of Indian life as I have actually experienced it." Schultz wrote many stories for boys, among them, *Son of the Navajos* (1927), illustrated by Rodney Thompson.³⁹

³⁹ Kunitz and Haycraft (first edition) op. cit., pp. 324-5.

Mr. Schultz, an authority on Indian life, narrates the story of an Indian, who, although born a Navajo was brought up by the Tewas, (Ildefonso Pueblos). When he was grown, he became war chief and was instrumental in inducing the Navajos and the Tewas to sign the treaty of lasting peace.⁴⁰

In Son of the Navajos, Schultz shows an interesting knowledge of the life and character of the Indians of the Southwest.⁴¹

Harrington (1880-) was the next writer to publish a book for children about the Navajos. She was born in Iowa, and educated in the common schools of Nebraska; she later attended the Universities of Arkansas, Iowa, New Mexico, Wyoming, and Southern California. Harrington has been a teacher, a lecturer, and a writer.⁴² At one time, she taught in the United States Indian School in Albuquerque.

In 1930, Harrington published The Eagle's Nest, illustrated by Richard Bennett. Nez and Chee-Dah, two Navajo boys of western New Mexico, take their herd of sheep to summer pasture on the slopes of Mount Taylor, accompanied only by their dog and their pack burro.

⁴⁰ Book Review Digest (New York: The H. W. Wilson Company, 1927), p. 665.

⁴¹ Loc. cit.

⁴² Raines, More New Mexico Writers and Writings. p. 36.

Their journey is hard, for they find waterholes dry and they encounter wolves, bobcats, and bears. After reaching their destination, they set up camp and care for the herd, hunting food for themselves when their supplies run out. Then they find two eagles with a nest nearby; for their own safety, they must destroy the nest. While carrying out his project, they come upon a wonderful rich hidden valley. They return to camp to find their parents awaiting them. The father tells them of the old prophecy that an eagle will lead the bravest son of the tribe to a hidden valley and that his name will then be Ah-Tsa-Nez, Eagle Man; he will become the leader of his people. The parents believe that the spirit of their ancestors has led Nez to this spot, so they build their hogans at the foot of the cliff. Nez is now called Ah-Tsa-Nez.

A later book, Told in the Twilight (1938) is a collection of short stories and poems about both the Navajos and the Pueblos.

Pack writes with authority on Indian life for she grew up in Indian schools and was later a teacher in the Indian Service. She was born in the Cherokee Indian Academy in Tahlequah Indian Territory, where her father was president. Later the family moved to Muskogee. Pack taught Navajo children for three years in Crown Point, New Mexico, and made a detailed study of the life

There is a small stream which flows
from the mountains and runs
down the valley. The water is
very clear and the banks are
very green. The mountains are
very high and the sky is very
blue. The air is very fresh
and the sun is very bright.
The people who live here are
very happy and the life is
very good. The land is very
fertile and the crops are
very good. The people are
very kind and the life is
very peaceful. The mountains
are very beautiful and the
valley is very lovely. The
water is very pure and the
air is very clean. The sun
is very warm and the sky
is very clear. The people
are very friendly and the
life is very pleasant. The
land is very rich and the
crops are very healthy. The
people are very honest and
the life is very simple. The
mountains are very majestic
and the valley is very fertile.
The water is very sweet and
the air is very pure. The
sun is very bright and the
sky is very blue. The people
are very kind and the life
is very good. The land is
very fertile and the crops are
very good. The people are
very happy and the life is
very peaceful. The mountains
are very beautiful and the
valley is very lovely. The
water is very pure and the
air is very clean. The sun
is very warm and the sky
is very clear. The people
are very friendly and the
life is very pleasant. The
land is very rich and the
crops are very healthy. The
people are very honest and
the life is very simple. The
mountains are very majestic
and the valley is very fertile.

of the Indians there. She draws upon these experiences in writing her books about the Navajos.⁴³

Pack's first book was Kee and Bah published in 1940. This book tells a simple story of the every-day life of the Navajos with photographs for illustrations.

Pack's most recent book is Saddle for Hoskie (1951) and was illustrated by Manning de V. Lee. Hoskie, a nine-year old Navajo, sees a beautiful carved Mexican saddle at the trader's and is filled with a passionate desire to own it. He begins to save money to buy the saddle, but when his sister becomes ill, he gives all his savings to his father. In his bitter disappointment he learns that the saddle has been taken to Gallup as a prize for a boys' race, and he decides to go there to try to win it. Because of his determination, he wins the race and the saddle. The book has a contemporary setting, and Hoskie's experiences at home and at school are realistically portrayed.

Soon Means, whom Arbuthnot calls "one of the finest writers for teen-age boys and girls," also wrote a book depicting life among the Navajos.⁴⁴

⁴³ Letter from Sue Garth, Assistant Editor, Children's Books, Abingdon-Cokesbury Press, August 1953.

⁴⁴ Arbuthnot, op. cit., p. 383.

RECEIVED

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

1900

Means was born in an elm-shaded, white parsonage in Baldwinsville, New York in 1891. When she was eight years old, the family moved to Topeka, Kansas.⁴⁵ Means writes:

Both mother and father encouraged my dreams of being missionary, writer, artist, or teacher in the Crannell Free Kindergarten in Albany. Is it significant that all these dreams have had some realization in spirit? For I have written many missionary stories and many tales for small children; and some of which I have illustrated -- though not too artistically.⁴⁶

She adds:

We are all interested in persons of other races, also and increasingly so as the world proves the need of our understanding and appreciating each other. For years I have spent as much time as possible among the Hopi and Navajo Indians in the Southwest visiting a great many other tribes besides. I have found life absorbing and writing the most fun of anything we can imagine. And the thing I most want my books to say is just this: Whether they are red or white or yellow or black, folks are folks.⁴⁷

All of Means' books have sprung from this conviction. She has a deep religious faith which is the force behind her actions. She also has liberal views,

⁴⁵ Kunitz and Haycraft (second edition) op. cit., p. 214.

⁴⁶ Loc. cit.

⁴⁷ Ibid., p. 215.

is tolerant and objective, and has a keen sense of humor.⁴⁸

In 1945, Means won the award of the Child Study Association of America for The Moved-Outers, her stirring story of Americans of Japanese ancestry during the second World War.

Means' story about life among the Navajos is a realistic account of things which might have happened in New Mexico in 1885. The book is entitled Shadow Over Wide Ruin (1942) and is illustrated by Lorence J. Bjorklund. Hepzibah Emmeline Plumb leaves her home in Denver to live with her uncle and aunt in their trading post at Wide Ruins, New Mexico. She has many adventures, both humorous and serious, and finally succeeds in saving her Uncle's trading post for him by discovering the treachery of his partner, who pretends to be "daffy." She finds a friend in Dolito, who turns out to be a white boy brought up by the Navajos, and the pair decide to marry at a later date.

This is a well-told story, presenting the Navajos as human beings with their faults as well as their good points. It contains much interesting information about Navajo customs and beliefs, some mystery and suspense, and a little romance. Means shows the richness of the

⁴⁸ Ibid., p. 216.

is tolerant and objective, and has a sense of humor.
In 1955, he was one of the first to
Association of American Writers, and in 1956
story of American literature during the
World War.

He was, about 1955, the first to
translating account of things which will be interesting in
New Mexico in 1955. The book is entitled Spanish Days
With Ruiz (1955) and is illustrated by Jackson L. Smith.
Irene, Elizabeth Swenson, Philip Swenson, and others in the
to live with her uncle and aunt in their home in the
Wide Ruins, New Mexico. The new story, Spanish Days,
humorous and serious, and finally concludes in a story
Uncle's leading boy for his by discovering the identity
of his father, who pretends to be Uncle's. The story is
friend in Mexico, who turns out to be a white boy brought
up by the Indians, and the girl decides to marry him.
Later days.

This is a well-told story, presenting a picture
of human beings with their lives as well as their
points. It contains much interesting information about
Navajo customs and beliefs, some poetry and romance,
and a little romance. He also shows the richness of the

Navajo heritage, while also presenting the problems which arise when the white men come to live on their land. She indicates that with knowledge and understanding of each other, different peoples may live in harmony.

Another book that tells of the Navajos as they are today is Dark Eyes and Her Navajo Blanket. This is truly a modern book as it was an excerpt from the spirit of film "Navajo Children," which was made by Encyclopaedia Britannica Incorporated. The text is by Elizabeth K. Solem, assistant editor, Encyclopaedia Britannica Press.

Dark Eyes and Her Navajo Blanket (1947) presents the facts of Navajo life in very simple form for younger readers. The book is illustrated with almost full page photographs of the Navajos; the story takes up only a small part of the page.

The last author to be presented in this group of children's books also is interested in the Navajos as they live today. Since Bailey is an anthropologist, she has a special interest in the Southwest.⁴⁹ In 1948, she published Summer at Yellow Singer's, illustrated by Ralph Ray. Jon and Judy Wayne spend their summer vacation in New Mexico with their mother and their father who is an archeologist. It is the children's first visit to New

⁴⁹ Book Review Digest, 1949, op. cit., p. 33.

Mexico, and they have a very exciting time with the children of a Navajo family, whom they accompany to many of their tribal events and ceremonies. The story is sympathetic and at times humorous, but the plot is not well developed.

The sequel to Summer at Yellow Singer's is Between the Four Mountains (1949), also illustrated by Ralph Ray. This book describes the activities of the Wayne family when they spend the following summer vacation among the Navajos of New Mexico. They again live in a Navajo hogan and participate in the ceremonies and activities of Yellow Singer's family, which include "sings" and the "Rinalda" (growing-up ceremony) given for Neeba, Yellow Singer's daughter. The Waynes do a little excavating in the Canyon of Death, and they attend a Squaw dance of the Navajos and a snake dance of the Hopis. The characters in the book include Sally, a rancher's daughter, who is prejudiced toward the Navajos. Upon visiting the Wayne family, however, Sally learns more about the Indians and begins to understand them. Between the Four Mountains contains more action and suspense than Summer at Yellow Singer's.

Both books show the contemporary life of the Navajo and his ability to live in harmony with others. The two stories indicate how the Navajos meet the problems of today, still clinging to some of their old beliefs, but

rejecting others. The Navajos believe that if the white man's ways are shown to be better than theirs, it proves that the white man's God is stronger than their gods; therefore, the Navajos are willing to accept the new ways. These books also show the differences in the outlook of the older and the younger generations.

All books about the Navajos mentioned in this chapter are authentic and present the Indians as real people, with their problems, their joys, and their sorrows. They are shown, with all their dignity and self-respect, as a people who deserve our respect and admiration for the forthright way in which they meet the problems of our civilized modern world.

Arbuthnot says:

For the first time, books are reflecting the Indians' viewpoint, their difficulties, and the fine things in their literature. If children reading these books have lost the befeathered Indians of the past, they have gained instead authentic stories of real Indians living with self-respect and dignity.⁵⁰

50

Arbuthnot, op. cit., p. 386.

24014



receiving others, the law of the land

and a very new interest in the

that the situation is not

therefore, very different

These books also show the

the other and the new

All books show the

chapter and chapter

books, which are

referred to in the

respect, as a

for the following

our children

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

CHAPTER IV

SPANISH-AMERICANS IN CHILDREN'S LITERATURE

The Spanish-Americans of New Mexico represent a minority group of people, as do the Pueblo and Navajo Indians of this region. And like the red men, the Spanish-Americans have an instinctive love of the beautiful. Because of their musical language and the romantic background of Spain, they are a very poetical people.¹

As far as can be ascertained, there were no special books for children about the Spanish in New Mexico before the twentieth century. The books which have been published on the subject are still few in number, but their quality is excellent. They are all quite recent (since 1939) and present a sincere and authentic picture of the Spanish-Americans. All of the authors, except Means, whose books have an historical background, tell stories of the Spanish-Americans today. The stories are told with no note of patronage; they show the Spanish-Americans as likable people, who wrestle with certain limitations and exercise patience and resourcefulness to solve their problems.²

¹ McGuiness, op. cit., p. 9.

² Arbuthnot, op. cit., p. 388.

CHAPTER 19

SPANISH-AMERICAN IN CALIFORNIA'S LITERATURE

The Spanish-American of New Mexico represents a minority group of people, as do the Puerto Ricans and Cubans of this region. And like the rest of the Spanish-American have an instinctive love of the Spanish language of their mutual language and the Spanish people. Around of Spain, they are a very poetical people. As far as can be ascertained, there were no Spanish books for children about the Spanish in New Mexico before the twentieth century. The books which have been published on the subject are still few in number, but their quality is excellent. They are all quite recent (about 1930) and present a sincere and authentic picture of the Spanish-American. All of the authors, except Henry, have books have an historical background, tell stories of the Spanish-American today. The stories are told with the best of purpose; they show the Spanish-American as a noble people, who wrestle with a certain limitation and excessive patience and resourcefulness to solve their

problems.

