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Jean Myers Stevenson

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THE WRITING PROCESSES OF THEODORE TAYLOR

AND JANE YOLEN

by

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Bachelor of Science, University of Wisconsin-Oshkosh, 1969
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A Dissertation
Submitted to the Graduate Faculty
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Doctor of Philosophy

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1989
This Dissertation submitted by Jean Myers Stevenson in partial fulfillment of the requirements for the Degree of Doctor of Philosophy from the University of North Dakota has been read by the Faculty Advisory Committee under whom the work has been done, and is hereby approved.

(Chairperson)

Deanna L. Strackbein
Elizabeth A. Franklin
Neil V. Price

This Dissertation meets the standards for appearance and conforms to the style and format requirements of the Graduate School of the University of North Dakota, and is hereby approved.

Dean of the Graduate School

iii
Permission

Title The Writing Processes of Theodore Taylor and Jane Yolen

Department Teacher Education (Center for Teaching and Learning)

Degree Doctor of Philosophy

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ABSTRACT

This study is a description of the writing processes of two professional writers for children and young adults, Theodore Taylor and Jane Yolen. Theories concerning the writing process and implications for classroom use, as expressed by Cowley, Smith, Murray, Flower and Hayes, Graves, and Calkins, are the basis for an examination of the working papers for Taylor's The Cay and Rocket Island and Yolen's The Bird of Time and The Sultan's Perfect Tree which have been donated to the Kerlan Collection at the University of Minnesota.

The working papers include notes, drafts, revisions, galley and foundry proofs, and correspondence, although the available material varies from author to author and book to book. Articles and books each writer has published were also examined and interviews were conducted. The papers were examined based upon the authors' reports of their writing processes: what served as the inspiration, how the manuscripts emerged, how and when they revised, what the role the editor played, and how the writers viewed their completed works. Emergent themes were identified which provided a way to compare the two writers' processes. The papers for each book were examined by describing how the characters were introduced and developed, how the passage of time was handled, how description was used, and how the author used intrigue.

Taylor's and Yolen's writing processes are complex and convoluted, reflecting their backgrounds, interests, and personal beliefs. Writing is viewed as an evolutionary apprenticeship—with no one writer ever...
becoming an "expert." New ideas are constantly being explored, information and insights acquired, and confidence in the writing process enlarged. Classroom implications reflect the need to accept diversity, individual interests and needs, to allow for sustained writing time, and to encourage teachers themselves to write, becoming collaborators with their students.
This is dedicated to my husband, Bob, whose understanding and love have made all of this possible.
CHAPTER I
INTRODUCTION

One of the factors which separates human beings from other animals is the ability to use language to make meaning, communicate, and tell stories, whether in written or oral form. Dewey (1916, p. 9) believes that "communication is a process of sharing experience till it becomes a common possession." Greene maintains that such "communication must be of the kind that enables each participant to find her or her own singular and authentic voice in the process of identifying values common to all, ideals that are shared" (1978, p. 123). Man shares experiences by engaging in what Wells (1986) terms "storying." He feels that it is essential to and found in all forms of learning.

Story is our way of coming together for a brief moment of shared life. It's a way of drawing people, gently and invisibly and unfelt, across separation and into one world, our second world of the mind. Through story we can share one place, one single defined experience, one point of view. (Wrightson, 1986, p. 180)

Many people, both adults and children, write. Lists are made. Letters and notes are written to teachers, newspaper editors, parents, grandparents, other family members, friends, and enemies. Reports, articles, assignments, and books are written. To one degree or
another, each of these acts of writing is influenced by the individual writer, whether it is the tone and style of a personal letter or the manner in which a report is organized. Each writer brings a different background, set of beliefs and ideas to the writing process. Calkins (1986), Flower (1981), Graves (1983), and Murray (1980, 1984b) recognize the idiosyncratic nature of the process that each writer uses. Smith (1982) states:

What distinguishes the writers is not that they have hearts of stone and minds of steel. They probably run the range of anxieties and writing blocks as much as non-writers. The main difference is that they write. They live with their uncertainties and difficulties, and they write.

(p. 134)

Research on writing and the writing process has been both informal and formal. Interviews with contemporary authors of fiction, such as those compiled in *Writers at Work* from interviews first published by *The Paris Review*, are one source of insight into the writing process. Research has resulted in the analysis and publication of the letters of authors ranging from Defoe and Shakespeare to Woolf and Hemingway. Autobiographical works such as those by Priestley (1962), Maugham (1986), de Angeli (1971), Frankau (1962), and Welty (1984) abound.

Children's and young adults' narrative and expository writing (Emig, 1971; Graves, 1983; Calkins, 1983; Hayes & Flower, 1983) and the acquisition and use of language (Harste, Woodward, & Burke, 1984; Taylor, 1983; Wells, 1986) have been explored as well as the psychological and physical activity involved in writing (Smith, 1982),
and classroom models and applications have resulted from such research (Graves, 1983; Calkins, 1986; Perl & Wilson, 1986; Hansen, Newkirk, & Graves, 1985; Hansen, 1987).

The writing process of professional writers who write for children has received little attention although there is a growing body of literary criticism in the field of children's literature. The Horn Book has a long history of publishing articles on children's literature and articles by and about children's authors and illustrators. It publishes the speeches authors and illustrators present when accepting major awards such as the Caldecott and Newberry Medals. Other reference sources which feature critical reviews of and/or biographical and autobiographical information on authors and illustrators are available, such as Contemporary Authors, Something About the Author, Something About the Author: Autobiography Series, and Dictionary of Literary Biography.

Few researchers have utilized the working papers (which include available drafts, revisions, correspondence, and galley proofs) of children's authors. Neumeyer (1982) examines E. B. White's revision process as seen in the working papers of Charlotte's Web. R. A. Moore (1975, 1980) and Spaeth (1988) have conducted extensive research on Laura Ingalls Wilder's writing of the "Little House" books. Daly (1987) deals with S. E. Hinton's novels and writing process. Holtze (1987) has analyzed the works of Norma Fox Mazer.

Knight's (1985) dissertation on Katherine Paterson utilized the working papers, correspondence, the author's own account of her process, a telephone interview, and a taxonomy of revision changes developed by Faigley and Witte (1981, 1984) to analyze and describe
Paterson's revision process in *The Great Gilly Hopkins*. Knight selected a limited number of the many articles Paterson has written on her own writing process.

This study will focus on the writing processes of two children's authors, Theodore Taylor and Jane Yolen, with reference to classroom models of the writing process. Rather than attempting to cover the body of each author's work, this study will center on *The Cay* and *Rocket Island* by Theodore Taylor and *The Bird of Time* and *The Sultan's Perfect Tree* by Jane Yolen.

While there appear to be many similarities among the authors' processes, there are inherent differences between the authors themselves. Theodore Taylor writes primarily realistic fiction, historical fiction, and non-fiction. Jane Yolen is a storyteller, poet, and writer of fantasy, although she has also written historical fiction and non-fiction. The two authors were selected because I wanted to study two writers who choose to publish works in distinctly different genres.

This study will utilize the working papers, which the authors have donated to the Kerlan Collection—Children's Literature Research Collection at the University of Minnesota. Dr. Karen Nelson Hoyle, curator, and the staff have sorted and catalogued the papers. To provide as complete a picture of the authors and their processes as possible, additional materials have been gathered from reviews and critiques of the books, articles, and books by and about the authors and their writing.

Several writers and researchers (Calkins, 1983, 1986; Flower & Hayes, 1980; Gravès, 1983; Murray, 1984a, 1984b; Smith, 1982) have
developed models of the writing process which were based on the writing workshop used by professional writers and were designed for classroom use. The works of Graves (1983), Calkins (1983, 1986), and Hansen (1987) have had a profound effect on how teachers and children approach writing. Calkins (1986) urges teachers:

[S]et aside an hour a day, every day, for the writing workshop. . . . K-6 teachers tend to begin their workshops with a four or five minute mini-lesson. . . . After talking to the children or giving them tips about good writing, the teachers send them off to draft, revise, and confer with each other. The teacher moves around the room, talking with individuals about their writing, quietly managing the flow of the room, and meeting with informal clusters of children. The workshop ends with either a whole-class sharing session or small response groups. (pp. 25-26)

Mini-lessons and conferences are an integral part of "writing process" classrooms. They arise from the needs of the writers in the classroom. They center on the children's work. Strackbein and Stevenson (1989) suggest:

If a teacher is aware of the books that children are reading and who their favorite authors are she is better able to adapt the writing workshop in ways that will reflect the individual interests of the children and include material that is relevant in their lives. (p. 2)

Purpose of the Study

Smith (1982), Graves (1983), and Calkins (1986) advocate the use of children's trade books in the elementary school classroom. They
suggest that children be surrounded by children's books, encouraged to read and share those books, and that teachers make the writers of those books unknowing collaborators in the writing workshop.

Since I was a child I have been increasingly fascinated by children's books and the people who write them. I love sharing wonderful books, the authors, and the stories behind the books with children and adults. Like many children I am also fascinated by the writing process of the writers of the books I read. In this study, I have combined this love of children's books and my interest in the writing process with the need for readily accessible and detailed, descriptive information on the writing processes of two professional writers.

This study will attempt to determine what these writers do when they write. It will show the effect of writers' life experiences on their writing processes, and it will attempt to describe where their ideas come from, how their ideas are developed, and how they revise. It will show the effects an editor has on their writing and how the authors feel about their finished pieces. Finally, it will show the significance of these points for the writing workshop model and may help teachers make professional writers unknowing collaborators in the classroom.
CHAPTER II

REVIEW OF THE LITERATURE

Inquiry into how authors' work proceeds and what is involved in the natural writing process has been an increasingly frequent research topic. This inquiry is focused on the writing processes of two professional children's authors in an attempt to determine what factors in their lives and processes effect their work. I will also examine whether or not their ways of working fit any particular theoretical model of the writing process.

Several theorists and educators have written and/or conducted research on the writing process. Cowley, an editor of The Paris Review, compiled interviews with published writers. Smith, a sociopsycholinguist and educator, addresses the theoretical nature of both reading and writing in numerous articles and books. Murray, a writer and educator who teaches writing on the college level, has written numerous articles on composition and a text (Write to Learn, 1984c) which is used in college composition classes. Flower and Hayes are teacher/researchers whose research on the writing process has centered on college students. Flower has also written a text (Problem Solving Strategies for Writing, 1981) which is used in college composition classes. Graves is a researcher/educator whose research with elementary school age children resulted in Writing: Teachers and Children at Work (1983) and in numerous
articles and additional books. *Writing: Teachers and Children at Work* has had a great impact on how writing is taught in many elementary schools. Calkins conducted research with Graves which resulted in *Lessons From a Child: On the Teaching and Learning of Writing* (1983), several articles, and her major work *The Art of Teaching Writing* (1986).

The Models of the Writing Process

Cowley

In 1953 a group of young writers living in Europe started *The Paris Review*, including as a regular feature an interview with a famous contemporary writer of fiction. The interviews offered information on "what fiction writers are as persons, where they get their materials, how they work from day to day, and what they dream of writing" (Cowley, 1958, p. 4).

The interviews were informal and did not adhere to any standard form. Some of the questions seemed to evolve in response to the author's answer to a previous question. In early interviews, the two interviewers took notes by hand, transcribed them after the interview, and then wrote the article for *The Paris Review*. The author was given copies of the completed interview for approval before publication. Several authors offered additional information. In later interviews a tape recorder was used, but the method for preparing the interview for publication was not altered.

The first series of interviews were compiled and edited by Malcolm Cowley and published in *Writers at Work*. In the introduction Cowley describes the authors interviewed:
All have strongly marked personalities which are revealed—asserted, one might say—in their simplest remarks, and no personality resembles any other. Yet in spite of their diversity, what emerges from the interviews is a composite picture of the fiction writer. He has no face, no nationality, no particular background, ... but they all have something in common, some attitude toward life and art, some fund of common experience. (1958, p. 6)

Cowley notes that four stages in the composing process seem to emerge from the interviews/data (Figure 1). The first stage is defined as the germ of the story which has been seen, heard, heard about, experience, and/or remembered. During the second stage, which Cowley terms meditation, the story takes shape. This stage may be as short as two days or span years. "[T]he meditation is a mixture of conscious and unconscious elements ... and continues while the writer is engaged in other occupations" (1958, p. 9). The third stage involves writing the first draft. Cowley notes that while one writer may write quickly many do not. There are writers who write the first draft slowly, because they are revising as they go.

In response to an interviewer's question concerning how she wrote a story and whether or not she wrote drafts and then revised, Dorothy Parker stated, "It takes me six months to do a story. I think it out and then write it sentence by sentence—no first draft. I can't write five words but that I change seven" (1958, p. 79).

James Thurber, who was almost blind at the time of the interview, described his writing process and the adaptations his dwindling sight forced him to make:
FIRST STAGE
Germ of the story.
It comes from something, someone, some incident that has been seen, heard, heard about, experienced, and/or remembered.

SECOND STAGE
Meditation.
The story takes shape in the writer's mind. In a novel, meditation may be repeated with each chapter.

THIRD STAGE
Writing the first draft.
Revision may occur during the writing.

FOURTH STAGE
Revision.
In the novel, the revision of one chapter may precede or follow the first draft of the next chapter.

I never know when I'm not writing. Sometimes my wife comes up to me at a party and says, "Dammit, Thurber, stop writing." She usually catches me in the middle of a paragraph. Or my daughter will look up from the dinner table and ask, "Is he sick?" "No," my wife says, "he's writing something." I still write occasionally—in the proper sense of the word—using black crayon on yellow paper. . . . My usual method, though is to spend the mornings turning the text over in my mind. Then in the afternoon . . . I call in my secretary and dictate to her. . . . It took me about ten years to learn. (Thurber, 1958, p. 96)

Unlike Parker, Thurber revised many, many times before submitting a piece for publication.

Cowley indicates that novelists and short story writers employ different writing processes:

For short story writers the four stages of composition are usually distinct, and there may even be a fifth, or rather first stage. Before seizing upon the germ of a story, the writer may find himself in a state of "generally intensified emotional sensitivity . . . when events that usually pass unnoticed suddenly move you deeply, when a sunset lifts you into a fit of exasperation, when a clear look of trust in a child's eyes moves you to tears." . . . Then comes the brooding or meditation, then the rapidly written first draft, then the slow revision. . . . For the novelist, however, the stages are often confused. The meditation may have to be repeated for each new episode. The revision of
one chapter may precede or follow the first draft of the next. (1958, p. 11)

Cowley also mentions authors facing the blank page, the length of time spent writing, the type of tools preferred, and numerous superstitions and idiosyncrasies. He does not mention "audience."

Within individual interviews, authors discuss their use of notebooks and diaries, the sources of their stories, how much is based on personal experience, how they develop plot and characters and whether or not specific characters are based on "real" people and/or the author himself/herself, what writers influenced them, the importance of research, the role their childhoods play in their writing (if any), the role and effects critics play in their lives and on their writing, and for those writers who write in several different genres whether the process changes and, if so, how.

The "Second Series" of Writers at Work introduced by Van Wyck Books and edited by George Plimpton was published in 1963. The scope was broadened to include poets, essayists, a humorist, and a playwright. The interviews are just as insightful as those found in the "First Series." The manner in which the interviews were conducted, written, and edited was the same.

Smith

Smith recognizes the writer (young, old, novice, or professional), the many purposes of writing, and the process. He feels that "writing is for ideas, action, reflection and experience. It is not for having your ignorance exposed, your sensitivity destroyed, and your ability assessed" (1983, p. 556). He also stresses the importance of reading as a major factor in the writing process.
"To learn to write, children must read in a special kind of way. . . . To become writers children must read like writers. To read like writers they must see themselves as writers" (1983, pp. 558-559).

Smith (1982) approaches writing as a writer:

The two broad aspects of writing, composition and transcription, may compete for the writer's attention, demanding intricate memory and attention management. Composition, when it is taking place, wants to be relatively fast, but conventions of transcription such as spelling, punctuation, capitalization, and the onerous physical effort of making marks on paper can serve to slow down the formation of words. Thought must produce words, a complex process since thought is global, diffuse, and independent of time and space, but the words have to go on paper sequentially and must stay there transfixed in time and space. Every kind of text and every aspect of text has its own conventions, so that composition is far more than getting words out; it requires finding appropriate words for every particular task. (p. 103)

He chooses to further divide the writing process into three stages (prewriting, writing, and rewriting) but stresses the recursive and convoluted nature of the process (Figure 2):

But it is difficult to distinguish a "moment of writing" lying neatly between the prewriting and rewriting. Rather the actual writing becomes lost in a fuzzy area of overlap between the two. . . . The overlap becomes obvious if we
FIRST STAGE

Prewriting

A time of incubation and preparation which includes both conscious and unconscious thinking, reflecting, and planning and includes past and present experience.

SECOND STAGE

Writing

The moment of composition and transcription when words are put down on the page.

THIRD STAGE

Rewriting

That time when the text is reflected on, modified, and eventually polished or edited.

"Prewriting, writing, and rewriting frequently seem to be going on simultaneously" (1982, p. 104).

Figure 2: Smith's Model: Based on a discussion in Writing and the Writer (1982).
consider a writer producing successive drafts of a chapter, a page, or even a paragraph or sentence or two. What is "rewriting" of the draft just completed becomes "prewriting" of the draft to come. There is no one moment of composition. I do not see a neat progression between thinking about what one is going to write (prewriting), writing it, and then revising or editing what is written (rewriting). (1982, pp. 104, 116)

In Smith's model, prewriting or the first stage is a period of incubation or a time of conscious and unconscious contemplation, rehearsal, reflection, and planning grounded in past and present experience whether it be in preparation for the next word, sentence, paragraph, page, chapter, or book. It can be a time of false starts and frustration or a time of excitement. The processes which are described as prewriting may also appear during both writing and rewriting.

We can pause in the manual activity of writing and listen to ourselves rehearsing a few words, a sentence perhaps, before we write anything down; a muttering before uttering. Sometimes we mull over a phrase or two and then reject them; they are not what we want to write. Sometimes we think of some words we want to write but cannot write them because we are walking or driving in a car, or perhaps are in the bath. So we hope to remember the words, and rehearse them from time to time in our head. On the other hand, sometimes the writing seems to come first, perhaps primed by a word or two that we rehearsed in our mind. We have to look to see
what we have written, and may even find it is not clear whether we are "reading" what we have written as we are writing or are writing to our own dictation. (1982, p. 105)

The second stage is writing which occurs when composition and transcription merge and words are put down on the page. As the writer works "we have two parallel developments through time, the progressive construction of a piece of text and the continually changing flow of the writer's thought, each interacting with the other through the medium of the act of writing" (1982, p. 107).

The third stage is loosely termed rewriting. There are two aspects of rewriting: revision and editing. Revision can occur throughout the process and involves reading and perhaps rereading the text, reflecting on what has been written, and modification of the text if necessary. Revision allows the writer to modify and reorder what has been written. "Revision on the other hand, is very personal, not only because it is best done by the writer, but also because of the effect it can have on the writer. . . . Revision confronts writers with the text they have produced" (1982, p. 128).

Editing is a form of polishing. "The aim of editing is not to change the text but to make what is there optimally readable" (1982, p. 127). Smith indicates that the editing may be done by someone other than the writer and that published works are frequently edited by an "outsider." The editor is not as involved in the creation of the text as the writer and can bring insight and a fresh outlook to the text. "Editing makes little difference to the writer personally; it is a matter of communication rather than composition" (1982, p. 128).
Audience is a consideration in Smith's discussion of the writing process. He recognizes that an awareness of a potential audience will influence the word choice, form, register, etc., the writer employs.

**Classroom Applications**

Smith does not overlook the importance of children who write and the role of teachers in facilitating the development of young writers. Teachers are viewed as collaborators who demonstrate the uses of writing, help children use writing themselves, insure that children have access to relevant reading and writing materials, recruit authors to become unknowing collaborators, help children perceive themselves as readers and writers, and "engage children in purposeful written language enterprises as often as they can and protect them from the destructive effects of meaningless activities which cannot otherwise be avoided" (1983, p. 566).

Smith feels that schools do not always provide the environment which promotes reading and writing. They are not organized to facilitate learning. Teachers are not allowed to act as facilitators and collaborators. They are frequently viewed as evaluators and drill instructors. "The way in which schools are organized does not encourage collaboration; it favors instruction over demonstration, and evaluation over purpose" (1983, p. 566). Children are not given enough time for reading and writing that is purposeful and is relevant to their lives.

**Murray**

Donald Murray is a prolific writer whose works span many fields and genres. Murray (1984c) explains his philosophy and defines writing:
[Beginning] . . . with all that we have known since we were born, and perhaps with a lot of knowledge that was born in us. We write, first of all, to discover what we know and then what we need to know. . . . Writing is thinking. . . . Writing, in fact, is the most important form of thinking. It allows us to be precise, to stand back and examine what we have thought, to see what our words really mean, to see if they stand up to our own critical eye, make sense, will be understood by someone else. (pp. 3-4)

Murray feels that the writing process "can not be understood by looking backward from a finished page" (1980, p. 3) but that "writers use language as a tool of exploration to see beyond what they know" (1979, p. 87).

His work has evolved over time. While he recognizes the complicated, convoluted, and idiosyncratic nature of the process, he maintains that there are stages which blend, overlap, and interact with one another (1980, 1985b) (Figure 3). The terms or titles Murray assigns to each stage have changed. In 1972 he used prewriting, writing, and rewriting (p. 12). Prevision, vision, and revision were used to describe the same steps in 1978 (pp. 86-87). Collecting, focusing, ordering, drafting, and clarifying were defined and illustrated using a piece of his own writing in Write to Learn (1984). In an article published in 1985, Murray used rehearsal, writing, and revision. He has written articles on each stage of the process.

Prewriting, prevision, and rehearsal can be termed the first stage which is largely invisible, may be conscious or unconscious, "takes about 85% of the writer's time" (1984b, p. 90), may include
FIRST STAGE
Prevision (1978)
Prewriting (1972, 1984)
Rehearsal (1984)
Collect, focus, order (1984)

SECOND STAGE
Vision, discovery, draft (1978)
Writing (1972, 1984)
Drafting (1984)

THIRD STAGE
Revision (1978)
Rewriting (1972, 1984)
Clarifying (1984)

There are two aspects of this stage--rewriting and editing. Rewriting includes researching, rethinking, redesigning, and then rewriting.

In "Writing as Process", Murray includes collecting, connecting, and reading as part of each stage and indicates that a "draft occurs when the four forces are in tentative balance" (1980, p. 11).

Murray emphasizes the overlapping nature of the three stages.

Figure 3: Murray's Model: Based on various articles and Write to Learn (1984).
daydreaming, reading, notetaking, collecting, connecting, evaluating, and selecting information and experience (1972, 1978, 1980, 1984c, 1985b). "In prewriting, the writer focuses on that subject, spots an audience, chooses a form which may carry his subject to his audience" (1984b, p. 90).

The second stage, which Murray has termed writing (1972, 1984c), vision (1978), and drafting is described as "the fulcrum of the writing process" (1978, p. 86). While writing the first draft may take the shortest amount of time, that time may also be the most frightening. The writer is forced to make a commitment (1978, p. 86), to make discoveries about himself/herself, ideas, thoughts, and feelings.

Writing reveals us to ourselves and eventually to others, and we do not want to be exposed on the page. ... Writing is also a commitment [sic]. Once we have put down one line, sometimes just one word, we have made a choice, and the direction of our writing, its limits, its pace, its dimensions, its voice, its meaning are all constrained. (1984c, pp. 134-135)

The third stage has been termed revision (1978, 1980), rewriting (1972, 1984c), or clarification (1984c). "Writing is rewriting. Most writers accept rewriting as a condition of their craft; it comes with the territory" (1978, p. 85). The writer is described as stepping back from the piece and interacting with it. He/she becomes a reader and listener. There are two aspects to the interaction: confirming, researching, rethinking, redefining, altering, rewriting, and then editing. This segment of the process may take a great deal more time than was required to produce the first draft. Many writers produce
multiple drafts. Thus, revision, rewriting, or clarification is repeated as often as necessary. "One of the most important things I have learned . . . is that revision which does not end in publication becomes the most significant kind of rehearsal for the next draft" (1980, p. 5).

During all three stages of the writing process, the writer's voice can be heard. The writer may read a piece silently or aloud as he/she is rehearsing ideas, opening sentences, paragraphs, etc.; as the piece is emerging; in sharing a piece "in process" with a collaborator or classmates; or when a piece is completed. "Voice is often the force which drives a piece of writing forward, which illuminates the subject for the writer and the reader" (1985b, p. 42).

Instructional Implications: Murray's Model

Murray advocates that the teacher become a collaborator who writes with his/her students, respects and addresses the needs of the writers and the emerging pieces through conferences. "You can't go to work on a piece of writing until it is near the end of the process, until the author has found something important to say and a way to say it" (1984a, p. 267). He insists that teachers "have to be quiet, to listen, to respond. We are not the initiator or the motivator; we are the reader, the recipient" (1984b, p. 90).

While Murray advocates the teaching of one process which can be seen in all writing—"The important thing is that students write upon demand, that they write of what they know, that they are placed under enough pressure so they write what they did not expect to write" (1980, p. 15)—many teachers interpret this to mean that students
should concentrate on writing personal narrative. As a result many
students do not feel they can write fiction, fantasy, poetry, or plays
and are not given the opportunity or encouraged to do so.

However, Murray disagrees with the teachers who differentiate
between imaginative and functional writing and attempt to teach more
than one process. He states:

I know the process of discovery takes place when I write
fiction and nonfiction, poetry and memos. To produce
letters, reports, novels, essays, reviews, poems, and
academic papers that say something, you have to allow
language to lead you to meaning. (1978, p. 88)

Although Murray stresses the convoluted and circular nature of
the writing process and not the product, he is insistent about the
stages within the process and the assumption that there is a finished
piece. Classroom teachers tend to interpret this to mean that all
students/writers should follow the process lock step. In the classroom,
the stress on publishing also contributed to acceptance of writing as
both linear and product oriented.

However, Murray states:

The text of the writing course is the student's own
writing. . . . The student finds his own subject. . . . The
student should have the opportunity to write all the drafts
necessary for him to discover what he has to say on this
particular subject. . . . The student is encouraged to
attempt any form of writing which may help him discover and
communicate what he has to say. . . . Mechanics come
last. . . . There must be time for the writing process to
Flower and Hayes' cognitive process theory is based on four essential elements:

1. The process of writing is best understood as a set of distinctive thinking processes which writers orchestrate or organize during the act of writing.
2. The organization of these writing processes is highly recursive.
3. The act of composing itself is a goal-directed thinking process, guided by the writer's own growing network of goals.

The works of Flower (1981), Flower and Hayes (1980, 1984), and Hayes and Flower (1983) have centered on the cognitive processes of student writers in college composition classes. They feel that "the act of writing is a complex cognitive skill, not a body of knowledge" (1984, p. 269). Writing is viewed as a problem to be solved, an assignment to be completed, a goal to be achieved. As such, they feel each problem or protocol, assignment or goal, can be broken down or divided into sub-protocols or subgoals. Their heuristic strategies were "developed primarily for analytical writers . . . and for students with a limited to nonexistent background in writing, but an interest in treating it [writing] as a problem they could solve" (1984, p. 272).
(4) Writers create their own goals in two key ways: by generating supporting sub-goals which carry out a purpose and, at times, by changing major goals or even establishing entirely new ones based on what they have learned by writing. (1980, pp. 2-3)

While Flower and Hayes describe writing as a set of distinctive thinking processes they resist using the term "stage" and take issue with writing process theories that involve "stages":

The problem with stage descriptions of writing is that they model the growth of the written product, not the inner process of the person producing it. . . . Furthermore the sharp distinctions stage models between the operations of planning, writing, and revising may seriously distort the real nature of these tasks. . . . Because stage models take the final product as their reference point, they offer an inadequate account of the more intimate, moment-by-moment intellectual process of composing. (1980, pp. 3-4)

Their criticism of or complaints about the "stage theories" (whose authors are unnamed in the works of Flower and Hayes) seem somewhat unjustified when theories of Smith, Murray, Graves, and Calkins are examined more closely. Each of the "stage theorists" examined in this chapter stress the idiosyncratic and recursive nature of the writing process and stress the process rather than the product. It seems odd that while Flower and Hayes criticize "stage theorists" as being product oriented they do not see that in their own description of writing as a problem to be solved or a goal to be achieved, they are product oriented.
Flower and Hayes chose to use protocol analysis to describe writing rather than "a person's after-the-fact introspective analysis of what they did while writing [because it] is notoriously inaccurate and likely to be influenced by their notions of what they should have done" (1980, p. 5). To use protocol analysis or process tracing methods, Flower and Hayes presented subjects (primarily students in college composition classes) with a writing problem or assignment and then asked that they compose out loud into a tape recorder. The subjects were not asked to be introspective or to analyze the work while writing. The protocol analysis, writer's notes, and completed manuscripts were used to provide the researchers with a detailed description of the writing process.

The resulting model involves three essential elements: the task environment, the writer's long-term memory, and the writing processes. The task environment includes the rhetorical problem, topic, audience, exigency, and text produced so far. The writer's long-term memory includes a knowledge of the topic, the audience, and any writing plans. The writing process includes planning, translating, and reviewing which are overseen by "the monitor" (1980, pp. 7-13, including Figure 1). The monitor is defined as "the writing strategist which determines when the writer moves from one process to the next" (1980, p. 13).

Flower and Hayes further define the three aspects of the writing process while stressing "that people do not march through these processes in a simple 1, 2, 3 order" (1980, p. 13).

The steps or processes begin with planning which includes many sub-processes such as defining the goal; developing the plan (1980, 1984); generating ideas, which may appear as disjointed, unconnected,
fragmentary thoughts and/or images; "retrieving relevant information from long term memory" (1980, p. 10); brainstorming (1984, p. 273); organizing and reorganizing concepts; and thinking while writing (Figure 4).

The second aspect of the process is termed translation. "This is essentially the process of putting ideas into visible language" (1980, p. 12). Flower and Hayes selected the term, because the information gathered during the planning phase may be in the form of images and feelings or in symbol systems other than language. The special requirements and sometimes overwhelming demands of written English on the writer are recognized.

Reviewing is the third aspect of the process which contains two dominant sub-processes. The writer may consciously read what he/she has written "as a springboard to further Translating" (Flower & Hayes, 1980, p. 12) or systematically and critically with evaluating and/or editing as the goal.

These periods of planned REVIEWING frequently lead to new cycles of PLANNING and TRANSLATING. However, REVIEWING can also occur as an unplanned, "unconscious" process triggered by a problem in either the text or one's own planning (that is, people edit their thinking as well as their written statements). The sub-process of Editing and Evaluating, along with Generating, shares the special distinction of being able to interrupt any other process and occur at any time in the act of writing. (1980, pp. 12-13)
FIRST STAGE
Planning
A time of generating ideas, retrieving relevant information from long term memory, organizing, and reorganizing, concepts which are not necessarily in words but may be in thoughts and images. Goals are also generated in the act of thinking and writing.

SECOND STAGE
Translating
"Putting ideas into visible language" (1980, p. 11).

THIRD STAGE
Reviewing
This occurs in two ways—when writers consciously read what they have written which may lead to further writing and reviewing or when the reading is done to systematically evaluate and edit the text.

Figure 4: Flower and Hayes' Model: Based on articles written in 1980, 1981, and 1984.
The role the audience plays in the writing process effects all three aspects of the process. "The goal of the writer is to create a momentary common ground between the reader and the writer. You want the reader to share your knowledge and your attitude toward that knowledge" (Flower, 1981, p. 122).

While Flower and Hayes may feel they have developed a unique model of the writing process, it bears a startling resemblance to the other processes described in this chapter. Their approach to the writing process (protocol analysis) seems to be thorough. The data are alluded to but not fully described or presented. The role of the monitor in the process is not fully described and remains somewhat illusive.

Applications

Flower (1981) suggests several strategies which facilitate creating a bond between the writer and the reader which include "analyzing the reader/audience's knowledge, attitudes, and needs; anticipating reader/audience response; transforming writer-based prose to reader-based prose by setting up shared goals, etc." (pp. 122-147).

Flower and Hayes (1984) feel:

[A] problem-solving approach to writing works for many writers because it allows for the disorderly dynamics of serious thinking and encourages an analytical and experimental attitude in the writer. Heuristics ask the students to see writing as a communication problem they are setting up to solve with all the strategies they can muster. In practice, perhaps the most remarkable result of using heuristics is that early in the course students develop a
conviction that writing is an important skill they can in fact muster. Obviously, such a conviction is not always one hundred per cent [sic] warranted, but in replacing the mystique of talent and the fear of failing with the possibility of an attainable goal, problem solving helps writers draw more fully on the abilities they do have. (p. 282)

The statement reflects the research and interests Flower and Hayes have in young adult and adult writers who have had past difficulties with writing. Although their theories, as expressed in articles, papers, and a text, have been used at the college level, they do not seem to have adapted the theories for use by elementary school teachers.

Graves' Instructional Model

Donald Graves is a former teacher, school administrator, and self described reluctant writer whose work with young writers and their teachers has resulted in a book (1983) and numerous articles. Writing: Teachers and Children at Work, an instructional model, has had a profound effect on the way writing is taught in elementary schools in the United States, Canada, Australia, and New Zealand.

Graves is very open and honest about his own struggles with writing and with the orthodoxies which he sees invading the writing process approach since his initial research.

The writing process is outlined as containing four stages: rehearsal, composing, revision, and editing. How, why, and when a writer goes through a specific stage is determined by who the writer is and where he/she is developmentally (Figure 5).

Rehearsal can be either conscious or unconscious. "Conscious rehearsal accompanies the decision to write" (1983, p. 221). It may
FIRST STAGE

Rehearsal

It can be either conscious or unconscious and may take the form of daydreaming, sketching, doodling, list making, outlining, talking, reading and/or writing.

"Conscious rehearsal accompanies the decision to write" (1983, p. 221).

SECOND STAGE

Composing

"[E]verything a writer does from the time the first words are put on paper until the drafts are complete" (1983, p. 223).

THIRD STAGE

Revision

"Children revise because they want the information to be accurate, to make good choices about what should stay, what should be discarded" (1983, p. 4).

FOURTH STAGE

Editing

This is done with the help of peers and the teacher. "Writers edit as far as they can, and then editors take over from there" (1983, p. 58).

Figure 5: Graves' Model: Based on a discussion in Writing: Teachers and Children at Work (1983).
take the form of daydreaming, sketching, doodling, list making, outlining, ego boosting, talking, reading, and/or writing. "Very young children can begin to write almost from the first moment they enter school. Writing, of course, must be liberally interpreted" (1983, p. 18).

The second stage is composing. Graves defines it as "everything a writer does from the time first words are put on paper until all drafts are completed. Sometimes when a writer must rehearse by writing, there is an overlap between the two, composing and rehearsing" (1983, p. 223). What form composing takes depends upon the age and stage of development of the writer. "Children are able to compose when they know about six consonants... Many children compose using letters from their names" (1983, p. 184).

Graves does not address the issue of the child who tells a parent or teacher a story and asks that the parent or teacher take the story down as he/she dictates it or the child who draws a picture which tells a story or tells a story while drawing. Children in these situations are composing, revising, and editing while they are telling and/or drawing.

The form revision takes also depends upon the age and stage of the writer. "Children revise because they want the information to be accurate, to make good choices about what should stay, what should be discarded" (1983, p. 4). Revision is evolutionary. "Six year olds change little of their writing... Children often write on the same subject three or four times with each subsequent composing an unconscious revision of the one before" (Graves, 1984, p. 186). He also notes that adding information is the most common form of revision.
The willingness to eliminate or exclude information is something that all writers struggle with. There is a time, however, when the concept of information and language economy does take hold. The order of development is still the same as in other levels: first the child does this with teacher help; then he does it independently. (1983, p. 158)

Editing is tied to publishing. It is frequently done first by the writer, then with the help of peers, and finally with the aid of the teacher. "Writers edit as far as they can, and then editors take over from there" (1983, p. 58). The editing can be done during a publishing conference. Graves provides guidelines for teachers that help them when faced with children's errors. He concludes, "[T]he teacher helps children work with editing that is within their grasp. . . . Beyond that, the teacher corrects the errors in final text and publishes the piece as amended for audience" (1983, p. 58).

Graves feels that publishing is an integral part of the writing process. "Writing is a public act, meant to be shared with many audiences. . . . Publishing serves as a specific anchor for the future during the composing" (1983, p. 54). Publishing serves as an impetus, even when a child may choose not to publish a particular piece or a teacher chooses not to publish every piece every child in his/her class writes.

The role the audience plays in the writing process also is effected by the age, stage of development, and amount of experience the child has had. "Audiences can work for writers or utterly destroy them" (1983, p. 265). Graves also feels that "everyone has to come to terms
with the variant responses of other people” (1983, p. 265). It is a matter of putting audience into perspective and not allowing unseen, past, and future audiences intrude on the writing process in a negative way.

Implications

A keen observer of children, Graves recognizes that while the writing process is similar for all writers—"All writers follow a simple pattern: select, compose, read, select, compose, read" (1983, p. 226)—there are differences which are partially determined by who the child is, where the child is developmentally, how many opportunities the child has had to write, and what were the nature of those experiences and opportunities.

Graves feels that children want and need to write. He advocates that teachers become careful observers of children, so they know who their students are, what their interests are, and what experiences they have had. It is through such careful observation that teachers can learn at what stage their students are developmentally and where the teacher might provide the most appropriate guidance. Mini-lessons and conferences are ways in which teachers can provide guidance.

Teachers are also urged to write with their students. "Modeling changes my relationship with the class. We became writers together. . . . Writing becomes a process of sharing what we know about our experiences. The class becomes a community" (1983, p. 51).

Graves feels that it is imperative that children be surrounded by literature in all genres written both by the children and by professional writers. The children's interests should be taken into account when literature is shared.
When the teacher read children's books and the literature at the same time and treated both in the same critical manner, the children's concept of authorship changed dramatically. They became more assertive in their judgment of professionals . . . and their own writing as well. They examined story lines, plot outcomes, character judgments. . . . Later, they used many of the same critical tools with their own writing. (1983, p. 65)

One of the areas in which Graves has received some criticism is in what appears to be a stress on the writing of personal narrative to the exclusion of fiction. Graves states, "Most children find it easier to compose in personal narrative. It is easier for them to recall what has happened in their own lives than to compose new material" (1984, p. 186). He also acknowledges that children want to write fiction and that certain topics are more suited to fiction. Teachers struggle with the products of such efforts which seem to have one-dimensional characters and weird or unusual plots.

Graves explains how he responds to children writing fiction:

[W]hat children bring to the writing experience ought to be taken seriously. If a child is composing an imaginative piece about last night's TV mystery, I treat the piece in the same way I would a personal narrative. That is, I listen to the text, and ask questions that will help the writer. I treat the writer as a serious author who intends to communicate with others. (1984, pp. 186-187)

While Graves begins to touch on some possible "solutions" for the controversy over personal narrative versus fiction, he leaves many
questions unanswered. It is a much more complex issue than can be addressed in a short essay. His suggestions that teachers surround children with good fiction, include lessons in character development, plot, etc., in a fiction writing unit, and respond honestly and helpfully during conferences are well taken. But he fails to mention that many teachers do not feel prepared to teach fiction writing and do not know where to begin, because they have little or no experience in writing fiction. Many teachers feel they are accountable for time spent writing and are uneasy about having children publish writing which does not seem powerful or "quite up to par" to them. Teachers may not realize that few professional writers publish their first attempts.

Calkins' Instructional Model

Lucy McCormick Calkins is an educator, researcher, lecturer, writer, and director of the Writing Project at Columbia University. Her initial classroom research, under the direction of Donald Graves, culminated in Lessons From a Child (1983). Her model described in The Art of Teaching Writing (1986) is instructional in nature.

Calkins (1986) feels that research on the writing process should guide the way writing is taught in schools and should be process rather than product oriented.

When I went to school writing was rarely taught; rather it was assigned and then corrected. If there was any teaching, the focus was on categorizing written products. . . . Their emphasis was on final products, not on the processes that produced them. I do not think a single teacher ever watched me as I wrote, heard my ideas about good writing.
Many classroom teachers still use the writing techniques just described despite the fact that "knowing the characteristics of ideal finished products has little to do with developing the skills to produce those products" (1986, p. 14).

Ultimately, Calkins hopes that writing will become so much a part of people's lives that they think by writing.

I think with pencil in hand. Writing gives me awareness and control of my thoughts, it allows me to hold onto ideas long enough to scrutinize them, to think about my thinking. . . . The pencil allows me to listen, to structure what I hear. . . . I do not care about neatness or word choice; I am not writing to produce but, instead, to think. . . . I think by writing and I want students to do likewise. (1986, p. 282)

While I understand why Calkins wishes that all children think by writing, it seems somewhat unrealistic. I frequently use writing to think, but I also think in images. I know many people, both children and adults, who learn and think in other ways. My son has told me, "Mom, writing is fine for you, but I think in pictures." I feel that children should be exposed to many different learning/teaching styles and strategies, but they should be allowed to select strategies which suit their learning styles. There does not seem to be room in Calkins' approach for those who may hold differing views.

Calkins indicates that while everyone has a unique composing process there are some commonalities. Unskilled writers who have difficulties may be using "dysfunctional strategies" (1986, p. 16). The role of the teacher should "become more like coaching a sport and
less like presenting information" (1986, p. 14). By learning more about the writing process, writing, and observing students as they write, teachers are better equipped to help their students develop strategies which work.

Although the terms used to describe the stages in the writing process vary from researcher to researcher, Calkins does not assign her own terms but chooses to use Murray's terms: "rehearsal, drafting, revision, and editing" (1986, p. 17). She recognizes that within the process there is a "circling out and circling back; as collecting and connecting" (1986, p. 17) (Figure 6). She also recognizes that the process evolves with experience and over time. "Whether we write a poem about shadows or an article about a geological expedition, we all move through these stages. Some of us spend longer on rehearsal, others on revision . . . even young children go through these processes" (1986, p. 18).

Rehearsal is defined as "a way of living" (1986, p. 17) which may begin as an image, sentence, picture, sketch, or memory. It includes gathering ideas, finding connections, exploring concepts, mapping lines, developing pieces, and sketching patterns. The writer can do this by talking, listening, observing, reading, and/or writing (1986, p. 17).

It is interesting to note that Calkins is willing to allow seeing images, drawing or seeing pictures, mapping, and sketching during the rehearsal stage but does not seem to include those concepts in her own description of thinking by writing.

The term "drafting," which Calkins prefers over the term "writing," can be different for every writer. Drafting may be
FIRST STAGE

Rehearsal

A way of living that may begin as an image, sentence, or memory. It includes gathering ideas, finding connections, exploring concepts, mapping lines, developing pieces, sketching patterns, talking, observing, reading, and/or writing.

SECOND STAGE

Drafting

Writing that can be tentative or bold. It is different for every writer. Some write pages -- moving in many directions. Some work with beginnings -- individual lines.

THIRD STAGE

Revision

Seeing again. The writer pulls back and looks intently. A time of re-seeing, rewriting, adding, or subtracting details.

FOURTH STAGE

Editing

The major decisions are made. It is time to tighten, link, and clarify.

Figure 6: Calkins' Model: Based on a discussion in The Art of Teaching Writing (1986).
tentative. She has noted that some writers write pages in which they move in many directions. Others work with beginnings and/or individual lines. She stresses the experimental and non-permanent nature of this aspect of composing and states, "Each writer has his or her own style" (1986, p. 17).

Revision is an aspect of the composing process which evolves out of drafting. It is described as a time when the writer pulls back from the emerging text to see again in a different way, to question, to look at the developing meaning, to create new meaning. "Writers become readers again. They cross out a section, insert a line, move a detail, turn a personal narrative into an essay" (1986, p. 18). Calkins feels that revision "is essential to the writing process" (1986, p. 20).

Editing is not viewed as horror filled and/or ego destroying. Calkins describes it "as one of the best parts of writing. The major decisions are behind me, at least for the time being" (1986, p. 18). This is a time for tightening, clarifying, cutting, and linking. A time when the writer pushes himself/herself away from the text and reads the piece as though he/she is a critical stranger who has never encountered the piece before.

Calkins stresses the recursive nature of the process. "The shifts between rehearsal, drafting, revision, and editing occur minute by minute, second by second, throughout the writing process" (1986, p. 18).

Although Calkins maintains that the writing process remains the same across all genres, she includes short chapters in The Art of Teaching Writing on the writing of reports, poetry, and fiction. It is
in the chapters on poetry and fiction that she admits to having little experience writing in those genres.

