



ANNOTATED BIBLIOGRAPHY

EXAMPLE 1

Final Year Project title: **Children's Animal Narratives, 1750-1820**

Cosslett, Tess, *Talking Animals in British Children's Fiction, 1786-1914* (Aldershot: Ashgate, 2006)

This book covers a long historical period: it has helped me to understand the influence that the texts I want to discuss had on later, better known works, such as *Black Beauty* and *The Jungle Book*. Similarly, it has been enlightening to read about the influence of Darwinian thought on nineteenth-century writing for children: in my own project I would like to explore whether earlier scientific writing had a similar influence on children's literature of the eighteenth century.

Darton, F. J. Harvey, *Children's Books in England: Five Centuries of Social Life* (Cambridge: Cambridge University Press, 1932)

This book is dated but it provides a comprehensive history of children's literature from the Middle Ages to the end of the nineteenth century. The breadth of material it covers is helpful, but there is relatively little in the way of critical analysis. I want my project to offer a more detailed account of how children's literature is informed by its historical context.

Fudge, Erica, *Animal* (London: Reaktion, 2002)

This short book has relatively little to say about children's literature; there is, however, a useful discussion of anthropomorphism in E. B. White's *Charlotte's Web* and Eric Knight's *Lassie Come-Home*. It has alerted me to the fact that anthropomorphism takes many forms – something I need to bear in mind when analysing my primary texts. Fudge also places texts within a range of contexts, from Freudian psychoanalysis to contemporary animal rights debates. It has made me consider which critical frameworks I want to pursue in my own project.



Grenby, M. O., *The Child Reader, 1700-1840* (Cambridge: Cambridge University Press, 2011)

This book offers a useful account of the ways in which children actually interacted with books in the eighteenth century. It has led me to reflect upon my own critical methodology: to what extent should I consider the actual reading practices of children? What influence do these reading practices have upon the way in which children's animal narratives are presented?

Howard, Darren, 'Talking Animals and Reading Children: Teaching Passive (dis)Obedience in John Aikin and Anna Barbauld's *Evenings at Home*', *Studies in Romanticism*, 48 (2009), 641-66

This article has been very valuable. It offers a focussed reading of *Evenings at Home* and places it in the context of the authors' political beliefs. This is precisely the approach I want to pursue. The article has also led me to the work of the conservative writer Sarah Trimmer; I am now planning on reading her works for children (particularly her *Fabulous Histories*).

Kenyon-Jones, Christine, *Kindred Brutes: Animals in Romantic-Period Writing* (Aldershot: Ashgate, 2001)

This is clearly an influential book, as both Cosslett and Howard (above) refer to it. It features one chapter on children's writing and is most useful for its exploration of the origins of Romantic attitudes towards animals. The discussion of John Locke's work has been particularly helpful; I have added his *Some Thoughts on Education* to my reading list.

Spencer, Jane, 'Natural History and Narrative Sympathy: The Children's Animal Stories of Edward Augustus Kendall (1775/6?-1842)', *Eighteenth-Century Fiction*, 25:4 (2013), 751-774

Although I don't intend to focus on the writer that Spencer discusses, this article is very useful: it represents an up to date example of critical work on children's literature. I have found Spencer's focus on narrative techniques incredibly interesting; it has alerted me to the questions that arise when authors attempt to depict animal consciousness. I would like my own project to take such stylistic features into account.