1. *Novels, pp. 111, p. 2.*
2. *Arbitrator, pp. 111, p. 218.*

Several of these books were unavailable to the writer, and the only authors of the group about whom much is known are Lummis and Means.

Lummis was one of the first writers to feel the influence of the Spanish people and to receive inspiration from them. Lummis (1859-1928) born in Lynn, Massachusetts, received his college education at Harvard and Santa Clara College. After several years as a newspaper editor, he tramped across the country to Los Angeles where he became city editor of the Los Angeles Daily Times. Prostrated by paralysis, he came to New Mexico to recuperate. Here he lived for five years among the Indians at Isleta. He traveled all over the Southwest on horseback and also visited Mexico, Central, and South America. He knew both the Spaniards and the Indians very intimately, and he felt that he was born to see justice done to misunderstood people. He probably was influenced in his interest for the aboriginal scene by his intimate contact with Adolph Bandelier, the Swiss-American archeologist.³

Lummis' only fiction for children is A New Mexico David (1891). This book antedates by far any other

³ Raines, Writers and Writings of New Mexico, p. 91.

literature of New Mexico written for children. A New Mexico David is a collection of short stories based on Lummis' travels among the Spanish-Americans in New Mexico. In his prefatory note, he states:

These true pictures of the wonderful and almost unknown Southwest are part of the fruits of years of residence and study, and several hundreds of thousands of miles of travel on foot, on horseback, and by rail, through this strange land. They are not the impressions of a tourist across its bare, brown waste, but are drawn from intimacy with its quaint peoples, its weird customs, and its dangers. As such, I shall be glad if they interest my young countrymen, for whom they were drawn.

These exciting tales of Indians, Spaniards, and cowboys still thrill the children of today.

Nearly half a century passed after the publication of A New Mexico David before there appeared another children's book of fiction about the lives of the Spanish-Americans. In 1939, Duplaix published Pedro, Nina and Perrito, illustrated by Barbara Latham.⁴ While no information has been found about the author, the A. L. A. Catalogue gives a good idea of the book.

Brilliant lithographs in brilliant colors illustrate the simple tale of two children and their dog in New Mexico. While Pedro and Nina help mother make

⁴

Lily Duplaix.

literature of New Mexico written for children. A book
Mexican David is a collection of short stories based on
Luna's travels among the Spanish-speaking in New Mexico.
In his preface notes, he states:

These true pictures of the wonderful
and almost unknown Southwest are part of
the first of years of childhood and youth,
and several hundred of thousands of miles
of travel on foot, on horseback, and by
rail, through this strange land. They
are not the fragments of a scattered memory
its days, weeks, months, and are drawn from
intensity when the quiet people, the
wild country, and the language. As such,
I shall be glad if they interest as young
readers, for when they read.

These exciting tales of Indians, Spaniards, and
cowboys will thrill the children of today.
Henry Reid's country passed after the publication
of A New Mexican David before there appeared another
children's book of fiction about the lives of the Spanish-
Americans. In 1939, English published fiction, like and
perhaps illustrated by Gustave Kasper. While no in-
formation has been found about the author, the A. J. J.
Kasper gives a good idea of the book.

William Livingston is brilliant
color illustration the whole tale of two
children and their dog in New Mexico.
While Reid and Kasper help children learn

Mrs. Guplak.

adobe bricks or wash clothes in the village brook they are eagerly checking on the kitchen calendar the weeks before San Francisco's Day. On the great day, everyone takes part in the Saint's procession and then goes to the gay fiesta.⁵

In her review of Pedro, Nina and Perrito, Smith⁶ comments:

This is an authentic glimpse into the daily life of an unfamiliar section of the country and children of picture book age, as well as older ones up to nine, will find it interesting.⁷

After publication of Pedro, Nina and Perrito, fictional literature for children about the Spanish-Americans began to flow from the authors' pens in a more steady, though scanty, stream.

In 1940, Marshall⁸ wrote A New Mexican Boy, illustrated by Olive Ruth. The A. L. A. Catalogue states that A New Mexican Boy

describes in beautiful prose the pastoral life of a Spanish family in New Mexico, where the seasons of the year and the holidays are marked by quiet drama.⁹

⁵ Marion Horton, editor, A. L. A. Catalogue, 1937-1940 (Chicago) American Library Association, 1943) p. 181.

⁶ Josephine Smith.

⁷ Mertice M. James and Dorothy Brown, editors, Book Review Digest, 1940 (New York: The H. W. Wilson Company, 1941), p. 612, reprinted from Library Journal, 64:903 N 15 1939.

⁸ Helen Laughlin Marshall.

⁹ Horton, op. cit., p. 213.

The reviewer for "Books" adds that this is the story of Pancho and his baby burro through the year and that:

There is something going on all the time; all of it true. But what pleased me most was its presentation of the character of these people, and of the simple nobility of life in this mountain village. There is such beauty in it that the pictures -- by a famous muralist -- and Helen Gentry's gracious design for the book are spent upon a worthy book.¹⁰

Pedro of Santa Fe (1941), illustrated by Leonard Weisgard, was written by Cavanah, and tells of present day life in New Mexico. Cavanah writes:¹¹

This book is one of four which deals with special celebrations or folk customs in each city. Each has, either as the main or as the minor character, a member of a racial or national group (other than Anglo-Saxon) which has contributed to the life in that city. Pedro, of course, is a Spanish-American boy. . . .

By this time, you have doubtless gathered that I am interested in history, not only of the past but of the present. I am especially interested in the rich and varied backgrounds of our people and the contributions they have made, not only to the progress, but to the color of American life. I felt that the "city" books would give me an opportunity to show that and, at the same time, tell a good story.

10

May Lamberton Becker, editor, "Books." The New York Herald Tribune (July 7, 1940), p. 7.

11

Personal letter from Frances Cavanah, August, 1953.

Pedro Martinez loves to paint, draw, and carve; he much prefers such creative activities to the humdrum every-day tasks he is asked to perform. His father, however, feels otherwise about art, and tells Pedro not to waste his time but to tend to his work. Pedro is not to go to the Fiesta this year; instead, he has to earn some money by acting as a guide to one of Tio Manuel's boarders on a ranch in the Sangre de Cristo mountains.

The boarder turns out to be an artist, and he takes Pedro to the Fiesta after all. The boy wins a special prize with a little carving of his burro, Slowpoke. By winning this prize, he also gains his father's approbation for his artistic activities. Moreover, the artist asks Pedro to live with him and to study art.

Pedro of Santa Fe is a book for middle-aged children. It presents much authentic history of Santa Fe and of the Fiesta, cleverly interwoven into the story.

Another book about the Spanish-Americans today is The Burro Tamer (1946). It was written by Hayes (1895-

), illustrated by Manning de V. Lee. Hayes was born in New Jersey and attended the public schools there, but she has spent the rest of her life in other states. An assignment made by an elementary school teacher to write a composition on "Spring" first opened her eyes to

the fun of expressing herself through writing, but it was not until she studied at Columbia University that she began to write in earnest. She always has been interested in travel and in people, and these three hobbies -- writing, people, and travel -- together helped her produce books for boys and girls.¹²

Hayes' book, The Burro Tamer, has a New Mexico background and is the story of a young Spanish-American boy, Ricardo, who lives in the mountains near Santa Fe. His troubles begin when he tries to catch a little wild burrito. He finally succeeds in catching the animal but then he has to train him. The taming of Panchito provides many incidents which are serious for Ricardo, but humorous to the reader.

In the fall, the family goes to the Fiesta in Santa Fe, but Ricardo has been told that his father can stand no more of Panchito's obstreperous behavior and that after the Fiesta, the burro will be disposed of. At the Fiesta Panchito is dressed in a funny way to attract the children, who pay Ricardo ten cents for a ride on the burro. Our hero earns many dimes, and then he enters Panchito in the big parade. To everyone's surprise, Panchito wins the prize. Ricardo's father then changes his

¹²

Letter from Random House, New York, August, 1953.

opinion of the burro and decides that by no means should they part with so valuable an animal.

Hayes has told the story of The Burro Tamer sympathetically and humorously, yet she also gives a faithful portrait of the lives of the Spanish-Americans and of their struggles with the soil.

Means, the next writer to be considered in this group, has an unquestioned literary reputation in the field of children's literature and was mentioned under literature about the Navajos. While she has written only one book of fiction about the Indians, she has written several about the Spanish-Americans of New Mexico.

Means' first book about the descendents of the "Conquistadores" is The House Under the Hill, which Helen Blair illustrated. It was published in 1949. The setting is a Spanish-American village of today in the Sangre de Cristo mountains of northern New Mexico. The heroine, Elena, is a dreamer, but because of her grandmother's accident she has to forget her daydreams and take over the care of her family. She sees even beyond her immediate responsibilities and realizes the need for some kind of medical care for the people of her community. Finally, she conceives the fine idea of creating a medical center, but she has to fight against the superstitions, prejudices,

and customs of her Spanish-American neighbors. After many tribulations, Elena finally gets the medical center started, only to find that the villagers will not use it. But at last, when a child becomes desperately ill, the people of the village slowly begin to realize the need of the medical center and start to patronize it.

There is a slight thread of romance in the story, but the most important aspect of The House Under the Hill is the insight it gives into the problems caused by Spanish-American superstition, prejudice, and the custom. These must be faced and conquered in order to bring modern ideas and methods of living to the Spanish-Americans who, without these modern concepts, would continue to live like their ancestors who settled in the mountains of Northern New Mexico centuries ago. In The House Under the Hill, Elena, the Spanish-American girl, personifies also the struggle of the individual against the outside pressure of the community.

The Silver Fleece (Land of the Free Series), illustrated by Edwin L. Schmidt, (1950), is a recent book by Means about New Mexico. This book was co-authored by her husband, Carleton. The Silver Fleece is historical fiction which takes the reader back to the days immediately following the reconquest of New Mexico by de Vargas. The Rivera

twins, Lucia and Domingo, leave Santa Fe with their mother and other members of the family to find their old home at Santa Cruz, abandoned when they fled to Mexico at the time of the Pueblo Rebellion. To recover their fortunes they have to find Maria, a Navajo woman servant with whom they were forced to leave their herd of sheep. The Riveras hope to breed the scrubby sheep of their old herd with Silver Fleece, their prize buck lamb, and others of the pitifully small flock which they have brought back with them from Mexico. The new herd, though small, is of a better breed of sheep, with thicker, whiter wool. After many trials and adventures the Riveras locate Maria and the sheep; moreover, in the ruins of their old home they find the lost grants for their land and the Church silver, buried when they fled.

The Silver Fleece shows a wide knowledge of both the Spanish-Americans and the Indians of New Mexico and weaves an intricate but well-planned plot around them. There is suspense, much colorful detail, and good characterization.

The stories about the Spanish-Americans in New Mexico for the younger and middle-age group are very entertaining. But they also are instructive and leave the reader with a warm feeling for the people represented

twine, linen and Domingo, leave them to their own devices and other members of the family to find their own way. Santa Cruz, abandoned when they fled to Mexico at the end of the Pacific Revolution, to restore their former life have to find their way, a Navajo woman returns, after some time were forced to leave their herd of sheep. The Navajo hope to find the country sheep of their old life. Silver pieces, their prize wool, and others of the pitifully small flock which they have brought back with them from Mexico. The new land, though small, is of better feed of sheep, with timber, silver wool, and many trials and adventures the Navajo find their way to the sheep; moreover, in the midst of their old life they find the lost strands for their land and the Church silver, which when they fled.

The Silver pieces show a wide knowledge of both the Spanish-American and the Indians of New Mexico and weaves an intricate but well-planned plot around them. There is suspense, much colorful detail, and good characterization.

The stories about the Spanish-Americans in New Mexico for the younger and middle-aged group are very entertaining. But they also are instructive and leave the reader with a warm feeling for the people represented.

in the book and a better understanding of Spanish-American life. Books for older children, such as those written by Means, face the social problem squarely.¹³

Arbuthnot says:

The devoted readers . . . are not only richly entertained by their exciting stories but are bound to come from them with sound social attitudes toward some of our sorest modern problems. These new books . . . show a variety of human beings living in this country, all much like ourselves under the skin. They are likable but sometimes mistaken, just as we are; they are courageous but sometimes afraid; they are struggling for security and happiness but sometimes bewildered about how to obtain them -- mostly they are doing the best they can in spite of difficulties. These books preach democracy -- not theoretical but actual -- the democracy of many different kinds of peoples living peacefully and happily side by side, all good citizens of the United States.¹⁴

The next chapter deals with stories about people of a different nationality, the Anglo-Americans. Like the Spaniards, they too, first were attracted to New Mexico by the lure of gold or by adventure, and this fact influences many of the children's books written about them.