Throughout her works, Calkins maintains that inexperienced writers should concentrate on writing personal narrative. Her own preference for expository writing and lack of experience in writing fiction may be an underlying reason for Calkins' uneasiness. She freely admits, "My ideas on fiction writing are embryonic" (1986, p. 329). She feels that children have more control over the process when they write personal narrative because "until they know something about writing fiction, they often do not impose constraints on their make-believe stories and without constraints, they see little reason to revise" (1983, p. 145).

In describing her attempts to aid children who are writing fiction she states:

I read several hundred stories prior to writing this chapter, and in most of them, I felt that something essential was missing . . . their stories did not seem compelling: they lacked personal force. I found myself saying, again and again, "So what?" Their stories did not hook me or make me pay attention. (1986, p. 320)

She failed to mention whether the children were satisfied or pleased with their stories nor did she seem to recognize that she was looking at and evaluating the product and not the process. Was she viewing their stories from the perspective of an adult/teacher or a fellow learner/teacher? There is a great deal of difference between something that I might write and that written by an award winning author such as Theodore Taylor or Jane Yolen or between my piece and
a piece written by my son, Philip, who is in third grade. Who is to say that the piece does not have value, tell a story, and/or express an idea?

Many teachers interpret Calkins' view on the writing of personal narrative to mean that children should not experiment with other genres. Some children are reluctant to write personal narratives, because they feel they have nothing to say; have not lived lives that are exciting or worth writing about; wish to use their imaginations when writing and feel personal narratives do not allow for that; wish the freedom to alter the "facts" and/or are reluctant to share their ideas, experience, feelings, and secrets with an audience whose comments and criticisms might be hurtful. How can children or any inexperienced writers learn to write fiction, poetry, etc., unless they are given the opportunity to write it when they choose to write?

Applications of the Model

Calkins sees the teacher as having a primary role in creating a classroom which promotes reading and writing. It is the teacher who creates the environment, develops a predictable schedule of time for writing, provides opportunities to read and share works by authors from both inside and outside of the classroom, encourages conferences among writers and the teacher during the writing workshop, and writes. Calkins follows Graves' lead in advocating that teachers include mini-lessons and conferences (content, peer, design, process, and evaluation) as part of the writing workshop.
Conclusions

In examining the theories of Cowley (1958), Smith (1978, 1982, 1983), Murray (1978, 1979, 1980, 1984a, 1984b, 1984c, 1985a, 1985b, 1986), Flower (1981), Flower and Hayes (1980, 1984), Hayes and Flower (1983), Graves (1983, 1984), and Calkins (1986), extensive similarities become apparent. All think that writing is a complex activity involving many individual and interrelated acts. The writing process is seen as being highly idiosyncratic. All have developed models which involve at least three stages (Figure 7). Graves and Calkins have added a fourth stage which the other theorists have included as a part of the third stage. There are also some variations in how the theorists define and describe each stage. The recursive nature of the writing process is noted by each theorist. They also indicate that while writing, the writer interacts with the emerging text. All stress the "process" as opposed to the "product."

<table>
<thead>
<tr>
<th>THEORIST</th>
<th>FIRST STAGE</th>
<th>SECOND STAGE</th>
<th>THIRD STAGE</th>
<th>FOURTH STAGE</th>
</tr>
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<tbody>
<tr>
<td>Cowley</td>
<td>Germ of story</td>
<td>Writing the first draft</td>
<td>Revision</td>
<td></td>
</tr>
<tr>
<td>Smith</td>
<td>Prewriting</td>
<td>Writing</td>
<td>Rewriting</td>
<td></td>
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<tr>
<td>Murray</td>
<td>Prevision</td>
<td>Vision</td>
<td>Revision</td>
<td>Rewriting/Editing</td>
</tr>
<tr>
<td></td>
<td>Prewriting</td>
<td>Writing</td>
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<td>Clarifying</td>
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<td></td>
<td>Rehearsal</td>
<td>Drafting</td>
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<td>Flower and Hayes</td>
<td>Planning</td>
<td>Translating</td>
<td>Reviewing</td>
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<tr>
<td>Graves</td>
<td>Rehearsal</td>
<td>Composing</td>
<td>Revision</td>
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</tr>
<tr>
<td>Calkins</td>
<td>Rehearsal</td>
<td>Drafting</td>
<td>Revision</td>
<td>Editing (Graves)</td>
</tr>
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</table>

Figure 7: A comparison of the writing/composing process theories.
have been influenced by the subjects of their research and the type of
texting the subjects were asked to do. Although Graves (1983, 1984)
and Calkins (1986) mention audience, the role is not well defined.

There are distinct differences in how the theorists approach the
writing process, with whom and where they have conducted their
research, and for whom they are writing. Cowley's (1958) model is
based on adult professional writers of the twentieth century. Smith
1985a, 1985b, 1986) are professional writers who also conduct research
and hold academic positions. Their own writing is for the adult
market. Flower and Hayes' (1980, 1984) research centers on college
students. Their audience is composed of students in composition
classes and their instructors. The research of Graves (1983, 1984)
and Calkins (1986) centers on children, but, as teacher educators,
they write for an adult audience.

There are indications that the theorists have read and are
familiar with each other's research and theories. There are strong
eties between Murray, Graves, and Calkins. Graves (1983, 1984) and
Calkins (1986) suggest that the culmination of the writing process be
publication in some form whether it be book, bulletin board, and/or
celebration. Both suggest the teacher take on the role of editor who
advises, suggests, and ultimately "protects" the writer from his/her
public. However, they caution teachers that not every piece needs to
be or should be published.

They state that writing is developmental, although they claim
young and inexperienced writers follow the same process adult writers
follow. Research on the revision process of young children is limited.
Perhaps young children revise in ways which are not apparent to adult observers.

As teacher educators, Graves and Calkins discuss the role of the teacher in developing a writing workshop, developing mini-lessons, and holding a variety of different kinds of writing conferences. Their theories and methods have been widely read, interpreted, and adapted by teachers to meet differing philosophies, needs, and the demands of their school district administrators. As a result, misconceptions and misinterpretations have occurred. An easy misinterpretation of the writing process is to fail to understand that it does not proceed "lock step" from one stage to the next, from beginning to end, with neatly defined borders on each stage.

Taylor and Yolen are closer to or have more in common with the authors interviewed in *Writers at Work* (1958) in that they are adult professional writers who have been writing popular books for many years. Both Taylor and Yolen have written for the adult market, but they are known primarily for their children's books. Murray's (1978, 1979, 1980, 1984a, 1984b, 1984c, 1985a, 1985b, 1986) and Flower and Hayes' (1980, 1984) work focused on adults who are not professional writers but who wish to improve their writing, at least until they pass their composition class. The work and writings of Smith (1978, 1982, 1983), Graves (1983, 1984), and Calkins (1983, 1986) have centered on children who have just been admitted to "the club of writers" and who are not professional writers.

While Taylor and Yolen may not necessarily "fit" any of the models of the writing process described in this chapter, certain similarities and differences are likely to appear. I feel that much
can be learned about the writing process of the writers whose books are read by and shared with children. What is learned can be shared with children in response to their questions about their favorite authors and in writing process classrooms during mini-lessons and/or conferences. It will also add to the body of knowledge on the writing process of professional writers.
CHAPTER III

METHODOLOGY

My interest in the writing processes of writers who write for children and the possible classroom implications of sharing that information with children in writing process classrooms led me to examine the models of the writing process discussed in the previous chapter and the methods each of the theorists employed when conducting his/her research. These models have influenced my views of the writing process.

With the exception of Cowley (1958), Smith (1982, 1983), and Murray (1972, 1978, 1980, 1984a, 1984b, 1984c, 1985a, 1985b, 1986), whose models are based on interviews or personal experience, the writing process theorists discussed here have based their views on observational research conducted with children or college students writing primarily expository pieces. Graves (1983) and Calkins (1986) observed children in a classroom writing workshop. Flower and Hayes (1980) used both observation and protocol analysis which involved having college students talk through their processes while writing.

Many aspects of the writing process are cerebral and internal. There is no way the observer can "see" what the author is thinking, unless the author is questioned while writing or agrees to talk through the process while writing. I recognize the somewhat private and solitary nature of the writing process. Although many of the
professional writers I have read about or talked with have been willing to discuss their writing and books, they choose to write alone. When I write, I prefer an environment that is free of distraction and/or an audience. I would not feel comfortable invading another writer's domain even though my intention would be to observe and not interrupt or interfere.

While observational research and protocol analysis are viable techniques which provide researchers with a great deal of information, both seem to me to be an invasion of the professional writer's privacy. Lincoln and Guba (1985) note that "observation not only disturbs and shapes but is shaped by, what is observed. . . . [T]he respondents are constantly being shaped by their perceptions and expectations about the researcher and his or her use of the data" (pp. 98-99). I feel that protocol analysis is somewhat artificial and could cause the writer to either adapt his/her process to suit the researcher or cause the writer to become so conscious of the process that he/she would slow down or stop writing. There are probably not too many professional writers who would welcome an observer who was perched in some corner noting each movement, hopping over to read each word as it erupted onto the page or computer screen, and interrupting to ask questions about intent and meaning.

I searched for a source of information and method which would be neither an invasion of privacy nor create an artificial situation. I feel that by studying the working papers which an author has donated to a special collection, any correspondence which may be part of the papers, the author's account of his/her writing process, any articles and/or books the author might have written about writing, the
published piece, and an interview or conversation with the author during which questions that have arisen can be asked and answered, a relatively complete view of an author's process can be developed. In order to improve the possibility that others may use my methods to duplicate my research or initiate research of a similar nature and insure that my interpretation would be credible, I wanted to develop a method which employed a form of triangulation or "the use of multiple and different sources, methods, investigators, and theories" (Lincoln & Cuba, 1985, p. 305).

The Kerlan Collection: Description and Procedures

I had previously conducted research on Katherine Paterson and her writing of *The Bridge to Terabithia* (1977) using the facilities and materials available at the Kerlan Collection—Children's Literature Research Collection (henceforth termed: the Kerlan Collection) at the University of Minnesota. The Kerlan Collection is a unique rare book and manuscript collection which has a commitment to research and education. It houses manuscripts, including drafts, revisions, and correspondence; artwork; color proofs; and galley proofs for over 5,000 children's books. It also contains over 40,000 children's books which include dime novels, early comic books, series books, popular fiction, first editions, special editions, and prize winning books. Many of the books have been autographed by the author and/or illustrator. Books published in other languages and countries are also available to those doing research in comparative literature. The materials are stored in atmospherically controlled vaults. Only the curator, Dr. Karen Nelson Hoyle, and her staff have access to the
Materials are continually being donated to and acquired by the Kerlan Collection. Dr. Hoyle uses her professional judgment, as well as information from and suggestions made by professors, librarians, and editors, as she follows the careers of children's authors and illustrators, and when approaching possible donors. The Kerlan Collection's commitment to teaching and research is a factor in such decisions. The materials selected must have research and exhibition value. Care is taken so that the collection does not become a warehouse. When a decision is made to approach an author and/or illustrator, a letter is sent to that person inviting him/her to donate materials. Dr. Hoyle frequently meets authors and illustrators at conferences where she discusses the possibilities for donation and the procedure involved.

When material is donated by an author and/or illustrator, it is catalogued by provenance, as it comes in. The cataloging includes assigning a number to each set of materials which may include any notes, drafts, correspondence, galley proofs, and foundry proofs for one title. Each set of working papers is separated into labeled folders. The curator and her staff catalog the materials to the best of their abilities calling on the author and/or illustrator for help when necessary. There are times when the author and/or illustrator does not remember specific details and the staff of the Kerlan Collection are forced to make "educated guesses." The folders are placed in manuscript storage boxes and a number is assigned to each box. A set of catalog cards is prepared for each title which includes a complete listing of the materials available in the collection for
that title. The number of folders containing material for each title is listed on the main entry card. What is available and how it is catalogued is determined by what the author and/or illustrator donates and what he/she recalls about the material. If an author and/or illustrator retains a portion of the working papers for a book and subsequently donates the material, the staff will add the newly acquired materials to the appropriate folders and boxes. Some authors and/or illustrators date their work as they are working. This provides both the staff of the Kerlan Collection and the researcher with information that is useful in organizing and sequencing the papers. Taylor and Yolen are continuous donors. The following numbers have been assigned to Taylor's The Cay [MF 777] and Rocket Island [MF 951] and Yolen's The Bird of Time [MF 858] and The Sultan's Perfect Tree [MF 862].

Personal Criteria for Selecting the Subjects of the Study and Procedures for Initiating the Study

Once I had made the decision to concentrate my research on the writing process of children's authors, I asked Dr. Hoyle to suggest several authors whose works had been donated to the Kerlan Collection and who met the following criteria:

1. No other researcher had done or was currently doing research on the writing process using the authors' papers in the collection, as I wished to conduct original research and did not want to interfere with someone else's work.

2. The authors should be living and willing to have someone conduct research on their writing processes and willing to answer
questions. I had been advised that obtaining permission from an author's estate and/or heirs could be problematical.

3. The authors should be reasonably well known and their works available to children, as I hoped to share the results of my research with children and teachers.

It had also been suggested that in making my selections I consider authors whose works I was familiar with and enjoyed. The need to immerse myself in the data and to have a collaborative relationship with the authors made this suggestion a part of my original criteria.

Dr. Hoyle provided me with a list of the names of several authors. I selected Theodore Taylor and Jane Yolen, because they met my original criteria and because of the number and variety of their working papers available at the Kerlan Collection. I selected a man and a woman, because I felt that they might provide a contrast. I also made the selection based on the differences in the types of stories they write. Taylor is known for his adventure stories or yarns, many of which are considered historical fiction. Although Yolen writes in many genres, she has become known for her "literary folk and fairy tales" (Senick, 1982, p. 255).

I spent time going through the card catalog and the manuscript boxes for each author. My selection of the works of each author for this study was based upon the following additional criteria: my previous knowledge of and/or use of each title with children and the nature of the available working papers. I felt that it was necessary to have drafts, correspondence, and the published works available. The correspondence is an essential portion of the working papers which is necessary for such research, because it provides a time frame, the
dates of available revisions, the possible reasoning behind some of the revisions, a glimpse into the author's life and work methods, and his/her relationship with an editor. The correspondence traces the "history" of the book from inspiration to publication.

My next step was to obtain permission from Dr. Hoyle and each of the authors to conduct research and to make copies of a limited number of pages of the working papers for each title. I also asked Taylor and Yolen for permission to reproduce portions of their working papers within the body of the study including appropriate citations as to the source. (Copies of the letters appear in Appendix A.)

A promise was made to Dr. Hoyle and the two authors that a copy of the portion of the study which dealt with each of them would be sent to them for review, before the portions became a part of the finished study. I further agreed to make any changes in the text that each felt necessary to provide the reader with an accurate accounting of the methods or processes employed. Each of the subjects and Dr. Hoyle (on behalf of the Kerlan Collection) is to receive a copy of the completed study.

The Artifacts

Theodore Taylor

In order to understand Taylor's writing process, as seen in The Cay and Rocket Island, it is necessary to briefly discuss what materials are available for each book since they vary from book to book and author to author.

The Cay

The working papers for The Cay [MF 777] which have been donated to the Kerlan Collection include:
1. the corrected typescript for the entire book, typed on an Olympia typewriter in pica type containing evidence of revisions made by the author; John Ernst, editor at Doubleday; and directions for the printer;

2. the final galley sent to Taylor for corrections, additions, and deletions including those made by the author and mentioned in the correspondence with Ernst dated February 20, 1969;

3. the foundry proof from which the book was printed;

4. voluminous correspondence between the author and his editor; letters from Ernst and the editor of Top of the News concerning an interview for that publication; letters, notes, and articles concerning the brouhaha which erupted when Bertha Jenkinson, 1974 chairperson of the Jane Addams Children's Book Award Committee, "regretted" that the 1970 award committee (of which she was not a member) had presented the Jane Addams Children's Book Award to Taylor for The Cay; and an eloquent 11-page letter from the author (which was published in its entirety in the April 1975 issue of Top of the News).

The correspondence offered me a unique view of the writing process and the writer. The letters and papers provided me with avenues to pursue and questions to address. I was able to fill in some of the gaps with corroborative materials from biographical and autobiographical sources, articles written by the author, answers to questions I asked the author, and Taylor's thoughtfulness in providing me with the taped interview done by Trumpet Reading Club, a copy of the unedited original draft of The Cay, and copies of an article he had written, along with the acceptance speech he gave when he received the
Sixteenth Recognition of Merit presented by the George G. Stone Center for Children's Books of the Claremont Graduate School.

As a result of reading the correspondence, I was intrigued by what effects, if any, the censorial nature of the actions taken by Jenkinson of the Jane Addams Children's Book Award Committee; Samuel B. Etheridge, director of Civil and Human Rights Program for the National Education Association; and the Council on Interracial Books for Children might have on the author and his writing.

Not among the artifacts that are a part of the Kerlan Collection but presented to me by the author was a copy of the original, unedited manuscript for The Cay. The author asked that I present the manuscript to the Kerlan Collection in his name when I completed my research.

Rocket Island

Determining the process Taylor employed to take Rocket Island from inspiration to published work was slightly different from the process I used in determining the development of The Cay, in part because the correspondence available for The Cay was so much richer than that available for Rocket Island. I have been able to answer some of the questions which have arisen by using other sources and by asking the author to clarify or correct some points.

The working papers for Rocket Island [MF 951] which have been donated to the Kerlan Collection include:

1. a brief two-and-one-half page synopsis which can be found with the outline and the rough draft (Appendix B);

2. two outlines or proposals written in narrative form, one apparently an original, typed on Taylor's Olympia typewriter in pica
type and 12 pages long, showing evidence of revision, from which the second proposal, a clean copy in elite type and 11 pages long, seems to have been typed (Appendix C);

3. a copy of the first or rough draft on Taylor's Olympia typewriter with changes made during the typing and afterward in the author's handwriting;

4. a single sheet entitled "About This Book," containing information on the incident which sparked Taylor's interest in Peenemünde and apparently part of the original or rough draft because of evidence of revision;

5. a revised copy typed on the author's Olympia typewriter and which, a line-by-line comparison shows, was typed from the first draft, a clean copy of this revision being then prepared for submission to the publisher;

6. two pieces of correspondence from Ellen Krieger, the editor at Avon-Flare Books.

There are a few gaps. The "clean" or "fair" copy which was sent to the publisher is not in the collection. I became aware of the missing copy when I noticed that the page numbers in the first letter from Krieger did not match the page numbers in the revised copy of the rough or first draft. I asked the author about the discrepancy. He responded in a letter dated January 12, 1988, "My typing is full of errors and I do employ a professional typist for final drafts." In correspondence from Krieger, mention is made of marginal notes which she apparently wrote on the "clean" or "fair" copy that is not a part of the working papers at the Kerlan Collection.
None of the correspondence Taylor wrote to his agent at A. Watkins, Inc., or to Krieger is part of the working papers. I am assuming that this is because those letters belong to either his agent or the editor. There is also no evidence of any telephone conversations which might have occurred after the work was accepted for publication.

There are no galley proofs available, so any changes made by the author on the galleys can only be speculated on and may remain a mystery. I do not feel that the gaps or missing pieces make the task of reconstructing Taylor's writing process insurmountable. He has been very thoughtful and prompt about answering my questions. His answers helped to fill in the gaps and replace any missing pieces.

Jane Yolen

In order to understand Yolen's writing process, as seen in The Bird of Time and The Sultan's Perfect Tree, it is necessary to discuss the materials which are available for each book.

The Bird of Time

The working papers for The Bird of Time [MF 858] which have been donated to the Kerlan Collection include:

1. the first draft of the story which Yolen marked "1st draft on my portable typewriter at Rockport" originally titled "Timebird" with revisions throughout made in ink or at the typewriter (Yolen [MF 858], Kerlan Collection) (Appendix D);

2. two undated copies of the revised text, one revised in ink and one "clean" and free of any extra markings;

3. a fairly clean copy of the manuscript upon which Yolen has typed "Revised 1-6-70" and to which she referred in a letter to
Beneduce dated January 7, 1970 (Yolen [MF 858], Kerlan Collection) (Appendix E);

4. an undated copy of the manuscript containing notes to the printer and a few minor changes and upon which someone has written "For Your Files" (Yolen [MF 858], Kerlan Collection);

5. the galley proofs which were sent to Yolen for correction, as mentioned in a letter from Beneduce dated January 12, 1971;


While not a part of the working papers, a copy of the published book is a part of the Kerlan Collection and is available for use by researchers.

The correspondence that is part of the working papers [MF 858] offered me a unique view of the writing process and the writer. The letters and papers provided me with avenues to pursue and questions to address. I was able to fill in some of the gaps with corroborative materials from biographical and autobiographical sources, articles written by the author, and information obtained from the author during an interview in February 1988 and at the time the author received the 1988 Kerlan Award in April 1988.

The Sultan's Perfect Tree

The working papers for The Sultan's Perfect Tree [MF 862] which have been donated to the Kerlan Collection include:

1. four undated pages of what appears to have been a six-page original draft entitled "The Perfect Tree" (with pages 3 and 4 unexplainably missing) which show a great deal of revision done in
blue marker, green marker, blue pencil, and blue and black ball point pen;

2. a copy of the second draft entitled "The Perfect Tree" labeled "Version 2" containing a note reading "Too many perfects" and which is extensively revised and containing additional notes on the backs of two of the pages of the manuscript (Appendix F);

3. a "clean" copy of a manuscript entitled "The Perfect Tree" with the author's name in the upper lefthand corner which could easily be the copy that Marlow refers to in a letter dated February 3, 1975, saying, "Selma says she would like to do your tree book" (Appendix G) (Yolen [MF 862], Kerlan Collection);

4. the galley proofs, entitled "The Sultan's Perfect Tree," reflecting some changes in the text made before the book was published;

5. an unbound reviewer's copy reflecting changes made after the galleys were returned to the publisher, some of the changes being discussed in a letter from Yolen to Lanes, dated June 29, 1975;

6. the correspondence which includes letters exchanged by Yolen, Marlow, and Lanes. The correspondence spans four years beginning February 3, 1975, and ending February 22, 1979. It provides the reader with a glimpse of Yolen's relationship with a different editor and publisher.

There are gaps in the correspondence, when Yolen and her agent or editor met over lunch or discussed something during a telephone conversation. There are references in the correspondence to such discussions, but there are no records of those conversations within the file at the Kerlan Collection. Based on the references and
evidence within the manuscripts, I was able to draw some conclusions about changes that appear.

Procedures for Continuing the Study

Once I had read through the notes, proposals, and/or first drafts for each of the four books, I read the correspondence between the authors and editors for each of the books. As noted earlier, the correspondence not only provides a great deal of information about the relationship between the authors and their editors and agents, it can also be used to trace the history of the books from their inception to their publication and serve as a guide in "dating" or ordering drafts and revisions.

Extensive notes were taken concerning plot, character development, suggested revisions, possible title changes, choice of illustrator, and anything which appeared to be unusual or out of the ordinary. I recognizes that frequently revisions made in the text of a book, after submission to the publisher, can be a reflection of changes suggested by the editor. Such suggestions can be and often are made in writing and found in the correspondence or were made during a telephone conversation between the author and his/her editor, which may or may not be alluded to in a letter, note, or telegram which appears among the working papers.

I returned to reread the original or first drafts with my notes and carefully read and examined each subsequent draft, the finished text, and the correspondence taking detailed notes on changes which had been made in the text using the correspondence as a guide in determining, if possible, who was responsible for initiating the changes. It was through these notes or tracings that I determined
which pages I would make copies of. I followed the procedure for making copies which Dr. Hoyle had outlined for me.

Faced with copies of drafts, portions of chapters, and bits of correspondence, and fearing what would happen if my papers were disturbed or scattered by my children or dog, I developed a system of labeling or coding each piece based on the numbers assigned to each set of working papers by the staff of the Kerlan Collection. My system included the author's name, title of the book, description of the piece, the Kerlan box number, and the number of the folder within the box, for example:

Taylor, Theodore

Rocket Island

Correspondence

MF 951-5

Additional Resources

It is my belief that a writer's life experiences influence his/her writing process and style and the choice of subjects or themes. The beliefs an author holds and the things which interest and excite an author have an impact on what he/she chooses to write and how it is approached. Knowing something about an author's life lends authenticity to what he/she has written. "A work bears forever the gesture and imprint of its maker" (Carini, 1979, p. 4).

Library Resources

I wanted to have as much information as I could possibly accumulate on Taylor and Yolen. I did not want to have any gaps in the information, which might lead someone to say, "But you didn't consider this, or read that."
In an effort to obtain as much information on the writers and their processes as possible and improve the credibility of the study, I used books and articles by and about the authors in addition to the working papers from the Kerlan Collection. A thorough search of available library resources was conducted. I obtained material from a number of sources which provide readers who desire information on specific authors, articles by and about authors, and critiques and reviews of specific works or the body of an author's work. The following sources were identified as containing information on Taylor and Yolen.

Biographies of Taylor and Yolen are included in *Something About the Author* (1971 to ), a series of reference books which some school libraries have as part of their collections. Each volume contains pertinent biographical information based on a questionnaire which the authors complete and return. Volumes which contain new entries and update previous entries appear regularly and contain a cumulative index for preceding volumes.

Taylor and Yolen are both included in volumes of *Something About the Author: Autobiography Series* (1986 to ) which contain original essays and illustrations and photographs chosen by the authors. I used the autobiographies from this series as to provide basic information, corroborate information from other sources, and provide material for possible questions I would ask each author. The subjects of the articles determine what will be included. In the introduction, the editor notes:

Writers who contribute to *Something About the Author Autobiographical Series* are invited to write a
mini-autobiography of approximately 10,000 words. We deliberately set no pattern for authors to follow in writing their essays, and we do not limit the essays to particular topics. This leaves the way open for the essayists to speak to you in a manner that is most natural and comfortable for each of them. (Sarkissian, 1987, p. 8)

The editorial committee selects the authors and illustrators who are to be included in each volume. As a result, some authors and illustrators have not been included.

An article written by William E. Krueger (1986) on Yolen is included in American Writers for Children Since 1960: Fiction. Her literary abilities and achievements were the determining factor for inclusion in the volume. The article was written by a scholar familiar with Yolen and her works. Biographical information including drawings, paintings, and photographs of Yolen; specimens of her manuscripts; facsimile covers from published books; and a bibliography of her works is included. Taylor was not included in the volume. The article on Yolen provided me with corroborating information.

Brief articles on Taylor and Yolen are included in the Fourth Book of Junior Authors and Illustrators edited by De Montreville and Crawford (1978). Although the material on Taylor and Yolen is somewhat dated, each entry contains an autobiographical sketch followed by biographical data written by the editorial staff and was useful in corroborating information. A listing of selected works and other sources of information close each entry. The entries are brief and somewhat limited in scope.
Yolen is reviewed in *Children's Literature Review: Excerpts From Reviews, Criticism, and Commentary on Books for Children* edited by Gerard (1982) which is published biannually as a book selection tool and contains information on authors, author-illustrators, and illustrators of books for children from preschool to junior high school age. Taylor has not been included in this source. The information I gleaned from the article on Yolen gave me a fuller picture of what others think about her. Information on awards and prizes and the cross references helped me add to the information I already had while providing me with other avenues to consider and pursue.

In addition to using the resources I have described, I also searched *Education Index* for materials by and about Taylor and Yolen. I had both an ERIC and an "on line" computer search done.

Personal Interviews

There are those who distrust and to some extent discount a writer's own view of his/her process. However, I agree with Gershman (1986) that the author himself/herself is a "most reliable and rich source of information about his own lives experience" (p. 195). I have found that Taylor and Yolen understand their own writing processes and write and speak lucidly about their writing.

Both authors provided me with materials I could not have otherwise obtained. I was able to listen to and transcribe a taped interview with Taylor which was done by the Trumpet Book Club and provided to me by the author. Both authors willingly answered the questions about their writing and specific books which emerged as I worked with their papers.
I conducted written interviews with Taylor and Yolen, because I felt that trying to record and transcribe telephone interviews would be awkward and perhaps inaccurate. I was able to meet and talk with Yolen about her books, writing, and her feelings, as a writer, about how the language arts are taught in the schools, on two occasions. The questions I asked both writers emerged from their working papers, writing, and my own research and were unique to each writer. I made no attempt to "standardize" my questions, recognizing that "every attempt to design experiments that deal with generic question forms flies in the face of the fact that every question is unique" (Mischler, 1986, p. 21).

Synthesis of the Data

As I worked with the working papers, tracing ideas and revisions, the authors' accounts of their own writing, and the autobiographical, biographical, and biocritical material, patterns emerged and gaps in the data appeared. The patterns which emerged gave me a sense of each writer's process and included evidence of the influence of each author's background and interests, the use of descriptive language, how the passage of time was handled, how characters were introduced and developed, what forces drove the process along, and how the individual author's style evolved. I noted and described the patterns and gaps including in my notes information on when, where, and how the patterns and gaps appeared in the data. I attempted to fill in the gaps by conducting additional library research, returning to work at the Kerlan Collection, and questioning the authors.

If the authors indicated in the correspondence, articles, interviews, and/or books that the inspiration for a particular book
sparked by an incident or during research for an earlier book or that changes were made for a specific reason, I located and read the material mentioned. I realize that it is not always possible to locate the source of inspiration nor to determine the reasoning behind decisions authors make when writing and revising. Rosenblatt (1978) states:

Literary creation is, after all, basically the making of choices. No matter whether the poem seems to have sprung full-blown for recording in the poet's manuscript, or whether dozens of versions and revisions exist, a process of selection from the resources of the language has occurred. Something, no matter how dimly sensed, must have guided the choices, some evolving feeling, emotion, attitude, or idea, that dictated selection of the vitally relevant word and rejection of the one that blurs or weakens. (p. 51)

In addition, I did a word-by-word, line-by-line comparison of the drafts, any revisions, and the published works for Taylor's The Cay and Rocket Island and Yolen's The Bird of Time and The Sultan's Perfect Tree noting changes in the text, the use of descriptive language, the ways in which the passage of time was handled, how characters were introduced and developed, any additions or deletions made, and how the authors' style evolved. My comparisons and notes provided me with a sense of the kinds of revisions each author made before and after the books had been submitted to publishers right up to the point of publication. I kept the noted changes within context remembering that "we tend to behave as if context were the enemy of understanding rather than the resource for understanding" (Mischler,
1979, p. 2). I made no attempt to statistically analyze the revisions, despite the fact that "context stripping is a key feature of our standard methods of experimental design, measurement, and statistical analysis" (Mischler, 1979, p. 2). I feel that such analysis would take the revisions out of context and strip them of meaning.

As a result of the comparisons, I have a sense of how carefully the authors select their words, phrases, sentences, and paragraphs to develop meaning, character, plot, and setting and are able to involve the reader, teller, and listener in the characters, action, and story. Both Taylor and Yolen have the power and ability to make the reader or audience a part of their stories.

Conducting this research and then writing about my discoveries is a bit like discovering a quilt my great-grandmother had made in an old trunk in the attic and trying to learn about the quilter and her life based on the multi-colored, multi-faceted, multi-textured fabrics she used to create the design. As I examine the elements that make up the quilt, parts of the quilter's life are opened up to me. But I will never be able to know why she chose this bit of cloth over another, why she chose to use one design or pattern over another, and what she was thinking as she worked with such determination and devotion. I come away from the study of the quilt in much the same way I come away from the study of a writer's papers. I know a great deal about the quilter and the writer but not what each was thinking as each stitch was taken or word selected.
CHAPTER IV
THEODORE TAYLOR
The Writer

Theodore Taylor, the youngest of six children, was born on June 23, 1921, in Statesville, North Carolina. His brother, Edward, died before Taylor's birth. Three of his four sisters (Naoma, Eleanor, and Louise) were married and working. Although not living at home, they "were of great influence, [a] connection with a world outside mine" (Taylor, 1978, p. 325). Eleanor sent him his first book, The Bo Peep Bumper Book, from England where she was living. Taylor recalls that his sister, Mary, who lived at home during a portion of his childhood, shared the works of Hemingway with him (Taylor, 1978, p. 325).

His father, Edward Riley Taylor, a tough and feisty iron worker, was involved in early labor union activities. He didn't live at home during much of his son's childhood, because the depression forced him to work and live elsewhere. Taylor remembers trips he took with his father to the Outer Banks of North Carolina, the setting for parts of the "Teetoncey trilogy."

Elnora Alma Langhans Taylor, his mother, is described as being a delicate, fragile, gentle, creative women who recited poetry and had dreamed of being an actress (Taylor, 1987c, p. 303). A religious woman, she read Bible stories to him and introduced him to the world of books. Taylor recalls being able to read by the age of five and
having a library card by the age of eight.

As a child, I was fortunate enough to read and have many books, and they took me on unbelievable adventures down rivers and into the forests; up into the mountains and out into the jungles. They got me aboard submarines and into flying machines; they let me fight without getting bruised; they gave me laughter; and they balanced that with sorrow now and then. Most important, they let me stand in the boots of other people and sometimes, but rarely, even get under the skin, though I knew it not.

And I think, unconsciously, or subconsciously, I draw on those early books and their simplicity, their strengths and their moral values in writing for an audience that has not, deep-down, changed all that much. The human needs remain the same, and blood is still red, no matter computer print-outs and laser beams. (Taylor, 1980, p. 129)

Taylor states that the reason he writes adventure stories now is because he enjoyed reading adventure stories as a child (1987b, Trumpet Club audio tape). "I had remarkable freedom for a kid curious about most things" (Taylor, 1987c, p. 305). His mother allowed him to roam fields, climb trees, play on bridges that crumbled as he crawled across them with playmates, and build rafts and use them to travel down rivers (Taylor, 1971c, p. 19). He also had responsibilities which included an early morning paper route before he was 10 years old.

Although he loved books and reading, Taylor says, "Never in my childhood did I want to become a writer" (1987c, p. 303). In the beginning, his fascination with trees led him to consider a career as
a tree surgeon. Later, he dreamed of being a sailor, a dream which was later fulfilled when he served in both the merchant marine and in the navy during World War II and in the navy during the Korean War.

At the age of 13, while living with his parents in Cradock, Virginia, he was offered fifty cents a week to write a column on the sports activities at his school for the Portsmouth Star. Taylor had always been interested in and active in sports despite his small size and self-confessed lack of ability. His father bought him a used typewriter.

I remember studying the sports pages of the Star and the larger Norfolk Virginian-Pilot, just to see how the stories were written, then placing them down by the typewriter for constant referral. That is, in fact, a good way to learn how to write. Copy good writers. (Taylor, 1987c, p. 309)

The sports editor, David P. Glazer, served as his editor, teacher, and friend for the next three years and later turned over the editor's job to Taylor when he joined the navy in early 1941.

Miss Caroline Hardy, his high school English teacher, also helped him grow as a writer.

This lady, after reading some of my sports stories in the paper said, "I think you have a talent for writing and I want to encourage you." And so she did. She would talk to me about it from time to time or read a story and say, "Well, you know, why don't you do this or do that?" A very prim, eagle-eyed lady, a very austere—but marvelous—human being. (Taylor, 1987b, Trumpet Club audio tape)
Taylor's interest in sports and his friendship with Lou Bass, a fellow student and amateur boxer, led to work as a fight corner second. After graduating from high school, he moved to Washington, D.C., where Bass was working. He found work as a copy boy for the Washington Daily News where he was able to do some writing. Taylor continued as Bass' second and manager, until he returned to work as sports editor at the Portsmouth Star writing news and war stories.

Shortly after the bombing of Pearl Harbor, Taylor went to visit his sister in New York City. Her husband, who worked for NBC, was able to get him a job writing for well-known sportscaster Bill Stern.

Not wishing to be drafted into the army, he joined the merchant marine and the naval reserve in the fall of 1942. He served as a seaman on gasoline tankers and freighters in both the Atlantic and the Pacific. In writing about his experiences and his book Battle in the Arctic Seas: The Story of Convoy PQ 17, Taylor says:

I sailed in convoys, was both fascinated and overwhelmed by them—this great family of ships at sea, moving as a single unit, performing like horses in a drill team. The drama was always incredible: the gathering together, the weighing of anchor, departure and forming-up; the escorts thrashing about; sometimes a U-boat attack; and then another type of drama. (Profiles, 1976, September, p. 47)

His experiences in World War II and continued interest in the sea, naval battles, and the war are apparent in several books which have a World War II setting, including The Magnificent Mitscher (1954), Fire on the Beaches (1958), The Cay (1969), Air Raid--Pearl Harbor! The Story of December 7, 1941 (1971a), The Children's War (1971b),

He was called to active duty in the navy in 1944 where he served on board the U.S.S. Draco in the Pacific. While serving on the U.S.S. Sumner, he volunteered for duty near Bikini Atoll at the time of the nuclear testing, but his ship was ordered home before the tests were carried out.

After the war, he worked for newspapers in West Virginia and Florida where he witnessed the launching of a converted German V-2 rocket at Cape Canaveral. While living in Florida Taylor was called to active duty in the navy during the Korean War, serving first in the Pentagon and later in the Caribbean where hurricane missions took him all over the area.

Following the Korean War and separation from the navy, he began a career as a press agent and publicist for various Hollywood studios, while he continued to write articles, short stories, and books. The Cay was written in three weeks when he was between film assignments. He was working on the filming of Tora! Tora! Tora! while The Cay was in the process of being published.

Taylor continued to produce and edit documentary films until 1970, when he "retired" to become a full-time writer. He has written over 27 books, numerous articles, short stories, and screenplays. Two of his books, The Cay and The Trouble With Tuck, have been made into films.

Since 1970, when Taylor became a full-time writer, he has developed a daily routine which begins with an early morning walk on
the beach with his dogs. "I often work out the first paragraphs of the day while walking along the tidelines" (Taylor, 1987c, p. 317). He goes to his office at about 8:30 in the morning and works until late afternoon with a break for lunch. "I do this seven days a week except during football season ... [when] I work only five days weekly--without guilt" (Taylor, 1987c, pp. 318-319).

When I asked how he begins to write each day, he responded, "When I begin writing in the morning I usually reread the work I've done the day before as well as dig back into the manuscript to insert a sentence or two, in pen" (T. Taylor, personal communication, March 12, 1988). I also asked if he ever reads or rereads his work aloud as he is writing. Taylor responded, "No, I do not read anything aloud. I'm not wild about hearing my own voice" (T. Taylor, personal communication, March 21, 1988).

Some writers meet regularly with a group of fellow writers or have a trusted friend or spouse with whom they share their works in progress and whose ideas and opinions they respect. Taylor does not mention meeting with a group of writers, but he says of his second wife, Flora:

We were married in April, 1981, and I'm now enjoying the happiest and most productive years of my life. What's the song? "... the second time around?"

As a former children's library clerk, though she indeed served as the librarian at three elementary schools, Flora has a deep interest in children's books and we exchange ideas. She remembers titles and plots and writers of books I've never read. Handy to have your own librarian
at home. We share research on most of the books and she takes care of the business side as well. (Taylor, 1987c, p. 318)

I asked Taylor what happens if work on one piece slows down or is not going well and whether he had more than one piece "going" at the same time. He answered:

I usually have three active projects but only work one at a time. If I write myself into a corner on No. 1 book, I don't waste time sitting there. I take No. 1 out and put No. 2 in; usually the problem to No. 1 is solved by my subconscious or unconscious in a matter of days or weeks and then I put No. 1 back in. I keep them straight in my head because none are like [sic]: The Cay has nothing to do with Rainbow. Tuck has nothing to do with the Teetoncey trilogy. (T. Taylor, personal communication, March 21, 1988)

The Books

What follows is a synopsis of each of the two books by Taylor. A knowledge of the plot, characters, and setting is necessary for an understanding of the writing process.

The Cay

The Cay, a boy's retrospective account of his experiences and growing friendship with Timothy, an old black sailor, has been described in various ways as an adventure story, an island survival novel, and/or a historical novel set in World War II. It is also the story of the boy, Phillip, whose prejudice has blinded him but who learns to respect all people for who they are inside.

After the Hato, a freighter on which Phillip and his mother are passengers, is torpedoed by a German submarine, Timothy, a sailor on
the Hato, hauls Phillip and the ship's cook's cat, Stew Cat, aboard a raft drifting in the Caribbean. Phillip, blinded in the torpedoing, is dependent upon Timothy's skills for survival. His initial view of blacks reflects his mother's racial prejudices. He describes Timothy as "a huge, very old Negro sitting on the raft near me. He was ugly. His nose was flat and his face was broad; his head was a mass of wiry gray hair" (Taylor, 1969, p. 31).

Because the book is written in the first person, from Phillip's point of view, the reader does not see Phillip through Timothy's eyes. Instead, the reader grows to know Timothy through his actions. Timothy's love and compassion are seen when he saves Phillip's life and in his determination to help Phillip acquire the skills necessary to survive. Phillip eventually recognizes Timothy's friendship and his own change in attitude:

Something happened to me that day on the cay. I'm not quite sure what it was even now, but I had begun to change. I said to Timothy, "I want to be your friend."

He said softly, "Young bahss, you 'ave always been my friend." (Taylor, 1969, p. 76)

The change in Phillip's attitude continues as is seen in the following passage:

It rained that night, a very soft rain. Not even enough to drip through the palm frond roof. Timothy breathed softly beside me. I had now been with him every moment of the day and night for two months, but I had not seen him. I remembered that ugly welted face. But now, in my memory, it did not seem ugly at all. It seemed only kind
and strong.

I asked, "Timothy, are you still black?"

His laughter filled the hut. (Taylor, 1969, pp. 103-104)

After Timothy suffers from an attack of malaria or, as he describes it, "Dat debil, d'fever" (Taylor, 1969, p. 96), he seems to realize that he is dying and increases his efforts to insure Phillip's survival by teaching him to be as independent as possible. Timothy teaches Phillip how to maneuver on the island, lay a fire and keep it going, collect drinkable water, catch his own food, harvest coconuts from the palms, and much more. Timothy dies after sheltering Phillip with his own body during a hurricane. "With his great back to the storm, taking its full punishment, he made it possible for me to live" (Taylor, 1969, p. 119).

Although Phillip questions why he didn't die too, his will to survive forces him to clean up the island after the hurricane, dive for food, and tend the signal fire. One morning in late August, he hears a small boat approaching his cay. Rescue has finally come. The book ends with Phillip's wish:

Someday, I'll charter a schooner out of Panama and explore the Devil's Mouth. I hope to find the lonely little island where Timothy is buried.

Maybe I won't know it by sight, but when I go ashore and close my eyes, I'll know this was our own cay. I'll walk along east beach and out to the reef. I'll go up the hill to the row of palm trees and stand by his grave.
Rocket Island

Rocket Island is classified as juvenile non-fiction, although it reads like a suspense novel. While it is primarily a history of the research center at Usedom and the men responsible for the development of the V-1 and V-2 rockets for Hitler's Nazi war machine, it is also a biography of Wernher von Braun. It would have been very difficult to tell the story of Usedom without including the man who was an integral part of it all.

Rocket Island begins by tracing the development of rocketry including the research of early theorists and scientists such as Konstantine Ziolkovsky, a schoolteacher from Russia, who dreamed of space travel and wrote about it in the late 1800's, and American physicist, Robert Goddard, who launched the first liquid fuel rocket in early 1926. Their work influenced a group of German scientists interested in space travel.

Dr. Hermann Oberth, one of the founding members of the Verein fur Raumschiffart (VfR), persuaded one of his students, Wernher von Braun, to join him in his research. Although von Braun and his cohorts were primarily interested in rocketry as a means for traveling in space, they accepted financial support from the German Army. The army was interested in rocketry for its potential use as weaponry.

The initial rocket experiments were conducted in Berlin. However, the need to find a location that was remote enough to insure secrecy led von Braun to consider Usedom, an island in the Baltic Sea, in what is now northern East Germany. He had accompanied his father on
hunting and fishing trips there when he was young. Peenemünde was a quiet, somewhat remote fishing village until the Nazis built a rocket center near there in 1936. Slave laborers were used to build the research facility and man the rocket assembly lines that were also a part of the complex.

The research conducted at Peenemünde went unnoticed until 1939, when a letter hinting at the mysterious and potentially deadly nature of that research was delivered to British Intelligence. The book traces and research and development of the rockets and weaponry, von Braun's involvement in it, and Allied attempts to learn more about it and destroy the facility.

Wernher von Braun is portrayed as a scientist wrapped up in and excited about the potential uses for rocketry to explore space. He is seen as willing to use whatever resources are available without outwardly questioning the morality of the sources of funding or the uses made of the research. There is a recognition of the need for rocketry to further the war effort: "The scientists are committed to the war effort, and whatever personal feelings they have about it often go unspoken. They must do their jobs and hope that their work will be meaningful in peace" (Taylor, 1984, p. 63).

His unwillingness to join Himmler's staff and continued interest in rocketry for nonmilitary purposes (space exploration and travel) cause the Gestapo to harass von Braun.

The continued bombing of the area and the success of the Allied forces, combined with the approach of the Russian armies and the inevitability of the fall of the Third Reich, forced a meeting between von Braun and several associates at which they agreed to appear to
follow orders while searching for a way to surrender to the U.S. Military. Von Braun is also determined to preserve the records of his rocket research. He has no intention of being captured by the Russians nor does he want to make the ultimate sacrifice for the "Fatherland." Von Braun surrendered to the Americans and escaped to the United States before the Russians could overrun the area. Hundreds of the scientists who had worked with von Braun at Peenemünde joined him in the United States and worked with him again in the space program.

Inspiration

Many things contribute to the source of inspiration for stories and the way in which the author chooses to use that information. The source of inspiration may occur many years before a writer chooses to use it. Taylor's experience as a seaman on tankers and freighters during World War II, his interest in the sea, naval operations, World War II, and information he encounters while doing research for other pieces influence what and how he writes and is corroborated by his statement, "Every story I have written is about real people and stems from real life events" (Bagnall, 1980, p. 90). He maintains that he does not get ideas by manufacturing them.

Every time I try to dream up something in my head, it goes wrong. So, I let the ideas come to me and I don't worry about them at all. I have a drawer full of ideas. Some come from research. ... But, all of them are drawn from real life. (Taylor, 1987b, Trumpet Club audio tape)

Taylor explained the role that research plays in his writing and how the research conducted for one book may influence or contribute to
another book in a letter to me dated March 21, 1988:

The research very much overlaps: The Cay was born of adult
Fire on the Beaches; Walking Up A Rainbow was born of
A Shepherd Watches, A Shepherd Sings (also an adult book).
There is cross pollenization. Yes, I'm very much aware when
a seed is planted. A paragraph in a Coast Guard document
became The Cay eleven years later. Paragraphs in Sheep
Trails In America (published by the University of Iowa, I
think) became Walking Up A Rainbow. I keep the idea in my
head but also keep it in another way. I have some cardboard
boxes in my office and whenever I read something applicable
(a true sheep story, for instance) I cut it out of the
magazine or newspaper and toss it into the box. Then I
re-read everything, re-think the idea, and if it is still
valid, I schedule the book in my head.

Research done in 1956 for Fire on the Beaches (1958), a book for
the adult market on submarine warfare during World War II, led Taylor
to search the records of shipping companies in New York City and in
Washington, D.C., at the headquarters of the U.S. Coast Guard. Among
the records at Coast Guard headquarters, Taylor discovered a paragraph
"that described the sinking of a small Dutch vessel. An
eleven-year-old boy survived the sinking but was eventually lost at
sea, alone on a life raft" (Taylor, 1987c, p. 314).

It was not until 1967 that Taylor "rolled fresh paper into the
typewriter. Three weeks later The Cay was completed and the printed
version is little different from the first draft" (Taylor, 1987c,
p. 316). However, the preceding statement can be misleading, because
the amount of research, thought, and planning is not apparent. In a letter to me dated January 12, 1988, the author clarifies his statement:

With *The Cay*, I very definitely knew where I was going. Eleven years of thought went into that book—I got the idea in 1956—and the characters of both Timothy and Phillip were modeled after friends of mine. The setting is real, the model cay being in the Miskeet, or Moskeet, group off the Nicaraguan coast.

Taylor's experience as a seaman on the Cities Service tanker, *SS Annibal*, his research, and his extensive travels in the Caribbean and to the ports of such places as Aruba, Curacao, Grenada, Carriacou, and Barbados are evident in *The Cay*.

The incident which served as the inspiration for *Rocket Island* also occurred during World War II:

We were docked in Antwerp just after the Germans were chased out, unloading ammunition and rifles (*S.S. Cape Avinof*) when a V-1 went into the open cargo hold of the ship just in front of us. Blood and bone were blown over the top of us. (T. Taylor, personal communication, March 21, 1988)

In a paragraph-long piece entitled "About This Book," which is a part of the papers Taylor has donated to the Kerlan Collection [MF 951] but not a part of the published book, the author further elaborates:

The last I saw of the V-2 was as a young reporter for the *Orlando Star-Sentinel*, July 24, 1950, when the first rocket—combination of a V-2 and a WAC Corporal—was launched
from the Joint Long Range Proving Ground, now known as
Kennedy Space Center, Cape Canaveral, Florida.
It was not until the winter of 1982, when he wrote the initial proposal
and outline, that Rocket Island began to take shape on paper.

From Inspiration to Draft

In response to an interviewer's question concerning how he goes
about developing an idea into a completed book and how much time
elapses between the inspiration and the finished text, Taylor states,
"I sit on them [ideas for possible books] for a long time. . . . I
think the subconscious or the unconscious does a lot of the work for
me. . . . I try not to think about them consciously for a long
time . . . a minimum of maybe five years" (Taylor, 1987b, Trumpet
Club audio tape).

Taylor composes at the typewriter. His rough drafts are not neat
and tidy. Additions, corrections, deletions, and insertions are made
at the typewriter, in marker, or in pen. As he is working, he strikes
over the words, phrases, or sentences he wants to delete. He also
uses black marker to cover things he wishes to eliminate. It is
difficult to determine when such changes were made. There are notes
in the margins indicating places where he wishes to insert a line or
paragraph. A separate, labeled sheet usually accompanies such a
note. Sometimes there is a note in the margin indicating that
additional text can be found on the back of the page. In this case,
the additional text is usually in Taylor's handwriting.

In response to an interviewer's question concerning the ease
with which Taylor writes the first time, he responded:
Oh no. My lord, no. One book that I did I rewrote fourteen times end to end. . . . My average rewrite is six to seven times. I think Walking up a Rainbow was seven, complete, end to end. And that book was about 400 pages to begin with. It was cut down to 290 or something like that but 400 pages seven times—a lot of work. (Taylor, 1987b, Trumpet Club audio tape)

When I asked Taylor about his writing process and if he had a typist prepare a "clean" copy of the completed manuscript for submission to his agent and editors, he replied:

Yes, I do have that professional typist make a "fair copy" of my chopped-up, penciled, penned manuscript—the final draft. I go through false starts and eventually have at least three or four drafts, in fiction, and then changes right to the time the book goes to press. I get last minute ideas, hopefully for the better. (T. Taylor, personal communication, January 12, 1988)

In looking over the working papers for both The Cay [MF 777] and Rocket Island [MF 951], I discovered that there were no notes, chapter outlines, or character sketches for either book. I asked the author whether he used outlines or characters sketches when writing. He responded:

No, I don't make notes before writing fiction and I don't really make them in doing non-fiction. For the latter, I spread out all the research chronologically on my nearby couch and work from dates, tossing used material into a cardboard box. I do not outline for fiction believing that
outlining rob's creativity. an outline more or less forces you to follow it, not go off on your own with the characters leading the way. (t. taylor, personal communication, january 12, 1988)

the cay

although there are no notes within the working papers for the cay [mf 777] to indicate a direct link between fire on the beaches and the cay, in reading and comparing both books certain influences and similarities become apparent. (for a word-to-word comparison of the following examples please see figures 8a through 12b.)

in fire on the beaches, there is a discussion of a german submarine attack on the refinery towers at san nicolas, aruba, on february 16, 1942, and the torpedoing of small, shallow draft tankers (pp. 82-83). in the cay, philip recalls (figure 8a-b):

i remember that on that moonless night in february 1942, they attacked the big lago oil refinery on aruba, the sister island west of us. then they blew up six of our small lake tankers, the tubby ones that still bring crude oil from lake maracaibo to the refinery, curacaosche petroleum maatschappij, to be made into gasoline, kerosene, and diesel oil. (pp. 9-10)

there is a discussion in fire on the beaches (p. 84) about the predominantly chinese crews of the lake tankers who were beginning to mutiny, preferring to serve time in jail rather than burning to death when their ships carrying oil were torpedoed (figure 9a-b). similar passages can be found in the cay:
On February 16, four days after the transports *Evangeline* and *Florida* landed United States troops in Curacao to augment meager Netherlands units, German submarines struck. Kapitanleutnant Hartenstein, in the *U-156*, carried out Raeder's orders at 1:30 a.m. with a shell aimed at the waterfront refinery towers at San Nicolas, Aruba. At 1:33, two of the shallow-draft shuttle boats were torpedoed as they lay at anchor.

Refinery personnel doused every light on Aruba; Curacao soon blacked out too. Ships loading or waiting to be loaded at the comparatively open Aruba dockage blended into the night. Nevertheless, the *SS Arkansas*, a Texas Company ship, was hit at 3:00 at her berth. The crew filed down the gangway to await morning, for there were certain to be other attacks and the *Arkansas* could not be moved.

Aruba was practically defenseless. Her "navy" was an armed motor launch; her "army," three coastal guns.

At 4:30, the Dutchman *Rafaels* was sunk off Willemstad, Curacao, governmental seat for the N.W.I. At 6:20, light bombers from the Army's Caribbean Air Force unsuccessfully attacked the U-boat; at 7:20, they sighted the same submarine on the surface, chasing a pair of tankers, and again failed to damage it or halt the raiding. Apparently, this hardy fighter was "Ajax" Achilles (*U-161*), since Hartenstein had been assigned to Aruba. They were joined in Operation Neuland by Bauer in the *U-126*.

(A)
LIKE SILENT, HUNGRY SHARKS that swim in the darkness of the sea, the German submarines arrived in the middle of the night.

I was asleep on the second floor of our narrow, gabled green house in Willemstad, on the island of Curacao, the largest of the Dutch islands just off the coast of Venezuela. I remember that on that moonless night in February 1942, they attacked the big Lago oil refinery on Aruba, the sister island west of us. Then they blew up six of our small lake tankers, the tubby ones that still bring crude oil from Lake Maracaibo to the refinery, Curaçao Oil Company Maatschappij, to be made into gasoline, kerosene, and diesel oil. One German sub was even sighted off Willemstad at dawn.

So when I woke up there was much excitement in the city, which looks like a part of old Holland, except that all the houses are painted in soft colors, pinks and greens and blues, and there are no dikes.
Hoover sent the bulk of his ASW fleet, the destroyers *Blakeley* and *Barney*, to escort the lake tankers on their risky 160-odd-mile voyage from Lake Maracaibo to the islands. Crews of the shuttle ships, mostly Chinese, were beginning to mutiny. The Dutch jailed many, the crews preferring a cell to possible death by fire.

Also, as an emergency measure, Hoover directed all shipping to remain in port until such time as he could summon help and organize a makeshift defense in the Aruba-Curacao area.

Keeping the ships in port was not an insurmountable obstacle to at least one U-boat skipper. On February 18, Achilles took his *U-161* to waters off Port-of-Spain, Trinidad, heavily trafficked by ships in the bauxite ore trade. Achilles knew the harbor from peacetime voyages and had little difficulty navigating straight into anchorage grounds. He torpedoed the American freighter *Mokihana* and a British tanker and departed nonchalantly, fully surfaced and displaying his running lights.

On February 20, the Delta Lines *Del Playa*, an old freighter loaded with coffee and heading toward New Orleans after passage from Brazil, was struck eighty miles northwest of St. Lucia. The time was 10:30 a.m. The first torpedo smacked under the bridge and somehow the ship's whistle cord became fouled. The *Del Playa*‘s whistle let out a blast and held it. Startled and confused crew members, believing that the captain was signaling to abandon ship, promptly manned and launched lifeboats. It didn’t really

(A)

Figure 9A-B. Comparison of the text of *Fire on the Beaches* (A) and *The Cay* (B) by Theodore Taylor.
The next morning my father said that the Chinese crews on the lake tankers that shuttled crude oil across the sand bars at Maracaibo had refused to sail without naval escorts. He said the refinery would have to close down within a day, and that meant precious gas and oil could not go to England, or to General Montgomery in the African desert. For seven days, not a ship moved by the Queen Emma bridge, and there was gloom over Willemstad. The people had been very proud that the little islands of Aruba and Curaçao were now among the most important islands in the world; that victory or defeat depended on them. They were angry with the Chinese crews, and on the third day, my father said that mutiny charges had been placed against them.

"But," he said, "you must understand they are very frightened, and some of the people who are angry with them would not sail the little ships either."

He explained to me what it must feel like to ride the cargoes of crude oil, knowing that a torpedo or shell could turn the whole ship into flames any moment. Even though he wasn’t a sailor, he volunteered to help man the lake tankers.
The next morning my father said that the Chinese crews on the lake tankers that shuttled crude oil across the sand bars at Maracaibo had refused to sail without naval escorts. . . . They were angry with the Chinese crews, and on the third day, my father said that mutiny charges had been placed against them. (pp. 20-21)

In *Fire on the Beaches* (p. 86), it is noted that Rear Admiral John Howard Hoover, commander of the U.S. and Allied forces in the area, ordered the deployment of the Dutch light cruiser *HMNS Van Kingsbergen* to serve as an escort vessel on Lake Maracaibo. The escort service provided by the same ship is also mentioned in *The Cay* (p. 24) (Figure 10A-B).

The recovery of one of the ship's cats from the torpedoed SS *Quaker City* in *Fire on the Beaches* (p. 158) is similar to the incident in *The Cay* when Timothy, the old black sailor, has not only rescued Phillip but the ship's cook's cat, Stew Cat, as well (p. 24) (Figure 11A-B).

There is a great deal of information in *Fire on the Beaches* on the experiences of sailors whose ships were torpedoed which are similar to Phillip's vivid and terrifying description of the torpedoing of the S.S. *Hato*, the ship that Phillip and his mother were passengers on, which begins Chapter 3 of *The Cay* (pp. 28-30).

Flying fish which "skimmed toward us, and then slammed into the raft flooring" provided food for Timothy, Phillip, and Stew Cat (The Cay, p. 37) parallels a similar incident in *Fire on the Beaches* (p. 160) (Figure 12A-B).
On February 23 Admiral Hoover, accompanied by Captain George Weyler, commander of the Guantanamo Bay base, landed in a Navy plane at Curacao. He was there to take personal charge of organizing the sea defense of the oil islands.

A few hours later, the Governor of the Netherlands West Indies issued a proclamation to his people: "With the consent of this government, the forces of the United States have come among us. They come as friends and not enemies. Their purpose is to protect the islands of Curacao and Aruba from hostile possession and occupation and from internal subversive movements and disorders."

Having already added the Dutch light cruiser HMNS Van Kingsbergen to his Maracaibo shuttle-ship escort, Hoover was in business. Leaving Captain Weyler to continue the organization, Hoover returned to San Juan. A week later, testifying to the importance of the islands, the Navy sent Rear Admiral Jesse B. Oldendorf to become unified commander of all Allied N.W.I. forces.

(A)
in Scharloo.” I wondered why he didn’t simply order her to stay. But he wasn’t that kind of a man.

The sunny days and dark, still nights passed slowly during March. The ships had begun to sail again, defying the submarines. Some were lost. Henrik and I often went down to Punda to watch them go out, hoping that they would be safe.

Neither my father nor my mother talked very much about us leaving. I thought that when two American destroyers arrived, along with the Dutch cruiser Van Kingsbergen, to protect the lake tankers, Mother would change her mind. But it only made her more nervous.

Then one day in early April, she said, “Your father has finally secured passage for us, so today will be your last day in school here, Phillip. We’ll start packing tomorrow, and on Friday, we leave aboard a ship for Miami. Then we’ll take the train to Norfolk.”

Suddenly, I felt hollow inside. Then I became angry and accused her of being a coward. She told me to go off to school. I said I hated her.

All that day in school, I tried to think of what I could do. I thought about going somewhere and hiding until the ship had sailed, but on an island the size of Curacao, there is no place to hide. Also, I knew it would cause my father trouble.

That night when he got home, I told him I wanted to stay with him. He smiled and put his
asked various questions. The submarine commander was very courteous and stated that he hoped we realized the circumstances. He gave our nearest land as Barbados, 249 true, 418 miles. He thus got under way. The sub was German and in new condition, apparent from hull appearance and my knowledge of the latest types. We communicated with the other 3 boats and listed those present. Thirty were accounted for, of which two were injured, Parbasuc, "cadet," and Pineda, "Oiler" (No. 2 and No. 4 boats).

Thus we (No. 1) returned to vicinity of wreckage and worked among it looking for possible survivors. It was in this way we found one of the ship’s kittens floating on a pillow. We took him aboard and after further searching at 6:00 a.m. set the course for Barbados. We passed the day well, neither eating nor drinking. A. Werne "Carp.," who was ill previous to the disaster, was given ½ cup of water twice during the day. About 6:00 p.m. Boat No. 3 came alongside. We asked for their welfare and then got under way for the night, both boats keeping together pretty well. For supper about 6:30 we each had ½ cup of tomato juice and 2 hard biscuits. No complaints.

10 dead or missing, 28 well (no injuries), 2 injured.

(A)
over it. That lonely sea, and the sharp pains in my head, and the knowledge that I was here alone with a black man instead of my mother made me break into tears.

Finally the black man said, looking at me from bloodshot eyes, "Now, young bahss, I mos' feel like dat my own self, Timothy, but 'twould be of no particular use to do dat, eh?" His voice was rich calypso, soft and musical, the words rubbing off like velvet.

I felt a little better, but my head ached fiercely. He nodded toward the cat. "Dis is Stew, d'cook's cat. He climb on d'raff, an' I 'ad no heart to trow 'im off." Stew was still busy licking. "E got oi-ll all ovah hisself from d'wattah."

I looked closer at the black man. He was extremely old yet he seemed powerful. Muscles rippled over the ebony of his arms and around his shoulders. His chest was thick and his neck was the size of a small tree trunk. I looked at his hands and feet. The skin was alligated and cracked, tough from age and walking barefoot on the hot decks of schooners and freighters.

He saw me examining him and said gently, "Put your 'ead back downg, young bahss, an' rest awhile longer. Do not look direct at d'sun. 'Tis too power­ful."

I felt seasick and crawled to the side to vomit. He came up beside me, holding my head in his great clamshell hands. It didn't matter, at that mo-
To date, that is 72 hours, we have consumed 240 ozs. tomato juice, 1 box rye hardtack, 1 box of white hardtack, 6 cans lamb stew, 3 cans beef stew, about 6½ gals. water.

No complaints, not yet discouraged though awfully tired.

Fourth Day. Thursday May 21, 1942.

Both boats kept together pretty well through the night. About 7 a.m. No. 3 came alongside. They are all right. We set WSW course for the day. Sighted patrol plane at 9:20 a.m. to the north but he took no notice of us. They have made no attempt to give us a position or otherwise assist us. Most everyone is constipated and yet not complaining. No. 3 alongside again at 8:30 p.m. and we set 250 as the course by compass.

For the day we consumed 81 ozs. water, 48 ozs. tomato juice, 4 rye hardtack, and 2 white hardtack per man. The days are quite uncomfortable for those at the helm, the sun being very hot. The moderate sea and the heavy SE'ly swell slowed us down a good deal. Last night a flying fish came into the boat and the cat "Topside" had quite a feast. The only thing is, nature called shortly after and he did his natural duty on Finan's blanket. So he is in the cat house for today.

No complaints.

(A)
it must be." Henrik, who'd grown up in Curacao with them, couldn't understand why my mother felt this way.

I yelled over at him, "You're saving all the water for yourself."

I don't think he was asleep, but he didn't answer.

When the sky began to turn a deep blue, Timothy roused himself and looked around. He said, with just an unfriendly glance at me, "If luck be, d'flyin' feesh will flop on d'raft. We can save a few biscuit by eatin' d'feesh. Too, wat'tah is in d'feesh."

I was hungry but the thought of eating raw fish didn't appeal to me. I said nothing.

Just before dark, they began skimming across the water, their short, winglike fins taking them on flights of twenty or thirty feet, sometimes more.

A large one shot out of the water, skimmed toward us, and then slammed into the raft flooring. Timothy grabbed it, shouting happily. He rapped its head with his knife handle and tossed it beneath the shelter. Soon another came aboard, not so large. Timothy grabbed it, too.

Before total darkness, he had skinned them, deftly cutting meat from their sides. He handed me the two largest pieces. "Eat dem," he ordered.

I shook my head.
Taylor draws on many sources when he writes. The influence of the research for *Fire on the Beaches* is apparent in the previous examples. There is no mention of sailors suffering from malaria in *Fire on the Beaches*, although tropical diseases such as malaria have long been a problem in the Caribbean.

Timothy's bout with malaria (*The Cay*, Chapter 12, pp. 88-92) is very realistic. I asked Taylor if he had had malaria and/or on what sources he based his description. He responded, "My information on malaria came from *The Trans/Vision Book of Health*, *Webster's Illustrated Family Medical Encyclopedia*, and stories of malaria bouts from island people" (T. Taylor, personal communication, March 21, 1988).

Perhaps Taylor's experiences both as a seaman and while serving in the navy and on hurrican missions contributed to and influenced the description of the hurricane which Timothy and Phillip prepare for and endure in Chapters 14 and 15 of *The Cay* (pp. 101-112).

The characters, setting, and plot of *The Cay* are not singular elements but are interrelated and dependent upon each other. Taylor describes the sources from which he drew and developed the characters for *The Cay* in a letter which is part of the correspondence [MF 777] and which was published in the April 1975 issue of *Top of the News*:

The characters of the prejudiced white boy, Phillip, and his prejudiced mother, were taken from real-life. Though I elected to change the circumstances, and add composites, I played with the boy in my own childhood and knew his mother. The character of Timothy was developed from West Indian sailors, primarily one man, but also a composite.
I lived in the Caribbean for a while; sailed it; roamed the area from Haiti to Grenada and Carricou; Curacao and Aruba to Coco Solo. The description of the places, characters, and generally the events are not from guide books or lectures. From Ruyterkade schooner market in Curacao (Venezuelan blacks and Indians; mixed bloods, bi and multilingual) to carnival day and the bambola in Charlotte Amalie, St. Thomians, I was lucky enough to see it, hear it and taste it. I listened and I looked and I asked questions whenever I could. (Taylor [MF 777], Kerlan Collection)

Taylor's decision to tell the story in retrospective form from Phillip's point of view and how that choice was determined by the plot can be found in the same letter:

I told the story from the viewpoint of the white boy because:
(1) Timothy needed no lessons from the white boy about prejudice, survival or anything else. (2) I knew that Timothy would not be introduced until the third chapter and would die before the story ended. I needed a strong narrator. (3) I felt that a needed intimacy could be gained by first person treatment. (4) I knew much more about the white boy than I did about Timothy.

... Being white, I told it from the white boy's point-of-view. That being the case, right or wrong, Phillip could only be privy to Timothy's innermost thoughts as they were volunteered. (Taylor [MF 777], Kerlan Collection)

The author has been questioned and criticized about his decision to cause Phillip to go blind. Taylor addresses those questions on an
Interviewer: In The Cay, was it necessary that Phillip become blind?

Taylor: I blinded him on purpose, because I wanted him to be color blind. I wanted him to regard Timothy for what was in his heart and what was in his head and not for the color of his skin. And I thought that the best way to do that was to really remove the color of the skin and not make it an issue at all.

He elaborates further in a letter to his detractors that was published in Top of the News. (The original letter is included in the working papers.)

Much has also been said about my purposely "blinding" Phillip. Why could he not learn his lessons while sighted. In so far as prejudice is concerned, I honestly feel that Phillip was already blind, as was his mother, long before he suffered the injury. I believed that Phillip should dramatically know that much of prejudice is a matter of eyesight (as with ugliness)—my own opinion. Finally, I wanted him to reach the point where "color" made no difference, leading to the line, "Are you still black, Timothy?" I did not want to use a sledgehammer at this tender point of the story. I felt it best to let Phillip say it in his own way. I feel secure that the character of Timothy understood, as do most readers.

Taylor has also been criticized (primarily by the Council for Interracial Books for Children, Samuel B. Etheridge of the National
Education Association, and Bertha Jenkinson of the Jane Addams Children's Book Award Committee) for his decision to have Timothy speak in dialect. His response to that criticism and explanation for his decision to accurately portray a West Indian sailor by having him speak in the dialect spoken at the time the story takes place can be found in the correspondence [MF 777]:

I have been faulted for the derogatory use of dialect by Timothy, even though most West Indian sailors of 1942 spoke dialect. To me, calypso is the single most pleasing; most musical dialect on earth; a black treasure, I think. It may jar some white ears, and some black ears, but I would use it again without hesitation. I hope it is never laundered, sanitized or ironed flat on the board of social change.

(Taylor [MF 777], Kerlan Collection)

Rocket Island

Prospectus to Outline

Prospectus

Publishing practices have changed since Taylor wrote The Cay in 1969. Many publishers prefer to have an author send a letter of inquiry, brief synopsis, and sample chapter of a proposed book rather than to have him/her send an entire manuscript as Taylor did in 1969, when he wrote to Ernst, his editor at Doubleday, telling him that he had asked his agent to send "some 26,000 words of a story I call 'The Cay' which seems to me to fall into the 9 to 12 category"

(Taylor [MF 777], Kerlan Collection). I asked Taylor how he handled the sale of Rocket Island which was published in 1985, and he responded:
I probably did send a sparse outline of Rocket Island direct to Jean Feiwel, then editorial director at Avon. I had done three books for her (Battle off [sic] Midway Island, HMS Hood vs Bismarck, Battle in the English Channel) and I likely just did a one-page prospectus. (T. Taylor, personal communication, January 12, 1988)

I was able to locate two copies of the outline written in narrative form for Rocket Island within the working papers, as mentioned earlier, but was unable to locate a "one-page prospectus." However, among the working papers there is a two-and-one-half page synopsis of a work entitled "Usedom," which describes the development of Peenemünde from 1935 through the destruction of the rocket works in 1945 and has been labeled by Taylor "1st June 1983 Start" (Taylor [MF 951], Kerlan Collection). This synopsis could have served as material for the cover or blurb which the author wrote after the book had been accepted for publication; a sketch of a chapter in the book entitled "Usedom"; or the prospectus, beginning Rocket Island. I am inclined to believe that this two-and-one-half page synopsis is the prospectus which Taylor mentioned in his letter to me but was not sent to Avon.

This prospectus or synopsis could be characterized as a brief sketch that Taylor may have written as the idea for a possible book had begun to form in his mind. Taylor has indicated that he works on more than one project at a time and that he schedules the writing of a piece in advance. Perhaps the prospectus was written during the time Taylor was working on another project and was a way for him to capture the idea and set it aside until his unconscious or subconscious
mind had had time to develop the story, he had time to conduct additional research or gather corroborating information, or schedule time to write the book. There is a great deal of factual information in the prospectus which is an indication that Taylor had already begun to conduct research on the subject. I could not determine whether this research was conducted specifically for Rocket Island or was encountered while in the midst of another project and for that project. Taylor's experiences as a seaman serving in World War II, his interest in the war, and the fact that he had already published several other books on the war would certainly have provided him with an abundance of data and should be taken into consideration when examining his work. A facsimile copy of the synopsis or prospectus can be found in Appendix B should the reader wish to examine it in its entirety.

The language Taylor used in the prospectus is much more personal than the language used in the outline, drafts, and book. While Taylor's style is fluid, it is not as polished, clipped, concise, and reportorial as that found in the outline, drafts, or published work. There is evidence that Taylor revised the prospectus as he was writing and after he had finished. He deleted words, phrases, and sentences by striking over the words while at the keyboard and by crossing words out once the piece had been removed from the typewriter. Taylor also added material to the text while at the keyboard and after the piece had been removed from his typewriter. There is no evidence among the papers at the Kerlan Collection that Taylor asked his typist to prepare a copy of the prospectus for submission to Avon. I believe that the author was the only intended audience for the synopsis or prospectus which would account for the
less formal language and lack of polish. As the only audience, there would be no need for Taylor to write in a way that would capture an editor's attention and interest him/her in the story.

The two-and-one-half page prospectus contains several broad elements which include von Braun's search for a secluded location for the rocket research facility and his decision to locate the facility at Usedom, the importance of the research to the future development of the Russian and American space programs, the role played by the Polish underground in discovering an experimental rocket and passing a sketch of the rocket to the Allies, Churchill's decision to order saturation bombing of Peenemünde, the eventual abandonment of the facility and surrender of von Braun and other scientists to the Allies, and the return of Usedom to its natural setting. The elements can be traced from prospectus to outline and then to the original or rough draft, the revised version, and finally the published work. While the wording may not be exact, the underlying ideas or concepts are present.

Outline

The original outline is just over 11 pages long and was written by Taylor on his Olympia typewriter. There is evidence of revision in the form of deletions and additions which were made as the author was composing at the typewriter and after he had removed the text from the machine. While composing, Taylor deleted material by striking over the unwanted text and then by crossing it out using dark ink or marker. Text was added during the composing process (in type) and after the text was removed from the machine (in ink or marker) (Appendix C).
The second copy of the outline is just over 11 pages long and is a "clean" copy typed in elite type which Taylor had asked his typist to prepare for submission to Avon. There is no evidence that the second copy was revised. I am assuming that this second copy was the one submitted to Avon.

It is easy to imagine Taylor referring to the prospectus as he was preparing the outline. As a published author who supports himself and his family by writing, Taylor is aware of how important a well-conceived, developed, and written outline is in selling an idea for a book to a publisher. The tone and style of the outline are journalistic: clipped and polished, and similar in style to a press release, documentary, or research paper whose audience is an adult reader/editor. There is evidence that the author had done extensive research in preparing the outline. Events are tied to specific dates and information about the rockets and the geography of the area is included. Taylor includes information in the outline on a larger number of people than he had included in the prospectus, but the historical events take precedence over the people. Although the events chronicled in the outline were caused by people, the events hold center stage. Taylor does not overwhelm the reader of the outline with unnecessary details, but provides him/her with a reasonable concept of what will be covered in the proposed book. It should be remembered that Taylor's ultimate purpose or goal, whether conscious or unconscious, was and is to tell an exciting adventure story to the best of his ability and as accurately as possible.

I had the advantage of being able to examine all of the working papers and the published work. This enabled me to view the various
aspects of Taylor's process in context and move from prospectus to book, outline to drafts, drafts to prospectus, or any combination imaginable. As a result of this, certain differences became apparent that not otherwise have appeared.

While searching for common threads or themes and tracing elements from one artifact to another, it is essential to note that major elements are present in the book but missing from both the prospectus and the outline. The prospectus and outline were written for adults (the author and the editor), while the book was written for a younger audience. The prospectus and outline only briefly mention the British and the Allies but concentrate more on the role of the Germans, whereas in the drafts and the book the British play a prominent role. The incident involving the Oslo Letters, which begins the book, sets the stage for the events leading to the destruction of Peenemünde, and creates the tension and suspense that draws the reader into the story is not mentioned in the prospectus and in only one paragraph deep within the outline. Dr. R. V. Jones, the British scientist who immediately saw the value of the Oslo Letters, the danger of the research being conducted at Peenemünde, and finally convinced Churchill of the danger, is not mentioned in either the prospectus or the outline. Detailed information on all aspects of the initial British bombing mission (including the number, size, and kinds of planes used; the nationalities of the crews; the names of the crew chiefs and some of the pilots; the diversionary tactics employed; and subsequent British and Allied missions) are not mentioned in either the prospectus or the outline.
Because the prospectus and then the outline formed a framework upon which Taylor created Rocket Island, it seems logical that the elements in the prospectus have been expanded in the outline and again in the original or rough draft and refined in the revised version and the published work. As I was working with the artifacts, four themes or threads seemed to be common to all of the artifacts and are aspects of or contribute to Taylor's ultimate purpose: telling the story of Usedom so effectively that the reader does not want to put the book down until he/she has finished it. The four themes or threads are Taylor's introduction and development of the characters, how he handled the passage of time and used dates to "set the clock or calendar" for the reader, how description was used, and how Taylor utilized the natural intrigue to his advantage to keep the reader involved. While the themes or threads may appear to be independent, they are intertwined and a part of the whole.

The Introduction and Development of the Characters

While specific people have pivotal roles in the story of Rocket Island both the prospectus and the outline serve to chronicle events in the complex history of an island developed and then destroyed by the people and events of World War II. The principal character in both the prospectus and the outline is Usedom, an island in the Baltic in what is now part of East German territory. It is almost as though the island took on a life of its own and the people who discovered the rocket research facility there were merely change agents. Both the prospectus and outline chronicle the events which led to the development of the island that served as the launching site for the
rockets which wrecked havoc on England and the site where much of the early research leading to modern rocketry was conducted.

In the prospectus, Taylor mentions three men by name: Captain Walter Dornberger, Wernher von Braun, and Winston Churchill. Hitler's presence is noted and felt but he plays a minor role. Dornberger and von Braun are introduced in the first sentence of the prospectus which contains a brief statement identifying both men and their relationship to each other: "In the late summer of 1935, German Army Captain Walter Dornberger asked his young assistant, Wernher von Braun, to find a suitable, secluded place for experimentation with rockets" (Taylor [MF 951], Kerlan Collection). Winston Churchill is not introduced until the sixth paragraph and then is identified as ordering "personnel to be killed, as many as possible, in a gigantic bombing raid . . . and [hoping] to kill Wernher von Braun and all his associates" (Taylor [MF 951], Kerlan Collection).

Taylor provides no further information on the three men. Their characters appear one dimensional or flat. The reader is expected to provide depth to the characters. This interpretation is in keeping with my belief that the prospectus was a "bare bones" synopsis written with the author as the only intended audience.

In the outline, Taylor introduces the three characters who appeared in the prospectus but includes five other men as well. He begins the outline by quoting a question asked by Churchill in June of 1943. While the quote serves to draw the reader into the story, it does not present any other information on Churchill, who is not mentioned again the outline until page 9, when he orders the first bombing raid in August 1943. Churchill orders that people be targeted
for the first time but no information is provided which further identifies him or adds any additional depth to his character and personality. The reader is expected to provide that information.

The second character introduced in the outline is "Captain Walter Dornberger, officer-in-charge of the German Army's new rocket development section, [one of] just a few men with seemingly wild ideas" (Taylor [MF 951], Kerlan Collection). From that point on, Dornberger is mentioned only in relation to his assistant and then colleague, Wernher von Braun. Again, the reader is not provided with any further details about Dornberger's personality and character. He remains a faceless, shapeless shadow who hires von Braun to conduct research on rocketry for the German Army, tells him to search for a new location for the rocket research facility, and works with him at Usedom.

Taylor's portrayal of von Braun is expanded to include information about him as a brilliant, young scientist and "hopeless dreamer" whose obsession with rockets and space travel merged with Hitler's need for a "vengeance weapon" and led to the development of Usedom. No mention is made of his life away from the laboratory and proving ground. The only time his family is discussed is in relation to his search for a new, more secluded site for the rocket research facility when an unnamed relative suggested, "'Why not try Usedom? Your father duck-hunted there, you'll remember.' . . . The Baron Magnus von Braun had indeed hunted there many times, sitting in a blind by Lake Kolpin, near the village of Peenemünde" (Taylor [MF 951], Kerlan Collection). The man who developed the rockets launched at Usedom is overshadowed by the rockets and the island. It is up to the reader to provide
additional information on von Braun.

Although introduced, Adolf Hitler's role is defined only in relation to von Braun and the research facility. Hitler is described (on page 2 of the outline) as having an "infantryman's mentality" about rocketry. "Rockets were expensive toys, in his opinion, and von Braun was a hopeless dreamer" (Taylor [MF 951], Kerlan Collection). Hitler is again mentioned (on page 7 of the outline): "Very early, he visited Kummersdorf, saw an A-2 firing, listened to briefings by Dornberger and von Braun, then departed, apparently unimpressed. There is no record of him ever going to Usedom" (Taylor [MF 951], Kerlan Collection).

Albert Speer, and the role he played in the promotion and development of the rocket research facility, is discussed in a paragraph on page 7 of the outline. The reader is given a glimpse of both Speer and von Braun in a quote which is included in the paragraph: "'I liked mingling with this circle of non-political young scientists and inventors headed by Wernher von Braun--twenty-seven years old, purposeful, a man realistically at home in the future. The work exerted a strange fascination for me. It was like the planning of a miracle!'" (Taylor [MF 951], Kerlan Collection).

Professor Hermann Oberth, von Braun's teacher, is the only other character mentioned in the outline. Considered the "father of German rocketry," Oberth played a pivotal role in von Braun's development as a scientist. Aside from identifying him, Taylor does not provide any further information on him.

Taylor creates a final living, breathing character which takes on a life of its own in the form of the island of Usedom, including the
rockets developed and then launched at Greifswalder Oie and the research facility at Peenemünde. Usedom had a short and violent life which began in urgent secrecy, was sustained by slave laborers, had brief flashes of glory when rockets were successfully launched, and began to die as the Nazi government pushed the facility to reach beyond its capabilities, and as the Allies bombed, strafed, and invaded its borders.

Taylor provides the reader of the outline with a record of von Braun's travels as he searched for a more secluded site for the rocket research facility. Kummersdorf-West, the facility he hoped to replace, is described:

[A] proving ground 18 miles south of Berlin, so near the capital's concentration of people; uncomfortably close to Nazi politics and jealousies of high command, was definitely the wrong place to work on liquid fuel rocket motors; talk and dream of sophisticated propulsion for aircraft, trans-oceanic rocket mail flights; of missiles for war, spaceships and satellites. (Taylor [MF 951], Kerlan Collection)

In his travels, von Braun visited and eliminated a number of possible sites before deciding that Usedom was acceptable. In the outline, Taylor preserves much of the wording of the paragraph-long description of Usedom that he originally wrote for the prospectus. He expands on the reasons for selecting Usedom which he presented originally in the prospectus. The additional information serves the following purposes: it shows evidence of the author's interest in accuracy, builds background knowledge necessary to understand future
developments, and shows a concern for the outside reader, and a knowledge of the publishing industry. The outside reader, in this case, editor, needs a reasonably comprehensive view of the proposed work in order to make a decision about possible publication. Taylor also used the occasion to alter the language to heighten interest and suspense.

The Use of Time

Taylor had to make specific decisions about how he would handle the passage of time, so that the reader did not become confused as the multiple pieces of a complex plot were stitched together. As an experienced writer, Taylor also realized that he would not keep a reader's attention if the reader were confused by an author's mishandling of multiple events occurring in several different locations at the same time. The intended audience of the work would effect the decisions and choices he made. If he were the only audience of a work, he could choose the easier and less complex route, because he would not need to cite dates and handle the passage of time in the same way he would if the audience were someone else, perhaps an editor. Taylor could expose or write about only one aspect or piece of the complex plot, use verb tense to denote the passage of time, and cite dates so that the reader could order and keep track of the events and the passage of time and/or be able to move between the past, present, and future without confusion. Dates could be vague, "One day in mid-1930's . . .", exact, "By May 5, 1945 . . ."; or somewhere in between, "In the late summer of 1935 . . ." (Taylor [MF 951], Kerlan Collection).
Taylor chose to tell only one portion or aspect of the complex story when writing the prospectus. He concentrated on the time between "the late summer of 1935 . . ." and the present, "Now in East German territory . . ." (Taylor [MF 951], Kerlan Collection) and told it from the point of view of the Germans using primarily past and present tense.

In the prospectus, Taylor cites three dates to give the reader a time frame for the action. Two dates are vague—"In the late summer of 1935 . . ." which begins the prospectus and refers to the beginning of von Braun's search for a suitable home for the research facility and "It was not until spring, 1943 . . ." which refers to the British discovery of the happenings at Peenemünde—and one specific—"By May 5, 1945 . . ."—which refers to the capture of Usedom by the White Russian Army (Taylor [MF 951], Kerlan Collection). He also uses the phrases "In time . . ." when referring to the span of time which lapsed between von Braun's decision to select Usedom as the site for the facility and when the technicians and scientists would actually be living there and "For the first time in World War II . . ." when referring to Churchill's decision to bomb Usedom (Taylor [MF 951], Kerlan Collection).

If the prospectus was for Taylor's eyes only, he would not need to be concerned about background information and an overabundance of detail tied to specific dates. Taylor could afford to be vague and concentrate on one aspect or piece of the whole and fill in exact dates as he saw fit or when he had had an opportunity to conduct the research necessary to verify the dates used. The dates in the prospectus were markers used by the author to jog his own memory for
use sometime in the future when he was using the prospectus to prepare the outline.

This was not the case when Taylor was writing the outline. Then, he was telling a much more complex story for an audience who would decide whether or not to accept the proposed book based on the outline. Taylor had to capture the editor's attention and keep it. Confusion on the part of the reader, caused by the author's failure to carefully set the events in a time frame, would mean that the idea for the book would be rejected.

In writing the outline, Taylor had to decide which aspects or pieces of the complex plot to include, in what tense to tell the story, and how to handle the passage of time. In short, he faced decisions similar to those he'd faced in writing the prospectus.

As noted earlier, Taylor used the prospectus as a guide in writing the outline. Obviously, he had to include more pieces of the whole. While concentrating on Usedom and the role the German government played, he also had to include the Oslo Letters which were delivered to the British Naval Attache in Oslo, Norway, and eventually led to British and then Allied involvement in the destruction of the facility at Usedom. Taylor included additional information on von Braun's background which necessitated asking the reader to move back and forth in time and from place to place. He used dates as markers or place holders, so the reader would not feel overwhelmed or confused. It should be noted that he was not yet writing the book, so he did not need to cite exact dates unless he felt that such citations were necessary for the sake of accuracy.
In the outline, Taylor does not use specific dates at all. Instead, he uses less specific forms: "In spring, 1936 . . .; In late winter, 1939 . . .; In either October or early November, 1939 . . .; In early 1943 . . ." (Taylor [MF 951], Kerlan Collection). Taylor also uses dates as markers, so the reader will be able to refer to a date previously cited to place the action being described.

It is interesting to note that Taylor frequently started paragraphs by establishing the date of the occurrence or action. I do not believe that Taylor consciously thought, "I'll begin this paragraph with the phrase: 'In spring 19 . . .'; I think that Taylor's concern was and is to tell a good story to the best of his ability and to tell it in such a way that the reader will not be confused but be so engrossed in the action that he/she wants to read more. Taylor's desire to tell a good story and use dates to anchor the reader can be seen in how he began the outline. He used words uttered by Churchill in June 1943 to capture the reader's attention and begin the outline with, "'What is happening on that island?' Winston Churchill asked, June, 1943" (Taylor [MF 951], Kerlan Collection). As a way of answering the question asked in the quote, Taylor takes the reader back in time to "One day in the mid-1930's . . ." (Taylor [MF 951], Kerlan Collection).

The Use of Description

Since Usedom seemed to take on a life of its own in both the prospectus and the outline, Taylor's use of description can be viewed as a form of character development. He describes the characteristics or requirements which each location von Braun visited had to fulfill or meet. Von Braun could be viewed as a trusted emissary searching
for the perfect princess for the crown prince. In the prospectus, the reader learns that von Braun had been sent out to look for "a suitable, secluded place for the experimentation with rockets . . . [which was not] under the noses of Nazi party officials and jealous military commanders" (Taylor [MF 951], Kerlan Collection).

The reader of the prospectus learns that after what could be viewed as a torturous journey von Braun found the perfect site for the facility. Taylor offers information on what the area looks like and why it fulfills the requirements just as an emissary would report on the location and appearance of a prospective princess. Taylor does it briefly but in such a way that the island could be located on a map and the reader could visualize the airstrip, laboratories, workshops, wind tunnel, launching facilities, and crew quarters.

Taylor uses the last paragraph of the prospectus to describe the way Usedom appears today after having been bombed, strafed, and invaded. This last paragraph could be viewed as a way of bringing the reader full circle, the "happily ever after" that is common to tales of adventure and chronicles of quests.

Because the prospectus was intended to have an audience of only one, a person already familiar with the area, Taylor did not have to include as much descriptive detail as he would later have to include in the outline and the book. There are three paragraphs in the prospectus which describe the island of Usedom, its location, possibilities for development as a rocket research facility, and the present appearance of the island.

As mentioned earlier, Taylor preserves much of the wording of the paragraph-long description of the location of the island of Usedom
in the outline. However, in the outline, Taylor expands his
description of von Braun's search to include islands von Braun
considered, visited, and then rejected because they were unsuitable.
The author includes the reasons why von Braun decided the areas
unsuitable. The Upper Frisian Islands in the North Sea were rejected
"as being too close to both Denmark and Holland, if not
England. . . . Security was a huge worry." Fehrman, an island in the
Baltic, was rejected because "it was sitting next to Lolland,
Denmark's southernmost island. The Danes were always talkative"
(Taylor [MF 951], Kerlan Collection).