¹³ Arbuthnot, op. cit., p. 388.

¹⁴ Ibid., p. 388-9.

in the book and a better understanding of the situation
later. Books for other children, too, are being written by
Katharine, from the point of view of the child.

Appendix

The book is written in a simple, direct style, and is intended to be read by children of about ten years of age. It is a story of a boy who goes to a new school and finds that the other boys are all from different parts of the country. He is at first a little shy, but soon makes friends with them. They tell him about their homes and the things they like to do. He finds that they are all very different, but they all have one thing in common: they are all boys. The book is a good one for children to read, and it is a good one for parents to read to their children.

The new chapter deals with the story of the boy who goes to a new school. It is a story of a boy who goes to a new school and finds that the other boys are all from different parts of the country. He is at first a little shy, but soon makes friends with them. They tell him about their homes and the things they like to do. He finds that they are all very different, but they all have one thing in common: they are all boys. The book is a good one for children to read, and it is a good one for parents to read to their children.

13
Appendix, pp. 111, 112, 113.

14
Index, p. 114-115.

CHAPTER V

ANGLO-AMERICANS IN CHILDREN'S LITERATURE

While the Anglo-Americans of New Mexico did not appear in children's literature until 1928, the stories about them cover a variety of forms. There are pioneer life and adventure stories, mystery stories, animal stories, and travel stories.

The history of the old Santa Fe Trail is ever-intriguing, and the first of the writers in this group of children's books use it as a background for their narratives.

Malkus published Caravans to Santa Fe in 1928; Marie A. Lawson illustrated the book. It tells how Stephen Mercer of New Orleans goes by Caravan to Santa Fe with a secret paper for Don Tiburcio de Garcia. After many adventures on the Trail, the wagon train arrives at Santa Fe where Steven meets Consuelo Lopez, with whom he falls in love. He finally wins her and decides to stay in Santa Fe and set up a trading post in partnership with Don Tiburcio.

There is a great deal of action in the plot of Caravans to Santa Fe, with perhaps more unity in the first part of the story than in the last. The early chapters

CHAPTER 7
ANGLO-AMERICAN IN CHINA'S LITERATURE
While the Anglo-American of New Mexico did not
appear in Chabon's literature until 1937, the English
about them cover a variety of topics. There are English
life and adventure stories, mystery stories, and
stories and travel stories.
The history of the Anglo-American trail is even in-
triguing, and the first of the stories in the group of
Chabon's books are in a background for their narra-
tives.

Following published literature by Chabon in 1939:
Mable A. Lawson illustrated the book. It tells how
Stephen Herriot of New Orleans goes by himself to Santa Fe
with a secret paper for Don Tibbels the Governor. He
many adventures on the trail, the secret again returns to
Santa Fe where Steven meets Governor Logan, who tells him
falls in love. He finally wins her and decides to stay
in Santa Fe and set up a trading post in partnership with
Don Tibbels.

There is a great deal of action in the first of
Chabon's books, with perhaps some action in the last
part of the story from the last. The story covers

deal with the Trail hardships while the latter part of the book is very enlightening as to the lives of the Spaniards in New Mexico in the early nineteenth century.

The year after Malkus wrote Caravans to Santa Fe, she produced Timber Line (1929). This is the story of a girl's interest in her father's work in the Forest Service. She helps to interpret it to various other people, in relation to overgrazing and its results.¹

Hawthorne also uses the pioneer period as the setting for her stories. The granddaughter of Nathaniel Hawthorne, she was born in New York but spent her childhood in England and France. She never went to school. During her childhood she learned a great deal of fairy lore from her German nurses and was always inventing stories to tell the other children in the family. When the Hawthornes at last came home to America, the children were bitterly disappointed to find no Indians waiting for them.² Hawthorne spent many months in Anglo communities in New Mexico and other western states. When her chief work became the writing of children's books, she used these locales as settings for several stories.³

¹ Harrington, op. cit., p. 31

² Kunitz and Haycraft, (first edition) op. cit., p. 178.

³ Ibid., p. 179.

RECEIVED



Hawthorne's first book about New Mexico was Wheels Toward the West (1931). This is the vivid narrative of Ben, and his sister, Beth, who come with Uncle Billy from Kansas in Clem Taggart's wagon train. After repulsing Indian attacks and evading charging buffalos, Ben and Beth are captured and adopted into the Comanche tribe. Kit Carson and Uncle Billy rescue them and they arrive at their destination at last.

Lone Rider (1939) continues the story of Ben and Beth. Ben is a herder on the California ranch owned by his father and uncle, and he is bored with the quiet life. Uncle Billy, however, arrives with an offer for him to become a lone rider for Kit Carson. Ben welcomes the opportunity and has many exciting experiences, including the rescue of his adopted brother, now chief of the Comanches, from prison in Old Mexico. This feat helps to bring peace between the Indians and the whites.

Open Range (1932) is "the story of the big cattle drives in the Southwest, leading up to the introduction of barbed wire and the fencing of the range."⁴

Hawthorne's stories are filled with the zest of adventure. The plots develop in logical order, with many heroic actions which appeal to the older reader.

⁴

Harrington, op. cit., p. 30.

Lawson's first book about the United States was *Frontier Days* (1931). This is the story of the life of Ben, and his sister, Beth, who come with Uncle Billy from Kansas to live with their father. After spending Indian summers and working on the ranch, Ben and Beth are captured and adopted into the Comanche tribe. Ben and Uncle Billy rescue them and they arrive at their destination at last.

Long River (1935) continues the story of Ben and Beth. Ben is a herder on the California range owned by his father and uncle, and he is bored with the quiet life. Uncle Billy, however, agrees with an offer for him to become a lone rider for his father. Ben welcomes the opportunity and has many exciting experiences. In the rescue of his adopted brother, Ben helps to bring peace between the Indians and the whites.

Open Range (1935) is "the story of the big cattle drive in the Southwest, leading up to the introduction of the range." Lawson's stories are filled with the best of adventure. The plots develop in logical order, with many heroic actions which appeal to the older reader.

All of the books discussed in this chapter so far have been about the covered wagon days and were written for older children. The next story is a complete change. Midget and Bridget (1934), by Berta and Elmer Hader, is an animal story for the middle-age group of children.

Berta Hader was born in Mexico of parents who were United States citizens; they left Mexico when Berta was two years old. In the third grade she won an essay contest and received Tom Sawyer as the prize. Perhaps because of her initial success, she decided to become a writer, and when she entered the University of Washington she enrolled in the School of Journalism. After two years at the University she determined to concentrate on a career as an artist. She began as a fashion artist and studied in her spare time. In 1919 Berta married Elmer Hader.⁵

Elmer Hader was born in Pajaro, California, in 1889. The Hader family had moved to San Francisco, where they were living at the time of the great earthquake and fire. On the morning of the quake Elmer joined the Coast Artillery of the National Guard. After the fire had grown cold he worked for a few months with a surveying party; later he secured a job firing a locomotive. But by this

5

Kunitz and Haycraft (second edition) op. cit., p. 148.

WIND

THEY

have been...
for their...
Haines and...
animal story...
United States...
two years old...
case and received...
cause of her...
written, and when...
the animal in...
at the...
arrest as an...
expelled in...
Hobbs?
1888. The...
they were...
five. On...
Academy of the...
could be...
later he...
Haines and...

time the art school had been rebuilt on the crest of Nob Hill, so he quit his job and went to art school. He later studied in Paris. After serving in World War I, he returned home and married Berta Hoerner.⁶

The Haders began making pictures and writing stories together and sometimes one starts a book and the other finishes it. They say, "We write and make pictures about things and places we liked when we were children, and we hope that today's children will like them too."⁷ In 1949 they won the Caldecott medal for The Big Snow.

The Haders have written and illustrated many children's stories, but only Midget and Bridget has New Mexico for its setting. The story opens on the desert where the leader of a herd of burros, Black Solomon, is telling them how their grandfathers came from across the ocean to this new world. Their life with man is not easy, he says, and they must learn patience. The speech is interrupted by the appearance of cowboys who capture Midget and Bridget, the two burros who are the main characters in the story. Midget is bought by a Mexican pottery maker and Bridget is purchased by Mose, the popcorn man. Here the lives of the two little burros di-

6

Ibid., p. 149.

7

Loc. Cit.

time the art school had been closed on the ground of lack
 skill, so he quit his job and went to the school. He
 later studied in Paris. After serving in World War I, he
 returned home and married Marie Bonheur.

The Nabors began making pictures and writing
 stories together and sometimes one wrote a book and the
 other finished it. They say, "We write and make pictures
 about things and places we liked when we were children,
 and we hope that today's children will like them too."
 In 1929 they won the Caldecott medal for *The Little Rodeo*.

The Nabors have written and illustrated many
 children's stories, but only *Little Rodeo* and *Little Rodeo*
 Mexico for the winning. The story opens on the desert
 where the leader of a band of bandits, Black John, is
 telling them how their grandfather came from across the
 ocean to this new world. Their life with him is not
 easy, he says, and they must learn patience. The action
 is interrupted by the appearance of cowboys who capture
 Black John and his band. The two heroes who are the main
 characters in the story, *Little Rodeo* is thought to be a Western
 society novel and *Little Rodeo* is pronounced by some to be a
 comic novel. Here the lives of the two little heroes are

verge, but after many adventures they reunited in New York as the pets of a little girl, Mary Jane. Her family move back to the desert and Midget and Bridget are shipped back to the place they love so well. This story, with a contemporary setting, has good action and a well-developed plot.

After Midget and Bridget was published the theme of the Santa Fe Trail made a reappearance in a book by Sperry.

Sperry, born in New Haven, Connecticut, in 1897, was always interested in scribbling and in drawing pictures. His first academic training at Yale Art School was interrupted when he enlisted in the Navy during World War I. After the war he studied in New York at the Art Students League and then went to Paris for a year. Afterwards he spent some time working for an advertising agency. Sperry says:

My real interest in story telling comes from my great-grandfather, who had followed the sea all his life, and who used to tell me hair-raising yarns about his adventures in the remotest parts of the world.

Sperry is an artist and a craftsman who labors over each tiny detail both in his pictures and in his writings; each new book is an artistic achievement. He was awarded the

Newberry Medal in 1941 for Call It Courage.⁸

Sperry both wrote and illustrated Wagons Westward (1936), the story in which Jonathon Starbuck longs desperately to go with the wagon trains when they leave Independence in 1846. Pierre Leroux, the guide, had said, "The cowards never start, and the weak die along the way." When his father dies suddenly, Jonathon takes his father's gun, Old Chief Thrower, and his horse, Hawke Eye, and joins Black Jack Bannock's wagon train bound for Santa Fe. On the way he gets lost while trying to escape a buffalo stampede and is rescued by Leroux. The guide also averts trouble with the Indians by his understanding of their ways. When they get to Cimmaron Crossing, however, Leroux and Bannock disagree on which route to take. Because he is freighting a secret cache of guns to the Spaniards, Bannock insists on taking the short, dry route through the Jornada del Muerto. The wagon train is attacked by Kiowas who, thwarted in the fight, set fire to the grama grass but a sudden rain saves the caravan. Leroux and Jonathon go to round up the livestock which has stampeded, and while they are away they hear rifle shots at the camp. Deciding to save themselves, they go on through the desert toward Santa Fe. They are attacked by Comanches and

8

Kunitz and Haycraft (second edition) op. cit., p. 279.

Newberry heard in 1904 that this is the
 Spirit both words and illustrations
 (1936), the story in which Jonathan Brown is
 personally to do with the wagon train when they leave
 Independence in 1846. The spirit Brown, the spirit
 "The new-born never dead, and the new the spirit
 when his father dies suddenly. Jonathan Brown, the
 son, Old Chief Thewet, and his sister, Mary, the
 John Black Jack Hancock's wagon train from the south.
 On the way he gets lost while trying to escape from the
 stampede and is rescued by Brown. The spirit also
 trouble with the Indians by his understanding of their
 when they get to Cimarron Crossing, Newberry, Brown, and
 Hancock disagree on which route to take. Because he is
 following a secret route of route to the Indians, and
 back insists on taking the short, dry route that is the
 Jornada del Muerto. The wagon train is attacked by Indians
 who, alerted in the night, set fire to the grass which
 but a sudden rain saves the caravan. Brown and Jonathan
 go to round up the livestock which has strayed, and
 while they are away they hear rifle shots at the camp.
 Deciding to save themselves, they go on ahead of the
 out toward Santa Fe. They are rescued by Jonathan and

is killed, but before he dies he gives Jonathon his moccasins, with a message sewn in them which Jonathon is to give to General Kearney. Jonathon succeeds in getting to Kearney, and after he has delivered the note, he goes on his way to California.