The additional material found in the outline provides not only
more information on the islands and area but the specific needs of
the scientists, and glimpses of von Braun, a complex man who was driven
by his passion for rockets and the possibilities for space travel.
The reader begins to see von Braun as a man who had a firm grasp on
exactly what he wanted and what he would be doing in the future.
"Dr. von Braun knew that, in time, he and his colleagues would be
firing off tubes fifty feet high, leaving contrails in the sky,
activity that would draw more than passing attention" (Taylor [MF 951],
Kerlan Collection).

Taylor also includes in the outline somewhat detailed information
on individual rockets. The reader learns their names, sizes, fuels
used, the history of their development, and the outcomes of their
test firings. The reader discovers that A-1 or Aggregate One is,
"Only four feet in length and a foot in diameter, A-1 was a test stand
vehicle, never leaving its shackles except to explode and nearly kill
von Braun" while the "A-4, which was to become history's V-2, 'Hitler's
Vengeance Weapon No. 2" was much larger (Taylor [MF·951], Kerlan Collection).

As noted earlier, the language Taylor uses in the outline is more formal, impersonal, and journalistic in tone. The reader becomes a part of the action. The style and tone are similar to that heard on nightly news broadcasts or that used by Walter Cronkite on the "You Are There" television programs of the 1950's. Perhaps Taylor felt the more formal language and style suited the audience and better served his purposes to tell a fascinating story and sell it to a publisher.

The Utilization of the Natural Intrigue

Taylor had to take many things into consideration when deciding how to tell the story of Usedom. It is an extremely complex story with many plots, quite literally a cast of millions including at least 10 principal characters, and action that takes place across the face of Europe. To make his task more of a challenge, the story he decided to tell is true. Many of the principal characters and/or their descendants are still alive and quite able to cry "foul" if Taylor "played fast and loose" with the facts or allowed his own biases to become apparent in the text. Numerous books had been written about the war, the incidents recounted in the story, and about the characters in the book. A number of the characters had published books of their own. There was the possibility that Taylor's books would be compared with other books on the war and that aspect of the war. The ultimate ending was known by most readers of the prospectus, outline, and/or book before the readers begin to read.
There is enough natural intrigue in the true story to provide source material for several spy novels, plays, and movies. Taylor did not have to create a plot, characters, or intrigue. In writing the prospectus, outline, drafts, and book, Taylor had to uncover the plot by eliminating unnecessary details while trying to avoid sounding like a history text. He had to do what many writers of history texts fail to do: make the story come alive for the reader. It may be assumed that Krieger, the editor at Avon, was not interested in publishing material that sounded like a poorly written history text. She would be looking for elements in the outline which utilized the natural intrigue to build tension and excitement thus drawing readers into the story and sustaining their interest.

Taylor's background as a reporter and his understanding of the publishing industry influence the way he approaches writing. He recognizes the need to grab the reader's attention, draw the reader into the story, provide accurate information which does not overwhelm the reader with tedious details; all while keeping the reader's interest until the end.

Because Taylor did not write the prospectus for anyone other than himself, there was no need to create the same level of tension or sense of urgency that he had to create in the outline, drafts, and book. Taylor begins the prospectus with Dornberger asking von Braun "to find a suitable, secluded place for experimentation with rockets" (Taylor [MF 951], Kerlan Collection). While the language creates a sense of secrecy, the level of urgency is not the same as that found in the outline.
The outline begins with a quote from Winston Churchill which asks a question about activities on a yet unnamed island. What reader would not be drawn in by "'What is happening on that island?' Winston Churchill asked, June, 1943" (Taylor [MF 951], Kerlan Collection) and want to read on to find out more? The next sentence provides a hint of a possible answer but is vague enough to force the reader to continue reading: "The answer was that a lot of very deadly things were happening on Usedom" (Taylor [MF 951], Kerlan Collection).

Taylor continues the outline by building background information and tension. He uses phrases such as "some seemingly wild ideas" when referring to the scientists in the German Army's rocket development section and "seclusion and secrecy" when referring to one of the requirements for the new location for the research facility (Taylor [MF 951], Kerlan Collection). Such phrases are vague and leave the reader with questions about scientists with wild ideas and the need for secrecy.

Most people have some concept of World War II and at least some background information on the war, the principal characters, and the causes and outcomes which they have acquired by watching television and movies; studying the war in school; talking with parents, grandparents, and friends or through personal experience. When one thinks of Nazis, Hitler, buzz bombs, bombing raids, the Gestapo, and the SS, one still has feelings of terror, anger, and curiosity. Taylor uses the feelings such words convey to his advantage in the outline and later in the drafts and book.

There are references to spies and espionage and the necessity for secrecy in the prospectus, outline, drafts, and book. Taylor
uses those aspects of the plot to draw the reader into the story. In the prospectus, Taylor mentions that two members of the Polish underground "were finally inserted into Peenemünde to clean latrines and they confirmed what aerial photos had shown—England was going to be hit with rockets standing 46 feet high" (Taylor [MF 951], Kerlan Collection).

The reader of the outline is provided with similar information. However before reading that point in the outline, Taylor provides the reader with additional information on the selection, building, and use of the facilities at Peenemünde and on Usedom. With the information he also reminds the reader of the overpowering need for secrecy, the sense of urgency von Braun and the scientists felt in trying to meet deadlines while maintaining that secrecy. Taylor does this with such phrases as "the tasks ahead would be top secret and necessitate a secluded wooded area with natural camouflage. . . . Security was a huge worry. . . . Security would be helped by . . ." which refer to the requirements for the rocket facility; "the British Naval Attache in Oslo, Norway, received a packet of letters from a mysterious 'anonymous' correspondent" which refers to the delivery of what will later become known as the Oslo Letters; and "Though there were consistent rumors that 'strange things were happening around Peenemünde' . . ." which refers to the sightings by fishermen of successful rocket launchings and the retrieval of pieces of rockets by fishermen (Taylor [MF 951], Kerlan Collection).

When the reader finally reaches the point in the outline when the members of the Polish underground were able to infiltrate Usedom as "part of a slave labor group. [and] By volunteering for 'latrine
duty', they finally saw a V-1, made a crude sketch of it and smuggled it out" (Taylor [MF 951], Kerlan Collection), the reader can almost see two people furtively making the "crude sketch" of the rocket on a scrap of paper or cloth and passing it from trusted, fellow prisoner to a contact person on the outside, knowing that if any one of them was caught, all would die. The reader of the prospectus is not drawn into the action at that level.

There is no mention in the prospectus of von Braun's arrest by Himmler's SS. The reader of the outline not only learns of the arrest but that von Braun was arrested because "he was more 'interested in space travel' than in working for the war effort" (Taylor [MF 951], Kerlan Collection) and that Albert Speer came to von Braun's rescue.

The endings of both the prospectus and the outline deal with the destruction of the research facility, the retreat of the scientists into the Hartz Mountains, von Braun's surrender to the U.S. Army, and the present state or appearance of Peenemünde and the island of Usedom. The reader of the outline is presented with more information than the reader of the prospectus. The prospectus deals with von Braun's surrender by describing it as happening "under some very interesting political footwork . . ." (Taylor [MF 951], Kerlan Collection). In the outline, there are allusions to the moral issues surrounding war crimes and the surrender: "War crimes and politics were conveniently disregarded and one 'wheeling and dealing' session in a kitchen in the Hartz Mountains is hilarious: an American colonel and a Russian colonel competing for von Braun" (Taylor [MF 951], Kerlan Collection).
Once Taylor completed the outline, he had his typist prepare a clean copy, and submitted the outline to his editor at Avon. He may have begun to write the first draft, worked on another project, or waited to see if the outline was accepted for publication before beginning to write the first draft. Taylor may have needed time to allow his unconscious or subconscious mind to work out the details of the story or handle the problems inherent in stitching together a whole out of many pieces. At some point in time Taylor put fresh paper in his typewriter and began to work on the first draft of Rocket Island. Obviously, he used the outline as a framework for the draft, but the outline centers primarily on one aspect or piece of a very complex story. Both the prospectus and outline center on the German role almost to the exclusion of the British and Allied roles.

As mentioned earlier, Taylor was faced with a monumental task when he sat down to write even with the outline as a framework. The story of Usedom is complex and multi-plotted. Taylor had to consider what other pieces or plots to include, which of the many characters to include while keeping in mind that the story he was recounting was true and could be criticized on the basis of accuracy, how to handle multiple events which took place in different locations at the same time, and how much of the history of rocketry and the technical information on rocketry was necessary to provide the reader with background knowledge without overpowering the reader with irrelevant details. He had to consider all of the above while writing the best adventure story he could. I have no way of knowing whether Taylor considered these aspects of the story consciously or unconsciously or
on what level they affected his process. I do know that as a former journalist and publicist Taylor would tell the story as clearly, cleanly, and accurately as he could.

As noted earlier, I have identified four common threads or themes which can be traced from the prospectus to the outline and from the outline through the drafts. Those threads or themes provide me with a way of examining Taylor's process. Please remember that they have been imposed by a source outside of and separate from the writer and are artificial. The themes include the introduction and development of the characters, the manner in which Taylor handled the passage of time and used dates to "set the clock or calendar" for the reader, how he used description to place the reader on the scene, and how the natural intrigue was used to insure reader interest and involvement.

It is also possible to locate passages in the text of the draft that show an influence of passages in the prospectus and the outline. This is as I expected.

The influence of the audience on the writer (whether conscious or unconscious) can be seen by examining and comparing the outline and the draft. The outline is designed to provide the editor with a framework or "bare bones" story line for a proposed work. The drafts are designed to reach a much larger audience, are written with the outline or framework as the core, but with "meat and skin" on the bones. Taylor is limited in what information he can provide for the reader and how he provides it by the nature of the outline. He must tell the reader. In the drafts and book, Taylor has more time and space to provide the reader with information. He can show the reader.

Thoughts, ideas, and information are presented in a different way.
There is always a danger that the writer will overwhelm the reader with information, not provide the reader with enough information, and fail to catch his/her attention and keep it. If this happens, the transaction between the reader, writer, and text ends. Whether or not this occurs depends upon the writer's willingness to take risks and his/her skill as a writer.

The Introduction and Development of the Characters

Despite the fact that von Braun is one of the principal characters in the story, he remains something of a shadowy figure. While the reader learns about von Braun's background and education, Taylor does not provide an intimate portrait of the man. He remains a very private man with a public persona. The story is told in the present tense but not from von Braun's point of view, so the reader does not "get inside of his head," but sees von Braun only in relation to the rockets and the research facility he is determined to build and maintain.

In the drafts, Taylor brings the complex story to life by enriching it with people such as Dr. R. V. Jones, who isn't mentioned in either the prospectus or the outline but whose personality and passion match that of von Braun. He is the first character who plays a pivotal role in the story to be introduced. Jones, a physicist with the scientific intelligence branch of the British Air Ministry, is the recipient of the Oslo Letter and package which accompanied it. He recognizes the importance of the "gift" from Oslo and urges his superiors to investigate the activities at Peenemünde. Jones plays a major role in the eventual destruction of the facilities at Usedom.
However, the reader does not learn much about his background or what he is like away from the laboratory.

Taylor uses characters to make the text of the drafts come alive for the reader by identifying "minor" characters by name, so that the people encountered in the story are not nameless bodies whose activities changed the course of history. Thus, the reader is with Master Bomber Searby as he makes "another run over the dense smoke and mushrooms of fire, still calmly giving orders and advice, sounding as if he were routing double-decker buses around Trafalgar Square" (Taylor [MF 951], Kerlan Collection). Nothing more is learned about Master Bomber Searby but his presence helps the story come alive.

It appears that characters are named when Taylor is able to accurately identify them and when using their names will serve the author's purposes. When there is no record of the names of people involved, as is the case of the unnamed members of the Polish underground, Taylor does not identify them but allows them to remain anonymous. The use of named characters lends authenticity to the story and is an indication of the amount of research Taylor conducted while in the process of writing Rocket Island.

Characters such as Walter Dornberger, Winston Churchill, Adolf Hitler, Albert Speer, Heinrich Himmler, Klaus Riedel, and Duncan Sandys are more clearly defined in the drafts and book but remain somewhat distant. The reader is not made aware of their backgrounds, experiences, or feelings which take place outside the scope of the story. They are introduced and included in the story only in relation to the rocket research facility on Usedom and von Braun, its chief scientist. For instance, Adolf Hitler is described as "wearing a
black frock coat and carrying a top hat. . . . To von Braun, now a part of the military though strictly civilian in status, 'Hitler was only a pompous fool with a Charlie Chaplin mustache'" (Taylor [MF 951], Kerlan Collection). Taylor's primary purpose, to tell the story of Usedom, is consistent from prospectus to published work.

The Use of Time

Although the incidents recounted in the story occurred in the past, Taylor uses the present tense to tell the story which has the effect of putting the reader of the drafts at the center of the action. The reader can almost hear Walter Cronkite say "You are there . . ." as he/she watches a shadowy figure deliver the first of what will come to be known as the "Oslo Letters" and follows those letters and accompanying packages to Jones who uses them as the core of evidence he will later share with Churchill in an attempt to convince the Prime Minister to order the saturation bombing of Peenemünde. The use of the present tense in the drafts allows the reader to "shift gears" and allegiances and visit von Braun as a young scientist with an all-consuming passion for rockets and space travel which Dornberger and the German Army take advantage of in the search for a "vengeance weapon" to be used against Great Britain and the Allied forces.

Because Taylor chose to tell the story in the present tense from multiple viewpoints, the reader is with Jones at the meeting where Churchill orders the saturation bombing of Peenemünde, is part of the planning for the raid, sees why the raid fails while witnessing the raid from the ground level:

As bombs begin to fall, Dornberger, von Braun and other occupants of the bachelor and visitor quarters move quickly
the large shelter in from of Haus 4, safest bunker on the island. Almost 300 people are already in the long room. Added to the smoke and flares are now the blinding flashes of bombs that weigh up to two tons. To those huddling in make-shift and sand trench shelters, or in the housing estates basements, it seems that the earth is heaving. Ear-drums burst. Some shelters collapse. To the Poles, Ukrainians; whatever else humanity is locked up in the 47 barracks at Trassenheide, a deafening, fiery storm has swept over them. Screaming, burning men try to claw out. Many guards have fled the fire and destruction, leaving prisoners to die. (Taylor [MF 951], Kerlan Collection)

It also becomes apparent that despite the raid research and work on the rockets continues until V-1 and V-2 rockets are developed, launched, and hit targets in London. Taylor uses this strategy with such success that the reader is not confused but remains involved in the action on all fronts and at all levels.

In the drafts, Taylor continues the practice of using dates to frame time, build tension, give the reader a sense of the passage of time, and minimize confusion. He uses dates which range from vague, "As the fourth summer of war wears to an end . . ."; to more specific, ". . . this cold October night, 1939 . . ."; to very specific, "Hitler is invited to Kummersdorf-West on March 27, 1939 . . ." (Taylor [MF 951], Kerlan Collection). Taylor is even more specific in capturing a moment in time when he describes, "Searby's final excursion over the smoking, burning maelstrom begins about 1:48 a.m." (Taylor [MF 951], Kerlan Collection). He also provides the reader with the
ages of specific characters at a given time which not only adds depth to the characters but helps the reader to frame the time.

In some instances, Taylor leaves a blank in the text of the drafts when he is unsure of or has a question about the exact age of a character or specific date of an incident. The age or date is filled in at a later time or the text altered to reflect his inability to obtain the exact age or date. Taylor then uses less specific language. In the first draft, Taylor changed the age at which von Braun received his Ph.D. In the outline, von Braun is said to be 24 years old, while in the first and subsequent draft and book he is said to be 22 years old. Taylor changes a few of the dates in the drafts. These changes represent examples of the author's continuing research and his desire for accuracy.

The Use of Description

Taylor approaches the description of the locations in the drafts in two ways: a global or map view that allows the reader to locate the area on a map and have some concept of what the area looks like, and a local or personal view that allows the reader to step back into a corner or slip into a situation or meeting without being seen or disturbing the action but able to observe the action "first hand." Rather than concentrating on describing the room, Taylor places the emphasis on the action. His use of description is another indication of the amount of research Taylor had to conduct, synthesize, and recall and his ability as a writer to produce a story which involves the reader in the action without overwhelming him/her with unnecessary details.
The author's description of Usedom which appears in the drafts and book and is similar to that found in the prospectus and outline is an example of the global or map view:

Pronounced Oo-zay-domm, the rather large, jagged triangle of heavily wooded land and small lakes, along with the sister island of Wollin, to the southeast, separates the Bay of Stettin from the Baltic. There are three distinct channels to the sea, with Swine Channel separating the two islands; furtherest to the southeast is Dievenow and to the west is Peene. The village of Peenemünde, meaning "Mouth of the Peene" is located there. (Taylor [MF 951], Kerlan Collection)

There is extensive use of the global or map view form of description in the drafts. Taylor uses this form to make the island of Usedom and research facility at Peenemünde come alive for the reader.

Taylor's description of the meeting during which Churchill decided to bomb Peenemünde is an example of the local or personal view:

A full meeting of the War Cabinet is called for 10 p.m., June 29, in the underground conference room at famed Whitehall, in the heart of bomb-blasted London. This night, in addition to Churchill, seated around are Clement Attlee, the Deputy Prime Minister; foreign secretary Sir Anthony Eden; Lord Beaverbrook, who'd seen to it that England had enough aircraft to turn back the Luftwaffe, and others including the commanders of the three military services. Also attending are Sandys, Lord Cherwell, and the lowest, but perhaps the most important man for this occasion--Dr.
Robert Jones, youngest in the room. Few wartime meetings
draw the raw "power" of this one. (Taylor [MF 951],
Kerlan Collection)

There is a third aspect to Taylor's use of description which can
be found in the drafts. Because the island of Usedom and the research
facility at Peenemünde seem to take on a life of their own, it would
seem natural that the "offspring" of that research would be
significant and deserving of attention. Taylor describes many
different rockets in the drafts. One such rocket is the A-4:

Meanwhile, the A-4 is taking shape. It consists of four
sections. The nose cone, 7' 6 inches in height, will contain
1654 pounds of amatol, an explosive mixture of ammonium
nitrate and TNT. Just below the warhead is the instrument
section, a space 4' 7 inches in height. Below that is the
20' 5 inch fuel tank section, where the alcohol and liquid
oxygen will be contained. The tail section, containing the
rocket engine, and the external vanes, is 14' 5 inches.
Overall, the A-4 is 46' 11 inches tall, the largest, most
deadly rocket the world has ever known. And, of course, at
this moment "the world" has no knowledge of its existence.
(Taylor [MF 951], Kerlan Collection)

It is through Taylor's description that the reader is able to
visualize the rocket.

The Utilization of the
Natural Intrigue

Intrigue, espionage, and the very real danger they represent are
much more exciting than a statistical or scientific analysis and
report. A dark figure lurking in the shadows trying to avoid discovery and death sparks the reader's interest and keeps him/her reading. It should also be remembered that the use of intrigue and the possibility of danger sell books.

Again, the influence of Taylor's experiences as a journalist and publicist can be seen in the way in which he begins the first draft. The reader watches a bundled, shadowy figure deliver an envelope marked "Naval Attache" to the British Consulate in Oslo, Norway, in the early months of what will soon be World War II. There is no hint of the possible contents of the letter in the opening paragraph. The reader is forced to continue reading if he/she wants to know more about the envelope, the shadowy figure, and what's going to happen. Taylor's use of the mysterious figure to catch the reader's attention is not unlike Shakespeare's use of the witches in the opening scene of Macbeth.

There is a sense of desperation and urgency which Taylor uses not only in the opening chapter of the drafts and book but throughout the entire story. The "Oslo Letters" reach Jones. He determined that they are genuine and provide evidence that something very dangerous is happening on Usedom, and desperately tries to convince Churchill of the danger. Meanwhile, von Braun has to deal with the urgent need to produce a vengeance weapon on an impossible schedule, when what he really wants to do is play with rockets and dream of space travel. "Throw in" the threat of Himmler's SS, Hitler's restlessness, the possibility of discovery and the bombing raids that will surely follow, the growing knowledge that the Third Reich is crumbling, and the danger of being forced to perform the ultimate sacrifice for the
"Fatherland" or surrender to the brutal Russian army and a story is written. Taylor uses all of those possibilities to involve the reader in the life of the story from the first page to the last. He uncovers the plot and involves the reader. In less skillful hands, the feelings of desperation and urgency fueled by fear would be lost and the resulting work would read like a basal history text instead of a spy novel.

Taylor's decision to use the present tense in the drafts also allows him to use the natural intrigue and involve the reader on a personal level. The reader, while not "being" one of the characters or seeing the action through the eyes of one of the characters, is still involved in each scene. If the reader saw the story unfold just through the eyes of von Braun, he/she would have a somewhat limited view of the action. The advantage of being the "outside" person is that the reader is able to see the action from a variety of perspectives.

Taylor's use of the present tense addressed the problem of how to deal with multiple plots happening in a variety of locations simultaneously. The reader is able to shift from location to location, has a view of each "side," and sees all of the developments as they occur without being confused. The reader is able to fly with Master Bomber Searby on the raid at Peenemünde while also being on the ground with von Braun as the "bombs keep falling on the POW camp and the Siedlung for almost fifteen minutes until both are roaring masses of flames. The pinewoods are on fire, as well" (Taylor [MF 951], Kerlan Collection).
Taylor stresses the necessity for secrecy and the danger that discovery could bring throughout the drafts. Because Rocket Island is the story of Usedom, it is von Braun and his associates who must be concerned with secrecy. They are employed by the German Army to develop rockets that can be used as weapons, and therefore must protect their secret weapons from Allied spies in order to have battlefield advantage. But, there are enemies within the ranks of the Nazi government, particularly Himmler, who stop at nothing to gain control and power. Von Braun, Dornberger, and the scientists and technicians working at Peenemünde must be aware of both enemies. The consequences of either enemy obtaining secrets and power cannot be measured.

The delivery of the "Oslo Letters" which, as noted earlier, Taylor uses to begin the story was the first significant breach of security. In subsequent chapters of the drafts and book, Taylor "moves the reader back in time" to build necessary background information on rocketry, von Braun, and the German army's early and illegal interest in rocketry's possible use as weaponry. (The Treaty of Versailles, which was signed at the end of World War I, restricted any German military build-up.) The reader learns:

For months, Major Dornberger, von Braun, and Walter Riedel have discussed the need for a new, permanent and "safe" home for the experimental work, one in which the Luftwaffe, the air force, will likely join someday. From size alone, A-3 now forces that decision. Kummersdorf-West invites tragedy sooner or later. Also, big rocket motors firing off 18 miles from Berlin automatically eliminates secrecy.
Engine thunder can be heard miles away. (Taylor [MF 951], Kerlan Collection)

Thus, von Braun is dispatched to search for the perfect location. Once he decides upon Usedom and his decision is accepted, building begins: "What is happening on the island-peninsula is the creation of not only a research center but a self-contained, practically secret community. One can, and will, exist on Usedom for months without touching foot on the mainland" (Taylor [MF 951], Kerlan Collection).

Taylor continues to use the German need to protect its development of a rocket and weapons research facility from outside forces while hinting at the dangers from within. Mention is made in the drafts and book of the use of prisoners-of-war and slave laborers and the "growing presence of the Schutzstaffel, the SS" (Taylor [MF 951], Kerlan Collection).

Taylor expands and clarifies the role the Polish underground played in discovering the secret of the activities at Peenemünde. In the outline, the reader is led to believe that the members of the underground knew what they were looking for and volunteered for latrine duty in order to make the sketch. In the drafts, the reader is provided with additional and more accurate information including the fact that the underground was very active in the area around Peenemünde and that the unnamed member of the underground, who was ordered to clean toilets and came upon the Fi 103 by chance, did not understand what he was looking at but felt it important enough to make a sketch of it and smuggled the sketch out of camp. By including the additional information, Taylor does not diminish the role the Polish underground played nor the danger the members of the underground were in.
Taylor places the reader of the drafts with the British as they begin amassing information on the strange and secret activities on Usedom:

Not only does Mr. Sandys want all of Usedom thoroughly covered, he has added the nearby island of Rugen and even the Danish possess of Bornholm, now occupied by Nazi troops. The pilots of 540 Squadron, puzzled at all the commotion over previously "non-military" islands, also leery of danger involved, are told no more than "... there is extreme anxiety in London about the Peenemünde area ..." (Taylor [MF 951], Kerlan Collection)

The British and Allies are certainly concerned about secrecy, both in protecting their own secrets, but more importantly at this point in the story in obtaining as much secret information as they can on enemy activity in the Baltic. After the reader sees the British acquire enough information, he/she is a part of the bombing raid.

The "secret" is out, but the danger from forces within the Nazi government grow more apparent. Taylor takes the reader along with von Braun when he meets Hitler for the final time, is imprisoned by Himmler: "Internal spies seem to be everywhere and any comment might be dangerous. Von Braun, in particular, is very careful now about what he says. His weeks in prison at Stettin are still fresh in his mind" (Taylor [MF 951], Kerlan Collection). The reader of the drafts observes the Allied noose being tightened around Nazi Germany. The scientists, technicians, and slave laborers who are left at Peenemünde are forced by Himmler and the SS to move their operations to a secret location in the Hartz Mountains. It is while in the Hartz Mountains,
after secret meetings with his comrades, that von Braun manages their surrender to the U.S. Army.

The final paragraphs of the prospectus and outline take the reader into the "future" by providing additional information on the fates of von Braun, his associates, and the island of Usedom. The drafts and book also contain similar sections, although Taylor expanded them to chapter length by including more information, some of which suggests that the intrigue did not end when Usedom was overrun by the Russian army. "No sooner had the war ended between the Allies and Germany when it began all over again between the victors for political and military spoils" (Taylor [MF 951], Kerlan Collection). In the drafts, the last chapter is followed by an "Epilogue." In the book, the section is termed an "Afterwards." There are minor differences between the texts of the "Epilogue" and the "Afterwards."

Although four common threads or themes have emerged as I read and examined the prospectus, outline, drafts, and book and I have separated and discussed them individually, they are intertwined, interrelated, and interdependent. As noted earlier, these threads or themes were imposed on the work after the writing was done, the book published, and the papers donated to the Kerlan Collection. The threads or themes were not known by Taylor and did not influence his process. I believe Taylor's intent is to tell an adventure story to the best of his ability.

Revision Throughout the Process

If writing is a form of meaning making, the underlying conscious or unconscious questions which the writer asks himself/herself and
the emerging text could include: Am I saying what I mean? Am I getting my ideas across? Do I have the reader’s attention and am I keeping it? In a sense, the writer must step back from the work, read and reread it, and look at the text as it emerges and after the text has been completed. When a writer revises, the same questions influence any changes he/she makes. The writer walks a fine line. He/she must decide what information the reader needs, what information can "safely" be removed, and what information needs to be added or presented in a different way.

Revision is an integral part of all aspects of Taylor's writing process from the inspiration to the publication of the book. As stated previously, Taylor begins each day by reading what he has written the day before or days before that. When I asked him how and when he revises, he responded:

I revise as I go along, sometimes getting an idea off the wall, and going back into the manuscript to scribble in that sentence or more. I revise daily, weekly, monthly. (I did so today, going back to page 11 when I was working on page 105. I needed to insert the word "Frenchtown" in a sentence about a place called Mama Jiggety's.) Then I revise again and again and again after I read the entire work in rough. This goes on three or four times (working on the entire manuscript); sometimes five or six times before I turn it over to my typist. (T. Taylor, personal communication, March 21, 1988)

I am convinced that Taylor's approach to writing is natural and has evolved over more than 50 years. His experiences as a newsman and
publicist have influenced his approach and style just as his love of adventure and experiences as a seaman have provided one source of or inspiration for his work. Taylor tightens, hones, and trims away excess language or adds words or phrases, combines or rearranges paragraphs, and alters punctuation when he revises for the same reasons he uses language when he composes. I don't believe he consciously says, "I'll delete this, because I want to heighten the suspense." That may be the result of the deletion and as a researcher/teacher I may decide that that is what happened as a result of the deletion. But, I have no way of knowing that that is why Taylor did what he did. When I speculate as to what Taylor did as he composed and revised, I'm second guessing the writer and imposing my interpretations or views.

It is difficult to determine what revision was done as Taylor was writing The Cay, because the "rough" draft is not available. Revision occurred after The Cay was accepted for publication. This can be verified by examining the artifacts in the Kerlan Collection [MF 777]. A discussion of the changes made after the book was accepted for publication can be found in the next section of this chapter.

There are two drafts of Rocket Island available among the artifacts at the Kerlan Collection [MF 951]. It is possible to trace major ideas, sentences, paragraphs, and chapters from the draft to the revised draft from which the "clean" copy was typed, as has been done in the earlier discussion of the threads that run from "prospectus" to published work. The four threads or themes which I described as emerging from the artifacts and which I used in describing
Taylor's process thus far do not seem as useful when examining revision.

The revised version of Rocket Island begins with a "Prologue" which serves as a brief history of rocketry and "sets the stage" for von Braun's entrance onto the scene and the events leading to the development of a research facility at Peenemünde. There is no way of knowing when the "Prologue" was written, only that it is not part of the rough draft. A discussion of the "Prologue" can be found in the portion of this chapter on editing.

It should be noted that at some time during the revision process Taylor either combined or eliminated five chapters that originally appeared in the drafts (Figure 12A-B). Chapters entitled "Cherrystone Flies," Chapter 8; "Flak Regiment 155W," Chapter 10; "The Flying Bomb," Chapter 13; "First Priority," Chapter 21; and "New Bosses," Chapter 26 do not appear in the book. Taylor also changed the titles of three chapters: "Oo-zay-domm" becomes "Usedom," "Golden Time" becomes "A Golden Time," and the "Epilogue" becomes the "Afterwards." Several of the above changes were suggested by Taylor's editor or occurred after the manuscript was accepted for publication and will be discussed in the portion of this chapter on editing.

The revision of the manuscript appears in many forms: single words, sentences, paragraphs, and punctuation are added, changed, or eliminated. This is done as Taylor is writing, later in the same day, or at anytime until the book is published. In some instances, material which was deleted in the rough draft appears in a later revision or in the published work or both.
Some generalizations can be made as to what Taylor does as he revises by examining one chapter of the rough draft and the comparable chapter from the revised draft of Rocket Island. "The Oslo Letter" is by no means a "representative" chapter. It is simply the chapter I decided to choose. Each writer is unique and brings a unique background, education, and set of experiences to what is written. It is not my intention to locate, analyze, and classify each revision and then plot the changes on a graph where those changes can be compared with changes made in other chapters of the same work, in other works by the same author, or other works by other authors. I feel that such analysis is beyond the scope of this study and violates my belief that each writer is a unique individual whose writing process is unique. Such comparisons can lead some people to view one writer's process as somehow better than another's based upon the type and number of revisions per running word.

Although "The Oslo Letter" is the first chapter of the rough draft, in the revised draft Taylor wrote a "Prologue" which proceeded it. The revised draft which was sent to the publisher contained the "Prologue." The first chapters of both the rough draft and the revised draft are entitled "The Oslo Letter" (Figure 13A-B, Figure 14A-B, Figure 15A-B, Figure 16). When Taylor revises, he uses black marker, pencil, or pen or he crosses out the word, phrase, or sentence with the typewriter. It is frequently not possible to determine what is beneath the marker or ink. There are revisions made on both drafts, although the revised draft appears to be taken from the rough draft. Changes made on the rough draft appear on the revised draft where additional changes can also be noted. There appear to be many levels
revision: those made as the rough draft is being written, those made after the rough draft has been written but before the revised draft is written, those made while writing the revised draft, those made after the revised draft is written but before it is sent to the typist, and those made after the manuscript has been accepted for publication but before the book is published.

"The Oslo Letter" sets the tone and draws the reader into the story. In this chapter, Taylor begins the task of telling a complex, multifaceted tale. He introduces one of the major characters and minor characters as well as beginning a description of the location of much of the action.

Taylor's concern for meaning and clarity can be seen in his revision of the rough draft. He "walks a fine line" when deciding what information or detail is necessary for the reader's understanding and what might be considered redundant or unnecessary information. Both the rough draft and the revised version contain the same basic information and have the same sense of secrecy and urgency. In both, Taylor uses time as a framework for the action and a guide for the reader. The rough draft is detailed and tends to follow the action step by step. The revised draft has been honed and has a finished quality. Taylor's style is journalistic, clipped, and not flowery.

In the revised version, Taylor rearranges and combines portions of the first two paragraphs of the rough draft and eliminates unnecessary descriptive words and phrases, so the reader has a sense of the danger and mystery without being bogged down with detail (Figure 13A-B). He adds such descriptive phrases as "the Third Reich, the Nazi government of Adolf Hitler" which identifies whose secrets
The Oslo Letter

1.

The city of Oslo, Norway, is quiet and cold this October night, 1939, when a figure approaches the British consular building and slides an envelope through the mail slot. He hurries off into the darkness. The letter is addressed simply, "Naval Attaché."

Next morning, Captain Hector Boyes, Royal Navy, opens the envelope to discover that the message inside is written in flawless German. Quickly translated, the surprising letter is an offer to reveal military secrets. There is no request for money. If the British are interested in knowing various German scientific and technical developments, please alter the nightly news broadcast to Berlin to say, "Hullo, hier ist London..." The usual preamble: "Good evening, this is London..."

War between England and Germany had begun September 3, less than two months previous, and intelligence games were being played on both sides, but

(A)
Oslo, Norway, is quiet and cold this October night, 1939, when a bundled figure approaches the British consular building to slide an envelope addressed "Naval Attache" through the mail slot. Next morning, Captain Hector Boyes, Royal Navy, discovers that the message is written in flawless German. Quickly translated, the surprising letter is an offer to reveal military secrets of the Third Reich, the Nazi government of Adolf Hitler.

There is no request for money; intelligence exchange of any kind is not required. Simply, if the British are interested in knowing various German scientific and technical developments, please slightly alter the nightly news broadcasts beamed to Berlin to say, "Hullo, hier ist London..." Hello, here is London...

The usual preamble is, "Good evening, this is London..."

War between England and Germany had begun September 3, less than two months previously, and elaborate spy games are being played on both sides, but the British have nothing to lose this time. Captain Boyes forwards the letter to superiors...
are being shared, presents the reader with an infamous name, and heightens the tension.

Examples of decisions Taylor makes concerning what information should be included and what should be deleted can be seen in the paragraphs which describe the contents of the second packet sent from Oslo (Figure 14A-B, Figure 15A-B). Taylor adds "twin-engined" when describing a German dive bomber but deletes "(Ferngesteuerte Zielflugzeug)," the full German code name for a rocket controlled glider which was used in the rough draft. The added information provides the reader with a clearer picture of the bomber. In deleting the full German name, Taylor eliminates information that might confuse the reader.

The language used throughout the chapter heightens suspense. Taylor replaces "intelligence games" with "elaborate spy games" (Figure 13A-B). British Intelligence "smells pure hoax" rather than the simpler "hoax" (Figure 14A-B). The reader of the revised version is again reminded later in the chapter that Jones believes the letters are "authentic" and not a "hoax" (Figure 15A-B). After the delivery of the second letter, Captain Boyce sends the "material to London in a locked pouch" (Figure 15A-B). Such added details heighten suspense while stressing the secrecy. Taylor also changes the way in which Jones handles the contents of the second packet. In the rough draft, the material is handled "very carefully." In the revised version, Jones handles it "very gingerly" (Figure 14A-B). In both versions, the reader is told that while Jones is convinced of the authenticity of the Oslo Letters, the British High Command "quickly, arrogantly rejected" the letters. But in the revised version, the reader learns
the British had nothing to lose this time. Captain Boyes forwarded the letter to Hirsh. Intelligence superior in London and the news broadcast was altered. Both Boyes and Hirsh British intelligence smelled a hoax. Dozens of anonymous letters are being received, usual in any war.

But during the night of November 4th-5th when it was all quiet again along the Norwegian and down Karl Johansgate to the king's palace, the same figure approaches the mail slot with a larger packet which contains a small box, again addressed: "Naval Attache."

Captain Boyce does not tamper with the small, sealed box and aside from a quick glance at the seven typewritten pages, signed, "A German scientist wishes you well," makes no judgments on what he has received. He immediately forwards the material to London. 

After putting the letter and small box arrive in the desk of Dr. Robert V. Jones, of Air Ministry Scientific Intelligence. Fearing that the small box might contain a bomb, Dr. Jones very carefully unwraps it, opens it, and sees a "sealed glass tube," harmless in its present form.

Within the seven-page translation, however, are details of the functions of the tube: An electronic triggering device for proximity fuses in anti-aircraft shells. There is little question that the tube is authentic.

As Jones studies the other material, an amazing collection of what appears to be highly secret information, he is convinced that it is accurate, a huge windfall for British intelligence.

(A)

Figure 14A-B. Comparison of the second page of the rough draft (A) of the first chapter of Rocket Island and the second page of the revised version (B) of the first chapter of Rocket Island by Theodore Taylor.
and the nightly broadcast is duly altered. Nonetheless, both Boyes and British intelligence experts smell pure hoax. Dozens of anonymous letters are being received all over the world. Usually in any war.

But during the night of November 4th-5th, when it is all quiet again along the Stortinget and down Karl Johanget to the Norwegian king's palace, the same shadowy figure approaches the same mail slot with a larger package which also contains a small box.

Captain Boyce wisely does not tamper with the little sealed box and aside from a quick glance at the seven typewritten pages, signed, "A German wishes you well," makes no judgment on what he has received. He immediately forwards all the material to London in a locked pouch.

After rpuitng, the translated letter and parcel arrive on the desk of Dr. Robert V. Jones, of Air Ministry Scientific Intelligence. Fearing that the box might contain a tiny bomb, the young physicist very gingerly unwraps it, finally seeing a "sealed glass tube", harmless in present form.

Within the seven-page translation, however, are details of the functions of the tube: an electronic triggering device for proximity fuses in anti-aircraft shells. Jones gasps. There is little doubt that the tube is authentic.
There are details about radar systems, about two new torpedoes developed for the German Navy; about the forthcoming usage of the Junkers 88 as a dive-bomber; about a place called Peenemünde where large, long-range rockets being tested; where a radio-controlled rocket glider, code-named FZ21 (Ferngesteuerte Zielflugzeug), was in development.

Jones was stunned by the intelligence gift from Norway and the Oslo "letter," immediately circulated to the three Army, Navy, and Air Ministries. It is quickly rejected as a "plant," a document designed by German intelligence to make the British waste valuable time and personnel in determining accuracy.

Jones takes the map of Germany. Peenemünde, he discovers, is a fishing village on the island of Usedom, on the Baltic coast near the German border.

No one makes a connection between the Oslo letter and a speech made by Adolf Hitler in Danzig, Poland. Hitler boasted of secret weapons to be used against Germany's enemies. Nonsense, said the skeptics.

Meanwhile, Dr. Jones checks a map of Germany.

Peenemünde, he discovers, is a tiny fishing village on the island of Usedom, on the Baltic coast near the border of Poland.

(A)
As Jones studies the other material, an amazing collection of what appears to be highly secret information, he is convinced that much of it is accurate; a huge and unexpected windfall for England. He definitely does not believe a hoax is involved.

There are details about radar systems; about two new torpedos developed for the German Navy; about the forthcoming use of the twin-engined Junkers 88 as a dive bomber; about a place called Peenemünde where large, long-range rockets are being tested; also where a radio-controlled glider, code-named PZ 21, is in early development.

Overall, Jones is stunned by this intelligence gift from the German well-wisher in Norway. The Oslo "letter" is immediately circulated to top officers and civilians concerned in the Army, Navy and Air Force. It is also quickly, arrogantly rejected by most experts as a "plant", a document designed by Nazi intelligence to make the British waste valuable time and personnel in checking accuracy.

As fall turns to winter, the "Oslo letter" is doomed to gather dust.

No one makes an even remote connection between the gift and a recent speech made by Hitler in Danzig, occupied Poland. The dictator boasted of a secret weapon to be used against Germany's enemies. Nonsense, said the London skeptics. Hitler is always shouting off.
that "the 'Oslo Letter' is doomed to gather dust" (Figure 15A-B).

Taylor begins to develop the character of Dr. Robert V. Jones, one of the major players in the story in this chapter. Taylor's introduction of Jones is subtle in that he allows the reader to meet Jones and learn about the character through Jones' actions rather than by telling the reader or providing a "full blown" physical description of him. In both drafts, Taylor introduces Jones using his full name, offers some information about who he is, who he works for, and how he feels about the material the shadowy figure sends his way. The reader also meets Jones by observing his actions as he handles the letter, package, and information both contain.

In the rough draft, Jones appears to be very methodical. He "very carefully unwraps it, opens it, and sees . . . Jones studies . . . he is convinced . . . is stunned . . . checks . . . discovers . . . " (Taylor [MF 951], Kerlan Collection). It seems as though his every movement is reported.

There are minor changes in the revised draft which make Jones appear more human, as he "very gingerly unwraps it . . . finally seeing . . . gasps . . . studies . . . is convinced . . . definitely does not believe . . . is stunned . . . " (Taylor [MF 951], Kerlan Collection). Much of the detail surrounding the careful unwrapping of the package has been deleted and Jones discovers the importance of the information he has examined and is convinced of its importance despite what his superiors have to say about it.

The reader is also given a greater sense of the role Adolf Hitler will play in the story, the view the British have of him, and a sense of Taylor's feelings. Hitler is not mentioned in the rough draft
until his speech in Danzig, Poland, is reported (Figure 15A), whereas in the first paragraph of the revised version (Figure 13B), he is tied to the Third Reich and Nazism so the reader knows who he is and is prepared for the importance of the speech at Danzig in which he boasted of a secret weapon (Figure 15B).

As mentioned earlier, Taylor begins a paragraph on the third page of the rough draft which he deletes and then later decides to include (Figure 15A). Taylor expands the paragraph and sets the stage for the action in the revised version where he further describes Jones and begins a geographic description of Peenemünde (Figure 16).

For Taylor, revision is a continuous process, which begins in the first sentence of the rough draft, as seen in the previous description of the two versions of "The Oslo Letter." Some changes an author makes in later drafts of a work can be traced to suggestions made by the editor and are frequently discussed in correspondence between writer and editor.

Editing

The relationship between a professional editor and a professional writer is somewhat different than that shared by a teacher-editor and a student-writer. In both instances, the relationship depends upon the personalities and needs of the people involved.

When a manuscript is accepted by an editor representing a publishing house, a contractual agreement is signed and an advance is paid. The editor has accepted the manuscript, because he/she feels that the book will make a profit for the publishing company. The professional writer may develop a relationship with the editor of his/her book, but does not usually have daily encounters with him/her.
Meanwhile, the 25-year old Dr. Jones, who is new to the job, but has worked in the Admiralty Research Laboratory and in famed Clarendon Laboratory, Oxford graduate, and said to be a "brilliant chap" by colleagues, takes his work very seriously and doesn't always agree with superiors. He checks a map of Germany. Peenemunde, he discovers, is a tiny fishing village on a wooded island-peninsula on the Baltic coast near the border of Poland, in the lake-dotted state of Pomerania, noted for ancient political upheavals as well as quiet beauty.

Figure 16. Final page of the revised version of the first chapter of Rocket Island by Theodore Taylor.
Although the professional writer works with one editor, the editor has a staff who also read the manuscript and make suggestions. Professional writers do not have as much control over decisions made by the editor and his/her staff once the contract has been signed and advance paid.

It should be remembered that revision does not stop when a manuscript is submitted to an editor. Some editors provide specific suggestions or make the changes in the manuscript themselves, while some editors are vague and expect the writer to "see" the holes and fill them.

The relationship between Taylor and his editors is sometimes reflected in his correspondence with them. Telephone conversations and meetings may be alluded to within the correspondence, but often the researcher can only guess what was discussed. Gaps may also appear if letters have been lost or the author decides not to include certain items for unspecified reasons.

Knowing that Taylor has worked with several different editors over a number of years, I asked him what qualities he expected in an editor. His response to my question was:

A concern for what the writer is doing or trying to do is my No. 1 request of an editor. I don't discuss daily or weekly or monthly what I'm doing with any editor. But when I'm finished, I want that editor's full attention when he or she is reading my manuscript. I want the editor to then think about what I've written and be entirely honest in reaction: if it stinks, say so, and then SAY WHY.

(T. Taylor, personal communication, March 21, 1988)
As indicated previously, there is more correspondence for The Cay than for Rocket Island. It is still possible to trace the revisions which occurred after each manuscript was submitted for publication. It should be noted that Taylor dealt with two different editors (Ernst, editor at Doubleday, for The Cay and Krieger, editor at Avon, for Rocket Island) and that each has his/her own style and methods.

The Cay

In Taylor's first letter (dated August 4, 1967) to Ernst, it is apparent that he knew the editor and had worked with him in the past. Taylor indicated that he had asked his agent to send a copy of his manuscript for The Cay to the editor and that "it's my first try at juvenile fiction" (Taylor [MF 777], Kerlan Collection). He also asked that he be notified quickly as to whether or not the manuscript would be accepted for publication, because he could be working on a film assignment outside of the U.S. Taylor's knowledge of his own writing process and the publishing process can be seen in his statement, "So, if it is at [all] publishable and needs more work, I'd like to tackle it forthwith" (Taylor [MF 777], Kerlan Collection).

Although a letter concerning the manuscript's acceptance for publication does not appear among the working papers, a letter from Taylor to Ernst (dated April 25, 1968) indicates that not only had the book been accepted for publication, but Taylor had revised the manuscript and was returning a "rewritten 'The Cay'... under separate cover" (Taylor [MF 777], Kerlan Collection). Because some of the correspondence is not part of the file, it is unclear whether the revisions were suggested by the editor or initiated by the author.

In the letter, Taylor states:
I worked on the parents a bit, but did not dwell on them since the story really takes off only after the ship is torpedoed.

I've beefed up, in many places, the relationship between Phillip and Timothy, and think it works now.

(Taylor [MF 777], Kerlan Collection)

In a postscript, he mentions that he has made some changes in the ending and will continue to work on it.

While it is possible to locate all of the changes in the manuscript by comparing the unedited, original draft that was sent to Doubleday and the corrected typescript from which the galleys were prepared, it is not possible to determine whether the changes were those mentioned previously or those made at a later date by Ernst or the editorial staff at Doubleday.

The next letter among the working papers is one written by the editor and dated August 23, 1968. In it he states:

The changes I have to suggest are all minor ones (mostly short deletions) and I've made them directly on the manuscript. If you want to take a look now I will air mail it out to you. Otherwise, you will see it in the normal course of things after the copyeditors have had a crack at it. (Taylor [MF 777], Kerlan Collection)

I am assuming that the elimination of paragraphs (which I consider "major" revisions) are among those made by the author and mentioned in the letter of April 25, 1968. Some of those deletions include the physical description of Phillip's mother and father, which reflect Taylor's desire to stress the action which takes place after the
S.S. Hato has been torpedoed and the relationship between Phillip and Timothy (Figure 17A-B). While Phillip's parents, particularly his mother, have an influence on the development of his character and on his being on the ship, they are not shipwrecked with him. They do not appear again until the end of the book.

In the unedited manuscript (Figure 18A), the reader "sees" Phillip's mother through Phillip's eyes. She is described physically and psychologically. The reader also "sees" her in relation to Phillip's friend Henrik's mother and through comments made by Phillip's father.

Taylor alters the description of Phillip's mother in the corrected typescript (Figure 18B) by eliminating her physical characteristics. He deletes the physical description of Henrik's mother as well, while retaining the comparison between Phillip's nervous mother and Henrik's calm mother. Taylor concentrates on having Phillip draw a psychological sketch of his mother. Taylor also eliminates the paragraph in which Phillip's father comments on his wife's nervousness. The resulting sketch is a child's impression of his mother and more in keeping with Phillip's character and Taylor's desire to allow Phillip to tell his own story.

In the unedited manuscript, Taylor includes a one-paragraph description of Phillip's recollection of the last time he saw his mother alive after the torpedoing of the Hato (Figure 17A). The description does not appear in the published work (Figure 17B). The vivid memory of his mother's terror is expressed in physical terms. Taylor may have eliminated the passage because he had eliminated all other physical descriptions of her and wished to remain consistent,
I sat up, asking, "Where are we? Where is my mother?"

The Negro shook his head with a frown. "I true believe your mut-thur is safe an' sound on a raft like dis. Or maybe dey harl 'or into d'boat. I true believe dat."

Then he smiled at me, his face becoming less terrifying, "As to our verree location, I mus' guess we are somewhere round 'bout d'cays, somewhat nebbor fifteen latitude an' eighty long. We should 'ave pass den 'til that nos treacherous torpedo split d' verree hull. Two minute down, at d'nos'."

I looked all around us. There was nothing but blue sea with occasional patches of orange-brown seaweed. No sight of the Hato, or other rafts, or boats. Just the sea, and a few birds that wheeled over it. That lonely sea, and the sharp pains in my head, and the knowledge that I was here alone with a black man instead of my mother caused me to break into tears.

The last I'd seen of her was in the water, with her hands reaching out toward me, a look of awful fright on that pretty face. Thinking of her, I'm afraid I sobbed for many minutes.

The black man said, looking at me from ancient eyes that were blood-shot, "Now, young Bahss, I mos' feel like dat my own self, Timothy, but twould be of no particular use to do dat, eh?" His voice was rich Calypso, soft and musical, with the words rubbing off like velvet.

I felt a little better, but my head ached feebly.

He nodded toward the cat. "Dis is Stew, d'cook's cat. He climb on d'raft, an' I 'ad no heart to trow 'im off." Stew was still busy licking. "He got ol'-all ovah hisself from d'wattah."

(A)

Figure 17A-B. Comparison of the text of the unedited manuscript (A) and the published work (B) of The Cay by Theodore Taylor.
I sat up, asking, "Where are we? Where is my mother?"

The Negro shook his head with a frown. "I true believe your mut-thur is safe an' sound on a raft like dis. Or mebbe dey harl 'er into d'boat. I true believe dat."

Then he smiled at me, his face becoming less terrifying. "As to our veree location, I mus' guess we are somewhar roun' d'cays, somewhar mebbe fifteen latitude an' eighty long. We should 'ave pass dem til' dat mos' treacherous torpedo split d'veree hull. Two minute downg, at d'mos'."

I looked all around us. There was nothing but blue sea with occasional patches of orange-brown seaweed. No sight of the Hato, or other rafts, or boats. Just the sea and a few birds that wheeled over it. That lonely sea, and the sharp pains in my head, and the knowledge that I was here alone with a black man instead of my mother made me break into tears.

Finally the black man said, looking at me from bloodshot eyes, "Now, young bahss, I mos' feel like dat my own self, Timothy, but 'twould be of no particular use to do dat, eh?" His voice was rich calypso, soft and musical, the words rubbing off like velvet.

I felt a little better, but my head ached fiercely.

He nodded toward the cat. "Dis is Stew, d'cook's cat. He climb on d'raff, an' I 'ad no heart to trow 'im off." Stew was still busy licking. "E got oi-ll all ovah hisself from d'wattah."
hand switched it to off.

Finally, she said, "You'll be safe if you do what we tell you to do. Don't leave the yard again today."

She seemed very nervous. But then she was often nervous; sometimes very impatient with me. Very pretty, with dark, shining hair, large brown eyes, and skin that was smooth and white as milk. I remember that my mother was always afraid I'd fall off the sea wall, or fall out of a tree, or cut myself with a pocket knife. Henrik's plump mother wasn't that way. She laughed a lot, and said, "Boys, boys, boys."

I don't know why my mother was always so nervous, but my father had said, "Some people naturally are, and there is nothing that can be done about it." Anyway, the war made it worse.

Late in the afternoon, my father, whose name was also Phillip - Phillip Enright - returned home from the refinery where he was working on the program to increase production of aviation gas. He'd been up since two o'clock, my mother said, and please don't ask him too many questions.

They had phoned him about two o'clock to say that the Germans might attempt to shell the refinery and the oil storage tanks, and that he must report to help fight the fires. I had never seen him so tired, and I didn't ask as many questions as I wanted to.

He was a tall, pipe-smoking man with silky, blonde hair that was getting very thin on top; blue eyes, a warm smile, and a voice that was usually very quiet and calm, even when he was angry. His eyes would flash, and become hard when he was angry, but his voice was seldom raised. He was not very much

Figure 18A-B. Comparison of the text of the unedited manuscript (A) and the corrected typescript (B) of The Cay by Theodore Taylor.
hand switched it off.

Finally, she said, "You'll be safe if you do what we tell you to do. Don't leave the yard again today."

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he felt that the scene would cause the reader to dwell on the mother and not attend to the new relationship with Timothy, he felt the scene was overdrawn and used too often in works by other authors or in movies, a combination of these reasons, or for other unspecified and unknown reasons.

There is a physical description of Phillip's father in the unedited manuscript (Figure 18A, Figure 19A) which has been eliminated in the corrected typescript and book (Figure 18B, Figure 19B). Instead the reader learns about Phillip's father and his parents' relationship with each other through his encounters with Phillip, conversations which Phillip overhears, and the feelings Phillip expresses.

What the reader learns about Phillip's parents is presented through their actions and Phillip's impressions and is in contrast with Phillip's rich physical description of Timothy, perhaps because the action of the story centers on Phillip and Timothy. Taylor provides the reader with information on Phillip's parents in order to set the scene and make sense of the unfolding events while not overwhelming the reader with unnecessary detail.

In the unedited manuscript, there is a description of Phillip's early home in Virginia (Figure 20A, Figure 21A). It is a brief, almost pastoral, physical description which contains sights, sounds, and smells and the impressions of an adult looking back over time rather than the child, Phillip, looking back over time. The family home in Virginia is a "safe" haven far away from the sights, sounds, and smells of Curacao and far away from the dangers of war. The purpose of the description is to explain what Phillip's mother hopes to regain in her desire to return to the U.S. The description in the
like my mother, I thought.

Until the past year, we had done many good things together. Fishing or sailing our small boat, or going for long hikes around Krup Bay or Seree Nala, or just going out into the koenookoo, the countryside, together. He knew a lot about trees, fish and birds. But now he always seemed busy. Even on a Sunday, he'd shake his head, and say, "I'm sorry, guy, I have to work." I tried to understand.

After he had had his pint of cold Dutch ale, and he had one every night in the living room after he came home, I asked, "Will they shoot at us tonight?"

He looked at me gravely, and answered, "I don't know, Phillip. They might. I want you and your mother to sleep down here tonight, not on the second floor. I don't think you're in any danger, but it's better to sleep down here."

"How many of them are out there?" I thought they might be like schools of fish. Dozens, maybe. I also wanted to be able to tell Henrik exactly what my father knew about the submarines.

My father shook his head. "No one knows, Phillip. But there must be three of them around the islands. The attacks were in three different places."

"They came all the way from Germany?"

He nodded. "Or from bases in France," he said, loading his pipe.

"Why can't we go out and fight them?" I asked.

My father laughed sadly, and tapped his long forefinger on my chest. "You'd like that, oh? But we have nothing to fight them with, son. We can't go out in motorboats and fight them with rifles."

(A)

Figure 19A-B. Comparison of the text of the unedited manuscript (A) and the text of the corrected typescript (B) of *The Cay* by Theodore Taylor.
like my mother, I thought.

Until the past year, we had done many good things together. Fishing or sailing our small boat, or going for long hikes around Krup Bay or Serre Malé, or just going out into the koemokoe, the countryside, together. He knew a lot about trees, fish, and birds. But now he always seemed busy. Even on a Sunday, he'd shake his head and say, "I'm sorry, guy, I have to work."

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My mother stepped in from the kitchen to say, "Stop asking so many silly questions, Phillip. I told you not to do that."

Father looked at her strangely. He had always answered my questions. "He has a right to know. He's involved here, Grace."

My mother looked back at him. "Yes, unfortunately," she said.

My mother, I knew, had not wanted to come to Curacao in late 1939, but my father argued, I remember, that he was needed for the war effort even though the United States was not at war then. Because he was an expert in refineries, and gasoline production, Royal Dutch Shell borrowed him from his American company. But my mother didn't like Curacao the moment she saw it, and often complained about the constant smell of gas and oil whenever the trade winds died down.

It was so different in Virginia where my father had been in charge of building a new refinery on the banks of the Elizabeth River. We'd lived in a small white house on an acre of land with many trees, and my mother often talked about the house and the trees. She talked about the change of seasons and the friends she had there. She said it was nice and safe in Virginia.

My father would answer quietly, "There's no place nice and safe right now."

I remembered the summers with lightning bugs and honeysuckle smells; the winters that were cold. Sometimes it snowed. In the summer, I remembered going through the fields, where everything was green, and then in the winter, it would all be brown and crackle under my feet. I didn't remember too much.

Figure 20A-B. Comparison of the text of the unedited manuscript (A) and the text of the corrected typescript (B) of *The Cay* by Theodore Taylor.
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My mother looked back at him. "Yes, unfortunately," she said.

My mother, I knew, had not wanted to come to Curacao in late 1939, but my father argued, I remember, that he was needed for the war effort even though the United States was not at war then, because he was an expert in refineries, and gasoline production, Royal Dutch Shell, borrowed him from his American company. But my mother didn't like Curacao the moment she saw it, and often complained about the constant smell of gas and oil whenever the trade winds died down.

It was so different in Virginia where my father had been in charge of building a new refinery on the banks of the Elizabeth River. We'd lived in a small white house on an acre of land with many trees, and my mother often talked about the house and the trees; she talked about the change of seasons and the friends she had there. She said it was nice and safe in Virginia.

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I remembered the summers with lightning bugs and honeysuckle smells; the winters that sometimes snowed. In the summer, I remembered going through the fields, where everything was green, and in the winter, it would all be brown and crackle under my feet. I didn't remember too much.
9.
else since I was only seven when we'd moved to the Caribbean.

I guess my mother was very homesick for that Virginia
where no one talked Dutch, there was no smell of gas or oil, and
there weren't as many black people around.

Now, there was a cold silence between my mother and
my father. Lately, it was happening more and more. She went back
into the kitchen.

I said to him, "Why can't they use aircraft and bomb
the submarines."

He was staring toward the kitchen, and didn't hear
me. I repeated it.

He sighed, "Oh, yes! Same answer, Phillip. There are
no fighting aircraft down here. To tell you the truth, we don't
have any weapons."

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He sighed. "Oh, yes! Same answer, Phillip. There are no fighting aircraft down here. To tell you the truth, we don't have any weapons."
corrected typescript is very brief and eliminates many of the pastoral elements (Figure 20B, Figure 21B). The resulting description is drawn much more from Phillip's childhood memory than his adult memory and reflects Taylor's wish for *The Cay* to be Phillip's story.

Throughout the entire book, the reader "sees" the actions through Phillip's eyes. *The Cay* is Phillip's story, not Theodore Taylor's story. It is that quality, that ability to step aside and let Phillip Enright tell his story, that exemplifies the genius of the writer.

Most of Taylor's revisions in the text which pertain to the growing relationship between Phillip and Timothy are minor, but there are two which stand out.

After finally reaching the cay and setting up camp, Phillip begins to realize that their survival is the result of and depends upon Timothy's skill and kindness. He begins to look beyond the color of Timothy's skin, and sees him as a person with memories and a past. Phillip questions his own prejudices and feels comfortable enough about their growing relationship to speak openly about them with Timothy (Figure 22A-B, Figure 23A-B). In revising the manuscript, Taylor deletes a paragraph which traces Phillip's thinking about the commonalities and differences that all people share. He also adjusts the wording of the beginning of the following paragraph to reflect the deletions. Perhaps Taylor eliminated the paragraph because he felt the information was obvious and unnecessary.

While on the island, Timothy teaches Phillip how to survive and encourages him to be as independent as he can be. When a hurricane strikes the island, Timothy's resourcefulness and his willingness to use his own body to shield Phillip from the storm and prevent him from
I liked the rain because it was something I could hear and feel; not something I must see. It peppered in bursts against the frond roof, and I could hear the drips as it leaked through. The squall wind was in the tops of the palms and I could imagine how they looked in the night sky, fighting each other green knights high over our little cay.

I wanted it to rain all night, but no such luck.

We talked for a long time when it began to slack off. Timothy asked me about my mother and father. I told him all about them, and about how we lived in Scharloo, getting very lonesome and homesick while I was telling him. He kept saying, "Ah, dat be true?"

Then Timothy told me what he could remember from his own childhood. It wasn't like mine at all. He'd never gone to school, and was working on a fishing boat by the time he was ten. It almost seemed the only fun he had was once a year at Carnival when he'd put frangipani leaves around his ankles and dress up in a donkey hide to parade around with moochie jumbie, the spirit chasers, while the old ladies of Charlotte Amalie danced the bambola around them.

He chuckled, "I drink plenty rhum dose tree days of Carnival."

I could picture him in his donkey skin, wheeling around to the music of the steel bands. They had them in Willemstad, too.

Yes, the black people were different. But now I knew the black people of the islands were different from those in Virginia. And the ones in New York were not like the ones in

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Yes, the black people were different. But now I knew the black people of the islands were different from those in Virginia. And the ones in New York were not like the ones in—"
Africa. Like us, they were the same but all were different.

Because I'd been thinking about us together on the cay, a white boy and an old Negro, I told him honestly that my mother didn't like black people like himself. Why was that?

He answered slowly, "I don't like some white people my own self, but twould be outrageous if I didn't like any o'dem."

Simply because I wanted to hear it from Timothy, I asked him why there were different colors of skin, white and black and brown and red, and he laughed back, "Why b'feesh different color, or flower b'different color? I true don' know, Phill-eop, but I true tink beneath d'skin is all d'same."

Herr Jonekheer had said something like that in school but it did not mean quite the same as when Timothy said it.

Long after he'd begun to snore there in the dampness and dripping of the hut, I thought about it. Suddenly, I wanted my father and mother to see us there together on the little island.

I moved very close to old Timothy's big body before I went to sleep. I remember smiling in the dark of my blindness. He felt neither white nor black.

In the morning, the air was crisp, and the cay smelled fresh and clean. Timothy cooked a small fish, a pompano, that he'd speared at dawn down on the reef. Neither of us had felt so good, or so clean, since we were aboard the SS Hato. And

(A)
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so good, or so clean, since we were aboard the Hato. And
being swept away in the raging sea are responsible for Phillip's survival. Timothy dies following the storm, leaving Phillip with the tools, including fishing poles, to survive (Figure 24A-B). In the unedited manuscript, Phillip describes his search for the fishing poles Timothy had put in a safe place. He finds the poles lashed to a palm. Phillip's blindness and isolation are tempered by his memories of Timothy. Taylor deleted two one-sentence paragraphs which read, "In my own darkness, and in the darkness of the cay, I smiled over toward his grave. 'Timothy, Timothy,' I said" (Taylor, 1969, unpublished manuscript) and added, "They were one more part of the legacy Timothy had left me" (Taylor, 1969, p. 122). The changes reflect Taylor's intention to develop the relationship which Phillip and Timothy shared. The changes also remind the reader that the friendship continued after Timothy's death.

Taylor's concern for the reader and the need for an ending which is acceptable to both Taylor and the reader are apparent in his dissatisfaction with the ending of the unedited manuscript and reflected in the letter to his editor dated April 25, 1968, in which he states, "This ending is better, I believe, but I will continue to think about it, and will maybe come up with something stronger" (Taylor [MF 777], Kerlan Collection).

In the unedited manuscript, Taylor includes a paragraph in which Phillip explains to the reader that he is in his mid-thirties, has relied upon the memories of his childhood to tell the story of his friendship with Timothy and their survival, so Phillip's children will come to know Timothy (Figure 25A). Taylor eliminates the paragraph in the corrected typescript (Figure 25B).
east beach, then spend each day listening for the sound of aircraft. I knew Timothy had already given up on any schooner entering the dangerous Devil's Mouth.

I was certain that the sea had washed away Timothy's markers atop the coral reef, and I was also sure that my guide vine-rope leading down to the beach had been snapped and tangled by the storm.

But now, for the first time, I fully understood why Timothy had so carefully trained me to move around the island, and the reef...

The reef, I thought.

How could I fish without any poles? They also had to be washed away. Then I remembered Timothy saying that he would put them in a safe place. But he'd forgotten to tell me where.

I got up and began to run my hands over each palm trunk. Soon, on one of them I touched rope. I followed it around to the lee side with my fingers. I shouted with joy. They were there! Not two or three, but at least a dozen, lashed together, each with a barbed hook, and bolt sinker.

In my own darkness, and in the darkness of the cay, I smiled over toward his grave.

"Timothy, Timothy," I said.

The sun came out strong in the morning. I could feel it on my face. It began to dry the island, and toward noon, I heard the first cry of a bird. They were returning.
But now, for the first time, I fully understood why Timothy had so carefully trained me to move around the island, and the reef...

The reef, I thought.

How could I fish without any poles? They must have been washed away. Then I remembered Timothy saying that he would put them in a safe place. The trouble was he'd forgotten to tell me where.

I got up and began to run my hands over each palm trunk. On one of them I touched rope. I followed it around to the lee side with my fingers. And there they were! Not two or three, but at least a dozen, lashed together, each with a barbed hook and bolt sinker. They were one more part of the legacy Timothy had left me.
wear glasses, but I could see. That was the important thing.

In early April, I returned to Willemstad with my mother. We took up life where it had been left off the previous April. After I'd been officially reported as lost at sea, she'd gone back to Curacao to be with my father. She, too, had changed in many ways. She had no thoughts of leaving the islands now.

I saw Henrik van Boven now and then, but it wasn't the same as when we'd played the Dutch or the British. He seemed very young. So I spent many hours along St. Anna Bay, and at the Ruiterkade market talking to the black people. I liked the sound of their voices. Some of them had known old Timothy from Charlotte Amalie. I felt very close to them.

At war's end, we moved away from Scharloo, and Curacao. My father's work was finished.

Since then, in many places, I've spent many hours looking at charts of the Caribbean. I've found Roncador, Rosalind, Quito Sueno and Sarranillo banks; Beacon Cay and North Cay, the islands of Providencia and San Andres. I've also found The Devil's Mouth.

Now, in my mid-thirties, I have drawn from childhood memory to reconstruct this story of Timothy and the cay. I wanted my own children to know and understand him.

Soon, I'll charter a schooner out of Panama and explore The Devil's Mouth. I hope to find the lonely little island where Timothy is buried.

Maybe I won't know it by sight, but when I go ashore

(A)
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Now, in my mid-thirties, I have the memories from my childhood to reconstruct this story of Timothy and the caravel. I went to my own children to know and understand his.

Soon, I'll charter a schooner out of Panama and explore The Devil's Mouth. I hope to find the lonely little island where Timothy is buried.

Maybe I won't know it by sight, but when I go ashore
Ernst addresses Taylor's concern about the ending and the changes the author has made in a letter to Taylor (dated August 23, 1968). "I know you were concerned about the ending, but I like it. It seems completely natural, and I think you would be hard put to come up with an alternative conclusion that does not violate the tone of the story" (Taylor [MF 777], Kerlan Collection). Ernst' response to Taylor's concern seems to reflect a knowledge of both the text and the market.

In the same letter, the editor also comments on the dissatisfaction the Publishing Committee had expressed concerning the title. The Publishing Committee felt "that people might have trouble deciding whether or not to pronounce it KEY and then turn around and buy a book with a title they could handle" (Taylor [MF 777], Kerlan Collection). He agrees with Taylor that the committee's suggestions are unacceptable, asks for the author's suggestions, and states, "I kind of like The Cay, which is simple and direct and tells you where the story takes place" (Taylor [MF 777], Kerlan Collection).

Taylor offers his list of five suggestions for the title in a letter dated October 13, 1968. He suggests "'The Lost Island,' 'Island In The Devil's Mouth,' 'Blind Boy And Black Man,' 'Island Of The Dark,' and 'The Cay'" (Taylor [MF 777], Kerlan Collection). He indicates that "'Island Of The Dark' isn't too bad" and "Blind Boy And Black Man" "is literal, anyway" (Taylor [MF 777], Kerlan Collection).

Some form of communication between the author and the editor must have taken place, because in a letter (dated November 15, 1968) Taylor tells Ernst that "I'm delighted that you held fast to 'The Cay.' I really do think it is the best title and am looking forward
to seeing the jacket come next Spring" (Taylor [MF 777], Kerlan Collection).

After a decision concerning the title had been made and the copyeditors had had their final say, the galley proofs were run and sent to Taylor. He wrote to Ernst on February 20, 1969, to tell him that the galleys had been sent back to Doubleday. He also asked his editor to consider a minor change. Taylor wrote:

Please do consider one thing. Start the book with present Chapter 3. It pulls the reader in. It introduces the two main characters in a hurry.

If I added a sentence at the end of present Chapter 3: "I began to think about all that had happened since February." Chapters One and Two will go very nicely, and the raft story resumes without a jar with Chapter 4.

I wish you'd think about it. I realize it means juggling a bit with the printer but basically involves only the movement of chapter titles.

I hope you will think about it. The first two chapters, which are necessary of course, unfortunately drag a little. Placed after the torpedoing, they go well because the reader knows something unusual is ahead. (Taylor [MF 777], Kerlan Collection)

The galleys, which are a part of the working papers, have been altered to reflect Taylor's suggestions, but the revisions which pertain to the title have been crossed out.

The editor did not agree with Taylor's proposed changes in chapter order. In an undated letter, Ernst tells Taylor that the
galleys have arrived, that The Cay will be published on May 23, and thanks him for working so quickly. He also states:

I have thought seriously and carefully about your suggested switch in chapters, and I am as convinced as I can be that it would be a mistake. To my mind the flashback seems artificial—a gimmick—and destroys the simplicity and unity of the story. I don't agree at all that the first two chapters drag; the very first sentence pulls you into the story with a bang and from there the suspense provided by the German submarines plus the interest of Phillip's unfolding situation keeps the pace brisk. On the other hand if these two chapters were to follow chapter three they would be stripped of all tension, since the reader would be ahead of the game.

I hope that you will go along with me on this, Ted. THE CAY is a particular favorite of mine, and I certainly want to do it justice. In a way I think you may have underestimated what you have accomplished. This is far more than just an adventure story which requires constant jolts and surprises to keep the reader alert. It's one of those unique books in which the people are more important than the story and in fact stay with you long after you have finished reading. As things stand now the narrative develops simply and naturally; don't try to scramble it up for fear of losing one dull reader. (Taylor [MF 777], Kerlan Collection)

The foundry proofs from which the book was printed and the published work reflect the editor's decision.
Taylor's expectation that his editor give full attention to the manuscript and be honest in responding seems to have been fulfilled by Ernst. It appears that Ernst's concerns, suggestions, and support meet the definition or description of the editing process offered by Smith and Calkins who see the process as not changing the text but making it optimally readable (Smith, 1982, p. 127) and as a time of tightening, clarifying, cutting, and linking (Calkins, 1986, p. 18).

Rocket Island

Rocket Island was written and published about 15 years after The Cay by a different publishing house with a different editor. There isn't as much correspondence available among the working papers. There are only two letters from Krieger, the editor: one four-page letter written after the book was accepted for publication and contains several suggestions for revisions, and one one-page letter which serves as notification of the book's publication. Although there may have been other correspondence or communication in some form, a record of it does not appear among the working papers.

The four-page letter from the editor (dated October 1, 1984) contains her ideas, comments, and suggestions for revision. Her enthusiasm is apparent in the first paragraph: "First of all, I want to tell you how much I loved the manuscript... The story of Peenemünde is not only full of fascinating information; as you've presented it it reads like a fast-paced thriller. You've done a great job with it!" (Taylor [MF 951], Kerlan Collection).

While Krieger is enthusiastic about the manuscript, she feels that it can be improved. She offers several general suggestions which she would like Taylor to consider as he makes further revisions.
Krieger indicates that she has made some suggestions directly on the manuscript. (The "clean" copy of the manuscript, which Taylor had prepared and sent to Krieger and which she made notes on, is not a part of the working papers. There are also slight problems in locating the numbered pages Krieger specifies in her letter.) The remainder of the letter contains specific questions and concerns identified by page number.

As an editor, Krieger recognizes her role, but she also recognizes Taylor's role and responsibility as the creator of the book. Before offering any suggestions, she states:

Please, as you read my comments, bear in mind that these are just my suggestions; ROCKET ISLAND is your book and you should feel free to disagree with me. Obviously I don't want you to make any changes you don't feel comfortable with.

(Taylor [MF 951], Kerlan Collection)

Among Krieger's general or broad concerns includes Taylor's decision to tell the story in the present tense. She feels that, while the present tense draws the reader in and provides "immediacy," it is difficult for the reader to put the story into historical context. The published work is written in the present tense. Taylor is able to shift between tenses within the same paragraph without "losing the reader." An example of the shift of tense and minor revisions can be found in an excerpt from the revised manuscript and the published work (Figure 26A-B). The excerpt deals with the test firing of several small rockets from a German submarine positioned in the Baltic Sea. The action shifts from the present to the past to the future without causing confusion. In revising the second paragraph of
supply lines between England and the United States, Ernst believes that even more havoc could be created by direct U-boat attack on such ports as Boston, New York and Norfolk; the Texas oil ports. Hit America at home and half her Navy would be tied up attempting to protect the ports, pulling destroyers off convoy duty.

Fritz Steinhoff's unterseeboot is undergoing repairs at nearby Swinemunde and Ernst receives enthusiastic permission from von Braun and Dornberger to conduct an experiment with it. He goes to the naval base with a few technicians and installs several mortar-firing tubes on the foredeck, then leads waterproof cables into the sub's control room.

A few days later, small rockets are loaded into the tubes and the submarine sails to a position off Oie, diving to about 75 feet. Dornberger is down in the U-boat while Ernst Steinhoff and von Braun observe from shore.

Soon the firing switch and suddenly a rocket leaps from the sea. The world's first underwater "ballistic" missile has just been fired, another milestone in Peenemünde's brief and violent history. True to military minds, the submarine service resents the intrusion and no further development is initiated. (That crude rocket spearing up off Oie was the forerunner of today's Polaris missile.)

But successful launching of the big rocket remains the primary goal at Peenemünde and another test of the A-4 is scheduled for noon, October 3. Likely dating back to childhood when his mother gave him his first telescope,

(A)

Figure 26A-B. Comparison of the revised version (A) and the published work (B) of Rocket Island by Theodore Taylor.
as Boston, New York, Norfolk, and the Texas oil ports. Hit America at home and half her navy would be tied up attempting to protect the ports, pulling destroyers off convoy duty.

Fritz Steinhoff’s unterseeboot is undergoing repairs at nearby Swinemünde, and Ernst receives enthusiastic permission from von Braun and Dornberger to conduct an experiment with it. He goes to the naval base with a few technicians and installs several mortar-firing tubes on the foredeck, then leads waterproof cables into the sub’s control room.

A few days later, small rockets are loaded into the tubes and the submarine sails to a position off Oie, diving to about seventy-five feet. Dornberger is down in the U-boat, while Ernst Steinhoff and von Braun observe from shore.

Soon the firing switch is pressed, and suddenly a rocket leaps from the sea. The world’s first underwater ballistic missile has just been fired, another historic milestone at Peenemünde. The submarine service resents the intrusion, and no further development is initiated. Nevertheless, that crude rocket spearing up off Oie was the forerunner of today’s U. S. Polaris missile.

But successful launching of the big rocket remains the primary goal at Peenemünde, and another test of the A-4 is scheduled for noon, October 3. Likely dating back to his childhood when his mother gave him his first telescope, turning him into an amateur astronomer, von Braun can’t get his head out of space. He orders an artist to paint a pretty girl sitting in a quarter-moon on the side of A-4 #3. No matter the military aspects of his work, he remains occupied with a voyage to Earth’s nearest neighbor and now believes it will take much less than sixty years to make it.

Fueling and readiness stages pass without problems this day. The loudspeaker intones each step for those in the blockhouses, viewing through thick glass ports, and for those on rooftops farther away. General Dornberger
In time, the rockets travel up 1000 feet and a small parachute pops out to lower them safely to earth. Count-down from the block-house is “Feuer! Benzin! Sauerstoff!” Fire! Gasoline! Oxygen! But always hold your breath! These machines are never reliable, one launch to the next. Toys they are not.

Oberth had long advocated alcohol instead of gasoline as rocket fuel and Riedel soon advances that theory with numerous tests, von Braun assisting. Riedel’s father owns a distillery and Klaus appropriate alcohol to explore Oberth’s ideas.

“A-Stoff” is the code name for liquid oxygen; “B-Stoff” for gasoline; “C-Stuff” for methyl alcohol. Already, a language for rocketry is being developed.

The young rocketeers in Germany are no different than thousands of American youth who are building aircraft models; some even constructing full-size aircraft in garages from steel tubing, hardwood and canvas. Charles Lindbergh has recently flown the Atlantic, stirring dreams. However, a very special atmosphere exists at Rocket Field because the VfR youths believe they are already beyond conventional aviation. And they are!

During summer, 1931, a number of curious officers from the Waffenprüfung (Army Weapons Department) visit the ramshackle, weed-littered field, watching as motors are tested or attempts are made to launch rockets. Mostly, these observers are dressed in civilian clothes. Two stand out: Colonel Professor Becker, boss of research and development; the aforementioned Captain Dr. Bornberger, ballistics man. Though they haven’t discussed it with von Braun, Ley, Riedel or anyone else of VfR, the main reason for their attendance is that the Treaty of Versailles rules out German heavy artillery but mentions nothing about rockets.

Figure 27A-B. Comparison of the revised version (A) and the published work (B) of Rocket Island by Theodore Taylor.
During the summer of 1931, a number of curious officers from the Waffenprüfamt (Army Weapons Department) visit the ramshackle, weed-littered field, watching as motors are tested or attempts are made to launch rockets. Mostly, these observers are dressed in civilian clothes. Two stand out: Colonel Professor Becker, head of research and development, and Captain Dr. Domberger, ballistics man. Though they haven't discussed it with von Braun, Ley, Riedel, or anyone else of VfR, the main reason for their attendance is that the Treaty of Versailles, signed after World War I, rules out German heavy artillery but mentions nothing about rockets. Hitler has not yet come to power in Germany, and this is a decision of the supposedly peaceful postwar Weimar government.

Becker has decided to make a deadly saturation weapon out of solid-fuel rockets and to explore ways to produce liquid-fuel rockets to carry explosives, conveniently stepping around the Versailles treaty. Walter Dornberger is his choice to head the latter program.

The balding Dornberger, thirty-five years old, is a confident, tough man, a leader as well as a fine engineer. Serving as an artillery lieutenant in the recent war, he was captured by U.S. marines and spent two years in French prisoner-of-war camps, mostly in solitary confinement because of repeated escape attempts. Returning to the army after graduating from the University of Berlin, where he received his doctorate in mechanical engineering, Dornberger is convinced of the future of rocketry.

During the fall of 1932, he establishes an experimental station at the Kummersdorf army ammunition proving ground eighteen miles south of Berlin. Quite naturally, he looks to VfR members for his new staff, and on October 1 hires nineteen-year-old Wernher von Braun as his technical assistant.

In the past, weapons development has always involved private industry, but this time no German company is interested. Rockets are still viewed as enlarged fireworks.
their feelings, they have little choice" from the revised version and replacing it with the more specific "In Hitler's Nazi Germany, they have little choice" (Figure 28B).

Taylor revised the manuscript to further address the issue of war crimes and the role von Braun and the other German scientists played in the development of American rocketry. The issue is addressed in the "Epilogue" in the revised manuscript and in the "Afterwards" in the printed work.

Krieger also expresses concern about the amount of detailed information on the history of rocketry, information on unsuccessful launches, and "detail that isn't necessary to the reader's understanding, that doesn't move the story along" (Taylor [MF 951], Kerlan Collection). In response to this, information is deleted and the text altered appropriately. In the revised manuscript, Taylor provides the reader with information on the history of rocketry in a "Prologue." Krieger feels that the "Prologue" slows the pace and provides more information than is necessary. She suggests that Taylor begin with the chapter entitled "The Oslo Letter." She shares the suggestion of another reader--that the book begin with the bombing of London in 1944 and 1945. He chooses to begin the book with "The Oslo Letter" and use a portion of the historical material from the "Prologue" in the second chapter which is entitled "Rocketfield."

There are 22 specific questions or concerns which Krieger identifies by page number. She offers information on why she has a question or concern and offers ideas when and where appropriate. Taylor addresses all of the areas Krieger questions and some revisions are made. For instance, Krieger feels that the title of Chapter Four
surrounds the launch site. Engines roar and flames splatter but the giant tubes are firmly shackled. The flame deflectors are water-cooled. There are mobile test stands.

The lights are on all night inside the blacked-out assembly hangar as technicians crawl over the scaffolding.

The young rocketeers are constantly looking to the future. F-12, Pruf 12, a proposed submarine-towed A-4 launching facility, is on the drawing boards. Underwater launch? Yes.

Official visitors, mostly from Berlin, high-ranking officers or minister-level, sometimes comment that it all "seems unreal" as they cross the Peene again at Wolgast. A movie set for a futuristic film. Against the background of vapor pluming from the liquid oxygen plant, the rumble of motors; scientists moving around in white smocks; technicians in blue or brown, there are business-suited civilians; leather-coated Army officers; sailors of the flakship are in the harbor.

More and more, there are prisoners-of-war and forced slave laborers, many of which are Poles, housed in a growing sprawling camp at Trassenheide, near Karlshagen, by the great fence; convicts and Jews from concentration camps will be added to assemble rockets. Also growing is the presence of the Schutzstaffel, the SS, for guard purposes. The research center is beginning to have a tragic, ugly side and the scientists conveniently turn their backs on it. Whatever their feelings, they have little choice.

Peenemünde, as the Berliners say, is, in many ways, unreal.

The Army section and the Luftwaffe section are

Figure 28A-B. Comparison of the revised version (A) and the published work (B) of Rocket Island by Theodore Taylor.
A GOLDEN TIME

mentation, there is a constant shrill hiss of dried air streaming at high speeds.

Ten test stands are dotted along the shore and another is back in the woods. Each has a specific purpose. There are some mobile test stands, but most are for static tests of the motors. The deep rumble can be heard night and day. *Pruf* 7 (Test Stand #7), up near the end of the island, is the principal A-4 test facility. It includes a huge assembly hangar, where rockets are put together and stored, certain tests accomplished. An elliptical earthworks surrounds the launch site. Engines roar and flames splatter, but the giant tubes are firmly shackled. The flame deflectors are water cooled. The lights are on all night inside the blacked-out assembly hangar as technicians crawl over the scaffolding.

The young rocketeers are constantly looking to the future. *Pruf* 12, a proposed submarine-towed A-4 launching facility, is on the drawing boards. Underwater launch? Yes.

Visitors, high-ranking officers or minister-level officials, mostly from Berlin, sometimes comment that it all "seems unreal" as they cross the Peene again at Wolgast. A movie set for a futuristic film! Against the background of vapor pluming from the liquid-oxygen plant and the rumble of motors, scientists move around in white smocks, technicians in blue or brown. There are business-suited civilians, leather-coated army officers, sailors off the flakship over in the harbor.

More and more there are prisoners of war and slave laborers, many of whom are Poles, housed in a growing, sprawling camp at Trassenheide near Karlshagen, by the great fence; convicts and Jews from concentration camps will soon be added to assemble rockets. Also growing is the presence of the *Schutzstaffel*, the SS, for guard purposes. The research center is beginning to have a tragic, ugly side, and the scientists conveniently turn their backs on it. In Hitler's Nazi Germany, they have little choice.
(Oo-zay-domm) should not be written phonetically. It appears as "Usedom" in the published work. Krieger cites a headline Taylor quotes in the "Prologue" from the January 12, 1920, issue of the N.Y. Times, indicates that it "seems a bit journalese." She asks that he consider an alternative way of handling the information (Figure 29). The quote does not appear anywhere in the published text. Taylor is asked to more clearly define the term "clean-up man" which appears on page 58 of the revised manuscript (Figure 30A). The wording is changed to "lowly maintenance man" on page 49 of the published work (Figure 30B). Krieger questions the use of the phrase "usage of concentration camp labor" which appears on page 107 of the manuscript, because she feels it is awkward and asks that Taylor alter the wording (Figure 31A). He changes the sentence to read "He offers to speed rocket production by providing more concentration camp labor coupled with technical assists from his own corps" (Figure 31B). She also questions the cost of German rocket research being given in dollars, when the damage done by the German bombing of London is given in pounds on page 143 of the manuscript (Figure 32A). Taylor changes the dollars to Deutschmarks. The change appears on page 116 of the published work (Figure 32B) (Taylor [MF 951], Kerlan Collection).

Krieger closes her letter to Taylor by saying:

And I can't stress enough how marvelous I think this book is.
If I seem to be picky, it's only because I want ROCKET ISLAND to be as good as I know you can make it.

Please feel free to call me, collect, when you've read my letter and looked over the marginal notes. Naturally, I'll be happy to talk with you about any of my comments and
or even advice after World War I was over. The armed forces used
their meager funds to continue developing conventional weapons.

Goddard then provided laughs by writing about sending a rocket to the moon, one with a payload of
gunpowder so that the explosion could be visible from earth
through a powerful telescope. Front-paged the N.Y. Times,
January 12, 1920: "Believes Rocket Can Reach The Moon!"

Next day, the Times cruelly ridiculed Goddard
on the editorial page. Little wonder he became known as the
"Moon Rocket Man", with the inference, of course,
that he just might be crazy.

Then, in March, 1926, he fired off the world's
first liquid-fueled rocket from a small, snowy farm at Auburn,
Massachusetts. Auburn was a cabbage-patch
break-through deserving to be called the "Kitty Hawk of Rocketry",
and the U.S. military establishment later came to painfully
regret its rejection of Goddard's work.

The following year, on June 8, the new French
Societe Astronomique discussed problems of future space travel, quoting the "Moon Rocket Man",
and three days later, seven men met in the village of Breslau,
Germany, to form the Verein fur Raumschiffahrt (VfR), the
Society for Space Travel.

So the French and the Germans were taking Dr. Goddard's efforts quite seriously and finally, belatedly, a
rocket group was formed in America; another in England. Neither
had the enthusiasm of the Germans.
raw materials being drained; nothing of military value will ever be achieved.

One by one, Hitler calls in the high officers who have complained; then he calls in General Dornberger. None lasts more than two minutes.

Finally, von Braun is summoned and stays with the Fuhrer for almost thirty minutes. Von Braun speaks with clarity, making points without excess, seldom drifting from the subject. He answers questions in the same manner, keeping eye-level, whether it is Hitler or the clean-up man.

Peenemünde is once more saved from "inside" attacks. It is not so safe from outside attacks.

In May of the past year, German General Ludwig Cruewell, Commander, Afrika Korps, was captured in the first Battle of El Alamein, and General Wilhelm von Thoms, Commander, Panzer Army Afrika, was captured the past fall in the second Battle of El Alamein. Now, they are in London, prisoners-of-war.

British Intelligence thought it was a fine idea to place these two old friends in the same room for a long chat this month of March. The pleasant room, at the Interrogation Centre, is thoroughly "bugged", tiny microphones all over it. Pure and simple eaves-dropping, this particular intelligence game dates back thousands of years when men listened through holes in walls. Perhaps Cruewell and von Thoms think the British won't stoop to "bugging" two generals. How wrong they are!

(A)
Friedrichshafen, in south Germany, are about to be refur­bished to produce the A-4; a factory in Wiener Neustadt, Austria, will also make A-4s. The procedures will be worked out in the two big concrete assembly halls in Werke Sud, at Peenemünde, and the techniques will be applied in the production plants. Another plant is planned for Nordhausen, in central Germany.

During these early months of 1943, there is disaster for Adolf Hitler in Stalingrad. His invading forces are facing humiliating defeat, and a surrender to the Russians is inevitable. An army of 300,000 half-frozen, nearly starving Germans will either have been captured or killed within the next few weeks.

In his underground headquarters, Wolf's Lair, in the snow-covered, mined woods of East Prussia, Hitler is in a continuous rage and showing marked signs of insanity. This day, one subject is the survival of the rocket project and Peenemünde, no matter last fall's great success. Complaints have reached Hitler's desk charging that money is being wasted, that enormous manpower is being tied up, raw materials being drained; nothing of military value will ever be achieved.

One by one, Hitler calls in the high officers who have complained; then he calls in General Domberger. None of the interviews lasts more than two minutes.

Finally, von Braun is summoned and stays alone with the Führer for almost thirty minutes. Von Braun speaks with clarity, seldom drifting from the subject. He usually answers questions in that same manner, keeping his eyes level, whether it is Hitler or a lowly maintenance man.

Peenemünde is once more saved from its internal crit­ics. It is not so safe from enemy plotting.

In May of the past year, German General Ludwig Cruewell, commander of Afrika Korps, was captured in the first Battle of El Alamein, and General Wilhelm von Thoma, commander of Panzer Army Afrika, was seized the past fall in the second battle of El Alamein. Now they are in London, prisoners of war.
to see Hitler. With the smell of smoke still thick around the debris-piled rocket center, the SS chief believes that the time is right for a "push" of the A-4 program elsewhere than on Usedom. He offers to speed rocket production by more usage of concentration camp labor coupled with assists from his own corps.