Unlike all the other books included in this study, Wagons Westward is written in the first person. The author's style is clear and vivid, and it conveys to the reader the magic spirit of romance which characterized the old caravan days.

In Trailer Tracks (1937), illustrated by Frank Dobias, Bunn has written a tale about a modern trek to New Mexico based on a similar trip in a covered wagon in pioneer days. The Ogilvie family--consisting of the oldest sister, Martha, the twins, Tim and Tom, twelve-year old Connie, and Bumble, the baby of the family-- are orphaned; their sole possessions are an old car and a house trailer. With courage, but not much money, they set out to find their relatives in New Mexico, following the same route that their great-grandfather had taken by wagon train. On the trip they keep their courage up by reading their great-grandmother's diary. After experiencing many of the hardships of modern travel the family arrives in New Mexico, where the baby becomes ill. They

is killed, but before he dies he gives Jonathan his
message, with a message from his wife which Jonathan is
to give to General Kearney. Jonathan succeeds in passing
to Kearney, and after he has delivered the message, he goes
on his way to California.

Unlike all the other books included in this study,
Huckleberry Finn is written in the first person. The
author's style is clear and vivid, and it conveys to the
reader the same spirit of romance which characterized
the old western days.

In Trails (1937), illustrated by Arthur
Bodas, Hunt has written a tale about a modern trip to
New Mexico based on a similar trip in a government wagon in
earlier days. The family--consisting of the old
and sister, Mary, the twins, Ed and Tom, twelve-year-
old Connie, and Hattie, the baby of the family--are
expanded; their only companions are an old man and a
house trailer. With comfort, but not much money, they
set out to find their relatives in New Mexico, following
the same route that their great-grandfather had taken in
wagon train. On the trip they meet their mother's first
teacher, their great-grandmother's family, and other
the way of the tradition of western travel. The family
arrives in New Mexico, where the story begins.

are forced to sell the car and thus find themselves stranded, but a kind Spanish lady takes them to her hacienda. The climax of the story comes when they find their great uncle still alive and move onto the ranch for which they have been searching.

Trailer Tracks is a well written story. It has a great deal of action and enough mystery to keep the reader in suspense.

The author's note at the back of the book explains:

This story is the outcome of a journey our family took in 1933 -- along the same route and beset by many of the same adventures. The collision really happened, and I was driving. The aluminum salesman drove into the Rio Grande instead of the Arkansas. The unhelpful Navajos passed us one bitter dawn when our car was stuck on a desert trail. Indeed, it is not always possible to say where fact stops and fiction begins. The plot and the people have no basis in fact, but the happenings are real. The old diary is adapted from a similar chronicle to be found in the archives of the Palace of the Governors in Santa Fe.⁹

Treasure Mountain, illustrated by Raymond Lufkin, was published in the same year as Trailer Tracks.

Kelly, the author of Treasure Mountain, was born in 1884 in New England, where his family had always made their home. When he was five the family moved to Denver,

and Kelly says that it was on this trip that he first felt the spirit of adventure. But later the Kellys moved to New York and he went to Dartmouth. After graduation he entered newspaper work and began to try out his style in stories. Ten years later his first story was accepted. He has also taught, but he has always continued with his writings. In 1929 Kelly received the Newberry Medal for The Trumpeter of Krakow.¹⁰

Treasure Mountain, the only book Kelly has written about New Mexico is a real mystery story. It takes place in 1894. Two boys come with their families from Denver to their ranch in New Mexico. The foreman of the ranch has disappeared, and the boys, together with the girl on the adjoining ranch, try to solve some of the mysterious events which occur. They decipher a map carved in stone, which they find on the body of an Indian shot near the ranch house. Following the directions on the map they are led into further adventures and finally to Treasure Mountain, where they are just in time to see a strange Indian ceremony and the sudden explosion of the mountain with its treasure.

Kelly, in the "Author's Note" in the back of the

¹⁰
Kunitz and Haycraft (second edition) op. cit.,
p. 176-7.

book, explains that about a year before he wrote Treasure Mountain some boys digging in a wall not far from Taos unearthed a lava head, which he now has in his possession. The head struck Kelly's fancy as representing the elemental mystery which surrounds the past history of the Indian people. In the eleven years that Kelly had lived in Colorado and New Mexico, he had been looking for some sort of symbol that would give him a starting point for a tale based on his observations and imaginings. Years before he had also seen a night dance of the Indians, and it had impressed him deeply. He combined the lava head and the Indian dance with the treasure-madness which has haunted men in the Southwest ever since the days of the early Spanish explorers; the result was Treasure Mountain.

Kelly sums up the concepts behind his story thus:

New Mexico is a locality which is more truly fraught with adventure than Robinson Crusoe's Island, or South Africa, or the Spanish Main. It is the writer's duty to write the truth of things as he sees it, but he may gather up the lore of centuries and present it as a drama upon the stage of an hour. He may take the chronicles of man's history, the story of things which have been and which are to come, and he may combine them in a living, vivid present.¹¹

Treasure Mountain is entirely different from any

11

Eric P. Kelly, Treasure Mountain (New York: The Macmillan Company, 1947), p. 211.

back, explained that he had been in the
hospital for some time, and that he had
understood a law, which he had been
The first thing he had seen in the hospital
nursery which was very different from the
people. In the afternoon he had seen the
Cajons and the Mexicans, and that he had
of which they were very different from the
based on a different basis and that he
he had also seen a little of the
improved the hospital, and that he had
Indian doctors, and the treatment was
and in the afternoon he had seen the
Spanish explorers, and that he had
Kali was the second thing he had seen.

One thing he had seen in the hospital
which was very different from the
based on a different basis and that he
he had also seen a little of the
improved the hospital, and that he had
Indian doctors, and the treatment was
and in the afternoon he had seen the
Spanish explorers, and that he had
Kali was the second thing he had seen.

THE HOSPITAL
Kali was the second thing he had seen.
The hospital was very different from the
based on a different basis and that he
he had also seen a little of the
improved the hospital, and that he had
Indian doctors, and the treatment was
and in the afternoon he had seen the
Spanish explorers, and that he had
Kali was the second thing he had seen.

of the other books studied in this report. While it has its basis in facts, some of these facts have been played upon by Kelly's imagination until the story becomes very fanciful in parts. This imaginative quality, however, seems to add to the excitement of the story.

Means' book, Adella Mary in Old New Mexico (1939) illustrated by Morton Stoops, turns from 1894 to the still earlier days of the Taos Uprising which followed the re-conquest of New Mexico by De Vargas. Adella Mary, with her younger brother and sister and their negro servant, travels with her father in a wagon train to Ranchos de Taos. The children are going there to live with their invalid mother. After many exciting adventures on the Trail, they arrive in Ranchos de Taos. By chance, Adella Mary is alone with her mother, sister, and brother when word is received of the Rebellion. She outwits the Indians and, with the help of the parrot, the family and home are saved.

Adella Mary in Old New Mexico gives a good picture of the times, with authentic details and well-drawn characterizations.

The book which followed Adella Mary in Old New Mexico is also a story of pioneer days. It was written in 1940 by McDonough and bears the same title as the

of the exact books studied in this branch. While the
the basis in fact, some of these facts have been
upon by Kelly's investigation until the story becomes very
fanciful in parts. This investigation, however,
seems to add to the excitement of the story.

Woman's book, Adeline Mary in Old New Mexico (1939)
illustrated by Morton Scoop, runs from 1890 to the
still earlier days of the Texas Republic when
the re-discovery of New Mexico by De Vries. Adeline Mary,
with her younger brother and sister and their mother
servant, travels with her father in a wagon across the
hundreds of years. The children are going down to live
with their invalid mother. After many exciting adventures
on the trail, they arrive in Mexico de Facto. By chance,
Adeline Mary is alone with her mother, sister, and brother
when word is received of the rebellion. The outbreak of
Indian and, with the help of the pastor, the family and
home are saved.

Adeline Mary in Old New Mexico shows a good picture
of the class, with authentic details and well-drawn
characters.
The book which followed Adeline Mary in Old New
Mexico is also a story of pioneer days. It was written
in 1940 by McDougall and deals with the same class as the

story written by Malkus in 1928, Caravans to Santa Fe.

With their dog, Barry and Sabina Wynsett determine to go to Santa Fe to find their father. They also want to find his former partner, Hawke Bowes, who had taken their father's cargo to Santa Fe in 1833 and failed to return. A wagonmaster reluctantly agrees to allow them to go with his train, and the children soon discover that the freight in the wagons consists mainly of guns and ammunition which are being taken to Santa Fe to help the people there fight the United States. The wagon train is destroyed by Indians, but Ben and Sabina escape and are rescued by a caravan which some Spaniards are taking to Santa Fe. They finally arrive in the city, where they are immediately suspected of being spies. Eventually, however, Mr. Wynsett is reunited with his children, the villainous partner is killed, and all ends well.

Cavanah, who published her book about the Santa Fe Trail in 1942, writes:

I have tried to show history in human terms. I have hoped the children would feel that history was being made by people, by people like themselves. I felt that fiction can be no more exciting than many of the actual events that have contributed to the history of our nation.

That was why I was delighted when Row, Peterson asked me to contribute to their Basic Education Social Studies UniText series several years ago. Life on the Santa Fe

every written by the
with their
to be in the
to find a
their father
return. A
to go with
the
immortal
people
in
are
to
are
however
village
to
trial

1902
JANUARY
1902
1902
1902

Trail appealed to me as an especially dramatic and colorful subject, and I hope I was able to make the children realize (subconsciously) how important the Trail was in opening up the Southwest. I hope, too, that I was able to make them feel just what it would have been like to have taken the trip that Dan did. I suppose you might say that I was trying to make them "feel" history -- trying to make them feel like participants.

As you doubtless know, Down the Santa Fe Trail was one of several books showing child life in various parts of America in bygone days.¹²

Down the Santa Fe Trail, illustrated by Sydney E. Fletcher, is the story of Dan Harper, who journeys to Santa Fe to meet his uncle after his father's death. There are many trail adventures, including a buffalo stampede and an attack by the Comanches. On the trip Dan forms a friendship with "Zack," who wants the boy to go on to Texas with him. So at Santa Fe Dan struggles to make up his mind as to whether to go to California with his uncle or to Texas with Zack; he finally decides to go on to California with his uncle.

Down the Santa Fe Trail is a shorter book than most of the Trail books and will be enjoyed by the middle-age group of children as well as by the older ones.

12

Personal letter from Frances Cavanah, op. cit.

Trail appealed to me as an especially dramatic and colorful subject, and I hope I was able to make the children realize (unconsciously) how important the trail was in opening up the Westward. I hope too, that I was able to make them feel that when it would have been like to have taken the first step and I was trying to make them feel the history -- trying to make them feel the participation.

As you doubtless know, I have been reading the trail was one of several books showing child life in various parts of America in bygone days.

How the trail is trail, illustrated by Victor E.

Firstly, in the story of the Ranger, who journeyed to the West to meet his uncle after the latter's death. There are many trail adventures, including a battle with the Indians and an attack by the Comanches. On the trip Ben forms a friendship with "Jack," who makes the way for him on the trail with him. So at last the two returned to make up his mind as to whether to go to California with his uncle or to Texas with Jack; he finally decides to go on to California with his uncle.

How the trail is trail is a most interesting story of the trail books and will be enjoyed by the young group of children as well as by the older ones.

In 1942 Holling published a story of the Santa Fe Trail which was entirely different in approach from the trail books previously written.

Holling, born in Henriette, Michigan, in 1900, became interested in art and historical research at an early age. After finishing high school, he attended the Chicago Art Institute, and later he was connected with the field Museum of Natural History, where he worked in the taxidermy department for three years. He also spent several years as idea man, artist, and copy writer in a national advertising firm. He has traveled in the wilderness and much of the material in his books is based on personal observation. Holling's amusements and hobbies include the use of primitive artifacts, implements, weapons; the investigation of "lost art" processes; and the study of wild animal behavior. He also is interested in music (with emphasis on primitive and ancient instruments and scores).¹³

Holling's story, The Tree in the Trail, which he himself illustrated, is about a cottonwood tree. The tree begins its life about 1610 on the southwestern plains in Kansas. It first serves as a council tree, under which the Indians meet, and later it shelters Spanish conquerors and Yankee pioneers. It is a "talking tree," so-called from the

¹³ Kunitz and Haycraft (second edition) op. cit., p. 166.

messages left in it by travelers. In 1834 a bolt of lightning strikes the tree and reveals that it had been used as a storage place for ammunition many years before. An ox yoke is made from the trunk and taken to Santa Fe.