After an all-day and part-of-the-night meeting with the Fuhrer and Speer, decisions are made to use Himmler's SS training camp area near Blizna, Poland, for a new test range; speed-up construction of the huge underground assembly plant at Mittelwerke in the central Germany mountains. The officer that Himmler has in mind to expedite everything is none other than Brigadier General Hans Kammler, the engineer now digging those astonishing tunnels under Kohnstein Mountain.

Hitler approves of the plan and of Kammler, the brown-eyed, handsome 42-year old designer of gas chambers and other works, with a quick wit and winning personality.

General Dornberger is startled and alarmed by the choice of Kammler; frightened by the speed with which Himmler has moved into the rocket program. Nothing he can do about either circumstance.

Himmler’s training camp, Blizna, 170 miles south of Warsaw, is in thick woods of pine, fir and oak. Kammler immediately begins construction of big barracks and living quarters for officers in a big clearing. Railroad tracks are laid and double barbed-wire

Figure 31A-B. Comparison of the revised version (A) and the published work (B) of Rocket Island by Theodore Taylor.
or from ack-ack fire, another fourteen lost or severely
damaged in ground accidents.
Mass graves are dug along the twisted railway tracks,
and on Saturday, August 21, another warm and sunny
day on Usedom, mass funeral services are held, with a
Lutheran minister and a Catholic priest talking of the
hardships and sacrifices of war. The Zinnowitz Prome-
nade Concert Band plays funeral dirges, and then cleanup
work resumes.

Next morning, Heinrich Himmler arrives at Wolf’s
Lair to see Hitler. The SS chief believes that the time is
right for a push of the A-4 program elsewhere than on
Usedom. He offers to speed rocket production by provid-
ing more concentration camp labor coupled with tech-
nical assists from his own corps.

After an all-day and part-of-the-night meeting with the
Führer and Speer, decisions are made to use Himmler’s
SS training camp area near Blizna, Poland, for a new test
range and to speed up construction of the huge under-
ground assembly plant in the mountains of central Ger-
many. The officer that Himmler has in mind to expedite
everything is none other than his own brigadier general,
Dr. Hans Kammler, SS engineer.

Hitler approves of the plan and especially of Dr. Kamm-
ler, the brown-eyed, handsome forty-two-year-old de-
signer of gas chambers and other works, a man with a
quick wit and winning personality.

General Domberger is startled and alarmed by this
choice of Kammler and is frightened by the speed with
which Himmler has moved into the rocket program. He
can do nothing about either circumstance.

Himmler’s training camp at Blizna, 170 miles south of
Warsaw, is in thick woods of pine, fir, and oak. Kam-
mler immediately begins construction of barracks and
living quarters for officers. Railroad tracks are laid and
double barbed-wire fences soon enclose the area.

Himmler also proposes that the Peenemünde develop-
from the bomb occurred in the London area. He also revealed that during the 80-day attack, 2,300 of the 9,000 bombs launched reached the London area.

Mr. Sandys said, "Except possibly for a few last shots, the Battle of London is over..."

At twenty minutes to seven that evening, there is a huge explosion on Stavely Road, Chiswick-on-Thames, west London. The explosion seems to have a "double-bang." It does, in fact, as the V-2 breaks the sound barrier.

In his office, Dr. Jones looks at an associate to say, "That's the first one!" He'd been expecting the "double-bang" for months.

Three people are dead on Stavely Road, another seventeen injured. V-2s have finally arrived, result of thirteen years of research and an outlay of more than 500 million dollars.

Sixteen seconds later, another V-2 crashes down on Parndon Woods, near Epping.

The rockets, fueled by eight tons of alcohol and liquid oxygen, had sped from the launch site at Hagebe Bosch, a wooded park on the outskirts of The Hague, Netherlands, crossing the lower North Sea in less than six minutes. Each carried 2000 pounds of explosives. The first V-2s had been fired toward liberated Paris.

The mobile launching units in Holland consist of three Meillerwagens, each loaded with one V-2. An armored half-trac pulls the "wagen" and also transports the firing crew. Three tank trucks supply the liquid oxygen.

Figure 32A-B. Comparison of the revised version (A) and the published work (B) of Rocket Island by Theodore Taylor.
Mr. Sandys said, 'Except possibly for a few last shots, the Battle of London is over. . . .'

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The mobile launching units in Holland consist of three Meillerwagens, each loaded with one V-2. An armored half-track pulls the wagen and also transports the firing crew. Three tank trucks supply the liquid oxygen, alcohol, and auxiliary fuels; on another truck is an electric generator. After selection of the launching site, under normal circumstances no more than four hours is required to fuel, arm, and fire the missile. Hitler's plan of permanent bunkers such as at Watten and Wizernes has long been abandoned.

Secrecy is immediately clamped on the two explosions in the greater London area, and there are rumors in Chiswick that the Stavely Road explosion was a gas main. No V-1 was heard. Official spokesmen say vaguely, 'Yes, a gas main might have blown.'

On the heels of the V-2 attack, the worry is that this (B)
your response to them. (Taylor [MF 951], Kerlan Collection)

If the author called his editor concerning any of her comments, there is no record of the call. As mentioned earlier, Krieger's second letter (dated July 1, 1985) accompanied one of Taylor's copies of the book and ends with "I think it [the book] looks terrific, and I'm so pleased to have it on the Flare list. I know it will do really well for us" (Taylor [MF 951], Kerlan Collection).

Although there is not an abundance of correspondence between Taylor and Krieger, it appears that Taylor's relationship with Krieger was productive. She seems to have provided the author with the support and encouragement he expects of an editor.

A Final Word—Responsibility

Theodore Taylor's life experiences, beliefs, and interests influence his writing and his writing process—from his selection of topics to the method he employs to create the characters and story. They also influence how he feels about his published works and the way in which he approaches both fans and detractors.

Taylor's love of adventure, nurtured in childhood by a mother who allowed him the freedom to roam and by the books that further expanded his world, is expressed in the adventure stories he writes. His love of the sea and the Carolina banks near his childhood home influenced the novels which comprise the "Teetoncey trilogy."

Wartime service in the merchant marine and the U.S. Navy, while providing adventure, adding to Taylor's life experiences, and expanding his world, led to an interest and involvement in submarine warfare, and also provided him with material for several non-fiction books written about the war, the people who fought in it, and served
as the setting for a novel.

Experience as a newspaper reporter, radio news writer, and motion picture publicist and producer molded his spare, clipped, concise style. Taylor is restrained in his use of words. He selects words carefully and does not waste the reader's time with superfluous language. Taylor prefers the touch of the typewriter keys to those of a computer or word processor.

His characters can be described as self-reliant, honest, and independent, as they set goals and struggle with moral issues. Taylor has the same integrity, depth of character, and independence. He writes alone and chooses not to share his works in progress with a group of fellow writers. He asks and expects honesty from the editors he works with. Taylor willingly answers questions from readers, critics, and researchers. Through his writing, he asks readers to join him in his struggle with moral issues.

Taylor accepts responsibility for writing The Cay, Rocket Island, and all of his other books. He addressed the criticism The Cay received, which was primarily initiated by the Council on Interracial Books for Children and Bertha Jenkinson of the Jane Addams Peace Association, and even offered to share with them letters he had received from readers of The Cay. (Top of the News published several letters from children in the April 1976 issue.) Taylor returned the Jane Addams Children's Book Award to Bertha Jenkinson and the award committee, and in the letter which accompanied the plaque he said:

I will continue to write stories as I see and feel them, knowing that I will make mistakes forever. I do hope that some small good will be in each one. I will also try very
hard, as I have tried in the past, not to harm any human, no matter color; nor any living creature; nor any just cause, particularly that of human equality. (Taylor [MF 777], Kerlan Collection)

Since then, Taylor has frequently been asked about the effects the criticism has had on his writing and about the decisions he makes when he writes. In his response to such questions, he states:

I refuse to be intimidated by any organization, because I cannot write with somebody sitting there behind my back. . . . Now, as a writer, if I have to be worried about that kind of thing, I can't write. And the only way I can do it, is simply to forget all that stuff and do my story in the hope that as a human being I'll be fair. I try to do that.

I'm proud to write for young people, but when I sit down to write I do not consciously think, "Now, you're writing for young people." I let the story go the way that story should go; the worst thing a writer can do is write down to children. I am just not conscious of whether I am writing for young people or for adults. (Taylor, 1980, p. 129).

However, a trace of the hurt may still linger. Taylor closed a speech he presented when accepting the Sixteenth Annual Recognition of Merit from the George C. Stone Center for Children's Books of the Claremont Graduate School with, "I have only one more thing to say. If you ever change your minds, and decide you want this award back, you'll never get it" (Taylor, 1980, p. 2).
Despite all of the criticism Taylor has received, he accepts the responsibility the role of writer has thrust upon him. He regularly visits classroom and libraries where he meets with and talks to children and adults about the books he writes. Taylor takes time to answer all of the letters he receives (a practice which is more the exception than the norm, since teachers have begun making letters to famous authors an assignment). Taylor says of his fan mail:

I answer each one. I do that religiously. I think I owe it to young readers... If they have the time and patience to sit down and write to me then I owe them an answer.

(Taylor, 1987b, Trumpet Club audio tape)

He feels strongly that "life is a kind of uphill struggle" and that children need to dream and set goals early in life (Taylor, 1987b, Trumpet Club audio tape). He feels that books can influence those goals and dreams. In an article entitled "A Wish for My Grandson," Taylor discusses the kinds of books he would select for his grandson, Christopher Robin, if he could:

I would persuade him toward stories of truth and love and warmth and trust between human beings, where machine is present but incidental to flesh. I hope these stories will tell him that there is no greater mission in life, nor higher plateau of success, than to love and be loved.

Books on other social themes, ethnic or otherwise, if they focus on roots, not riots, cause and not pessimistic calamity, would be prime candidates for space on this shelf. He is neither too young, nor too tender, to
understand them. His mind will be stronger for having read them, his eyes clearer.

A backward look at the nobler efforts of the human being might balance this area and give him the hope which he so richly deserves. There are some things of which to be proud.

In this day, Christopher Robin needs a special type of life fuel to run ahead. He can best get it, I believe, by looking back—back through books. (Taylor, 1982b, p. 55)

The principal characters in many of Taylor's books (Phillip in The Cay; Jose in The Maldonado Miracle; Ben O'Neal and Teetoncey in the "Teetoncey trilogy"; Helen in The Trouble With Tuck; and Jamie Tidd, in his newest children's book, The Hostage) are all strong characters who struggle with ethics and truth, make decisions, set goals, take responsibility, and survive. When asked about the characters he creates, Taylor replied:

They are the kind of peer models children can like and respect; all of them are self-reliant; all are self-sufficient. They find their own way without constant reference to adults. I like that kind of kid; I think kids like that kind too, and if it helps them aim toward self-reliance, then I've done a good job. (Bagnall, 1980, p. 91)
CHAPTER V

JANE YOLEN

The Writer

Jane Yolen, a storyteller and writer who has published over 90 books, maintains "that everything around us is touched by magic, if we just look long enough and deep enough" (Profiles: Jane Yolen, n.d.). She captures that sense of magic and wonder and uses her own history, interests, and the life around her as a source for the poetry, fantasy, and folk and fairy tales she writes.

Storytelling is a tradition in Yolen's family. Her great-grandfather was a storyteller in his village in Finno-Russia. Her father was a newspaperman, publicist, teller of tales, and Western Hemisphere Kite Flying Champion. Yolen's love of language and books began early and was nurtured by parents who felt that education was important. "Reading and writing were valued in our family. Because both of my parents were interested in writing, I got good positive feedback" (White, 1983, p. 656). In response to an interviewer's question concerning what Yolen read as a child, she responded:

I've always loved stories. The ones I remember best from childhood are the fairy tales, the Arabian Nights and all the fantasy stories. . . . I still think the story of King Arthur is the greatest story ever told. (Oxendine, 1984, p. 10)
Her mother, who was a social worker, chose to remain at home after Yolen's birth in New York City on February 11, 1939, and her brother Steven's birth in 1942. The family lived in New York City until her father's work as a publicist for Warner Brothers took them to California for a year and a half. While her father was stationed in England during World War II, the rest of the family lived with her mother's family in Virginia. At the close of the war, the reunited family returned to New York City.

Yolen attended several public elementary schools in New York City where her teachers were also supportive. She was encouraged to write stories, poetry, and plays and, as a young child, even wrote a musical in verse which featured singing vegetables. While attending Hunter, an all-girls school for the gifted, Yolen admits to learning that she was not as smart as she thought she was. She also learned to make the most of her abilities and interests in music, dance, and writing which continue to influence her work today:

Short stories and poetry have remained my first loves. I have come to writing full-scale novels almost reluctantly, and it is always a struggle for me to make them long enough. . . . Music, too, has remained an important part of my writing. Many of my books have been inspired by songs: Dream Weaver by a bad rock song; Bird of Time by a rock song mis-heard; Greyling and "The White Seal Maid" by a folk song; the solution of "Princess Heart O'Stone" by an Irish ditty. (Yolen, 1987a, p. 311)

Yolen shared her passion for music, dance, and writing with her best friend, Ann Rosenwasser. They developed many ballet fantasies which
combined those interests. Yolen remarked that "the attention to plots, both the romance of young love and the romance of storybook ballets which Ann and I worked on, has stayed with me for all my writing life" (1987a, p. 332).

At the age of 13, Yolen was accepted at the High School of Music and Art in New York City. She was looking forward to attending classes there in September as she went off to camp that summer, but during the summer her parents decided to move out of the city and bought a home in Westport, Connecticut. Yolen and her brother were not included in the decision making and were taken directly to their new home from camp without having an opportunity to say goodbye to friends and classmates in New York City.

She attended junior high and high school in Westport where her interests led her to become active in music and literary groups. Yolen was captain of the girl's basketball team, despite her small size, and her dancer's training gave her a certain advantage: she could out jump her teammates. She also continued to write a great deal of poetry, some of which, she indicates, had a somewhat somber tone.

One friend broadened Yolen's experiences by introducing her to the rituals of the Roman Catholic Church:

My own Judaism and camp discovered Quakerism were the most morally appealing, but the panoply of Catholic rites seem to have taken hold of my imagination and wind in and out of many of the elaborate religious ritual [sic] I write about in my fantasy tales. (Yolen, 1987a, p. 332)
Yolen feels that Honey Knopp, a relative and pacifist who was active in the peace movement, made the greatest impact on her life while she was in high school. She credits Knopp with recognizing and nurturing her meditative, poetic side and influencing her writing. She spent a great deal of time at Knopp's home and at musical gatherings Knopp organized. It was Knopp who introduced her to the journal of George Fox, the founder of Quakerism. Yolen later wrote a biography of Fox and several other books and short stories which reflect Knopp's influence.

While a student at Smith College, Yolen continued writing and worked as a professional folk singer. She feels that there is a connection between her interest in folk songs and ballads and the way she approaches writing and that her writing has a musical quality since, as a folk singer, she listened to the cadences of the music and the language. As a writer, Yolen reads her pieces aloud, because "the eye and ear are different listeners. . . . Cadences are important to me" (Yolen, personal communication, February 19, 1988). Her writing has a musical quality and the words seem to flow.

She credits five of her professors at Smith for showing her that language could be beautiful, that writing could be criticized without destroying the writer's self-esteem, that women could be scholarly without losing gentleness and beauty, that she had a future as a writer, and that being a writer was exciting and rewarding in and of itself and was not dependent upon rewards (Yolen, 1987a, p. 333).

Dudley Harmon, one of Yolen's mentors at Smith, would eventually play a role in her decision to write children's books. It was Harmon who offered Yolen's name to an editor who was interested in promising
and talented writers who might have some completed manuscripts or works in progress to submit for possible consideration. While the editor, Judith Jones at A. A. Knopf, did not purchase any of the manuscripts Yolen offered, one of the ideas was eventually purchased by Rose Dobbs, an editor at McKay, and published as *Pirates in Petticoats* (1963).

Yolen worked as a writer during the summers she was in college. Between her freshman and sophomore years, a job as a cub reporter at the *Bridgeport Sunday Herald* gave her further experience and her first by-line. She didn't do as much writing during the summer she was an intern at *Newsweek*. "Mostly I delivered mail, went for coffee, sorted photos, and helped in the research and checking departments. It was not glamorous" (Yolen, 1987a, p. 334).

After she graduated from Smith, Yolen broke up with her fiance and moved to New York City to become a full-time writer. She began as an intern with *This Week* magazine; worked for a while at *Saturday Review*; helped her father write *The Young Sportsman's Guide to Kite Flying*; had a variety of free-lance writing assignments; and then worked as a reader, manuscript clerk, and editor, first for Gold Model Books, then for Rutledge Press, finally as Assistant Juvenile Editor at A. A. Knopf.

While Yolen worked as an editor, she continued to write. She feels that the senior editor at Rutledge, Frances Keene, "was a great teacher as well as a fine editor. She taught me to trust my storytelling ability and to work against being too quick" (Yolen, 1987a, p. 338). It was Keene who recognized Yolen's facility for language, her sense of humor, and ability as a poet and storyteller but
counseled her to work carefully and not let her talents lead to overconfidence. Keene cautioned her not to let writing come too easily (Yolen, personal communication, February 19, 1988).

Yolen met her husband, David Stemple, when he stepped through the open ground-floor window of her Greenwich Village apartment to join a party. "'The Girl Who Loved the Wind' memorializes that meeting in a metaphorical way" (Yolen, 1985b, p. 591). They were married in 1962.

They lived and worked in New York City for five years before deciding to take some time off to travel in Europe. During their travels Yolen kept a journal in the form of letters which she sent to her parents. Her mother saved all of the letters. Yolen maintains that "even if I never use that material directly in a detailed book of our travels, bits and pieces of our wanderings have already found their way into my stories" (Yolen, 1987a, p. 340).

Yolen discovered she was pregnant when they were in Rome. The couple decided to continue their travels but planned to return to the U.S. before the baby's birth. They returned in May and their daughter, Heidi, was born on July 1st.

While Yolen was in Europe, Marilyn Marlow, her recently acquired agent, worked to sell Yolen's manuscripts. Marlow succeeded in selling three manuscripts shortly after Yolen returned from her travels. (Marlow is still Yolen's agent.) Three of the manuscripts had been accepted for publication before Yolen went to Europe but had been returned by a newly hired editor. Marlow was able to sell two of them to Ann Beneduce, who was then at World Publishing. Yolen has worked with Beneduce on many books (including The Bird of Time) since then. She feels that Marlow, who shares her love of fairy tales,
encouraged her to experiment with other genres.

The arrival of Heidi caused Yolen to alter her schedule so she could use snatches of time to the best advantage. She describes the adaptation as "recollecting in chaos, though I think of it as the ability to build an inner silence... I have trained my family to respect certain boundary lines" (Yolen, 1982b, p. 7). Yolen has developed four laws which she asks her family to respect:

Law #1: I am a professional writer... It means that the work I do is important, both to me and to the family... So the children... know how to make themselves breakfast and lunch. They take care of their own rooms and pick up the rest of the house on an established family schedule...

Law #2: My writing room is sacred space... only a child bleeding profusely from an important orifice or one using the encyclopedias may come in while I am typing...

Law #3: My supplies are taboo. The only exceptions are important school projects that are due in the morning or a get well card to Grandpa...

Law #4: Certain times belong to me. I have always been a morning writer. I peak at about 12:30 in the afternoon and the rest of the day is a slow slide into mental disaster.

(Yolen, 1982b, p. 8)

Her husband, who serves as her first reader and whose judgment she trusts, also adjusted his schedule, when he could, to share in Heidi's care. Heidi has served as the inspiration for several of Yolen's books including The Gift of Sarah Barker. Adam and Jason, Heidi's younger brothers, have also served as the inspiration for their
mother's writing. Yolen uses her family and the activities on the world around her as sources for her writing. She maintains that, as a storyteller, she has a "creative memory":

Bits and pieces of my own personal history or my parents' or my husband's or my friends', find their way into my stories. I use these scraps the way a bird makes a nest and mouse makes a home--snippet by snippet, leaf and bough and cotton batting and all.

Creative writing teachers and magazines that purport to make authors out of various sow's ears always admonish the novice "write about what you know." But on the surface, this is not good advice for the author of children's books. At least not if you write the kind of books I do. For certainly I do not know any witches or lady pirates or kings and princesses and emperors. At least, not personally. And I don't know many writers who do.

But in terms of a "creative memory", writing from what one knows is very good advice indeed. Because the imagination transmutes the leaden everyday experience into fantasy, and faraway places become home. (1969, p. 16)

Over the year, Yolen has developed a writing schedule which has been adapted to her needs as a writer and the needs of her growing family. The third floor attic of the Stemple's Victorian farmhouse has been converted into a writing area. In response to an interviewer's questions concerning a "typical" day, Yolen said:

I start every morning by doing my mail. If I had to wait to get my mail 'til one in the afternoon, I couldn't get going.
My day is usually over by one or two. I go down to the post office and pick up my mail. It's one of the advantages of living in a small country town. It's a wonderful way to start the writing day. I try to write until the kids come home from school or my brain is mush, whichever comes first.

(Roginski, 1985, p. 40)

Yolen recognizes the importance of thinking, planning, or prewriting. "I write my books first in my head and my heart--for what is writing but the imaginative restructuring of memory? The place I write is, in the end, immaterial. I write quite simply, where I am" (1986b, p. 9). She is always prepared to capture ideas when they come, but she acknowledges that there are "five places where my thoughts move smoothly and effectively into high imagination gear." Those places include the shower, which "brings out the poet in me"; the car, where "many selections of my novels have begun"; the bed, where "[s]ome of my wildest, most vivid, and strangest science fiction and fantasy ideas start"; and on airplanes, "where I catch up on reading and make copious notes about those things I promise I will write as long as I am allowed to land safely"; and in hotel rooms, which contain "two of my favorite idea-forcing objects--a bed and a shower" (Yolen, 1986b, pp. 9-10).

When Yolen sits down to write, she prefers to compose at the typewriter. She maintains:

Somehow when faced with a fountain pen and blank sheet, all I compose is a grocery list. . . . Handwriting only reminds me of the days before I was a professional. It recalls the endless notes on lined paper I scribbled in class. (1981b, p. 9)
However, *Owl Moon* (1987c), the recipient of the 1988 Caldecott Medal, was begun in pen on yellow, lined paper. In the Kerlan Lecture presented by Yolen on April 21, 1988, upon receiving the 1988 Kerlan Award, she noted:

> I suspect this means I wrote the beginnings of the story while on a trip. I do a great deal of traveling, more than I'd like since I am most comfortable writing at my desk right onto the typewriter. But the one page of scribbled notes is a textbook of vision/revision.

She shares her works in progress with her husband and with a group of fellow writers which includes Patrician MacLachlan, Ann Turner, Shulamith Oppenheim, and Zane Kotker (Yolen, personal communication, February 19, 1988). The members of the group share works in progress or completed manuscripts with their peers knowing that they will receive positive, honest criticism.

Yolen's writing is not limited to poetry, fiction (including fantasy and science fiction), and non-fiction for children. She also writes for adults, including a column ("Off the Cuff") which has appeared in *The Writer* since 1969. Her book, *Writing Books for Children*, which was originally published in 1973, revised and enlarged in 1983, and out in a totally revised edition entitled *Guide to Writing for Children* (1989), draws on her own experiences as a writer. *Touch Magic* (1981a) reflects her extensive knowledge of fairy tales, folklore, and fantasy. The essays which comprise the work were the core of her proposed doctoral dissertation. The book is used extensively as a text and resource by teachers, librarians, and scholars.
Yolen has received an M.Ed. from the University of Massachusetts and an honorary Doctor of Laws degree from Our Lady of the Elms College. She has taught writing and children's literature at the college level. She was the recipient of the 1988 Kerlan Award which was presented:

[I]n recognition of her talent as a poet and storyteller; her contributions to the education of children, parents, teachers, librarians, researchers, and writers; and her willingness to share her manuscripts with others by donating them to the Kerlan Collection. (Stevenson, 1988, p. 4)

The Books

What follows is a synopsis of each of the two books by Yolen which are the subject of this dissertation. A knowledge of the plot, characters, and setting of each story is essential when attempting to understand Yolen's writing process.

The Bird of Time

The Bird of Time, written in the style of the traditional tale, is the story of Pieter, son of Honest Hans, the miller. Pieter is a quiet lad who is able to communicate with animals and birds and prefers their company to that of people. His father is saddened when villagers begin to ridicule Pieter, but he understands Pieter's decision to leave the village to seek his fortune.

After traveling for a few days, Pieter responds to the desperate cries of a trapped bird. He releases the dying bird from the trap and is rewarded for his courage and kindness. In the throes of death, the bird tells him of a hidden nest containing an egg in which the bird of time lives. Pieter is also told that the bird of time will emerge from the egg when it breaks and that the person possessing it
will be able to control time with the help of the bird. The dying bird cautions Pieter never to ask that time stop.

After the bird dies, Pieter locates the egg, slips it into his cap, and continues on his journey. In a few days, he responds to a second call for help made by the citizens of a kingdom whose princess has been kidnapped by a wicked giant. They are all weak and unwilling to risk their lives to secure her release. Pieter has no such fears but heads for Castle Glom to free the imprisoned princess.

After a week-long journey, Pieter reaches the castle "which teetered on the edge of the world" (Yolen [MF 858], Kerlan Collection). He locates the princess, who is locked in a golden cage, just as the giant enters the room. The egg, which Pieter has carried in a nest of his hair under his hat, breaks, releasing the bird of time. Reciting the words the dying bird has shared with him, Pieter is able to slow down the passage of time for all but the princess and himself, release the princess from the cage, and escape from the castle. With the giant on their heels, Pieter and the princess again ask the bird of time to alter time's passage by speeding it up for everyone but themselves.

The giant comes upon what he thinks are a dead princess and her would-be rescuer, sees the bird still singing in Pieter's hand, decides that he, too, can control time, and carries the bird back to his castle where he intends to use the bird's power to control the world. However, the giant was not with Pieter when he cradled the dying bird and he is not aware of the warning. When the giant commands that time stop, Castle Glom, the giant, and the bird of time slide off the edge of the world and are "caught forever in a timeless scream"
With the disappearance of the giant, another egg appears in Pieter's cap. Pieter and the princess return to her country where they are married. Not wishing to endanger himself or the world, Pieter entrusts the unbroken egg to his father's care. Pieter and the princess live together happily until the end of their days.

The Sultan's Perfect Tree

Set in Persia, The Sultan's Perfect Tree is the story of a sultan who is obsessed with perfection. He eats only unblemished fruit, surrounds himself with servants who must be the most handsome or beautiful people available, and his palace and gardens must also be perfect. In order to maintain such appearances, gardeners trim and clear away dead and dying leaves, branches, and fruit. In the center of the garden stands a tree planted by the sultan's grandfather.

During a wind storm, the sultan notices that the tree is no longer perfect. Despite all of the gardener's work, the tree is imperfect in the eyes of the sultan, who demands that it be cut down. The courageous chief steward points out that the tree was planted by the sultan's perfectly wise grandfather on the day of the sultan's father's birth and may not be removed. He suggests an alternative solution: the best painter in the kingdom be commanded to paint a picture of the perfect autumn tree.

The painter succeeds in creating the tree and all is well until a young serving girl brings an arrangement of winter foliage to the sultan. She explains that the arrangement reflects the change of season and serves as a reminder of the outside world.
The sultan compares the painting with the arrangement and becomes enraged. He demands that the painting be changed to reflect the change in season. The best painter in the kingdom is again called upon to paint another perfect tree which reflects the season.

Again, all is well until the servant girl brings in an arrangement of branches which are just beginning to bud and reflect the coming of spring. The sultan commands that another perfect painting be produced to reflect the changes which can be seen in the arrangement and the garden.

The sultan is pleased with the perfect painting of the tree in spring until the servant girl comes in with an arrangement of boughs which are heavy with perfectly formed fruit. The sultan compares the arrangement and the painting and cannot tolerate the imperfection. He calls in the painter and demands that he produce yet another painting. But the painter sadly tells the sultan that the perfection he demands is not possible. The painter points out that he can only catch a moment in time but can't bring the perfection to life.

Accustomed to having his every wish and need fulfilled, the sultan decides not to eat or drink until a way can be found to fulfill his wishes. While the servants surround the bed of the weakened sultan, the servant girl courageously removes the painting from the window to reveal the living tree. The sultan discovers that living things which are growing and changing are better than perfection and goes for a walk in the garden with the servant girl.

Inspiration

Many forces and sources trigger the inspiration for the pieces an author chooses to write, what form the pieces will take, and how
the author approaches the writing of the pieces. The incident, thought, or source of inspiration may occur moments, hours, or years before an author chooses or is able to put pen to paper or fingers to keyboard. Sometimes the author is aware of the source of inspiration or can trace back from the piece directly to the source. At other times, the source of inspiration has been obscured by time and may not be apparent.

Yolen describes her mind as "a scrap basket" (1969, p. 17) and acknowledges that the way she collects, organizes, and makes use of all of the bits and pieces of information she acquires is to keep a notebook or journal with her at all times. She suggests that inexperienced writers consider using such a notebook:

Your best friend—dearer to you than any lover or husband or wife or grandmother or cut-rate butcher—is that pocket-size notebook with an attached pen. That notebook is where you can scrawl the first words to a new mystery novel, for example, as I did when I pulled off the highway during a snowstorm. . . . Of course, if no notebook is handy, scraps of paper, backs of envelopes, or paper napkins will do. (1983, p. 15)

Yolen explains that her stories do not evolve out of thin air but are the result of serendipity which she defines as being "alert and open to the most wonderful and helpful coincidental happenings" (1986a, p. 5). She feels "that luck can be planned for, and manipulated by the alert writer. It is simply a matter of being ready" (1986a, p. 5).

Her notebook and the folder entitled "IDEAS" which is in a drawer near her desk are both sources of inspiration which result in the
serendipity she feels is necessary to tell stories. She describes her "IDEAS" file:

[containing] scraps of papers, scribbles on backs of envelopes, snippets of newsprint, photographs, ideographs, and title lists. I have cartoons, postcards from friends with quotes typed on, parts of poems and verse, and a quote from a Vermont tombstone which fascinated me some then years ago and still makes me look like a close relative of the Collier brothers, those two recluses discovered living in a house that was filled floor to ceiling with old newspapers. (1984b, p. 5)

Yolen further suggests that writers reread the entire contents of the file once a year and resist the temptation to throw any of its contents away. She feels that it is an essential tool for any writer.

Her use of the file and whether or not she consciously selects a theme before beginning a story are addressed in an answer to an interviewer's question. Yolen responded:

Actually, I don't begin with a theme; I begin when something on the outside happens to me at the same time I'm wrestling with a concept in my mind. . . . Something from outside bombards and something from the inside bombards. When these two come together, a story is born. Once the story is conceived, you must decide what it is you're trying to say or what the theme is. From there you rewrite and redo . . . tell it first, understand what you're telling, then go back and refocus. (Oxendine, 1984, p. 12)
Yolen also describes herself as a "string saver and kite flyer." She uses all of the bits and pieces of "string" from her notebook and "IDEAS" file coupled with ideas from within and without:

I see my writing in terms of a series of leaps. What you have researched and written about once, you can use again and again in brand new ways. Loop upon loop. A veritable cat's cradle of ideas. . . . Nothing is lost in research or writing, though it may take years before any one idea is rediscovered, disinterred. (1984a, pp. 7-8)

In a piece entitled "The Story Between" (1985b), Yolen further explains her views on inspiration and the themes which readers may see in her works:

[T]here is no real story on the page, only that which is created in between the writer and the reader.

Just as the writer brings a lifetime to the creation of the tale, so the reader carries along a different lifetime with which to recreate it. Even the author may reread her own story days, weeks, months later and understand it on another level. (p. 590)

The article discusses the inspiration for and writing of The Girl Who Loved the Wind (1972) and contains a letter written by someone who cares for very ill children and who shared the book with a dying child. Of the story, the child, and the writing process Yolen writes:

But years later a child came to that tale with another agenda altogether. Her way of hearing that story was "right", was as valid, as any other. Yet had I tried to write a story for her, I would have failed, awash in
sentiment and tears. . . . So two people met, with a story between them. The story I wrote was not exactly the story that Ann Marie took with her. But she took it with her because she needed it and I am not selfish about the meaning of my tales to deny all the Ann Maries in the world that garment for the trip. (1985b, pp. 591-592)

The Bird of Time

The Bird of Time is one of the stories whose beginnings Yolen is aware of and which she has written about. She begins a discussion of the writing of folk tales by telling the reader:

[I]t is important to keep two things in mind. First, you must remember that the most unlikely things in modern life may be grist to your mill. Although you may not realize it at the time, elements of real life are always sneaking into the magic. (1983, p. 49)

In the case of The Bird of Time, forces and sources both conscious and unconscious combined to produce the story of the peasant boy who uses the ability to control time to rescue a beautiful princess from a wicked giant. Yolen's knowledge of fantasy, faerie, and folk tales influenced her selection of genre and mode of expression. Of the story's creation Yolen writes:

I began the story when I misheard some rock lyrics. It was related also to a distant memory of the Rubaiyat of Omar Kyayyam I had been given as a child, with the multifaceted pictures by Edmund Dulac.

Come into the fire of Spring
Your winter garment of repentance fling.
The bird of time has but a little way to flutter,
And lo! the bird is on the wing.

But *The Bird of Time* also had a theme of my own devising, and the theme came straight out of my own life. It happened that I began the story when my beloved mother was dying of cancer. In fact, the very day when I wrote the first words of the tale was the day I learned of her condition. Yet such is the ability of the subconscious mind to work out trauma, I did not realize this coincidence of time until months later.

In the story I wrote of a wonder: a bird that could magically alter time, slowing it down, speeding it up, or stopping time altogether. If I could not do such a thing in real life to save my mother, I could certainly do it where I had total control: on the pages of a book. (1981a, pp. 51-52)

*The Sultan's Perfect Tree*

Yolen does not mention the origins of *The Sultan's Perfect Tree* in any of her writings on writing. The story originally had an oriental (perhaps Japanese) setting which was changed to a Persian setting by the editor after the book was accepted for publication.

When I talked with Yolen about the book during an interview, she mentioned that she felt a certain dissatisfaction with the story. She pointed out that the rhythm was distorted, in part because the timing (the four seasons) upon which the plot revolves is not common in the fairy tale or folk tale format where three, five, and seven tend to be treated as magical or mystical numbers. There are enough of the elements of the traditional tales to see the influence of fantasy, faerie, and folk tales in *The Sultan's Perfect Tree*. The tale has a
self-centered monarch who is so obsessed with perfection that he is blinded to what natural beauty and perfection are. Eventually, his eyes are opened and ideas changed through the courageous persistence of an innocent servant girl. Obsessive monarchs and innocent, persistent servants are not uncommon in traditional tales. While the reader is not told that the monarch and servant girl will marry and "live happily ever after," a common ending to the traditional tale, they do go off into the garden alone together.

Although Yolen may be somewhat dissatisfied, several reviewers classified it as a tale or fable and wrote favorably of it. A publisher of basal readers requested permission to use it in a text. Children with whom I have shared the story seem satisfied with its fairy tale quality and predictability. The plot and language are predictable, making it a story that young readers feel comfortable listening to, are able to risk making predictions about, and able to reread or retell on their own, to parents, siblings, and/or friends.

Yolen makes a distinction between the oral telling of a tale and the tale which appears in print. Of the distinction she writes:

The eye and ear are different listeners. What sounds well at night by my child's bed does not read as well on the page. What lies perfectly on the pages today may stutter on the tongue tomorrow.

I could never write down and make a book of the made-up stories of the Silly Gorrrly that entertained my three children through years of bedtime telling. How can I capture my own lumbering gallop around the room, the infection of giggles shared, the pauses and the rolled
eyes? On the other hand, how does one make sight rhymes like rain/again or wind/kind, rhymes that resonate to the eye but do not work well in the American tongue. One must try to please the ear as well as the eye, but it is always a compromise.

The secret, though, is this: book making is an art, quite apart from storytelling. (Yolen, 1977a, p. 10)

Yolen's dissatisfaction with the story may stem from what she sees as its deviation from the traditional form or that it somehow does not transfer well to her ears from a story told to a story written down.

From Inspiration to Draft

The stories which Yolen creates are not merely a matter of luck and do not just happen. In an essay entitled "Being Prepared for Serendipity," Yolen writes:

Serendipity is not simple luck. It is the result of a conscious forging of links. . . . I was really an active participant in each act of happy accident. I followed up leads. . . . I made the connections. . . . I had done the research. . . . While it may not be totally true that you "make your own luck," happy accidents seem to occur to those writers who are ready for them. (1986a, p. 6)

Once Yolen has decided it is time for a story to be written, she rolls fresh paper into the typewriter and begins. Although Yolen's husband, David Stemple, is well respected in the field of computer science and there are several computers in their home, she prefers the typewriter to the word processor.
In an interview, Yolen indicated that she is offended by the term "word processor," because she is the word processor. The machine is a tool. She considers her writing an archaeological dig, because she can always go back to what was done in the first draft, skipping back from a second or third draft. Yolen stated that she would lose that ability, because the computer wipes out the past. "I don't want to make writing easier. I want to make it tougher. It's much better when I must work at it" (Yolen, personal communication, February 19, 1988). She prefers the typewriter to pencil or pen, maintaining:

> Somehow when faced with a fountain pen and a blank sheet, all I can compose is a grocery list. . . . Handwriting only reminds me of the days before I was a professional. It recalls the endless notes on lined paper I scribbled in class. (Yolen, 1981b, p. 9)

However, she will use whatever implements are available when a story or poem begins to form and her IBM Selectric is not nearby. During an interview with me in February 1988, Yolen shared a poem she'd written while listening to a speaker at the conference we were both attending. Yolen planned to offer the poem to her son, who is a professional musician, because she thought he might be able to set it to music and use it.

While both *The Bird of Time* and *The Sultan's Perfect Tree* appear to have been written on the typewriter, it is interesting to note that the author will use whatever method is available at the time.

Yolen works on several pieces at the same time. Each piece may be at a different point in the process. When she reaches an impasse in the writing of one piece, has taken a piece as far as she can go
for the present time, or she has finished a piece and sent it off to her agent, Yolen can turn her attention to a different project. Much like the phoenix in Greek mythology, something new and fresh rises out of the flames and ashes of the past. Of this aspect of her writing Yolen says:

In my typewriter are the last lines of a story, and I have just typed the period that ends the work that I have held in my hear, in my head, and in my fingertips for the past few months. I should feel elated. Instead, I am struck by the growing dark shadows, the cat's fruitless search, and the day punctuated by a story's end.

All my stories end that way, with a small keening note. Oh, I am glad enough to have done the work, and finished within my selfimposed deadline. The images seem good enough. The sentences flow. There is a beginning, a middle, and a satisfying conclusion. Why then this letdown, this incomplete feeling, this sense of mourning?

When I begin a story, it is a great eagle of a tale. The strong pinions, the mighty wingbeat, the slashing beak and talons of my story will strike at my gut--I am sure of it--like Prometheus' implacable fate. It is, in my first imaginings, a story that will be the greatest ever written, will move the reader to laughter or tears, will bring about world understanding, universal brotherhood, and peace. That kind of writing.

And then I start to transplant the images in head and heart into black dots on the page . . .
I try. Oh, I certainly try. I read my story aloud, trying to suck out the marrow from the dry bones of sentences. I polish, I rewrite. I close my eyes and snatch, like an incompetent fisherman for that bright silver flash of word.

(1985a, pp. 5-6)

As a writer, Yolen is accustomed to conducting research, the results of which she uses and reuses in many ways. She terms this aspect of her writing process "looping" and traces it back to her family's interest in string saving and kite flying. She feels that "taking what is left over and used up and making it touch the sky is a good metaphor for writing" (1984a, p. 7). Yolen describes her writing as taking a series of leaps:

What you have researched and written about once, you can use again and again in brand new ways. Loop upon loop. . . .
Nothing is lost in research or writing, though it may take years before any one idea is rediscovered, disinterred. . . .
By looping and re-looping, an author gets to know a lot of characters and settings in a very deep way. To reuse them, melting them down in the furnace of the heart and mind, then reshaping them into something new, is what writing is all about. We are, after all, craftspeople, and the heart-metal is tempered by that cooling process between books and stories.

(1984a, pp. 7-8)

An integral part of Yolen's research and writing is her vast and ever-growing knowledge of myths, legends, fantasy, faerie, and folklore. Her understanding of the genres and her determination to be faithful to them and accurate in her use of language, customs, and
beliefs is evidenced in her advice to writers who wish to experiment with those genres. In *Writing Books for Children* (1983) she reminds the reader that "inside each of the old folk tales is a kernal [sic] of truth" (p. 40). She categorizes folk tales as the nanny stories or cottage tales, great hall stories, and campfire tales. She also defines the structural elements which are common to folk tales. The techniques she offers are those she employs when she writes. Yolen states:

The theme of a folk tale is usually apparent from its beginning. Keep in mind that it is a story, not a character development or mood piece. These themes are never abstract but rather robust, easily understandable: earning a place in the world; seeking a fortune; escaping a powerful enemy; outwitting an evil opponent. Or the themes may be even more specific: bringing a donkey to the fair; marrying the Czar's daughter; getting safely through a dark forest.

Don't waste time. . . . In a folk tale, speed is of the essence. Speed is helped by an economy of words, fast action, and inventive plot, and a swift but satisfactory conclusion.

A good fairy story or folk tale must have a clear and uncluttered end. It does not have to be a happy ending. . . . But everyone and everything must be dealt with, in one way or another.

As for the characters, with all that plot and theme, there is not much time for full-bodied, in-depth portrayals. (1983, p. 51)
While she is faithful to the genre, Yolen maintains, "I do not simply retell the old tales. I make up my own. I converse with mermaids and monsters and men who can fly, and I teach children to do the same" (1978, p. 14).

Although the characters in Yolen's folk tales are not full bodied or in-depth, she does take great care in selecting their names, if they have names, and in their titles. Accuracy and consistency are essential to Yolen, who states:

A person's name last only a lifetime. A book character's name will last as long as the character is remembered, for a fictional personality is partially delineated by his/her name. . . . Quite simply: names matter. Whether it is the name of a wizard or an orphan chimpanzee, whether it is the unwed mother of a major character or a creature from outer space. The name is often the first thing a reader meets or the last thing he remembers about a character. It has to have meaning and resonance. (1980b, pp. 9-10)

When asked what "drives" her writing, Yolen says that she lets the meaning of the story speak. She advises writers and storytellers to "be true to yourself and to the story. . . . Let the story tell you what it means" (Oxendine, 1984, p. 12). Yolen points out that while she doesn't actually begin with a theme, she feels that "[a] recurrent theme in my stories is that acts have consequences" (Oxendine, 1984, p. 12).

Evidence of the elements and techniques Yolen describes can be found in the manuscripts of The Bird of Time and The Sultan's Perfect Tree.
The works by Taylor and Yolen considered in this study are from different genres and are by two different writers. However, after examining Yolen's working papers, I felt that could adapt the approach I had developed when examining Taylor's papers for Rocket Island that involved examining the work based on the emergence of themes or threads common to the artifacts.

It is possible to describe Yolen's writing of The Bird of Time and The Sultan's Perfect Tree by examining how she introduces and develops the characters, how she handles the passage of time, and how she uses description to contribute to her ultimate purpose: telling stories which readers want to read, reread, and share. One difference which may be tied to the "rules" that govern the writing of fairy and folk tales is outline by Yolen:

The amazing thing about the fantasy world is its absolute consistency. Within the walls of any given fantasy world, all is logical. Of course the world may be posited on the most illogical premise A (animals can converse with one another, the inhabitants are all a pack of cards), and move from there to equally illogical premise B. But the path between A and B is strictly a logical one. All the rules that have been set down for that world, fantastic as the rules may be, have to work as surely as gravity works on our own world. No one—-not the characters or the author—-can set those given rules aside. (1982a, p. 55)

The use of the natural intrigue which I believe is inherent in some works of historical fiction and non-fiction seems to be a factor which is related to the "rules" of those genres. While Yolen creates
a sense of uneasiness or danger in *The Bird of Time* and *The Sultan's Perfect Tree*, it does not emerge as a strong thread or theme.

*The Bird of Time* and *The Sultan's Perfect Tree* are considered to be "picture books," because they are illustrated and have a "picture book" format. Such books are judged favorably if the illustrations and text mesh and form a whole. The function of the illustrations has been defined by author and illustrator, Maurice Sendak:

> It's either a mere decoration, or it's an expansion of the text. It's your version of the text as an illustrator, it's your interpretation. It's why you are an active partner in the book and not a mere echo of the author. To be an illustrator is to be a participant, someone who has something equally important to say as the writer of the book—occasionally something more important, but certainly never the writer's echo. (Lorraine, 1980, p. 326)

Yolen takes into account the function the illustrations have in telling a story when she reminds writers that "picture books should be the fusion of two artists—author and illustrator. They must complement one another, not be at war" (1983, p. 26). Few writers are able to select the artist who will illustrate their books. That choice is the prerogative of the editor. There is frequently little an author can do to protect his/her story from being misunderstood and misinterpreted by an artist once the book has been accepted for publication and the contract signed. Yolen offers advice to writers, which I am assuming she takes into consideration when she writes:

> Since you as the author are seeking a fusion of text and pictures, it puts a special burden upon you, when you are
writing a picture book, to keep pictures in your head.
What you write must be illustratable. This means action is
the most important thing, not the thoughts in your characters'
heads. Psychological details are not easily illustrated; lots
of conversation is not easily illustrated; long stretches of
poesy for poesy's sake are not easily illustrated. But action
is. (1983, p. 27)

Among the voluminous correspondence which is part of the working
papers for The Bird of Time and The Sultan's Perfect Tree are several
letters from Yolen to her editors and from the editors to the author
concerning the illustrations. Evidence of Yolen's knowledge of
publishing practices, the work of many illustrators, and her
experience as an author can be found in her letters to her editors.
Yolen suggested possible illustrators for The Bird of Time and asked
about the style and use of color in the illustrations for both books.
While a consideration of the illustrations created for The Bird of Time
by Mercer Mayer and The Sultan's Perfect Tree by Barbara Garrison is
beyond the scope of this dissertation, the fact that both books were
written with the understanding that they would be illustrated is
certainly a consideration and that understanding may have influenced
Yolen's writing process.

It should be noted that Yolen continually revises her works. The
working papers for the works discussed in this study provide evidence
of this. A discussion of what Yolen does as she revises appears later
in this chapter.
The Bird of Time

The Introduction and Development

of the Characters

In Writing Books for Children (1983), Yolen counsels writers of fairy and folk tales:

[T]here is not much time for full-bodied, in-depth portrayals. But folk tale characters tend to be types—the foolish son, the beautiful princess, the wicked giant, the wise old woman, the clever peasant. For the most part, the good are good and the evil are evil. One wins the prince or princess, the other wins his just deserts [sic]. (p. 51)

Yolen follows her own counsel in writing The Bird of Time. There are several characters in the first draft of the story, but only three of them have names: Honest Hans, the miller; Pieter, his son; and the giant, Glomspieler. The king's daughter, whose rescue is one of the major events of the plot, is unnamed. The citizens of Pieter's village and those of the princess' kingdom act as two separate and distinct groups. No one member of either group is singled out and named. The bird of time is identified but not named (Appendix D).

Many of the characters in Yolen's stories have names which may seem odd to Western ears but which reflect her research into the character's culture and evolving personality. She has firm beliefs about the use of names and naming characters:

"One of the ways I can establish character, even before the character has said a word, is by making sure the name suits. . . . A name sets up resonances, certain expectations, in the reader."
"In fantasy a name is an identification. It's also a way of signaling the reader that this is something more that I want known about the character. . . . In fantasy stories a name invests certain kinds of power in the character. Even in more realistic stories you have to justify a character's name."

"Sometimes I know a character's name in the beginning. Sometimes I change it to make it better. I've done some really long searches trying to find a proper name, especially if it's coming out of a tradition. . . . Once you have a name, you sometimes have to go back and rewrite sentences. . . . Sometimes I have the name at the beginning, but most of the time the name comes along as I'm defining the character."

(White, 1983, pp. 656-666)

The first character the reader meets in *The Bird of Time* is Honest Hans, a miller who earned his name "because he never lied nor gave false weight" (Yolen [MF 858], Kerlan Collection). He is further identified as having a son, Pieter, whom the villagers find rather odd. Honest Hans briefly at the beginning of the story when he defends his only son's behavior to the citizens of the village and again at the end of the story when the reader learns that Pieter trusts his father's integrity enough to have placed the red and gold veined egg in Honest Hans' care. There is no physical description of the character, so each reader can create his/her own picture. (In the published work, the illustrator supplies his interpretation.)

Pieter, the hero of the tale, is the second character to be introduced. His father defends him to the villagers, who feel Pieter to be a fool, describing him as "a dreamer. . . . He knows beyond
things. He understands the whispers of the birds. And the sounds the animals make. And if he prefers the dumb animals to the company of people, perhaps it is a wise choice. Who is to say?" (Yolen [MF 858], Kerlan Collection).

The reader is not provided with a physical description of Pieter other than to be told that he is wearing a cap into which he placed "a single egg, shimmering white and veined with red and blue" (Yolen [MF 858], Kerlan Collection). Instead, the reader learns about Pieter through his actions. He is seen as being a dreamer who was thoughtful and sensitive. Pieter is willing to venture into the unknown world to give his father "peace from this ceaseless chattering and nattering" (Yolen [MF 858], Kerlan Collection). He is also willing to go to the aid of a dying bird. After rescuing the bird and being given the power to control time, Pieter is described as "not overawed for he was a dreamer and dreamers believe in miracles, both big and small" (Yolen [MF 858], Kerlan Collection).

The reader learns that Pieter is brave and kind when "without thought for his own safety" he responds to the cries for help of the "tiny brown bird caught in a trap" and again when he responds to the cries for help of the citizens of the country whose beloved princess has been kidnapped by "the wicked giant, Glomspieler" (Yolen [MF 858], Kerlan Collection). Pieter, who feels the citizens to be fools for not attempting a rescue, forges off alone in search of the princess. He enters Castle Glom through a giant door. Pieter, with all of the characteristics of a brave knight or prince, overcomes any fear he may feel and heads down the "long hall" in search of the king's daughter. Once he has discovered her imprisoned in a golden cage and
seated upon a golden throne, he assures her he has come to rescue her. The reader learns that "he spoke bravely, although he had no idea how to accomplish this" (Yolen [MF 858], Kerlan Collection). After opening the locked cage, Pieter and the princess begin their flight to freedom. When it appears that the giant is about to overtake the fleeing couple, the princess calls Pieter a fool and pleads with him to leave her behind and save himself. But, Pieter remains in command of the situation, with the help of the bird of time, and orders the king's daughter to lie down on the ground.

In accordance with the "rules" of the genre, Pieter makes use of the gifts he has. His ability to understand the songs of birds and talk of animals serves him in good stead when he understands the last words of the dying bird and learns the secret of the bird of time. Pieter is resourceful in the way he uses the ability to control time and in recognizing the danger of divulging the secret to anyone but his father.

As a result of his goodness, sensitivity, courage, and resourcefulness, Pieter marries the princess and eventually becomes king. Yolen's description and delineation of Pieter's character adheres to the "rules" of the genre and the advice she offers other writers.

As mentioned earlier, the king's daughter is unnamed. She is described as being beautiful, so beautiful that "when she looked at him, Pieter felt pierced to the heart" (Yolen [MF 858], Kerlan Collection). There are no further descriptions of her. Although she can be considered a major character, as a large portion of the plot revolves around her rescue, she has only one line of dialogue. She
implores Pieter to "'Save yourself,' cried the king's daughter dear. 'You are a fool to stay with me'" (Yolen [MF 858], Kerlan Collection).

As is true with the other characters, the reader learns more about the princess through her actions. The reader knows that the citizens of her father's kingdom must love her dearly, because they appear grief stricken when Pieter responds to their cries for help. When Pieter finally sees her, she is "sitting on a golden throne enclosed in a golden cage and weeping as though her tears could wash away the bars" (Yolen [MF 858], Kerlan Collection). She is so lovely that Pieter kneels in reverence and respect before her. A lucky happenstance, because Pieter's bow causes the egg to roll off of his head and break on the floor releasing the bird of time, just in time.

The role of the princess in the story is open to a variety of interpretations. The reader who has an interest in or knowledge of the genre may recognize that her character is accurately portrayed. She is described as beautiful, innocent, vulnerable, good, and pure. She is kidnapped by a wicked giant, imprisoned in a golden cage with seemingly no chance for escape, has abandoned all hope, and has resorted to tears. She is at the mercy of whoever comes to her rescue. Evidence of her goodness and purity can be seen in her suggestion that Pieter abandon her when it appears that the giant will overtake them.

The evil force in the story is represented by "the wicked giant Glomspieler" who has stolen the king's beloved daughter and imprisoned her in Castle Glom (Yolen [MF 858], Kerlan Collection). The giant was described as having "great slobbering teeth and wild spikey hair" (Yolen [MF 858], Kerlan Collection). Yolen uses a combination of
physical description and action to further delineate the giant's character. Thus, he is described as snatching a beloved king's daughter, imprisoning her in a golden cage in his castle which "teetered on the edge of the world." He is described as being so large that the stomping of his feet causes the castle floors to shake and the walls to tremble. His fierce temper is evidenced when "Glomspieler gnashed his teeth and hastily he pounded his fists on the ground, and with a sharp, fast movement, he tore the bird out of Pieter's hand" (Yolen [MF 858], Kerlan Collection). His actions throughout the story are described as "evil and exceptionally greedy" (Yolen [MF 858], Kerlan Collection).

Glomspieler has some dialogue which appears in the form of a poetic refrain which he shouts as he comes into his castle:

"Sniff and snuff
In Castle Glom
Someone's stealing
In my home." (Yolen [MF 858], Kerlan Collection)

The refrain is similar in tone and meaning to that shouted by another infamous giant in another fairy tale and appears to serve a similar purpose. The reader is left with a sense of how powerful and evil the giant is and what a dangerous situation Pieter and the king's daughter are in.

The last the reader hears of the giant is that he commands the bird of time to make time stop which is a dangerous and fatal demand, because it results in the total destruction of Castle Glom with the giant and the bird of time trapped inside forever in a "timeless scream" (Yolen [MF 858], Kerlan Collection). It seems a fitting end
for so thoroughly wicked a character.

The magic in this tale is embodied in "the little brown bird of time," who appears in two guises and several times: as a dying bird who shares his secret in the last gasps of life; as a "single egg, shimmering white and veined with red and blue"; as a lively bird who helps Pieter rescue the princess but dies when Glomspieler demands that it stop time; and as the egg once again, safely buried under Honest Hans' mill (Yolen [MF 858], Kerlan Collection). Eggs and birds have a long history in fairy tales, folk tales, legends, and myths. Yolen's use of the bird is in keeping with the "rules" of the genre and serves as an element which, as part of the whole, moves the story forward.

There are two groups of people whose actions move the story along. The first group the reader encounters are the people from Pieter's village who consider him a fool and whose nasty taunts and tales force Pieter to leave the village in search of peace and his fortune. The second group of people the reader meets are the citizens of the princess' kingdom whose "weeping and a wailing and a sobbing . . . filled an entire kingdom" and causes Pieter to undertake his great quest (Yolen [MF 858], Kerlan Collection).

The citizens' view of Pieter is similar to the view held by the people of his own village. When Pieter asks the citizens why they are carrying on, an old man responds, "'You must be a fool. . . . For even a fool could see that we weep and cry because the wicked giant Glomspieler has stolen the king's daughter dear and carried her off to Castle Glom'" (Yolen [MF 858], Kerlan Collection). After hearing Pieter announce that he will attempt the rescue, a second citizen
offers his opinion about the decision: ""Indeed you are a fool..."
For if we, who are citizens of the mightiest king in the world, are not
brave enough or smart enough or strong enough to rescue the princess
than [sic] only a fool would try"" (Yolen [MF 858], Kerlan Collection).
Yolen gives the citizens of the princess' country a larger role
in the story than that played by the villagers and their actions are
more expressive. They are portrayed as being so overwrought that they
are described as "crying and moaning, and tearing their hair" (Yolen
[MF 858], Kerlan Collection). Two of the citizens, though unnamed,
have dialogue which captures Pieter's attention and furnishes Pieter
with a purpose or quest, while adding a note of urgency which moves
the story along.

All of the characters are portrayed in a way which does not
clutter the story with detail, are part of the action, and move the
story along. Each character serves a purpose. When the purpose has
been accomplished, the character leaves the scene. The reader of the
story is allowed to create his/her own visual images of the characters
and alter those images to fit the action. There are enough individual
quirks to make each character memorable.

In a sense, the storyteller or narrator of The Bird of Time is
an unseen and unknown character who has a major role in interpreting
the action for the reader. The storyteller reports or recalls an
incident which has occurred sometime in the past. The reader does not
see or meet the storyteller whose presence and voice are, nonetheless,
clearly felt and heard. The storyteller speaks in a clear, musical
voice that seems to be singing a quickly paced melody rather than a
somber dirge. It is almost as though this story is one of many the
teller wishes to share. While the reader is encouraged to savor the
tones, there is a promise of other stories that will follow this one,
thus drawing the reader from the beginning to the end and on to the
next: an everlasting symphony with an infinite number of melodies.

The Use of Time

The Bird of Time deals with time on more than one level. At the
time Yolen was writing the story, she was struggling with her own
inability to control the passage of time in real life and her ability,
as a writer, to control time in the story. Yolen indicates in Touch
Magic (1981a) that her underlying theme or the current which runs
through the tale concerns one of the many elements which all of us
would like to be able to control but cannot: time. As noted earlier,
Yolen wrote the story at a time in her life when she was facing a
personal tragedy. She notes that she was not aware of how much
influence her personal life had on her writing:

Months later, when the story was done, I let my mother read
the tale in manuscript. (She was not to live to see the
finished book, which was dedicated to her.) Only then did I
learn how much of me was in the story. I can still see her
as she was that day, a small, intense, dark-haired woman
sitting in a large brown leather chair. Her legs were
curled up under her, her favorite reading position. And when
she finished reading, she looked up at me over her glasses
and said, "Intimations of mortality, eh?" and smiled.

It was then I knew that she knew she was dying, though
my father had been desperate to keep the fact of her cancer
from her. And I knew, for the first time, what my little
Perhaps art imitates life. Sometimes, though, art aids life. These kinds of tales, which are crafted visions, printed dreams, are also a working-out of thematic materials in an artist's life. (p. 52)

It should be noted that how the reader interprets the story and any underlying theme depends upon the reader's background, interests, and personal agenda.

Folk tales, fairy tales, myths, and legends are by their nature and definition not lengthy pieces. Yolen (1983) tells writers of such stories:

Don't waste time. As they say in the modern spy dramas, get in, get it over with, get out! A key phrase to remember when working on a folk tale is "and then . . ." It will remind you of the breathless child at your elbow waiting to hear the rest of the story. In a folk tale, speed is of the essence. Speed is helped by an economy of words, fast action, an inventive plot, and a swift but satisfactory conclusion. (p. 51)

Yolen follows her own advice. The first draft of the story was written on nine partial pages. A facsimile copy of the first draft of The Bird of Time can be found in Appendix B should the reader wish to examine it in its entirety.

The story must be powerful enough and believable enough for the reader to willingly abandon or at least temporarily set aside all modern notions of time and follow a young man on a quest filled with danger and possible glory. There are magical and mystical elements
which are related to time and the number of days, weeks, months, or years which pass in the course of the story or the number of characters and elements in the plot. The magical or mystical numbers include three, six, seven, and twelve which can be found in such tales as The Three Bears, The Six Swans, The Wolf and the Seven Kids, and The Twelve Dancing Princesses.

In the first draft of The Bird of Time Pieter's travels are recorded in days and nights rather than in weeks and months. Instead of being on the road for a week between the time he leaves the princess' village and the time he arrives at the giant's castle, Pieter travels seven days and seven nights. By recording time in that way, Yolen was able to follow the rules of the genre by incorporating a magical number.

The rules of the genre control how time is handled and the stories have a timelessness. They generally take place somewhere back in time. We are accustomed to tales traditionally beginning "Once upon a time . . ." However, there are differences in how stories begin based on the country or cultural origins of the tales. The reader of folk tales and fairy tales is placed somewhere in the indefinite past. In discussing the use of the indefinite past, Yolen (1976) states, "By setting such tales in the once-upon-a time, in the time when once there was and there was not, the tales are set in all time, and at all the same time, they are timeless" (p. 494). But the reader is not totally at the mercy of the timeless clock, because the author, illustrator, and reader, himself/herself, can influence when in that indefinite time frame the action took place. The author begins that framing by the way he/she chooses to begin the story. Yolen discusses
the use of "tag openings" as a way of beginning such tales and setting
the time, tone, and mood:

Folk tales usually have a tag-opening, like the Persian
"Once there was and there was not..." You can either
use the classic "Once upon a time..." or try to create
your own opening in a style appropriate to your story. I
have begun various tales like this: "Once upon a time when
wishes were a-plenty..." "Once in the East where the
wind blows gently on the bells of the temple..." "Once
on the far side of yesterday..." "Once on the plains of
Thessaly where horses grow like wheat in the fields..."
and (please forgive me) "Once upon a maritime..."
(1983, pp. 50-51)

Yolen begins the first draft of The Bird of Time very simply: "Once
there was..." (Yolen [MF 858], Kerlan Collection).

The reader of the first draft is offered a few clues which
indicate a specific time in which the action took place. It had to be
a time when wicked giants roamed the earth kidnapping beautiful
princesses and would-be rescuers walked across country in search of
them, and a time when giants, intent upon controlling the world,
risked it all to gain that control. The world that they populated had
to be flat and the giants had to have castles which "teetered on the
edge of the world" (Yolen [MF 858], Kerlan Collection).

Just over two weeks lapses between the time Pieter leaves his
father's mill in search of his fortune and the time when he wins the
princess' hand in marriage by rescuing her. Yolen manages to cover
Pieter's adventures from start to finish with a minimum of extra
Yolen allows the destiny of the giant and the bird of time to be played out in the horrifying way in which their end is described:

The rocks upon which Castle Glom were built began to crack and split. Fissures appeared in the walls. The roof began to fall down. And slowly Castle Glom disappeared into the void. And inside, forever caught in a silent scream, were Glomspieler and the bird of time. (Yolen [MF 858], Kerlan Collection)

The reader is told that Pieter and the princess witness the end and return to her kingdom where they are married. The red and blue veined egg, which had appeared in Pieter's cap when the bird of time was silenced by the giant's demand, is given to Honest Hans for safe keeping. Honest Hans buries it under his mill where it can, presumably, be found today. After the death of the princess' father, Pieter ascends the throne and rules wisely and well with the princess at his side. His reputation as a wise man is finally recognized: "He was known far and near as Pieter the Wise. And no one ever called him fool again" (Yolen [MF 858], Kerlan Collection).

There is a satisfactory ending to the first draft of The Bird of Time in which Yolen "ties up all of the loose ends." In Writing Books for Children (1983), Yolen advises writers:

A good fairy story or folk tale must have a clear and uncluttered end. It does not have to be a happy ending. After all, Anderson's little mermaid dives back into the sea without her prince, and minus her tail and her tongue. But everyone and everything must be dealt with, in one way
The Use of Description

There is very little description of the characters, as noted earlier, or the location found in the first draft of *The Bird of Time*. Much is left to the imagination of the reader. It can be assumed that the story is not set in the Middle East, Africa, India, the Far East, or in Central, North, or South America. Knowing that Yolen takes pride in the accuracy with which she matches names and descriptions to the country and/or culture in which the story takes place, I believe *The Bird of Time* has a European setting since the characters' names have European origins, but that does not mean that the theme is culturally limited and not universal.

Yolen manages to conjure up a vivid picture of what Pieter faced when he reaches the entrance of the giant's castle:

But at last he stood before the giant's home. He knocked on the gargantuan door with a knocker made of a skull and pushed open the door with a handle made of bone. The door wheezed open with a vague sigh and Pieter entered the gloom of Glom. (Yolen [MF 858], Kerlan Collection)

The castle is created out of the combination of the writer's and the reader's skill and imagination.

The Sultan's Perfect Tree

*The Sultan's Perfect Tree* posed some interesting problems for me. After I selected the story, I discovered that for some unknown reasons pages three and four of the original manuscript (the rough draft) were not a part of and had never been a part of the working papers. I wanted to use the story for several reasons: I had read
the book to children and knew that they had enjoyed the story; as a storyteller, I found it a very tellable story; and it had been selected for inclusion in a basal reader. I had hoped to compare the manuscripts, basal version, and the published work. Unfortunately, the publisher of the basal series had become a division of a larger corporation, and then gone out of business. Although I was able to locate some volumes of the basal series, I was unable to locate the volume which contained the basal version of the story. Despite all of the above, I decided that rather than abandon all of the work I had done, I'd do what I could with what I had.

The correspondence for *The Sultan's Perfect Tree* is not as voluminous or as complete as that for *The Bird of Time*. There appear to be some gaps which occurred when no record was kept of telephone conversations or meetings or when copies of letters were not made and/or kept. The letters that are available indicate that Yolen and her editor, Selma Lanes, had known each other for some time and may have worked together in the past. However, the reader does not have a sense that Yolen and Lanes shared the same sort of relationship that Yolen shared with Beneduce.

The correspondence contains few references to possible illustrators. The reasons for this are unclear. Perhaps, at the time, Yolen did not feel she was in a position to make any suggestions; did not have an interest in making any; or a discussion of possible illustrators had been held at the meeting that Yolen referred to in a letter dated April 19, 1975, but not recorded. The first time the illustrations are mentioned in the correspondence is in a letter from Yolen to Lanes dated June 29, 1975, in which Yolen
stated, "I would love to see samples from your artist on this"
(Yolen [MF 862], Kerlan Collection). The next piece of correspondence
is a handwritten letter from Lanes to Yolen dated September 29th in
which Lanes said, "Imagine glorious, subtle Persianesque colors—I
hope you like. We think it will be glorious" (Yolen [MF 862], Kerlan
Collection). The illustrator and illustrations are not mentioned
again. This is unusual when compared to the written conversations
between Yolen and Beneduce.

The original manuscript labeled "Version 1" is titled "The
Perfect Tree" (Yolen [MF 862], Kerlan Collection). There is evidence
of extensive revision which occurred throughout the writing process in
the form of notes and additional text written in the margins and
between the lines of typed text. The markings on the text of the
original manuscript were written by Yolen in blue marker, green
marker, blue pencil, and blue and black point pen. It is extremely
difficult to determine which notes and additional text were written
in what order or when they were written. A more extensive discussion
of Yolen's approach to the revision of The Sultan's Perfect Tree
appears later in this chapter.

The Introduction and Development
of the Characters

Unlike The Bird of Time, none of the characters in "The Perfect
Tree" has a proper name. All of them are identified by their roles
in the story. In each case, Yolen identifies the character and
provides a description of who and what the person does and not what
he/she looks like. That is left to the imagination of the reader.
The reader is given additional information about each character.
through his/her actions and dialogue. There is more dialogue in "The Perfect Tree" than in *The Bird of Time*.

The first character to be introduced is the emperor. The reader is told he loves perfection and then is provided with examples:

In his palace he would allow only the most perfect things. Each cup he drank from had to be without blemish. Each fruit he ate had to be without fault. The servants who waited on him were always beautiful, with features perfectly set in their faces and limbs not an inch too long or short. Everything, in fact, was perfect.

(Yolen [MF 862], Kerlan Collection)

As the story unfolds, the reader learns more about the emperor through his thoughts, through his dialogue with other characters, and by his behavior. I view the emperor as being egotistical, accustomed to having his own way and subject to fits of temper, but not so foolish that he fails to learn a valuable lesson from a courageous servant girl whom he comes to respect.

The servants who do everything in unison anticipated and attempted to meet the emperor's every need. A description of the servants appears as an example of the emperor's need for perfection. The servants come running whenever their master called and always responded, "'What is it, oh perfect one!'" (Yolen [MF 862], Kerlan Collection). Although the servants, major-domo, and painter are prepared to anticipate and meet the needs of the emperor, they are not portrayed as having either the courage to stand up to their ruler or the creativity to develop a solution to their ruler's problems. When faced with their inability to produce a perfect tree and the
possibility that that will cause their emperor to "waste away and
die," their response is to gather at the emperor's bedside and cry
(Yolen [MF 862], Kerlan Collection). Upon seeing this behavior, the
young servant girl says, "'You perfect sillies!'" (Yolen [MF 862],
Kerlan Collection).

The gardeners, like the servants, are not introduced individually
but encountered by the reader as they scurry about as a group:
"Seven gardeners saw to it that only the most perfect plants were
allowed to grow. Each morning they would trim off broken branches or
drooping leaves and replant any flower that was in danger of dying"
(Yolen [MF 862], Kerlan Collection). Unlike the servants who are
described as being physically perfect, the gardeners are not described
physically at all.

The major-domo does all the emperor asks, organizes the
activities of the servants and gardeners, and knows "well enough to
let the emperor speak" (Yolen [MF 862], Kerlan Collection). The
major-domo is shocked when the emperor suggests cutting down the
less-than-perfect tree standing in the midst of the garden. He is
brave enough to point out to his perfect emperor that the emperor's
grandfather had planted the tree. When the emperor decides to listen
to the major-domo, he commands him to find "the most perfect painter
in my kingdom" (Yolen [MF 862], Kerlan Collection).

The perfect painter is found and instructed by the emperor to
"paint me a perfect autumn tree on a screen and set it in the
window's place." After the painter has "labored for seven days . . .
[he] was mightily rewarded and sent on his way" (Yolen [MF 862],
Kerlan Collection). By the end of the story, the reader feels the
painter's frustration and concern when he tells the major-domo, "'What you ask . . . I cannot do. I am a painter, I am not a god. I can put down a perfect tree with my paints, perfect in every way for the moment. But I cannot make it change'" (Yolen [MF 862], Kerlan Collection).

Like all fairy tales and folk tales, there is a hero who acts as a change agent in the story. The hero of "The Perfect Tree" is the new young serving girl. Each time she enters the story her actions cause the emperor to face reality. Yolen describes her as "though perfect to look at was not yet perfect in her composure" (Yolen [MF 862], Kerlan Collection). She is portrayed as being dutiful though impetuous and not afraid to speak out of turn. Among the text added to and then deleted from "Version 1," Yolen wrote, "And the emperor? He recovered, of course and never ceased to marvel at the perfection of the serving girl. When she was a bit older he married her" (Yolen [MF 862], Kerlan Collection).

All of the characters in the story fit into the general requirements specified by Yolen in her description of the genre which appears in Writing Books for Children as cited earlier in this section. They are developed in such a way that the reader may more clearly define them based on background knowledge and personal reference.

The Use of Time

Yolen begins "The Perfect Tree" very simply: "Once there lived . . ." (Yolen [MF 862], Kerlan Collection). It is a classic, uncluttered opening that is not contrived and allows her to "get on with" the story right away. It does not set a specific time or place in the beginning of the story. The opening and the fact that the
story is told in the past tense by an unseen storyteller are characteristics of the genre.

Yolen uses the predictability of the passage of time and the change of season and its effects on growing things, particularly the tree in the center of the emperor's garden, as an element which the action of the story revolves around. She prepares the reader for this in the beginning of the third paragraph of "Version 1" which begins "One day in the Fall . . ." (Yolen [MF 862], Kerlan Collection). As the seasons change, so does the tree in the garden and the painting on the screen in the palace.

Yolen continues to use the predictability of time combined with the magical number seven: "the perfect painter" who is commissioned to paint "the perfect autumn tree . . . labored for seven days" to complete his painting (Yolen [MF 862], Kerlan Collection). In successive drafts, the number of days the painter works to complete each new painting remains the same. The young reader can depend upon such predictable elements.

The Use of Description

"The Perfect Tree" could be set in almost any country where there are four seasons--including a cold, snowy winter--where emperors are waited on by major-domos, gardeners, servants, and where serving girls can be found. Throughout "Version 1" of the story, Yolen uses very little descriptive language. As noted earlier, Yolen does not provide a physical description of the emperor, gardeners, and major-domo. The servants and serving girl are described as perfect within certain physical parameters. The reader of "Version 1" is not told what the characters or setting look like. While the word "palace" can conjure
up certain images for the reader, those images are dependent on the background knowledge and imagination of the reader. The reader of "Version 1" must create his/her own pictures of the palace, garden, and characters based on minimal details and his/her imagination.

Like the egg in The Bird of Time, the tree in "The Perfect Tree" has a pivotal role in the story and almost takes on a life of its own. The third paragraph of "Version 1" of the story includes a description of the perfect tree that grew in the center of the perfect garden. The tree had been planted by the grandfather of the emperor and was "tall and straight and perfectly shaped" (Yolen [MF 862], Kerlan Collection). When the emperor looks out into the garden at the tree, a wind blows causing the tree to change and appear less than perfect to the ruler whose obsession is perfection. Yolen describes the effects of the powerful wind on the tree:

Its leaves shook and shivered, turning up first the red side, then the gold ... many of the trees’ leaves were pulled loose from their stems and drifted [sic] slowly to the ground. Soon the tree looked patchy, as if painted by a palsied hand. (Yolen [MF 862], Kerlan Collection)

The reader is provided with enough information to picture the tree and add details which make the story his/her "own."

The emperor is convinced not to destroy the living tree but to replace it with a painting of a tree. Yolen describes the painted tree as "a magnificent autumn tree, upright, tall and completely red-gold" (Yolen [MF 862], Kerlan Collection).

I can only assume that as each season changed a new tree, reflecting the seasonal influences, was painted and described. It is
difficult to determine exactly what Yolen did, because pages three and four of the manuscript are not available. Yolen uses the descriptions of the changing trees as a reflection of the changing seasons and the passage of time.

Yolen provides a final view of the real tree that affirms the emperor's statement, "That real is better than perfect," when she describes the tree:

Outside the real tree was covered with fruit and at every passing breeze its leaves fluttered and its branches bent. . . . Some of the fruit was large and some small. Some branches were full and some empty. The tree was uneven and imperfect. (Yolen [MF 862], Kerlan Collection)

The description is relatively vague. The reader knows that there are both large and small fruits but there are no hints as to what kind they are.

As noted earlier, there is no need for or time for lengthy descriptions and exhaustive detail in fairy and folk tales. In writing "The Perfect Tree," Yolen followed the rules which govern the genre.

Revision Throughout the Process

As has been noted earlier, I believe writing to be a form of meaning making and revision a part of that process. The same conscious or unconscious questions which Taylor might ask as he writes and revises (Am I saying what I mean? Am I getting my idea across? Do I have the reader's attention and am I keeping it?) are the same or similar to the questions Yolen might ask as she writes and revises. While revision is a major element in the total process, it is also an
element which infiltrates every other aspect of the total process. From the moment Yolen stops her car on the highway to jot down the words to a song she has just heard on the car radio, to the notes she might take during a lecture or before going to bed, she is revising. She considers and reconsiders what she might write before the letters and words hit the envelope, napkin, or paper. Yolen "steps back" or distances herself from the words she's written or typed, reads and rereads the text as it emerges and after the text has been completed. Like Taylor, or any writer, Yolen walks a fine line. She must decide what information the reader needs; what information can be deleted; what information needs to be added, expanded, or expressed in a different way; and whether what she has written follows the "rules" of the genre.

Revision is an integral part of all aspects of Yolen's process from the inspiration to the publication of the book. The working papers for The Bird of Time and The Sultan's Perfect Tree show evidence of having been revised while the stories were forming on the page, several times after the first drafts were written, and after the stories had been submitted to and accepted by publishers.

Yolen (1983) indicates that she is not threatened by the thought of revision: "I have always welcomed revising. . . . But think of the word revision; it means looking again, envisioning anew, seeing with someone else's eyes. It can be an exciting and very creative part of making the book" (p. 133).

In an interview conducted in February 1988, Yolen told me that, as she writes, she frequently stops to read what she has written aloud before writing more. Yolen will make changes in the emerging text and
continue until the story has been written or she reaches an impasse when, as was noted earlier, she may set the story aside and work on another piece for a time. When Yolen revises, she indicated that she "always starts at the beginning, which is why the beginnings are revised much more frequently and thoroughly" (Yolen, personal communication, February 19, 1988).

After she has finished revising a piece, Yolen puts a clean sheet of paper into her typewriter and uses the "old" copy to type another version of the piece. Sometimes she will make further changes as she is typing. Yolen seems to make it a practice to indicate that the "new" piece is a second, third, or fourth version and that it was written on a specific date. Evidence of this can be seen in the manuscripts at the Kerlan Collection.

In answer to an interviewer's question concerning the number of pieces she works on at a time, Yolen responded:

I've usually got the start on ten or twelve stories, mostly openings to wonder tales or fantasy books or science fiction novels.

I'll take a folder out of my file drawer, read the pages, aloud, maybe change one word or one sentence or doodle with a section, then put it back. There are times I go weeks on end working over and over a single page. Other times I can draft two and three chapters a day.

If I'm revising I can go for longer stretches at a time. But the first draft of anything is the most frustrating time. There is usually a moment in a book or story when the dam breaks, when the thing becomes
absolutely clear to me and I know where it is going. And then I write and write and write all day. 'Til the fingers are bloody stumps and the brain is mush. Total mush. Or at least it feels that way. (Roginski, 1985, p. 40)

As indicated earlier, Yolen shares her work with her husband and a group of trusted fellow writers with whom she meets regularly. Yolen also states:

[I have] friends I call and read passages to, the phone lines humming with my newly-minted success. Those are friends I can tell the latest plot twist to, friends who can enjoy my discovery of a new word. That they all happen to be writers themselves is no coincidence. Other readers will enjoy the finished product, the public part of my life. But my writer friends enjoy the process just as much. Or even more. (1987b, p. 8)

I am convinced that, like Taylor, Yolen's approach to writing has evolved over more than 30 years' time. Her life experiences, interest in music and folk tales, fairy tales, and fantasy have influenced her writing and served as one source of inspiration for her work. Yolen tightens, hones, and trims away the unnecessary or confusing language or adds words or phrases, rearranges or combines paragraphs, and alters punctuation when she revises for the same reasons she uses language when she composes.

I believe that all writers have an "inner ear" or personal sense of harmony and balance which they use to evaluate the quality of the emerging and completed draft. This personal sense of harmony and balance influences changes which are made. The guidelines which
govern or control the "inner ear" are unique to each writer.

Yolen's "inner ear" or sense of harmony and balance is dependent on all of the forces that have created Yolen, the writer, the story she is telling, the meaning she is trying to express, the musical flow of the language, the "rules" of the genre.

I do not believe that this "inner ear" or sense of harmony and balance causes Yolen to stop and consciously say, "I'll use a prepositional phrase here, because ________." Her reasons for altering the text may be unexplainable or unknown. When I speculate as to why Yolen made specific changes or what she did when she was writing, I'm merely guessing and imposing my interpretations on her work. I was not with her as she worked and could not ask her why she was making changes. I could not "see" the changes Yolen mentally considered and then rejected before recording them on the page. Her papers are artifacts and provide evidence after the fact. I can describe the changes I see Yolen has made but cannot explain why she had made them unless she has provided an explanation in her writings on writing, in answer to an interviewer's question, or there is documentation within the correspondence.

Like Taylor, the changes Yolen makes in her manuscripts appear in many forms: single words, sentences, paragraphs, and punctuation are added, changed, or eliminated. The changes are made as Yolen is writing, later in the same day, and/or at anytime until the book is published. Some of the changes can be traced to suggestions made by her editors or are made by the editors. If the changes are made in either of these ways, there is usually some note concerning or record of the changes in the correspondence. In the case of The Bird of Time,
changes made by Beneduce appear in a distinctly different handwriting. Yolen's handwriting tends to be an angular, cursive scrawl. Beneduce's handwriting tends to be carefully formed and almost print like.

The Bird of Time

Yolen mentions the existence of a story entitled The Bird of Time in a letter to Marilyn Marlow, her agent at Curtis Brown, Ltd., and dated July 29, 1969. In the letter Yolen states:

I finished the first draft of THE BIRD OF TIME and read it to my harshest critic. He likes it! So, I figure on about half-month of polishing it before I sent it off to you. It is a folk tale that is most like MAIDEN MADE OF ICE, ie a real storytelling story, magic and princesses and giants.

(Yolen [MF 858], Kerlan Collection)

Sometime before that letter was written Yolen made the first changes in her manuscript. The first change the reader notices in the first draft is that Yolen originally titled the story "TIMEBIRD" which was crossed out and "The Bird of Time" was written above it (Yolen [MF 858], Kerlan Collection).

In Writing Books for Children (1983), Yolen explains the importance of the title of a story and her own philosophy concerning titles:

Some authors--I am among them--have Title-itis. It is a disease of creating a book's title before the actual book comes to mind. Other authors are title-phobes and cannot come up with a name for the book without the aid of an editor and the sales force. At least five times, I have
had my original titles changed—and each time for the better. *Trust a City Kid* was first called *Roachy*; *Greyling* was known as *Silky* in manuscript; *Hobo Toad and the Motorcycle Gang* was plain *Hobo Toad*; I had originally called *Neptune Rising* the more elliptical and uninformative *Mer*; and I wanted to call this book on writing for children *There Would Be Unicorns*, a romantic and intriguing title for a fantasy novel, but it hardly describes the subject or substance. Titles are important. They catch the reader's ear the way a book jacket catches his eye. A good title can aid in selling a book.

(pp. 133-134)

Obviously, some force within Yolen caused her to change the title to something that might "catch the reader's ear" while still reflecting the essence or nature of the story.

Although Yolen revised the first draft extensively before preparing a copy to be sent to Marlow, the core and meaning of the story remain the same. Yolen walked a fine line as she was revising. Her revisions personalized the tale, so it bore her mark, reflected the "rules" of the genre, eliminated archaic and contrived language and cliches, and allowed the reader to become involved in the story by using his/her imagination without destroying the musical quality of the language and the meaning.

**The Introduction and Development of the Characters**

Honest Hans, the first character introduced, remained "the same" except that he lost a bit of dialogue during the first revision. Yolen eliminated the phrase in Honest Hans' description of his son
"and the sounds the animals make" (Yolen [MF 858], Kerlan Collection). The elimination of the phrase does not diminish Honest Hans' character or his role in the story, but deletes what could be termed unnecessary and redundant information. The reader is told that Pieter "prefers the dumb animals to the company of people" (Yolen [MF 858], Kerlan Collection) in the next sentence and the story deals with the bird of time not with rabbits, squirrels, or any number of other forest and barnyard animals.

Pieter's role and character remained relatively unchanged. His dialogue and the language used in the first draft to describe his actions was tightened and bears evidence of Yolen's deletion of contrived language. Instead of saying, "I will go away and seek my fortune. And then perhaps both you and I will have peace from the ceaseless chattering and nattering," Pieter says, "I will go and seek my fortune. Then, perhaps, both you and I will have peace from this ceaseless carrying of tales" (Yolen [MF 858], Kerlan Collection). As a result of the deletions of four words (away, chattering, and, nattering) and the addition of two commas and the phrase "carrying of tales," Yolen manages to retain the musical, fairy-tale-like quality of the language while eliminating contrived phrasing.

After the bird dies in Pieter's hand and he discovers the egg, the reader of the rough draft learns that Pieter "put the egg in his cap and carried it with him into the wide wide world" (Yolen [MF 858], Kerlan Collection). Yolen revised that short sequence, so the reader is not left with Pieter carrying his cap containing the egg in his hands. In the version sent to Marlow, Pieter "put the egg in his cap, his cap on his head, and journeyed further into the wide, wide world"
Pieter's character remains strong and steadfast. His dialogue and thoughts were revised so they would sound less archaic, more succinct, and tell the reader how Pieter felt. In the first draft, when Pieter first spoke to the princess, the text reads, "'Do not cry . . . For I am here to bring you home,' though he had no idea how he could do this" (Yolen [MF 858], Kerlan Collection). In the version sent to Marlow, the same passage reads, "'Do not cry . . . I am here to bring you home.' He spoke bravely although he had no idea how to accomplish this" (Yolen [MF 858], Kerlan Collection).

The princess' role, description, and dialogue were not touched when Yolen revised the first draft and prepared the story to be sent to Marlow. The princess remains as ethereal and distant as ever.

Yolen chose to alter the reader's perception of the giant, Glomspieler, who was originally described as having "great slobbering teeth and wild spikey hair" (Yolen [MF 858], Kerlan Collection). The seven-word physical description of the giant was eliminated from the draft sent to Marlow. The reader of the revised draft is left to create a giant in his/her own mind.

In the original manuscript, Yolen described a rather humble, common-looking egg which held the bird of time, "a single egg, shimmering white and veined with red and blue" (Yolen [MF 858], Kerlan Collection). The same egg takes on more importance and is described as being a bit more opulent with a one-word change. Yolen deleted "blue" and replaced it with "gold." A very small Midas-like touch.

The actions of the citizens of the princess' kingdom are more clearly defined in the version sent to Marlow. Instead of "crying and
tearing their hair," Yolen changed the description to read, "They were all crying and moaning, twisting their kerchiefs or stamping on their caps" (Yolen [MF 858], Kerlan Collection). The reader is given a much clearer view of their desperation.

The Use of Time

Yolen made no changes in the way the story began nor in the way the passage of time was handled when she revised the first draft. She did change the way in which the refrains Pieter used to control the bird of time were presented in the text. In the first draft, the refrains were somewhat centered in the text, typed in single space, and written as poetry:

"Bird of time
Make time fast." (Yolen [MF 858], Kerlan Collection)

In the version sent to Marlow, the same text was typed within the line of text and did not appear in poetry form. This change may have been made for aesthetic reasons which only Yolen could explain. The change does not alter the meaning in any way.

The Use of Description

In revising The Bird of Time, Yolen did not make major alterations in the setting. She did eliminate the description of Castle Glom, cited earlier, in which the reader is told that Pieter is forced to use a knocker made of a human skull and open the gargantuan door using a handle made of bone; and the second version says simply that Pieter "found the castle and pushed through the giant door" (Yolen [MF 858], Kerlan Collection). Yolen may have chosen to delete the description because she wanted to allow the reader to create Glomspieler's castle to his/her own specifications.
Yolen sent a revised version of *The Bird of Time* to Marlow, her agent, on August 11, 1969. Included with the manuscript was a letter asking that Marlow share the story with Beneduce, an editor Yolen had worked with before, who was then working for World Publishing. In a letter, dated August 24, 1969, Marlow explained that Beneduce would be "leaving World as of the first of November, and will be boing off to T. Y. Crowell" (Yolen [MF 858], Kerlan Collection). Marlow indicated that, although Beneduce had not yet seen the manuscript, she was interested in it and hoped Yolen would consider waiting until she (Beneduce) had moved to Crowell and allow her to read it then. Yolen agreed not to submit it elsewhere but wait until Beneduce had begun working for Crowell.

After settling in at Crowell, Beneduce read the manuscript and accepted *The Bird of Time* for publication. In a letter to Yolen, dated December 9, 1969, she acknowledged hearing from Yolen, agreed to meet with her on December 18th, and stated:

> We've talked a little about the BIRD OF TIME, and of course everybody is happy to know that we will be having a book from you. I think it needs a little reworking and clarifying, and I'll try to get it into focus before we get together so that we can discuss it, and, of course, any other projects and suggestions. (Yolen [MF 858], Kerlan Collection)

*The Sultan's Perfect Tree*

As noted earlier, "Version 1" of "The Perfect Tree" bears evidence of Yolen's continued work on the story. Notes, additional text, and new or replacement text fill the margins and are written between the lines of typed text. The notes include reminders to
"Enrich make garden perfect"; a list of possible synonyms ("faultless, spotless, unblemished, immaculate, paragon"); and a question, "weather? early season - perfect" (Yolen [MF 862], Kerlan Collection). In some instances the added text or notes have been crossed out.

At some point in the writing of the story, Yolen rolled a fresh sheet of paper into the typewriter and began typing "Version 2," in which she appears to have incorporated the notes and changes she made in "Version 1." "Version 2" also bears the marks of further revision. The first page contains a note at the top of the page which reads "too many perfects" (Yolen [MF 862], Kerlan Collection). The manuscript includes revisions which take the form of words, phrases, and sentences that have been deleted and may be replaced by other words, phrases, and sentences; punctuation, usually commas added; and typographical errors corrected. Yolen made additions to the text in the margins, between the typed lines, and on the backs of two of the seven pages. The inclusion of additional text also made some rearrangement of paragraphs necessary. It appears that Yolen took her note concerning the overuse of the word "perfect" seriously, because the word has been deleted from the text in several places and replaced with a synonym that does not change the meaning (Appendix F).

The Introduction and Development of the Characters

Yolen made few changes in the way she introduced and developed the character of the emperor. She rearranged the second paragraph which described the emperor's eating and drinking habits but the changes did not alter the meaning of the story. However, the emperor and his chief steward interact more often in "Version 2" than in
"Version 1." Yolen added encounters between the emperor and the young serving girl which enrich and expand the story. On two occasions the emperor is described as "drinking his excellent teas in unblemished cups" when the serving girl enters the room (Yolen [MF 862], Kerlan Collection). The emperor has more dialogue than any other character in the story and the encounters increase his dialogue. In "Version 2," Yolen continued the practice started in "Version 1" of sharing the emperor's thoughts with the reader. "'It is not perfect,' the emperor said angrily to himself" (Yolen [MF 862], Kerlan Collection). This practice allows the reader to climb inside of the character.