Although the literary style is excellent, the most interesting feature of Tree in the Trail is the originality of the concept, which is developed to its fullest capacity.

Tireman, in his Mesaland Series, introduces animals as characters in his books. The Haders are the only other authors mentioned in this study who use animals in this way. Tireman's stories are adapted by Evelyn Yrisarri and illustrated by Ralph Douglass.

Tireman was born in Orchard, Iowa, in 1896. He received the degree of Doctor of Philosophy at the University of Iowa in 1927 and the following year became Professor of Education at the University of New Mexico.¹⁴

Tireman has offered courses in both children's literature and science at the University of New Mexico, and has combined the two to produce some charming animal stories for children. While on trips around New Mexico, Tireman frequently has observed the actions of the little

14

Jacques Cottell and E. E. Rose, editors, Leaders in Education, third edition (Lancaster, Pennsylvania: The Science Press, 1948), p. 1071.

received from the
nine of the
a series of
poker in the
fitted a

the results of
of the
the

as the
the
the

the
the
the

the
the
the

the
the
the

the
the
the

animal inhabitants of Mesaland. These observations formed the basis for his tales, in which he personalizes the little animals. He makes the antics of the characters very real; they are always getting into trouble and escaping just as children do. While the stories will be of interest to younger children, because of the vocabulary which is sometimes difficult, they may be read and enjoyed by older children. These tales introduce to children the animals and plants of the Southwest, and they are written in a humorous vein.

The lively adventures of the little animals begin with Baby Jack and the Jumping Jack Rabbit (1943). Baby Jack leaves his home in the mesquite thicket and goes off by himself to explore. In the course of his adventures, Baby Jack gets caught between two stems, is stung by a bee, meets other insects, and ends up in a tin can when he tries to get all the jam that is inside it.

In Dumbee (1945), the bumblebee by that name can get into more trouble than all the rest of his family put together--and he does.

The remainder of the Mesaland series present other animals and their adventures on the ranch, the desert, or the mesa: Hop-A-Long (a baby jack rabbit), published in 1944; Cocky (a roadrunner), published in 1946; Big Fat

(a prairie dog), published in 1947; Quills (a porcupine), published in 1948; and Three Toes (a coyote), published in 1950.

Discovering New Mexico (1950) is one of the most recently published books about the Anglo-Americans of New Mexico. It was written by Crosno and Masters, both of whom live in New Mexico.

Crosno was born in Greeley, Colorado, in 1904, but the family soon moved to Illinois, where they lived until Maude was eight. On September 30, 1912, the Crosnos, along with two other families, started for New Mexico in covered wagons, but Maude became ill along the way and they had to stop at Salem, Missouri. They stayed there until Maude was feeling better; then they took the train for the rest of the way and arrived in Albuquerque on December 4, 1912. Crosno received all her formal education in Albuquerque, from elementary school through the University. She has been teaching history in an Albuquerque Junior High during the past several years. Crosno likes to write poetry, some of which has been published.¹⁵

Masters was born in Texas in 1913, but like Crosno

¹⁵ Maude Davis Crosno, personal interview, July 28, 1953.

was educated in Albuquerque schools and at the University of New Mexico where she received her B. A. degree in 1933 and her M. A. degree in 1937. She has done post-graduate work in English at the University of Iowa and in Spanish at the National University of Mexico. Masters taught in the high schools of Mountainair, Carlsbad, and Los Alamos, New Mexico, for eight years. During the war years, she worked in government offices in Washington, D. C. She also writes as a hobby, and many of her poems and short stories have been published. Masters now lives in Santa Fe, where her husband is employed by the State Department of Education.¹⁶

Although both Crosno and Masters obtained all their schooling in Albuquerque, they did not meet until after they had finished high school. Their friendship progressed as they attended the University and later shared teaching experiences. Someone suggested that a book should be written for children on the history of New Mexico. Both teachers were fascinated with New Mexico's history, which is so rich in its heritage of various cultures, and they decided to write a readable book for children that would associate present-day places and events with historical

16

From bibliographical data prepared by Charlie Scott Masters, obtained from Crosno.

was educated in England and was a member of the
of New York University and was a member of the
and was a member of the New York University
very in England of the New York University
at the New York University of the New York
the New York University of the New York
New York University of the New York
worked in the New York University of the New York
written in the New York University of the New York
have been written in the New York University of the New York
her husband in the New York University of the New York
also in the New York University of the New York
Although both were members of the New York
scholarship in the New York University of the New York
they had finished their school in the New York University of the New York
as they attended the University of the New York University of the New York
expectations. Common in the New York University of the New York
written the children of the New York University of the New York
teachers were founded in the New York University of the New York
is so much in the New York University of the New York
located in the New York University of the New York
associated present-day New York University of the New York

ones. They also wanted to indicate the contributions made by the three different cultures in New Mexico to the present pattern of living here; they felt, too, that they must use an approach which would have an appeal to the young reader.¹⁷

The authors spent two years writing Discovering New Mexico, illustrated by M. J. Davis. The story is about a family, Mr. and Mrs. Emerson, their son, Charles, and their younger daughter, Irene, who move to Albuquerque because Mr. Emerson is going to teach at the University of New Mexico. Like any other family, they went to see the sights. So they take trips from Albuquerque to various points of interest in New Mexico, and their tours are arranged so that the history of the state is revealed in its proper sequence, beginning with the cliff dwellings and ending with Los Alamos.

Discovering New Mexico has been adopted by the state of New Mexico as a textbook, primarily as a social studies reader. Although it gives the reader the actual facts about New Mexico, it does so in such an informal way that it is a pleasure to read.

17

Crosno, interview, July 29, 1953.

ness. They also wanted to indicate the contributions made by the three different classes in New Mexico to the present pattern of living here; they felt, too, that they were in an approach which would have an appeal to the young reader.

The authors spent two years within the borders of Mexico, illustrated by H. A. Davis. The story is about a family, Mr. and Mrs. Emerson, their son, Thomas, and their youngest daughter, Irene, who come to Albuquerque to visit Mr. Emerson is going to teach at the University of New Mexico. Like any other family, they want to see the sights, to take trips from Albuquerque to various points of interest in New Mexico, and their books are arranged so that the history of the state is revealed in the various responses, beginning with the first dwelling and ending with the Alamo.

Discovering New Mexico has been chosen by the state of New Mexico as a textbook, primarily for a high school reader. Although it gives the reader the facts about New Mexico, it does so in such an interesting way that it is a pleasure to read.

The New Mexico School Review says:

The book is particularly successful in interpreting the development of the present culture of the state by presenting in a concrete manner the contributions of New Mexico's way of life.¹⁸

The authors end Discovering New Mexico with this statement:

It is hoped that you had fun -- so much fun that you will want to go out and make other discoveries on your own. Although the book ends here, there is no end to "discovering New Mexico."¹⁹

While the content of the Anglo-American stories of New Mexico does not offer much variety, it does have great appeal. The stories for the younger children are animal stories of a type which did not appear in the Indian or Spanish-American literature in quite the same way. The stories by the Haders and by Tireman present the animals in a personalized form. While the middle-age group will enjoy many of the books written for the older children.

The adventures along the Santa Fe trail, the mystery of Treasure Mountain, or the exploratory trips

¹⁸ S. C. B., "Discovering New Mexico," New Mexico School Review, (September, 1950) p. 32.

¹⁹ Maude Davis Crosno and Charlie Scott Masters, Discovering New Mexico (Austin, Texas: The Steck Company, 1950), p. 354.

The first of these is the

fact that the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

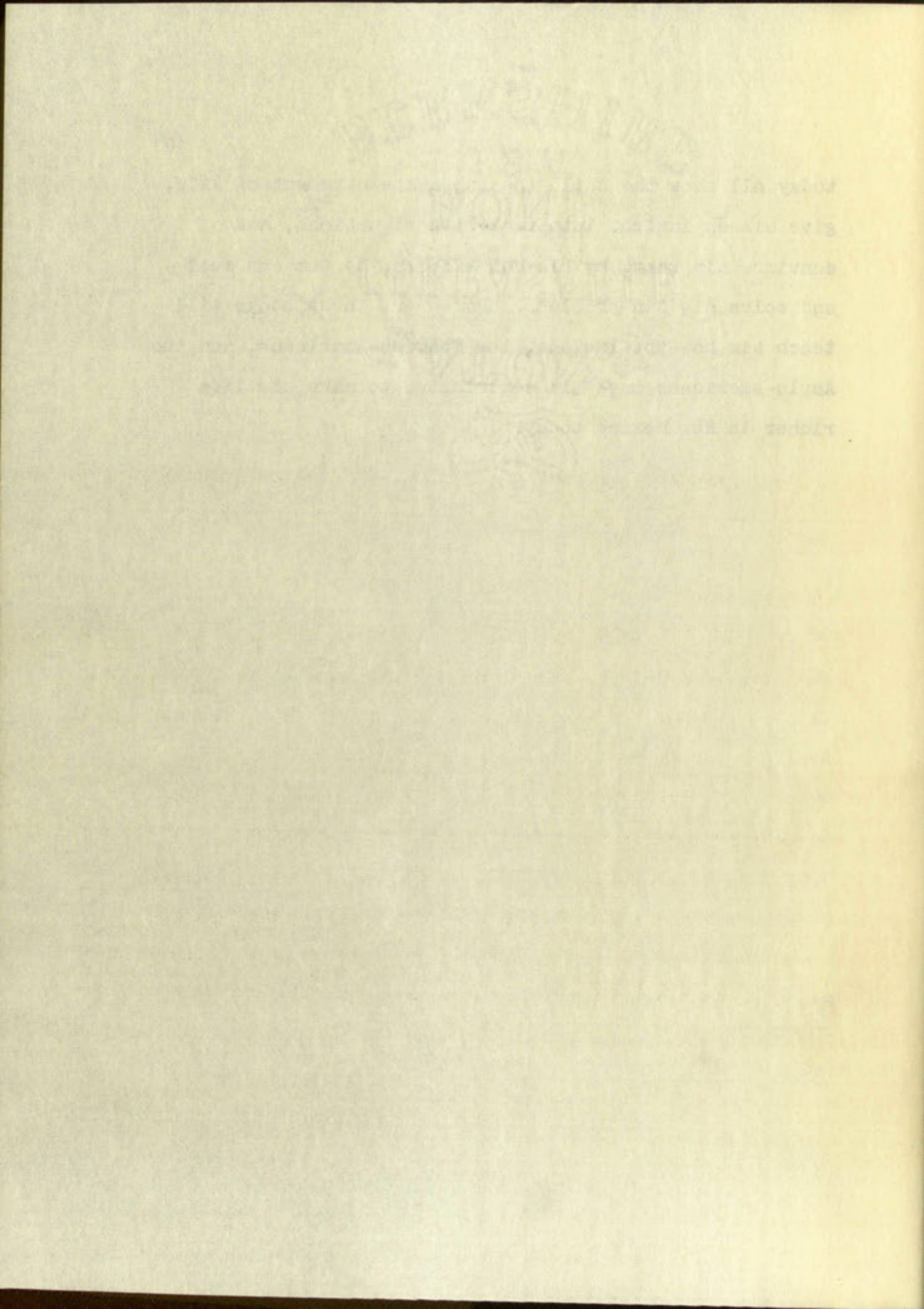
the

the

the

the

today all show the child the fun and excitement of life, give him an insight into real-life situations, and convince him that, by his own efforts, he too can meet and solve his own problems. Moreover, these books will teach him how the Indians, the Spanish-Americans, and the Anglo-Americans have all contributed to make his life richer in New Mexico today.



CHAPTER VI

CONCLUSIONS AND RECOMMENDATIONS

The increasing importance of New Mexico as a subject for fictional literature for children is shown by the number of books which have been published. The many types of stories produced offer a wide variety of reading material for boys and girls. There is, however, much source material which so far has not been utilized; for example, many historical events would lend themselves to fictionalized versions.

In consideration of books about the Indians and the Spanish-Americans of New Mexico, it was found that most of the authors had a first-hand knowledge of the people about whom they wrote. They desired to create a better understanding of the Indians and the Spanish-Americans, presenting both the facts of their lives and also the underlying motivations that have influenced their actions. To broaden this understanding, the customs of the Indians and the Spanish-Americans were dealt with in detail, and many old myths and other tales were incorporated into the writings. Nusbaum, Deming, Lummis, Schultz, and Harrington sought to record as many as possible of the old stories and customs before they disappear completely.

Among the authors who present the modern problems of the Indians and the Spanish-Americans, torn between two worlds, are Malkus, Clark, Scott, Means, Bailey, and Pack.

Many exciting events of Spanish-American and Anglo-American history are related in intriguing narratives of adventure and make the past live again in the minds of boys and girls. Cannon provokes the imagination with stories of the Conquistadores and their exploits and Means captures the fancy with the tale of the Taos uprising. Many authors recreate in their books the rugged life of the Santa Fe Trail, with its hardships and struggles. This subject has fascinated such authors as Malkus, Hawthorne, Holling, McDonough, and Sperry.

It is interesting to note that the mystery story, the animal story, and the travel story appear only in Anglo-American literature. The only mystery tale included in this study was written by Kelly, although a strain of mystery is evident in several other books. Kelly has conceived a tribute to the mystery of New Mexico and it is to be hoped that other authors will explore this rich field. The Haders were the first to write an animal story with a New Mexico background. Tireman followed with a series of clever stories about the little inhabitants of the mesa. These charming stories are written

Among the authors who present the modern picture of the Indian and the Spanish-American, both before and after, are Melville, Clive, Knott, Wells, and others. Many exciting events of Spanish-American and American history are related in these various narratives and make the past live again in the minds of boys and girls. Benson provides the interesting story of the adventures and their exploits and the capture of the Spaniards with the help of the Indian warriors. Many authors resort to their books to depict the life of the Spaniards, with its hardships and struggles. This subject has fascinated such authors as Melville, Knott, Knott, Knott, Knott, and others. It is interesting to note that the Spanish story, the Indian story, and the travel story appear only in Anglo-American literature. The only mystery tale included in this study was written by Kelly, although a certain mystery is evident in several other books. Kelly has also added a tribute to the mystery of New Mexico and it is to be hoped that other authors will explore this rich field. The Hobart was the first to write an actual story with a New Mexico background. Tilden followed with a series of clever stories about the little Spanish towns of the West. These charming stories are written

in a humorous vein which sets them somewhat apart from others.

The stories of Bunn and Crosno and Masters might be termed travel stories since they lead the reader through vicarious experiences in the land of wonder and enchantment. At the same time, they include valuable historical information.

To read the juvenile fiction of New Mexico, whatever its form, cannot fail to be an enriching experience. The Indian, the Spanish-American, and the Anglo-American culture has each added something to this regional literature. The Indians have contributed their art forms, their ancient rituals, their myths, and their legends; the Spanish-Americans have added their romantic language with its poetical background, their religion, and their quaint social customs; and the Anglo-Americans have influenced this literature by their sense of adventure and their practical outlook. The authors of the children's literature have succeeded in giving an excellent interpretation of the three cultures of New Mexico in their past divergence and present integration. Each writer has his own individual style, but all adhere to truth and beauty, which cannot but inspire the reader. Above all, the authors have tried to give pleasure to many boys

REPORT

is a summary of the work done during the year 1914. The object of this report is to give a general account of the work done during the year 1914. The object of this report is to give a general account of the work done during the year 1914. The object of this report is to give a general account of the work done during the year 1914.

In the first part of the report, the work done during the year 1914 is described. The object of this part is to give a general account of the work done during the year 1914. The object of this part is to give a general account of the work done during the year 1914. The object of this part is to give a general account of the work done during the year 1914.

and girls, to free their imagination, to inspire their inner lives, to share their emotions, and to bring them knowledge and understanding of the world about them.

It is the conclusion of the writer that the fictional books covered by this study, while representing the sincere and honest efforts of many writers, are merely a beginning in the literature of New Mexico for children. The rich material for writers to be found in this region has not been thoroughly explored; many historical events have not been touched upon, and stories about the Spanish-Americans are still few in number. Many more stories could be written about the people who live in New Mexico today as they are influenced by the traditional cultures of the past. In age range, some groups of children have been entirely forgotten; for instance, most of the books about the Anglo-Americans are written for middle-age or older children. Also many of the fine books which have already been written are now out of print.

RECOMMENDATIONS

It is recommended, first of all, that the books which are out of print at the present time be reprinted. The New Mexico State Department of Education should be interested in this project, as there is now in the schools

and girls, to free their imaginations, to invest their
inner lives, to share their emotions, and to find their
knowledge and understanding of the world about them.
It is the conclusion of the writer that the
classical books covered by this survey, while representing
the sincere and honest efforts of many writers, are
a beginning in the literature of New Mexico for children.
The rich material for writers to be found in this region
has not been thoroughly explored; many significant events
have not been covered; much, and stories about the Spanish
Americans are still few in number. Many more stories
could be written about the people who live in New Mexico
today as they are influenced by the traditional customs
of the past. In the past, some groups of children have
been entirely forgotten; for instance, most of the books
about the Anglo-Americans are written for children or
older children. Also many of the line books which have
already been written are now out of print.

RECOMMENDATIONS

It is recommended, first of all, that the books
which are out of print at the present time be reprinted.
The New Mexico State Department of Education should be
interested in this project, as there is now in the schools

a dearth of reading material about New Mexico. These books should be on the free textbook list (as social studies material) for New Mexico schools, for they show the exciting events of history in human terms.

It is also recommended that the New Mexico State Board of Education provide a bibliography of these books about New Mexico to all the libraries in the state, so that the librarians will know of these stories and be able to provide them for the leisure time reading of children.

It is to be hoped, also, that many more writers will appreciate the great wealth of material which New Mexico provides, and will add to the store of books already written about this land of enchantment.

BIBLIOGRAPHY

BIBLIOGRAPHY

BIBLIOGRAPHY

A. CHILDREN'S BOOKS

- Bailey, Flora, Between the Four Mountains. New York: The Macmillan Company, 1949. 197 pp.
- _____, Summer at Yellow Singers. New York: The Macmillan Company, 1948. 199 pp.
- Brock, Emma, One Little Indian Boy. Eau Claire, Wisconsin: E. M. Hale and Company, 1932. 44 pp.
- Bronson, Wilfred S., Pinto's Journey. New York: Julian Messner, Inc., 1948. 37 pp.
- Brown, Marjorie, Pueblo Playmates. Chicago: Albert Whitman and Company, 1938. 64 pp.
- Bunn, Harriet F., Trailer Tracks. New York: The Macmillan Company, 1937. 241 pp.
- Cannon, Cernelia J., Fight for the Pueblo. Boston: Houghton Mifflin Company, 1934. 203 pp.
- _____, Lazaro in the Pueblos. Boston: Houghton Mifflin Company, 1931. 196 pp.
- _____, The Pueblo Boy. Boston: Houghton Mifflin Company, 1926. 197 pp.
- _____, The Pueblo Girl. Boston: Houghton Mifflin Company, 1929. 175 pp.
- Cavanah, Frances, Pedro of Santa Fe. Philadelphia: David McKay Company, 1941. 35 pp.
- _____, Down the Santa Fe Trail. Evanston, Illinois, 1942. 36 pp.
- Clark, Ann Nolan, Handmade Tales. Zuni, New Mexico, privately printed, 1932.
- _____, Little Boy with Three Names. Chilocco, Oklahoma: Printing Department, Chilocco Indian Agricultural School, 1940. 76 pp.

UNRECORDED

EX-10212

- _____, Sun Journey. Chilocco, Oklahoma: Printing Department, Chilocco Indian Agricultural School, 1945. 122 pp.
- _____, Young Hunter of Picuris. Chilocco, Oklahoma: Printing Department, Chilocco Indian Agricultural School, 1943. 57 pp.
- Crosno, Maude, and Charlie Scott Masters, Discovering New Mexico. Austin, Texas: The Steck Company, 1950. 354 pp.
- De Huff, Elizabeth Willis, Little-Boy-Dance. Chicago: Wilcox and Follett Company, 1946. 42 pp.
- _____, Swift Eagle of the Rio Grande. New York: Rand McNally and Company, 1928. 186 pp.
- Deming, Therese Osterheld, Indians of the Pueblos. Chicago: Laidlaw Brothers, 1936. 224 pp.
- Duplaix, Lily, Pedro, Nina and Perrito. New York: Harper Brothers, 1939. 48 pp.
- Hader, Berta, and Elmer Hader, Midset and Bridget. New York: The Macmillan Company, 1934. 90 pp.
- Harrington, Iris L., The Eagle's Nest. New York: The Macmillan Company, 1930. 114 pp.
- _____, Told in the Twilight. New York: E. P. Dutton and Company, Inc., 1938. 143 pp.
- Hawthorne, Hildegard, Lone Rider. New York: Longmans, Green and Company, 1933. 264 pp.
- _____, Open Range. New York: Longmans, Green and Company, 1932. 169 pp.
- _____, Wheels Toward the West. New York: Longmans, Green and Company, 1931. 243 pp.
- Hayes, Florence Sooy, The Burro Tamer. New York: Random House, 1946. 299 pp.
- Holling, Holling Clancy, The Tree in the Trail. Boston: Houghton Mifflin Company, 1942. 63 pp.

- Kelly, Bernadine Creswell, Luian Returns. Lincoln: The University Publishing Company, 1950. 64 pp.
- Kelly, Eric, Treasure Mountain. New York: The Macmillan Company, 1937. 211 pp.
- Lummis, Charles F., A New Mexico David. New York: Charles Scribner's Sons, 1934. 217 pp.
- McDonough, Mirian McIntyre, Caravans to Santa Fe. Philadelphia: The Penn Publishing Company, 1940. 287 pp.
- Malkus, Alida Simms, Caravans to Santa Fe. New York: Harper and Brothers Publishers, 1928. 289 pp.
- _____, Dragon Fly of Zuni. New York: Harcourt, Brace and Company, 1928. 213 pp.
- _____, The Stone Knife Boy. New York: Harcourt, Brace and Company, 1928. 270 pp.
- _____, Timber Line. New York: Harcourt, Brace and Company, 1929. 247 pp.
- Marshall, Helen Laughlin, A New Mexican Boy. New York: Holiday House, 1940. 86 pp.
- Means, Florence Crannell, Adella Mary in Old New Mexico. Boston: Houghton Mifflin, 1939. 227 pp.
- _____, The House Under the Hill. Boston: Houghton Mifflin Company, 1949. 184 pp.
- _____, Shadow Over Wide Ruin. Boston: Houghton Mifflin Company, 1942. 227 pp.
- _____, The Silver Fleece. Boston: Houghton Mifflin Company, 1950. 213 pp.
- Moon, Grace, Chi-Wee. Garden City, New York: Doubleday, Doran and Company, 1925. 239 pp.
- _____, Chi-Wee and Loki of the Desert. Garden City, New York: Doubleday, Doran and Company, 1926. 208 pp.
- _____, Runaway Papoose. Garden City, New York: Doubleday, Doran and Company, 1928. 264 pp.

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

RECEIVED

- _____, Singing Sands. Garden City, New York: Doubleday, Doran and Company, 1937. 245 pp.
- Moon, Grace and Carl Moon, Book of Nah-wee. Eau Claire, Wisconsin: E. M. Hale Company, 1923. 59 pp.
- Nusbaum, Aileen, The Seven Cities of Cibola. New York: G. P. Putnam's Sons, 1926. 167 pp.
- Pack, Elizabeth, Kee and Bah. Chicago: The American Book Company, 1940. 176 pp.
- _____, Saddle for Hoskie. New York: Abingdon-Cokesbury Press, 1951. 128 pp.
- Seacheri, Mario, and Mabel Seacheri, Indians Today. New York: Harcourt, Brace and Company, 1936. 183 pp.
- Schultz, James Willard, Son of the Navahos. Boston: Houghton Mifflin Company, 1927. (Book and page numbers unavailable)
- Scott, Lena Baker, Dawn Boy of the Pueblo. Chicago: The John C. Winston Company, 1935. 198 pp.
- Smith, Jeannette, Tula, a Little Pueblo Girl. Bloomington, Illinois: McKnight and McKnight, 1940. 96 pp.
- Sperry, Armstrong, Wagons Westward. Eau Claire, Wisconsin: E. M. Hale and Company, 1936. 276 pp.
- Solem, Elizabeth K., Dark Eyes and Her Navajo Blanket. Chicago: Encyclopaedia Britannica Press. 40 pp.
- Tireman, Loyd Spencer, Baby Jack and the Jumping Jack Rabbit. Albuquerque: The University of New Mexico Press, 1943. 44 pp.
- _____, Big Fat. Albuquerque: The University of New Mexico Press, 1947. 44 pp.
- _____, Cocky. Albuquerque: The University of New Mexico Press, 1946. 44 pp.
- _____, Dumbee. Albuquerque: The University of New Mexico Press, 1945. 44 pp.

- _____, Hop-A-Long. Albuquerque: The University of New Mexico Press, 1944. 44 pp.
- _____, Quills. Albuquerque: The University of New Mexico Press, 1948. 44 pp.
- _____, Three-Toss. Albuquerque: The University of New Mexico Press, 1950. 44 pp.

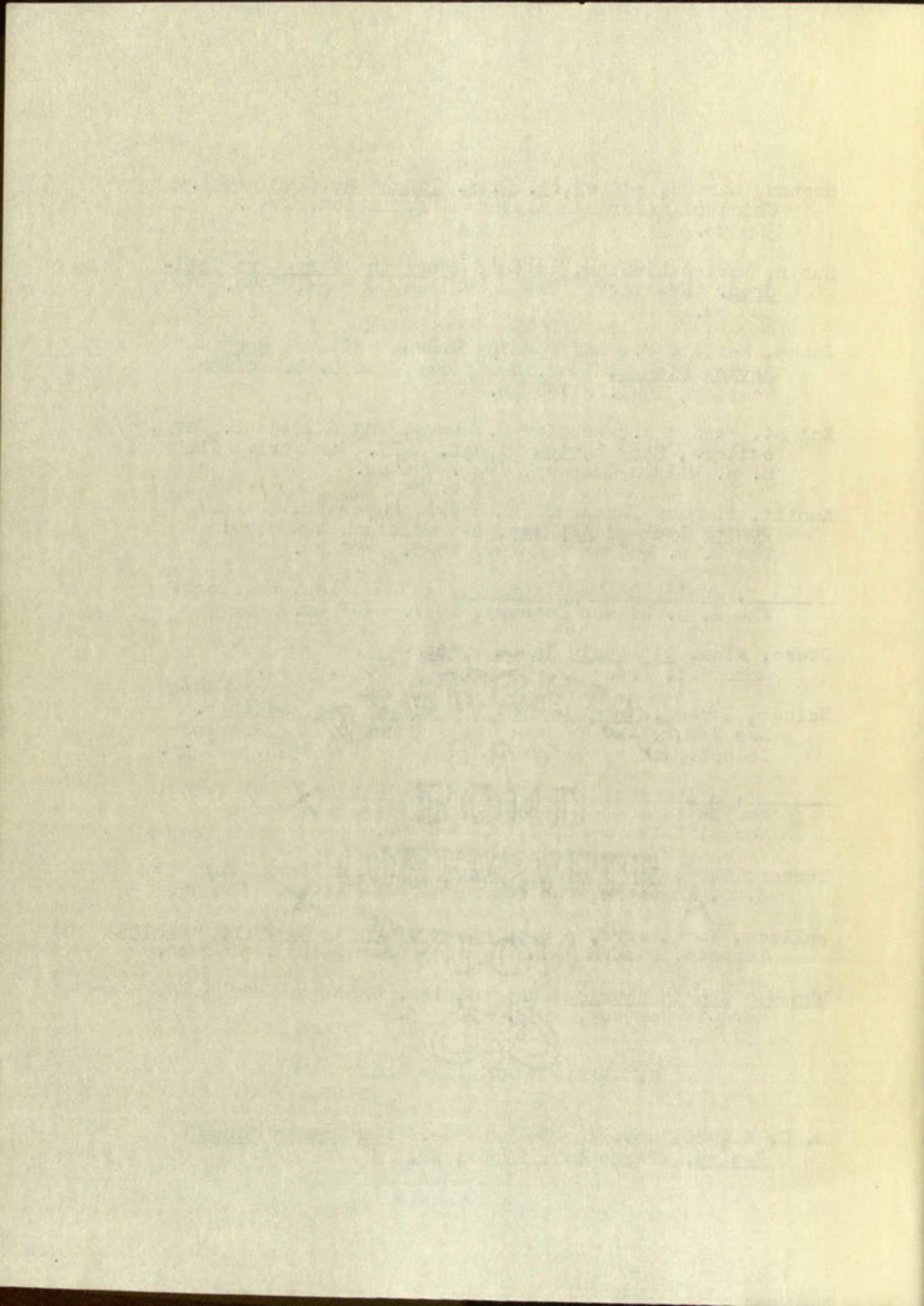
B. BOOKS FOR ADULTS

- Adams, Eleanor B. and France V. Scholes, Books in New Mexico, 1598-1680. Reprinted from New Mexico Historical Review, July, 1942.
- Andrews, Siri, Dorothy E. Cook, and Agnes Cowing, compilers, Children's Catalogue, 6th edition, revised. New York: The H. W. Wilson Company, 1941. 1114 pp.
- Arbuthnot, May Hill, Children and Books. Chicago: Scott, Foresman and Company, 1947. 626 pp.
- Brinton, Daniel Garrison, Myths of the New World, 3rd edition, revised. Philadelphia: David McKay, 1905. 345 pp.
- Cattell, Jacques and E. E. Ross, editors, Leaders in Education, 3rd edition. Lancaster, Pennsylvania: The Science Press, 1948. 1071 pp.
- Clark, Ann Nolan, and Frances Carey, A Child's Story of New Mexico. Lincoln, Nebraska: The University Publishing Company, 1941. 184 pp.
- Harrington, Mildred P., The Southwest in Children's Books. Baton Rouge: Louisiana State University Press, 1952. 124 pp.
- Hazard, Paul, Books, Children and Men, translated by Margaret Mitchell. Boston: The Horn Book, Incorporated, 1944. 176 pp.
- Hewett, Edgar Lee, Ancient Life in the American Southwest. Indianapolis: The Bobbs-Merrill Company, 1930. 391 pp.

- Horton, Marion, editor, A. L. A. Catalogue, 1937-1941.
Chicago: American Library Association, 1943.
306 pp.
- Huber, Marion Blanton, editor, Story and Verse for Children. New York: The Macmillan Company, 1940.
869 pp.
- James, Mertice M., and Dorothy Brown, editors, Book Review Digest, 1940. New York: The H. W. Wilson Company, 1941. 1158 pp.
- Knight, Marion A., Mertice M. James, and Matilda L. Berg, editors, Book Review Digest, 1927. New York: The H. W. Wilson Company, 1928. 946 pp.
- Kunitz, Stanley Jasspon, and Howard Haycraft, editors, Junior Book of Authors, 1st edition. New York: The H. W. Wilson Company, 1935. 400 pp.
- _____, Junior Book of Authors, 2nd edition, New York: The H. W. Wilson Company, 1951. 309 pp.
- Otero, Nina, Old Spain in our Southwest. New York: Harcourt, Brace and Company, 1936. 192 pp.
- Raines, Lester, More New Mexico Writers and Writings. Las Vegas, New Mexico: Department of English and Speech, New Mexico Normal University, 1935. 89 pp.
- _____, Writers and Writings of New Mexico. Las Vegas, New Mexico: Department of English, New Mexico Normal University, 1934. 142 pp.
- Tucker, Mary, Books of the Southwest. New York City: J. J. Augustin, Publisher, no date given. 105 pp.
- Wallace, W. Stewart, A Dictionary of North American Authors. Toronto, Canada: The Ryerson Press, 1951. 525 pp.
- Who Was Who in America, 2nd edition. Chicago: The A. N. Marquis Company, 1950. 654 pp.

C. PERIODICAL LITERATURE

- S. C. B., "Discovering New Mexico," New Mexico School Review, (September, 1950), 32.



MG., "Lujan Returns," New Mexico School Review, (September, 1950), 32.

D. ENCYCLOPEDIA

The Encyclopedia Americana, 1944 edition, VI, 489.

E. UNPUBLISHED MANUSCRIPTS

Dring, Ruth, "Literary Backgrounds of the Santa Fe Trail."
Unpublished Master's thesis, The University of New
Mexico, Albuquerque, New Mexico, 1934. 194 pp.

McGuinness, Michael Joseph, "The Southwest in Literature."
Unpublished Master's thesis, The University of New
Mexico, Albuquerque, New Mexico, 1909. 33 pp.

F. NEWSPAPERS

Book review, The New York Herald Tribune, July 7, 1940.

NO. 1, "Latin America," New Mexico School Journal, December, 1950, 32.

D. REFERENCES

The Encyclopedia Americana, 1944 edition, VI, 485.

E. UNPUBLISHED MANUSCRIPTS

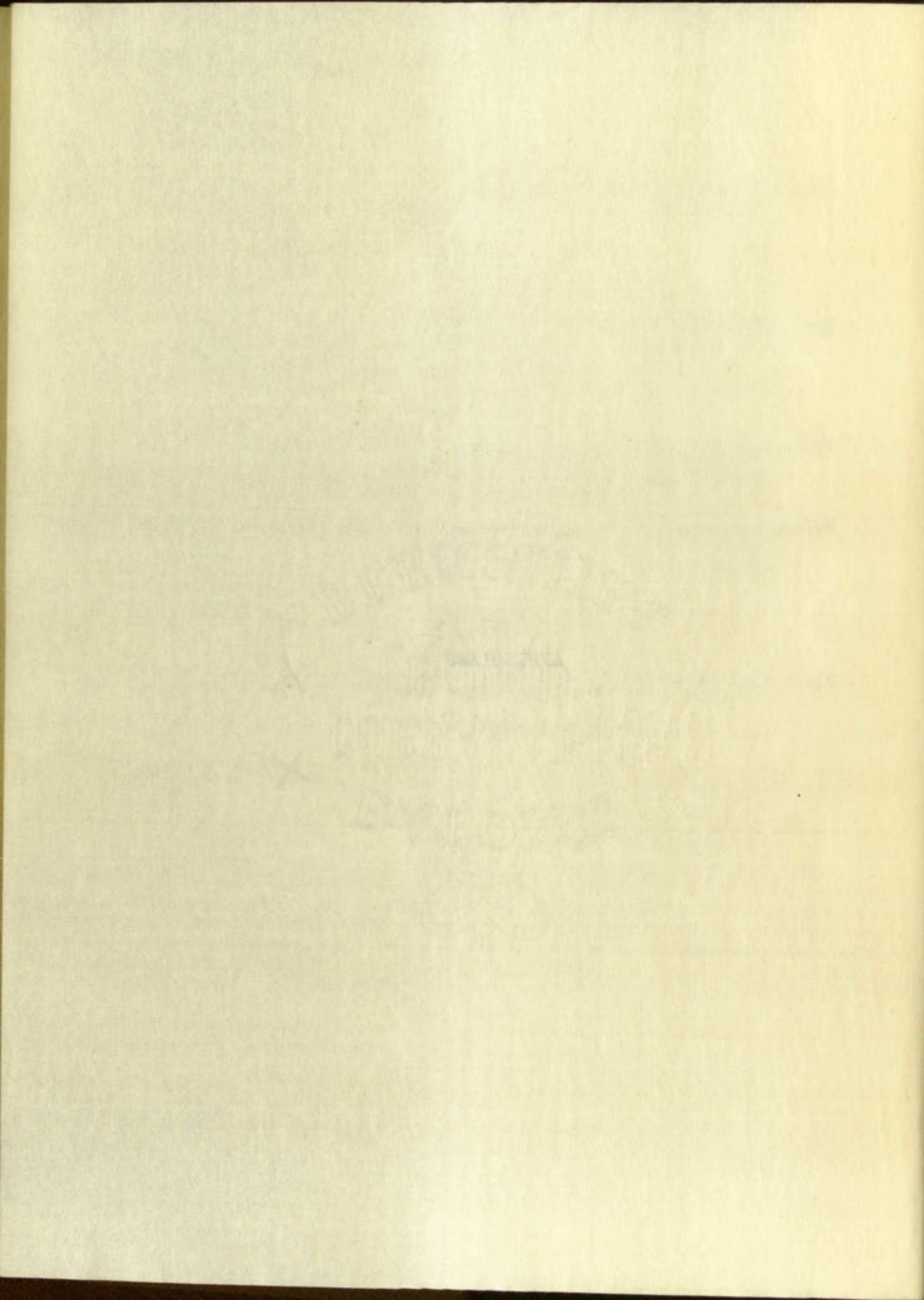
Gring, Ruth, "Literary Backgrounds of the novel in Latin America," unpublished master's thesis, The University of New Mexico, Albuquerque, New Mexico, 1951, 102 pp.

McGinnis, Michael Joseph, "The development of literature in Latin America," unpublished master's thesis, The University of New Mexico, Albuquerque, New Mexico, 1952, 11 pp.

F. NEWSPAPERS

Book review, The New York Herald Tribune, July 14, 1950.

APPENDIXES



APPENDIX I

NEW MEXICO INDIANS IN CHILDREN'S LITERATURE

A. PUEBLO INDIANS

Brock, Emma	<u>One Little Indian Boy</u> Eau Claire, Wisconsin: E. M. Hale and Company	1932	O.P. ¹	Y ²
Bronson, Wilfred S.	<u>Pinto's Journey</u> New York: Julian Messner, Inc.	1948		M ³
Brown, Marjorie	<u>Pueblo Playmates</u> Chicago: Albert Whit- man and Company	1938	O.P.	Y-M
Cannon, Cornelia J.	<u>The Pueblo Boy</u> Boston: Houghton Mifflin Company	1926	O.P.	M-O ⁴
	<u>The Pueblo Girl</u> Boston: Houghton Mifflin Company	1929	O.P.	M-O
	<u>Lazaro in the Pueblos</u> Boston: Houghton Mifflin Company	1931	O.P.	M-O
	<u>The Fight for the Pueblos</u> Boston: Houghton Mifflin Company	1934	O.P.	M-O
Clark, Ann Nolan	<u>Handmade Tales</u> (privately printed)	1932	O.P.	M

¹

O.P. indicates out of print.

²

Y - indicates books for younger children of first, second, or third grade reading levels.

³

M - indicates books for middle-age children of fourth or fifth grade reading levels.

⁴

O - indicates books for older children of sixth, seventh, or eighth grade reading levels.

	<u>Little Boy With Three Names</u>	1940		11 M
	Chilocco, Oklahoma: Printing Department Chilocco Indian Agricultural School			
	<u>Young Hunter of Picuris</u>	1943		M
	Chilocco, Oklahoma: Printing Department Chilocco Indian Agricultural School			
	<u>Sun Journey</u>	1945		M
	Chilocco, Oklahoma: Printing Department Chilocco Indian Agricultural School			
De Huff, Elizabeth Willis	<u>Swift Eagle of the Rio Grande</u>	1928	O.P.	M
	New York: Rand McNally and Company			
	<u>Little-Boy-Dance</u>	1946		Y
	Chicago: Wilcox and Follett Company			
Deming, Therese Osterheld	<u>Indians of the Pueblos</u>	1936		M-O
	Chicago: Laidlaw Brothers			
Kelly, Bernadine Creswell	<u>Lujan Returns</u>	1950		M
	Lincoln: The Univer- sity Publishing Com- pany			
Malkus, Alida Simms	<u>Dragon Fly of Zuni</u>	1928	O.P.	O
	New York: Harcourt, Brace and Company			
	<u>The Stone Knife Boy</u>	1928	O.P.	O
	New York: Harcourt, Brace and Company			
Moon, Grace	<u>Chi-Wee</u>	1925		M
	Garden City, New York: Doubleday, Doran and Company			

THE UNIVERSITY OF CHICAGO

LIBRARY

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

1000

iii

	<u>Chi-Wee and Loki of the Desert</u> Garden City, New York Doubleday, Doran and Company	1926	O.P.	M
	<u>Runaway Papoose</u> Garden City, New York: Doubleday, Doran and Company	1928	O.P.	M
	<u>Singing Sands</u> Garden City, New York: Doubleday, Doran and Company	1937		M
Moon, Grace and Moon, Carl	<u>Book of Nah-Wee</u> Eau Claire, Wisconsin. E. M. Hale and Company	1923	O.P.	M
Nusbaum, Aileen	<u>The Seven Cities of Cibola</u> New York: G. P. Putnam's Sons	1926	O.P.	M-O
Scacheri, Mario and Scacheri, Mabel	<u>Indians Today</u> New York: Harcourt, Brace and Company	1936		M-O
Scott, Lena Baker	<u>Dawn Boy of the Pueblos</u> Chicago: The John C. Winston Company	1935	O.P.	M-O
Smith, Jeannette	<u>Tula, a Little Pueblo Girl</u> Bloomington, Illinois McKnight and McKnight	1940		M

B. NAVAJO INDIANS

Bailey, Flora	<u>Summer at Yellow Singers</u> New York: The Macmillan Company	1948		M-O
---------------	--	------	--	-----

THE
OFFICE OF THE
SECRETARY OF THE
NAVY

WASHINGTON, D. C.

DEPT. OF THE NAVY

NAVY DEPARTMENT

NAVY DEPARTMENT

NAVY DEPARTMENT

NAVY DEPARTMENT

	<u>Between the Four Mountains</u> New York: The Macmillan Company	1949	M-O
Harrington, Iris L.	<u>The Eagle's Nest</u> New York: The Macmillan Company	1930	M-O
	<u>Told in the Twilight</u> New York: E. P. Dutton and Company, Inc.	1938	M-O
Means, Florence Crannell	<u>Shadow Over Wide Ruin</u> Boston: Houghton Mifflin Company	1942	O
Pack, Elizabeth	<u>Kee and Bah</u> Chicago: The American Book Company	1940	M
	<u>Saddle for Hoskie</u> New York: Abingdon-Cokesbury Press	1951	M
Schultz, James Willard	<u>Son of the Navahos</u> Boston: Houghton Mifflin Company	1927	M-O
Solem, Elizabeth K.	<u>Dark Eyes and her Navajo Blanket</u> Chicago: Encyclopaedia Britannica Press	1947	Y-M

APPENDIX II

SPANISH-AMERICANS IN CHILDREN'S LITERATURE

Cavanah, Frances	<u>Pedro of Santa Fe</u> Philadelphia: David McKay Company	1941	M
Duplaix, Lily	<u>Pedro, Nina and</u> <u>Perrito</u> New York: Harper Brothers	1939	O.P. Y
Hayes, Florence Sooy	<u>The Burro Tamer</u> New York: Random House	1946	M-O
Lummis, Charles F.	<u>A New Mexico David</u> New York: Charles Scribner's Sons	1891	O.P.M-O
Marshall, Helen Laughlin	<u>A New Mexican Boy</u> New York: Holiday House	1940	M
Means, Florence Crannell	<u>House Under the Hill</u> Boston: Houghton Mifflin Company	1949	O
	<u>The Silver Fleece</u> Boston: Houghton Mifflin Company	1950	O

NEW YORK

1890

RECEIVED

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

NEW YORK

APPENDIX III

ANGLO-AMERICANS IN CHILDREN'S LITERATURE

Bunn, Harriet F.	<u>Trailer Tracks</u> New York: The Mac- millan Company	1937	M-O
Cavanah, Frances	<u>Down the Santa Fe Trail</u> Evanston, Illinois Row Peterson and Company	1942	M-O
Crosno, Maude and Masters, Charlie Scott	<u>Discovering New Mexico</u> Austin, Texas The Steck Company	1950	O
Hader, Berta and Hader, Elmer	<u>Midget and Bridget</u> New York: The Mac- millan Company	1934	M
Hawthorne, Hildegard	<u>Wheels Toward the West</u> New York: Longmans, Green and Company	1931	O
	<u>Open Range</u> New York: Longmans, Green and Company	1932	O
	<u>Lone Rider</u> New York: Longmans, Green and Company	1933	O
Holling, Holling C.	<u>The Tree in the Trail</u> Boston: Houghton Mifflin Company	1942	M-O
Kelly, Eric	<u>Treasure Mountain</u> New York: The Mac- millan Company	1937	M-O

Malkus, Alida Simms	<u>Caravans to Santa Fe</u> New York: Harper and Brothers, Publishers	1928	O.P.	0
	<u>Timber Line</u> New York: Harcourt, Brace and Company	1929	O.P.	0
McDonough, Marian McIntyre	<u>Caravans to Santa Fe</u> Philadelphia: The Penn Publishing Company	1940	O.P.	0
Means, Florence Crannell	<u>Adella Mary in Old New Mexico</u> Boston: Houghton Mifflin Company	1939		M-O
Sperry, Armstrong	<u>Wagons Westward</u> Eau Claire, Wisconsin: E. M. Hale and Company	1936		M-O
Tireman, Loyd Spencer	<u>Baby Jack and the Jumping Jack Rabbit</u> Albuquerque: The University of New Mexico Press	1943		Y-M
	<u>Hop-A-Long</u> Albuquerque: The University of New Mexico Press	1944		Y-M
	<u>Dumbiee</u> Albuquerque: The University of New Mexico Press	1945		Y-M
	<u>Cocky</u> Albuquerque: The University of New Mexico Press	1946		Y-M

X

SOLD

X

NOVEMBER

1890

1890

1890

1890

1890

1890

1890

1890

1890

1890

1890

1890

111

Big Fat
Albuquerque: The
University of New
Mexico Press

1947

Y-M

Quills
Albuquerque: The
University of New
Mexico Press

1948

Y-M

Three-Toss
Albuquerque: The
University of New
Mexico Press

1950

Y-M



CONFIDENTIAL

EX-1042

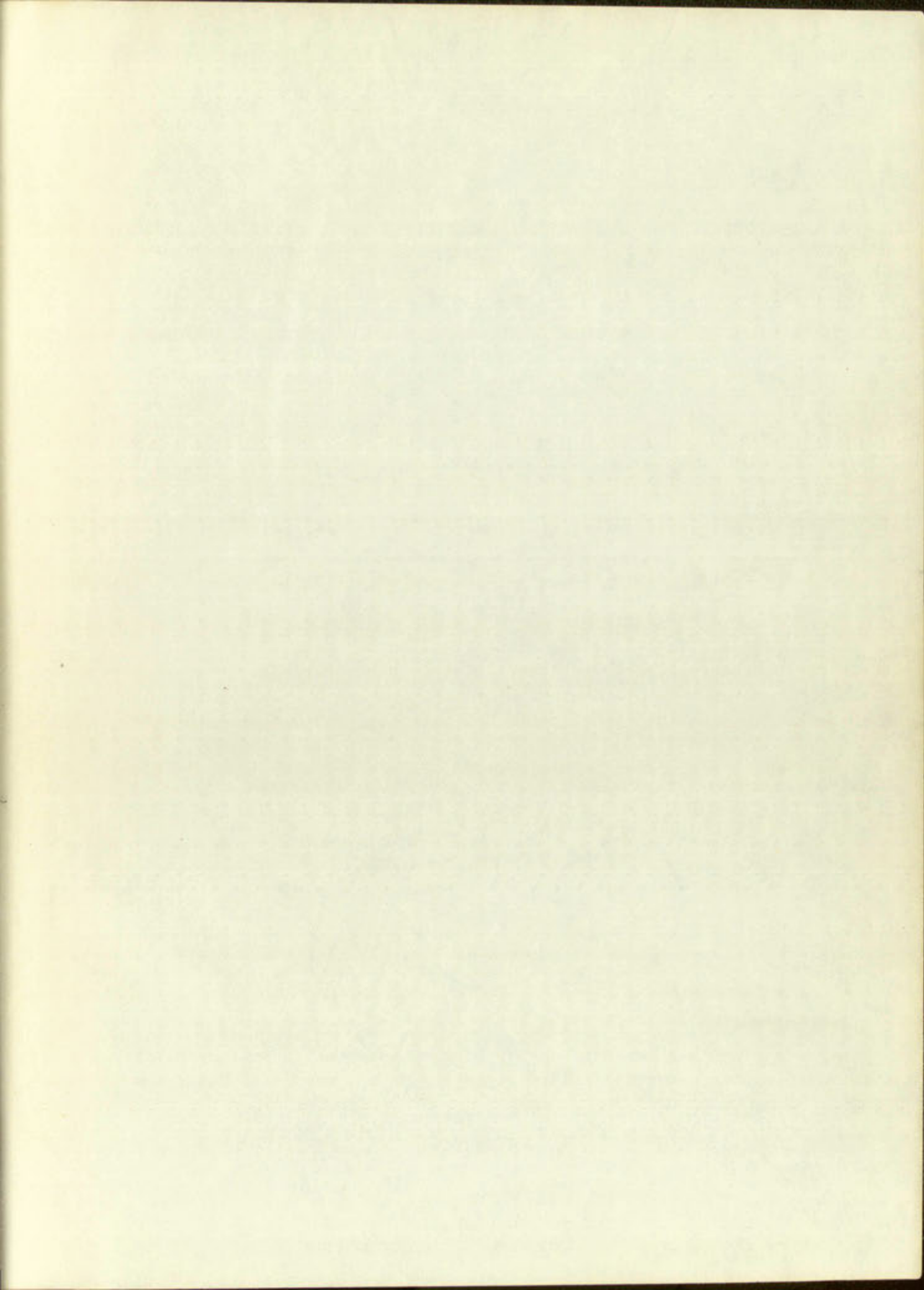
1950

U.S. DEPARTMENT OF STATE

OFFICE OF THE SECRETARY



CONFIDENTIAL



IMPORTANT!

Special care should be taken to prevent loss or damage of this volume. If lost or damaged, it must be replaced as soon as possible.