The initial description of the servants was altered slightly in "Version 2" by replacing "perfectly" with "exactly" in the description of the servants' faces. The change reflects Yolen's concern with the overuse of the word "perfect."

Yolen did not alter the description of the gardeners in "Version 2" and the only change in the text which is related to them is the deletion of another "perfect" and its replacement with the word "beautiful."

In "Version 2" the major-domo becomes a chief steward and acquires a daughter since Yolen identifies the newest serving girl as "the daughter of the chief steward" (Yolen [MF 862], Kerlan Collection). His character is slightly changed by the addition of language, usually words or phrases inserted in his dialogue, which is more expressive and reflects his feelings. An example of this is in the scene where the emperor demands that the less-than-perfect tree be cut down. "Version 1" reads, "The major-domo was shocked. 'It is your grandfather's tree,' he reminded the emperor" (Yolen [MF 862], Kerlan
"Version 2" reads, "The chief steward was so shocked, for a moment he forgot to be perfect. 'But it is your grandfather's tree,' he stammered" (Yolen [MF 862], Kerlan Collection). Yolen's alteration of the text makes the chief steward seem more human.

While making the chief steward seem more human, the changes Yolen made in "Version 2" also made him appear more decisive by eliminating such informal, subservient phrases as "I shall make it right" (Yolen [MF 862], Kerlan Collection). The reader of "Version 2" has a sense that the chief steward wields a certain degree of power.

The reader of "Version 2" feels the presence of the chief steward in every scene. It is almost as though he is standing behind the emperor's chair or just inside the door or lurking on the edge of the scene ready to pop in when needed. The reader is not told this, but the chief steward just appears in scenes to meet the every need of the emperor, agree with him, and/or make some other comment. The chief steward has incidental encounters with the emperor in which the ruler does the balance of the talking and the chief steward nods or murmurs in agreement.

Yolen made a few minor changes in the painter's role in "Version 2" which did not appreciably change the meaning of the story. In an attempt to eliminate some of the "perfects" in the story, the "best painter" replaced the "most perfect painter" (Yolen [MF 862], Kerlan Collection). In "Version 1," "the painter set the screen in front of the window" whereas two servants perform that task in "Version 2" (Yolen [MF 862], Kerlan Collection).

Although the painter's role is essential to the story, his character remains flat. Yolen added a bit of depth to his character...
in "Version 2" by allowing him to have some feelings. When the emperor decides that, without a perfect tree, he will "surely waste away and die," the painter joins the chief steward by the side of the emperor's bed to mourn, "for he loved the perfect emperor and did not want him to waste away and die" (Yolen [MF 862], Kerlan Collection).

The change is minor but provides added information on a somewhat shadowy character whose role in the story is essential to the plot.

Yolen expanded and altered the role of the servant girl in "Version 2" so that she could carry her end of the story. The character had to be innocent and subservient but not afraid to speak honestly. Yolen accomplished this by having the emperor call her "child" and by the way she is introduced or her bluntness explained. In "Version 2," she is described and introduced as "the newest serving girl, the daughter of the chief steward" or as "the newest young serving girl" each time she enters a scene (Yolen [MF 862], Kerlan Collection). Her blunt and honest statements were followed by disclaimers or explanations such as "Though she was beautiful to look at she was not yet perfect in composure . . . though beautiful to look at, she still had not learned to hold her tongue" (Yolen [MF 862], Kerlan Collection). In both versions, her impetuousness and innocence are tolerated. In "Version 2," Yolen's decision to make the chief steward the serving girl's father provides an additional reason for the tolerance.

Yolen altered the ending of "Version 2" by eliminating the emperor's walk in the garden with and marriage to the serving girl. The story ends abruptly with the emperor gazing out of the window at the real tree and saying, "'It is not perfect,' he said. 'But it is
living. And that is better than perfect'" (Yolen [MF 862], Kerlan Collection).

The Use of Time

I can document only one change Yolen made in "Version 2" of "The Perfect Tree" that pertains to the way time is handled. Instead of beginning the story "Once there lived . . ." as she did in "Version 1," Yolen begins "Version 2" with "There was once . . ." (Yolen [MF 862], Kerlan Collection). The meaning of the story is not altered in any way by this change. The opening remains uncluttered and continues to offer the reader no hint as to when in time the story takes place. Like "Version 1," the revised version of the story follows the rules of the genre. There is no way of knowing why Yolen made the change. She did not mention it in any of the correspondence.

In "Version 2," the emperor gazes at the painted screen for "several months" in the Fall and Winter before demanding that the painter produce a new perfect tree and for "a few months" in the Spring. Because pages three and four of "Version 1" are not a part of the working papers, I have no way of knowing whether Yolen made any changes in the way she handled the time that elapsed between the painting of each new "perfect tree."

Yolen's use of the phrases "for several months" and "for a few months" in "Version 2" combined with the changing seasons serve to aid in moving the story along and can be used by the reader as an aid in predicting what may happen next. The indefinite or vague nature of the language used is consistent with the universal tone of the story and the "rules" of the genre.
The Use of Description

"Version 2" provides the reader with a more complete view of the way Yolen used description in "The Perfect Tree," because the entire manuscript is available for examination. As noted earlier, the descriptions of the characters are vague in "Version 1" and remain vague in "Version 2."

"Version 2" of "The Perfect Tree" contains additional elements of a descriptive nature not present in "Version 1," because Yolen added text that expanded the role played by the serving girl. A portion of the added text describes the seasonal arrangements the serving girl brought to the emperor. All of the descriptions of the seasonal paintings of the perfect tree created by the painter in response to the emperor's requests can be examined as well.

Yolen described the living tree, planted by the emperor's grandfather, as "tall and straight and kept perfectly shaped" (Yolen [MF 862], Kerlan Collection).

Yolen provided additional information on the tree after "a swift wind blew ... more savage and wild than any wind before it" (Yolen [MF 862], Kerlan Collection). She made the effect of the violent wind on the tree more apparent to the reader by making minor changes in the text. She added "The tree bowed and swayed" and the leaves "were ripped" instead of "pulled" from their stems and "thrown to the ground" instead of drifting "slowly to the ground" (Yolen [MF 862], Kerlan Collection).

There is a similarity in the wording of the descriptions of the seasonal paintings. The autumn tree is "upright, tall, and completely red-gold" while the winter tree is still "upright and tall" but now
"covered with flakes of snow" (Yolen [MF 862], Kerlan Collection). In each case, Yolen avoids using the word "perfect" and retains the simplicity and predictability of the language which characterizes the genre.

Yolen uses the description of the seasonal arrangements as a way to indicate the passage of time and move the story along. The entrance of the newest, young serving girl bearing a bowl of branches "perfectly" or "artfully arranged" heralds each change of season. The winter arrangement features "young buds and new green leaves" and the summer offering contains "fully green boughs and fruit and as she moved the branches bobbed and swayed" (Yolen [MF 862], Kerlan Collection).

After completing "Version 2" of "The Perfect Tree," Yolen revised the text yet again. A "working copy" of the third revision is not a part of the working papers, but a copy of the manuscript which Yolen sent to her agent for submission to publishers is among the papers. It is possible that Yolen did not prepare a separate "working copy" but typed the third revision using "Version 2" as a guide and made further changes as she typed (Appendix G).

There are few changes in the first three pages of the third version of "The Perfect Tree" and these do not alter the meaning or tone of the story. The emperor "gazed" instead of "looked" and his servants were instructed to "address" him instead of "call" him (Yolen [MF 862], Kerlan Collection).

Yolen did work on the ending of the story. There is evidence that she revised pages five through nine. Some of the changes she made could be characterized as minor in that a word or phrase was
added or deleted, or major in that text was added that enriched the role a character played in the story and/or would provide the reader with more information.

An example of one of the minor changes would be the deletion or addition of the descriptive phrase "daughter to the chief steward" (Yolen [MF 862], Kerlan Collection). The phrase seemed to cause Yolen some problems. Since she chose not to identify any of the characters by name, she may have felt the phrase was necessary for clarity. However, the overuse of the phrase can become redundant. There is no way of knowing why Yolen deleted or added such phrases. When asked about her reasons for making changes, she indicated that she did not remember why and suggested that a reason might be found in the correspondence. That is a useful suggestion when a change has been made in a manuscript after it has been submitted for publication. But these changes were made before the manuscript was submitted for publication and there is no correspondence available to consult.

The changes Yolen made in the last three pages of the manuscript enrich the roles of the painter, the chief steward, the serving girl, and the emperor. She also alters the ending so that the story does not end quite so abruptly.

The painter's role, while necessary to the story, would never be described as "meaty." As mentioned earlier, his character could be termed flat. He comes when called, creates perfect representations of the same tree during different seasons, is paid for his work, and leaves until his services are needed again. There is no physical and little emotional description of the painter. The reader does not "hear" his voice until the end of the story, when he explains why he
could not produce a living tree on the screen. Although his dialogue is powerful, there is no hint in the text concerning how he expresses himself.

"What you ask," the painter said, "I cannot do. I am a painter. I am not a god. I can put down a perfect tree with my paints, perfect in every way for the moment. But I cannot make it live. I can not make it grow. I cannot make it change." (Yolen [MF 862], Kerlan Collection)

In the third revision, Yolen added one sentence which preceded the dialogue and replaced "the painter said" with "The painter looked extremely downcast" (Yolen [MF 862], Kerlan Collection). While not an earth-shaking addition, the sentence does give the reader a sense of how the painter felt at the time.

Yolen also added a one-sentence paragraph which further broadens or deepens the reader's understanding of the painter's feelings and actions: "The painter sat down by his side and wept likewise, for he loved the perfect emperor and did not want to see him waste away and die" (Yolen [MF 862], Kerlan Collection).

The chief steward's role is enriched in a much more subtle way. The changes Yolen made in the third revision that pertain to the chief steward are much more like "stage directions," because they tell the reader how the chief steward delivered a line and reacted to what could be interpreted as his daughter's impertinence. The chief steward speaks to his daughter "sharply" and looks over at her with "an angry scowl creasing his handsome face" (Yolen [MF 862], Kerlan Collection). Both additions convey not only the chief steward's fury but make him appear more human.
Yolen altered the ending by rearranging and adding text which enhances the roles of both the serving girl and the emperor. In "Version 2," the serving girl's explanation for why she could produce a perfect tree and the others could not reads, "'Perhaps it is because I am not yet perfect'" (Yolen [MF 862], Kerlan Collection). In the revised version, Yolen added "'For to be perfect means the end of growing'" to the text. The additional sentence holds a key to understanding the serving girl's role and enhances the meaning of the story.

In "Version 2," the ending comes abruptly when the emperor is reported as saying, "'It is not perfect,' he said. 'But it is living. And that is better than perfect'" (Yolen [MF 862], Kerlan Collection). Yolen gave the story a more classic fairy or folk tale ending in the revised version by adding "'Then he took the young serving girl by the hand and they went out of the palace into the garden to enjoy the fruit of the perfect tree" (Yolen [MF 862], Kerlan Collection).

Editing

The division between revision and editing is a somewhat arbitrary one, particularly when a professional writer's manuscript is submitted to a publisher and accepted for publication. As noted in Chapter 4, revision does not stop when a manuscript is submitted for publication. Many of the alterations in the manuscript may be made by the author at the suggestion of the editor, while others may be made by the editor. How the alterations are made and who makes them depends upon the writer and the editor.

It should be remembered that an editor accepts a manuscript for publication because he/she feels that when the book is published it
will be marketable and make a profit for the company. The editor selects manuscripts based upon a knowledge of the market and is expected to be able to predict what books will sell. Once the writer has signed a contract, the fate of the manuscript is in the hands of the editor and publisher.

The professional writer may develop a relationship with the editor of his/her book. The correspondence frequently reflects the relationship between writer and editor and serves as a written record of the relationship. As noted earlier, the correspondence is by no means a complete record. Unless notes were taken during business meetings and/or recordings made of telephone calls, there are no written records of those encounters.

The writer control what materials he/she sends to the Kerlan Collection. Yolen makes copies of the letters she sends to her agent and editors and makes a practice of including the originals or copies of such letters with the papers she donates to the Kerlan Collection. However, she may choose not to include specific letters for personal reasons and gaps then result.

In Writing Books for Children (1983), Yolen includes a list of six characteristics she looks for in an editor and notes that she has followed an editor she respects and enjoys working with from one publishing house to another:

- **Honesty.** The editor must tell me at all times what is right and wrong with my work, for we must both be ruthless with my writing.

- **Responsive.** The editor must answer phone calls and letters from me when I am miles away and unable to cope with
certain problems. In other words, the editor must not act as though I am an annoyance, an intrusion, but welcome our connection.

Ombudsman. The editor must be my personal representative to the publishing company, fighting my fights with production and sales departments, school and library people, and the like.

Vision. The editor must see beyond my words to their meaning and, if necessary, help me pull out those meanings from my words.

Ego-tending. The editor must be aware of me as a person, too, and help with the care and feeding of my ego when I need it. (And ready to kick me where it may do the most good, if I need that, too!)

Respect. The editor must respect me as a writer—my integrity, my vision, my talent. In turn, I must respect the editor, his or her knowledge and competence. And we both must respect the language, its beauty, its treachery, its power to change lives. (pp. 136-137)

The Bird of Time

The letters between Yolen and Beneduce concerning The Bird of Time reflect a long-standing friendship based on mutual trust and respect. In the letter dated December 9, 1969, Beneduce not only mentioned the need to rework and clarify the manuscript but also asked that Yolen "Do bring pictures of the family. I can't wait to see you again" (Yolen [MF 858], Kerlan Collection).

In a letter to Marlow, dated December 21, 1969, Yolen reported on her meeting with Beneduce. She noted, "We discussed the small
niggling changes on the manuscript and I have taken it back with me to work on—after the New Year" (Yolen [MF 858], Kerlan Collection).

Yolen's letter to Beneduce (dated December 21, 1969) reflected the pleasure she felt working with Beneduce again, her eagerness to tackle the suggested changes in the text, included a list of possible illustrators, and the wording of the dedication:

I can't express how delighted I am that we will be doing another book together. As soon as the holidays are over, I will get down to serious thought on BIRD OF TIME. (I already did some preliminary readings on the train home!) And I thought I might add to whatever list you have begun to let swim in your head—besides Blair Lent—Jan Balet, Margot Zemach, Margaret Gordon (British artist—have you seen CALLOW PIT COFFER—Seabury?), Uri Shulevitz, Wendy Watson, Remy Charlip.

Dedication: This one is for Steve & Melinda.

(Yolen [MF 858], Kerlan Collection)

Prior to and/or during the meeting that Yolen referred to in the letter, Beneduce made specific changes in the manuscript. A copy of the manuscript containing the changes is part of the working papers at the Kerlan Collection. Her changes include additional text, which Beneduce wrote in the margins or above the appropriate lines; words and lines, which have been deleted or added; punctuation which has been added; and text, written in the left margin but crossed out. It is not possible to determine who crossed out the additional text or when that occurred. The manuscript contains Beneduce's notes which question Yolen's intent and request that meaning be clarified. There
are also additions made in Yolen's handwriting.

Included among the working papers is a manuscript labeled "revised 1-6-70" which Yolen referred to in a letter to Beneduce dated January 7, 1970 (Yolen [MF 858], Kerlan Collection). In the letter, Yolen explained:

Here is the revised BIRD OF TIME. You will note that throughout I have listened carefully to your suggestions and questions, changing your suggested workding [sic] occasionally to make it more my own, adding a few things, deleting others. The only change I did not make, and which I would like to keep is on page 2: "loose the bird again."

You suggested "Set the bird loose" but I prefer the archaic tone, especially for a folk tale. (Yolen [MF 858], Kerlan Collection)

The resulting changes suggested by Beneduce and further adapted by Yolen do not appreciably change the scope and meaning of the story. Beneduce made more suggestions and had more questions about the beginning and ending of the story. The changes can be explained by describing the effect on the introduction and development of the characters and the use of description. The passage of time was not altered in any way (Appendix E).

The Introduction and Development of the Characters

By adding the line, "They said so many unkind things about Pieter that the miller grew sad" (Yolen [MF 858], Kerlan Collection), Yolen added depth to Honest Hans' character by showing the reader how Honest Hans is affected by the villagers' behavior and further
explaining why he might be willing to allow and even encourage his son to go off to seek his fortune.

The development of Pieter's character received more attention. Beneduce suggested that Yolen broaden his character by rearranging the opening paragraphs and adding the following text:

Pieter often sat long hours looking steadily at the sky or a bird or a flower, saying nothing and smiling softly to himself. At such times he would not answer a question, even if someone asked him the time of day or the price of a sack of flour.

Yes, many considered Pieter a fool. (Yolen [MF 858], Kerlan Collection)

Yolen incorporated the above changes in the revision dated January 6, 1970.

Yolen also incorporated words, phrases, and sentences suggested by Beneduce that clarified the action and eliminated contrived or archaic language. She added the phrase "to tell him something of great importance" to more fully describe the few peeps the bird managed before he died (Yolen [MF 858], Kerlan Collection).

After responding to the calls for help from the citizens of the princess' kingdom, Pieter admonishes the citizens for not attempting a rescue. In the early drafts the language Pieter used—"'Fool I may be . . . or worse. But you are more fools than I for not trying at all'"—was awkward and somewhat contrived (Yolen [MF 858], Kerlan Collection). In the version dated January 6, 1970, Yolen made slight alterations in the text so the language flowed: "'Fool I may be . . . or worse. But I think you are more foolish than I if you will not
try at all" (Yolen [MF 858], Kerlan Collection). Yolen also accepted Beneduce's suggestion that, when the king's daughter looked at Pieter, he "felt her gaze go straight to his heart" rather than he "felt pierced to his heart" (Yolen [MF 858], Kerlan Collection). While "pierced" is certainly accurate and graphic it is also an unusual use of the word and somewhat jarring.

The word "go" was added by Beneduce to the chant which the dying bird of time taught Pieter. As a result, Pieter says, "'Bird of time, make time go fast'" and "'Bird of time, make time go slow'" (Yolen [MF 858], Kerlan Collection). Yolen accepted the suggestion which results in language that flows and chants which the reader, storyteller, and/or audience will remember.

Beneduce made minor changes in the way the people from Pieter's village and the citizens of the princess' kingdom were described and Yolen agreed to the changes. As a result, the villagers' "ceaseless carrying of tales" was changed to "ceaseless wagging of mischievous of tongues" (Yolen [MF 858], Kerlan Collection). Pieter encountered "a crowd of men and women and children" in front of the king's palace instead of "men and women and children" (Yolen [MF 858], Kerlan Collection).

Beneduce did not make any suggestions and Yolen made no changes in the text that altered the role of the princess in any way. The princess remained an ethereal, distant character known only to the reader as the subject of Pieter's quest.

The giant's name was deleted from the text either by Beneduce or in agreement between Beneduce and Yolen. As a result, he becomes a nameless, faceless character who still manages to have a fearsome and
powerful presence in the story. The deletion of the giant's name also calls attention to and increases the importance of Pieter and Honest Hans, the only characters in the story who were given names.

Yolen further "diminished" the giant's character by deleting some of his dialogue. The refrain the giant shouts as he lumbers into his castle to see who has invaded his domain to rescue the captive princess is present in the text Beneduce returned to Yolen and also in the text Yolen labeled "revised 1-6-70." However, it has been crossed out and does not appear in the final draft prepared for the publisher or in the galleys. The deletion may have been made to remove a "piece of business" which Yolen felt was unnecessary or inappropriate. Yolen provides no explanation for the deletion.

The line which described the newly discovered egg, "As it lay in his [Pieter's] hands, warm and pulsing," was eliminated by Beneduce and replaced by other text which was also deleted. It is impossible to know who eliminated the rewritten line. Neither of the lines appear in the version dated January 6, 1970.

Beneduce added two words ("like" and "marble") to the description of the egg--"a single egg, shimmering like white marble, veined with red and gold"--which Yolen retained (Yolen [MF 858], Kerlan Collection). As a result, the egg takes on more importance and glistens with possibility and promise, when the reader encounters it in the text.

The elimination of archaic or formal language is also evidenced in the decision to alter the way in which the bird's death is described. In the draft sent to Beneduce, the line dealing with the bird's death reads, "But the bird, poor thing, was so weak from lack
of water and food that it only had time for a few short peeps before it expired" (Yolen [MF 858], Kerlan Collection). Beneduce and Yolen eliminated "short" and "expired" and added a bit of description:

"But the bird, poor thing, was so weak from a lack of water and food that it only had time for a few peeps before it folded its tired wings and died" (Yolen [MF 858], Kerlan Collection).

The Use of Description

Beneduce made several minor changes in the text which slightly altered the description of the environment, and Yolen agreed to the changes. Thus, "Castle Glom" became "Castle Gloam"; "the wind whispering in the trees" was changed to "the wind through leafless trees"; and instead of lying "down next to her" Pieter "lay down by her side in the tall meadow grass" (Yolen [MF 858], Kerlan Collection). The changes enhanced the meaning.

As noted earlier, the manuscript which Beneduce worked on and returned to Yolen at their December 18, 1969, meeting contained marginal notes and changes within the text. The last two pages of this manuscript contain numerous notes in the margins and within the text which indicate that Beneduce had concerns about how the story ended.

The paragraph which dealt with the giant's discovery of the couple lying in the tall meadow grass and his snatching of the singing bird of time from Pieter's hand was extensively rewritten by Beneduce. One of the marginal notes contained a possible replacement text. Yolen chose not to accept Beneduce's suggestions and the changes Beneduce made in the margin and above the lines were crossed out. In the revised version dated January 6, 1970, Yolen resurrected the text
Beneduce deleted.

Beneduce's marginal notes include "His reasoning is not clear here. What did he think he could do to get things? What made this world's motion stop? Have you confused time and motion?" (Yolen [MF 858], Kerlan Collection). The text which this note refers to reads:

Now the giant had heard Pieter talking to the bird and he realized that there was magic about. He thought that if the bird could make time fast or make time slow, it could help him conquer the world. And because he was evil and exceptionally greedy, Glomspieler thought how much he could have if time could be stopped altogether and no one but he could move at all. (Yolen [MF 858], Kerlan Collection)

The revised text reads:

Now the giant had heard what Pieter had said to the bird and he had realized that there was magic about. He thought that if the bird could make time speed up or make time slow down, it could help him conquer the world. And because he was evil and exceptionally greedy, the giant thought what a great fortune he could gather and how many beautiful princesses he could steal, if time could be stopped altogether and no one but he could move at all. (Yolen [MF 858], Kerlan Collection)

As can be observed, the changes made appear to be minor. Nine words were deleted and 24 words were added, including the phrase "what a great fortune he could gather and how many beautiful princesses he could steal" (Yolen [MF 858], Kerlan Collection). The changes do not seem to address the questions, which may explain why the marginal
notes were crossed out on Beneduce's copy. All but a few of the changes appear to have been written by Beneduce. The phrase "and how many beautiful princesses he could steal" appears to have been written by Yolen. Perhaps this portion of the manuscript was discussed at the December meeting and the changes agreed upon at that time.

The collaborative nature of the editing can also be observed in the work done on the ending. A paragraph was moved and the last line deleted. In both versions, Pieter and the princess are married, Pieter becomes king upon the death of his father-in-law, and the egg which had been found is given to Honest Hans for safe keeping. The movement of the paragraph reordered the events but did not appreciably change the meaning of the story. The portion of the text concerning Pieter no longer being a fool was deleted. Perhaps this deletion addressed Beneduce's note which asked, "What proved him wise? Not entirely clear" (Yolen [MF 858], Kerlan Collection). It would appear that Yolen trusted Beneduce's skill as an editor and was willing to make many of the changes her editor suggested.

The correspondence for The Bird of Time also contains a letter from Beneduce to Yolen that is dated January 22, 1970, in which the editor indicated that she had received the revised story and it "is lovely. You have, I think, solved all the problems and made it a much stronger story. I want to go over it again with great care, and if I have any other questions about it I will write you in a few days" (Yolen [MF 858], Kerlan Collection). Beneduce mentioned contract negotiations and possible illustrators. Yolen responded to Beneduce in a letter dated January 25, 1970, in which she indicated her pleasure in having satisfied the editor's suggestions for revisions. She also
told Beneduce how delighted she was that they "were, as always, on the
same wave-length as far as illustrators go" (Yolen [MF 858], Kerlan
Collection).

While there are several letters from Yolen to Beneduce, from
Beneduce to Yolen, and from other people to Yolen in the file which
pertain to The Bird of Time, the next letter which deals directly with
the editing of the manuscript was from Beneduce to Yolen and dated
May 22, 1970. Besides asking whether the baby Yolen was expecting had
arrived, Beneduce stated:

I have just gone over the manuscript again, and felt that
there were several places where I would like to suggest
small word changes or changes or sequence. I have made a
xerox and put these in on the xerox. Could you go over
them and then let me know if these changes are satisfactory
or if you have others that you would like to make. Most of
them are in the interest of clarification to be sure that
young readers understand everything clearly. . . . Magic
stories must always have an inner logic and
consistency. . . . As soon as I hear from you about this
we'll proceed [sic] full speed ahead. (Yolen [MF 858],
Kerlan Collection)

In the balance of the letter, the editor discussed specific changes
that she had made or wished Yolen to make.

In an undated letter written sometime between May 22, 1970, and
June 3, 1970, Yolen responded to her editor's letter, announcing the
birth of her third child, Jason Frederic, on May 21st and stating,
"Here is the xerox back with my OKs, changes, and occasional no's.
All very self-explanatory" (Yolen [MF 858], Kerlan Collection). Unfortunately, the xerox copy of the story is not a part of the working papers, so it is not possible to make any comparisons.

A final copy of the manuscript labeled "FOR YOUR FILES" and containing directions for the printers as well as minor changes is a part of the working papers. The changes appear to be those made by a proofreader and include the addition and deletion of punctuation (primarily commas), correcting the spelling of the words "toward" and "nestled," changing "commanded" to "said," and the addition of the phrase "and the giant" to the last paragraph.

Yolen wrote to her editor on June 3, 1970, asking that the dedication be changed to read, "In memory of my mother, Isabelle B. Yolen" (Yolen [MF 858], Kerlan Collection). In the letter, she explained her reasons for making the request:

My mother who, as you know, has been so sick died peacefully in her sleep on Memorial Day. . . . I started it just when she became sick last summer. And when it was finished, I realized that much of what I was saying was about the elusiveness of time and how it is foolish to try to make time stop and keep ahold of those we love in any other way finally then in our hearts and memories. (Yolen [MF 858], Kerlan Collection)

There are several letters among the working papers that span the time between Yolen's letter of June 3, 1970, and the letter from Beneduce dated January 12, 1971, which accompanied the galleys. The letters written between those two dates dealt primarily with a search for the right illustrator. The extensive search postponed the
publication of the book. Mercer Mayer was eventually selected to illustrate the story.

Yolen returned the galleys with a letter dated January 16, 1971, in which she states, "I am enclosing BIRD OF TIME which, except for several printer's errors and one word change, is fine" (Yolen [MF 858], Kerlan Collection). The word "disastrous" was changed to "calamitous" in a sentence toward the end of the story which read, "The giant did not know that this was a disastrous thing to say" (Yolen [MF 858], Kerlan Collection).

The pasted-up dummy of The Bird of Time which included Mayer's drawings was received by Yolen on July 19, 1971. It was at that point that she was able to see what the book would look like when it was published. She wrote to the artist the day she received the dummy. Her pleasure was obvious:

You have done a magnificent job, not only in each individual painting, but the scope of the book as a whole. You have both understood my story and gone beyond it. I am deeply grateful to the added dimension you brought to the tale, plus the attention you paid to my details. (Yolen [MF 858], Kerlan Collection)

The book was published on August 23, 1971.

The Sultan's Perfect Tree

I am assuming that Yolen sent a copy of the revised manuscript for The Sultan's Perfect Tree discussed earlier in this chapter to Marlow, her agent, and asked that she submit it to publishers, although a letter confirming such an assumption is not a part of the correspondence. However, a letter from Marlow to Yolen, dated
February 3, 1975, carried the news that "Selma says she would like to go your TREE book" (Yolen [MF 862], Kerlan Collection). Marlow indicated that there would be some delay in publication due to budgetary constraints and asked Yolen if the financial arrangements and delay in publication were acceptable. Apparently either the delay and financial arrangements were acceptable or negotiations between Marlow and Lanes were fruitful, because a letter from Marlow's office containing a countersigned contract with Parent's Magazine Press was sent to Yolen on March 31, 1975.

The next letter among the correspondence is from Yolen to Lanes, her editor at Parent's, and dated April 19, 1975. In it Yolen discussed changes Lanes apparently proposed at a meeting which Yolen and her husband attended. Yolen's comments included:

Meanwhile [sic], I have been thinking about the Persian setting. It will be fine, but I looked over the mss. [sic] and it will need some bits of noodling to make it less Japanese and more Persian. For example, emperor should be either "king" or "shah" or "satrap," probably the last is too exotic and un-unstandable. The second is the high king, or king of kings. Lesser kings ruled under him, and perhaps simply "king" would be better. Also, I want to check on tea etc. But I assume I have a while for this. Say, in June? Maybe sooner. (Yolen [MF 862], Kerlan Collection)

Yolen must have taken a copy of the manuscript back home with her to work on and returned it to Lanes on June 29, 1975, because a copy of the revised manuscript is not a part of the working papers. In the letter which accompanied the revised manuscript Yolen states,
"Sorry to have been so long in getting back to you on this... Anyway [sic], herewith the revisions to make PERFECT TREE a Persianesque tale. I would love to see samples from your artist on this" (Yolen [MF 862], Kerlan Collection). Because the revised copy is not available, it is difficult to determine exactly what changes, other than the change in setting, Lanes asked Yolen to make or Yolen made on her own. It is impossible to determine whether Lanes made changes in the manuscript before returning it to Yolen, as Beneduce did when she edited The Bird of Time. It is also impossible to determine whether Yolen made any additional changes of her own. Among the working papers are a black-and-white xerox dummy and an unbound reviewer's copy of the book which I compared to the manuscript originally sent to Lanes.

There is no evidence in the correspondence that Lanes responded to Yolen's request concerning the illustrator. If she made any suggestions to Lanes at their meeting, there is no record of Yolen's suggestions or Lanes' reaction to them. I am assuming that the first time Yolen saw the illustrations was when she received the black-and-white dummy to correct. Lanes sent the dummy to Yolen on September 29th (no year given) with a handwritten note which read, "Imagine glorious, subtle Persianesque colors—I hope you like. We think it will be glorious. Do any final minimal, shortening in xerox enclosed" (Yolen [MF 862], Kerlan Collection).

In order to compare the manuscript Yolen submitted to Parent's with the dummy and the unbound reviewer's copy, I made a copy of the manuscript Yolen submitted and plotted the changes made in the dummy and those which appeared in the reviewer's copy. It should be noted
that sometime between the meeting Yolen had with Lanes when the setting was changed and Yolen's receipt of the dummy the title of the book was changed to *The Sultan's Perfect Tree*. There is no indication as to who made that decision nor why it was made. It was not mentioned in any of the correspondence. When I asked Yolen about the change and how she felt about it, she told me that she did not remember when the change was made and referred me to the correspondence.

Many changes were made in the manuscript after it was accepted for publication. Some changes can be traced to the decision to give the story a Persian setting and to issues Yolen raised in her letter to Lanes dated April 12, 1975. In order for the story to have a Persian setting, the oriental elements were eliminated. Thus, the emperor became a sultan. It is interesting to note that "sultan" was chosen and not one of the possibilities Yolen suggested in her letter cited earlier. The problem Yolen alluded to concerning the ruler drinking tea was dealt with by deleting portions of two of the paragraphs where the sultan was described as "drinking his excellent teas in unblemished cups" (Yolen [MF 862], Kerlan Collection).

Other revisions took the form of the alteration of punctuation and of the addition and/or deletion of words, phrases, and sentences. The changes made in the punctuation involved the insertion of "new" commas and commas used to replace semicolons. The underlying meaning of the story was not altered by such changes.

Many of the single-word deletions and substitutions involved verbs used with dialogue. Verbs expressing more action and/or emotion were substituted for verbs which did not carry as much meaning. Thus, the servants "asked" instead of "cried," and "cried" instead of
"said"; the sultan "answered" instead of "said," "ordered" instead of "cried," "cried out" instead of "said to himself," and "confided" instead of "said"; the chief steward "summoned" instead of "called"; and the chief steward and the painter "sighed" instead of "said" (Yolen [MF 862], Kerlan Collection).

Wording which may have been considered obscure or archaic was replaced by more common phrasing. The effects of the wind storm on the tree in the garden do not seem as violent in the edited text, because the leaves and stems are "blown to the ground" and not "thrown to the ground" and the tree ends up looking as though it had been "painted in by a trembling hand" and not "painted in by a palsied hand" (Yolen [MF 862], Kerlan Collection). The sultan who is so engrossed in the painting of the perfect winter tree is seen as failing to notice "the world outside had begun to change once more" instead of failing to notice that "outside the world had begun to grow again" (Yolen [MF 862], Kerlan Collection). The tree growing in the garden in Spring is described in the edited manuscript as "wearing buds like delicate green beads" not "wearing buds like green rosaries" (Yolen [MF 862], Kerlan Collection).

The Introduction and Development of the Characters

Some of the changes slightly altered the way the characters were developed and as a result perceived by the reader. The changes were made by adding or deleting descriptive language, by adding or deleting dialogue, and by more clearly describing the characters' behaviors. Some attempt was also made to eliminate redundant or awkward language.
By changing the main character's title, Yolen or Lanes forced the reader to conjure up a specific image. The reader's image of the man was also broadened by using verbs which more accurately described how the sultan responded to various situations. Eventually the illustrations would also help the reader create the image.

Dialogue was used in two ways to broaden the sultan's image. Some of the redundant ranting about perfection was eliminated. "But still, it is not perfect" was deleted from the sultan's soliloquy on the tree in the garden as was his "It is not perfect," said during a tirade concerning the autumn painting which no longer reflected the scene in the garden (Yolen [MF 862], Kerlan Collection).

Yolen or Lanes created a more complete man who could explain the reasons for his actions by adding rational statements to the sultan's dialogue:

"The tree on my screen is not perfect," he said softly. "It is not fully green and laden with fruit. It does not bend and sway with the weight of its burden. This imperfection rests heavily on my heart," he confided. "I will not eat or drink until I have a perfect tree." (Yolen [MF 862], Kerlan Collection)

Minor additions were also made in the sultan's dialogue at the end of the story which helped to show that the sultan's beliefs had been changed by the persistence of the serving girl. The dialogue in the submitted manuscript read "'It is not perfect,' he said, 'but it is living. And that is better than perfect'" (Yolen [MF 862], Kerlan Collection). The editorial additions seemed to complete the image: "'It is not perfect,' he said, 'but it is living and growing and
changing. That is better than perfect" (Yolen [MF 862], Kerlan Collection).

The manner in which the chief steward was introduced and his character developed remained relatively unchanged in the edited copy. The chief steward had a line of dialogue added to his explanation of why the sultan should not cut down the tree in the garden: "It was planted on the day your father was born" (Yolen [MF 862], Kerlan Collection). The additional sentence provides a reason for not cutting down the tree and serves as a perfect lead in for the next paragraph which begins "And because his grandfather had been perfectly wise in all he did" (Yolen [MF 862], Kerlan Collection).

The chief steward lost some authority and had to share some of the responsibility for pleasing the sultan, when Yolen and/or Lanes changed the chief steward's powerful response to the sultan's demand for a new painting. In the manuscript, the chief steward states, "'I shall make it perfect'" and orders the other servants from the room, while in the edited text the chief steward says, "'We shall make it perfect'" and gives no other orders (Yolen [MF 862], Kerlan Collection). By changing the "I" to "We" the chief steward's power is eroded. That is further stressed when he has no one to order from the room. The changes also eliminated awkward language.

A portion of the chief steward's explanation of the sultan's latest demand for a perfect summer tree was deleted and replaced by more succinct and less pompous language. The manuscript reads "'And our perfect emperor has spoken and it is therefore so. The tree you paint this time must bend and sway. It must move and change with the
season. Only then will it be perfect'' (Yolen [MF 862], Kerlan Collection). The edited text reads "This time our perfect sultan requires a tree that will bend and sway with the weight of its ripe fruit" (Yolen [MF 862], Kerlan Collection).

As noted earlier, the painter's role, though small, is essential to the story. In the manuscript, the painter was "rewarded handsomely and sent on his way" after painting the perfect autumn tree (Yolen [MF 862], Kerlan Collection). In the edited version, he was simply "rewarded handsomely" (Yolen [MF 862], Kerlan Collection). Perhaps the text was deleted because it was considered unnecessary. Yolen and/or Lanes also changed the painter's only dialogue in the story which occurred when the painter tried to explain why he could not do the impossible.

Yolen and/or Lanes also made some changes in the role the serving girl played in the story. The changes occurred on two levels: the substitution of words which is relatively minor and the elimination of dialogue which could be considered major. An example of the substitution of words can be found when she was introduced as "beautiful to look at," although "not yet perfect in her conduct" in the edited version instead of "perfect to look at," although "not yet perfect in her composure" (Yolen [MF 862], Kerlan Collection).

An example of the more extensive changes occurred when the dialogue between the serving girl and the sultan was cut in the edited version. In the manuscript, the serving girl responds to the sultan's question, "'What is this, child . . . '" by answering, "'Oh perfect master, it is a representation of the season. . . . I thought you would like it to remind you of the world outside'" (Yolen [MF 862],
Kerlan Collection). In the edited version, the sultan does not speak to the serving girl. She simply explains her presence by saying, "'0 perfect master, pray accept this'" (Yolen [MF 862], Kerlan Collection). Perhaps the encounter was minimized and dialogue eliminated in order to be more in keeping with her station.

Yolen and/or Lanes also eliminated some of the serving girl’s impassioned explanation of why she could make a perfect tree when everyone else found it a hopeless task. The manuscript reads, "'Perhaps it is because I am not yet perfect. . . . For to be perfect means the end of growing. Close your eyes and you shall see'" (Yolen [MF 862], Kerlan Collection). In the edited version, "'For to be perfect means the end of growing'" was eliminated (Yolen [MF 862], Kerlan Collection). I do not know why the line was deleted but think that perhaps Yolen or Lanes felt it was redundant or made the serving girl seem too impertinent. I think the line is both honest and eloquent.

The role played by the servants was not altered, although Yolen and/or Lanes made minor changes in how they were described by adding "handsome" to the initial description of the servants. Thus, they are described as "handsome or beautiful" in the edited version. I assume that "handsome" was added to ensure that the reader realized that servants of both sexes worked for the sultan.

Minor changes were also made in the language used to describe the actions of the servants at the end of the story. The changes eliminated awkward or obscure language. Instead of "wasting away" the servants are described as "weeping" in the edited version. After viewing the living tree, "All the servants looked at one another and
began to murmur" in the manuscript whereas, in the edited version, "The servants began to murmur worriedly" (Yolen [MF 862], Kerlan Collection).

The Use of Time

None of the changes made by Yolen or Lanes alter the way in which time is handled. The opening sentence remains the same, the painter takes seven days to create each perfect painting, months pass between each season, and four seasons are represented. The story is still told by an all-knowing, all-seeing storyteller who is reporting on activities that occurred sometime in the past.

The Use of Description

Throughout the manuscript there is evidence that Yolen and/or Lanes attempted to smooth out or clarify the description of the activities of the various characters by adding detail and deleting redundant and/or awkward language. As mentioned earlier, there is a fine line between how much detailed information the reader needs. If there isn't enough information, the reader may wonder who a character is, how he/she got into a scene, and what he/she is doing there. If there is too much information, the reader may be overwhelmed with tedious detail.

The description of the serving girl's movements when she carries in the first seasonal arrangement into the sultan's presence is made more fluid and less tedious by eliminating the last sentence in the paragraph. The manuscript reads, "She carried a bowl in which winter branches were perfectly arranged and set in hard packed snow. She set the bowl in the very center of the table" (Yolen [MF 862], Kerlan Collection). The deletion of "She set the bowl in the very center of
The sultan's movements after the removal of the screen bearing the final imperfect painting by the serving girl are made more fluid and less tedious. He is described in the edited version as "He sat up in his bed. Slowly he rose and went over to the window. For a long, long time he gazed out at the tree," instead of "He sat up in his bed. He stood up and went over to the window and gazed out at the tree for a long, long time" (Yolen [MF 862], Kerlan Collection).

More fluid language replaces the awkward language in such cases as when the chief steward needs the painter to return: "Again the painter was summoned and he labored" in the edited copy replaced "The chief steward called back the painter who labored" (Yolen [MF 862], Kerlan Collection).

The serving girl is described as being the daughter of the chief steward only once at the beginning of the story in the edited version. Yolen or Lanes eliminated the redundant description when it appeared in the rest of the manuscript.

Yolen or Lanes made very minor changes in the way the living tree is described in the manuscript. The "drooping leaves" become "dying leaves" and any flower "in danger of dying" became any flower "in danger of drooping" in the edited version. The only other change was made in the last sentence of the story when the sultan and serving girl go out "into the garden to enjoy the fruit of the living tree" instead of "the perfect tree" (Yolen [MF 862], Kerlan Collection).

Minor changes were also made in the way the painting of the tree is described in the edited manuscript. Originally the winter...
tree in the painting was described as "upright, tall, and perfectly white" (Yolen [MF 862], Kerlan Collection). In the edited manuscript it is described as "leafless and blanketed in snow" (Yolen [MF 862], Kerlan Collection).

Yolen or Lanes added a description of the sultan's bed to the edited version which may have been made as an aid to the reader and/or illustrator or may have reflected the illustrations. The reader of the edited version learns that the chief steward, painter, and servants all eventually sit in a row "by the side of the great canopied bed" (Yolen [MF 862], Kerlan Collection). The painted screen which covers the window, the table the seasonal arrangements are placed on, and the canopied bed are the only pieces of furniture mentioned in the story. The furniture is not described further which leaves color, material, or decoration up to the imagination of the reader and discretion of the illustrator.

Nowhere in the text is the fruit of the tree identified or described. The illustrator chose to portray the tree as bearing fruit which look remarkably like pears.

As noted earlier, the book was published on February 18, 1977. On February 20, 1979, Parent's notified Yolen that they had allowed the American Book Company to use The Sultan's Perfect Tree as part of their "Reading Moments" basal series which would be published in 1980. Yolen was told:

The editor has made some changes in the text for vocabulary purposes, etc., and, therefore, I am sending the text along to you for your perusal. Could you get back to me and let me know if you have any serious problems with the adaptation?
Yolen returned the manuscript with a letter dated February 22, 1979. Because the basal version of the story is not available no further comparisons can be made.

A Final Word—Responsibility

Jane Yolen has a broad background of folk and fairy tales, myths, and legends which she draws upon when she writes. Yolen's knowledge is based on her interest in and love of stories and storytelling which emerged from and was nurtured by stories told to her as a child by her parents, grandparents, and extended family. She is aware of the influence of her own life experience on her writing process which she combines with an understanding of the transactional view of language:

I draw on all those aspects of mythology and folklore when I write, for I write fantasy and fairy tales. I could even say that I am attempting to add to the growing body of such lore while working out my own belief system. Except, of course, it is all done subconsciously. What I am always trying to do is write a good story, tell a good tale. But obviously I think I have something serious to say about myself and the world. All writers write about themselves. We call it the world, but it is ourselves we portray. The world is only a reflecting mirror that shows the inside of our hearts, often more truly than we know.

So I write about myself, trying to make a serious statement. But I write in code, a symbolic language. That code can be read on many levels. The child reads it on one,
the adult on another. The artist reads it differently from the analyst. My husband reads it differently from my father. And I read it another way still. Who is right? We are all right. For just as the writer writes about him/herself so the reader reads solipsistically. And this we call communication. (Yolen, 1977b, p. 188)

Yolen is committed to her craft and willing to share her knowledge of literature, her writing process, and herself with others. She is a prolific writer in all genres for adults and children. She has firm opinions about the importance of imagination and fantasy which she shares through numerous articles and in Touch Magic: Fantasy, Faerie and Folklore in the Literature of Childhood (1981a):

The gift of words is magic. . . But the gift of words has to be preceded by the capacity to wonder, the result of the human brain and tongue working in conjunction. . . . We must watch our language, we must preserve our stories, we must guard the magic that is inherent in imagination. . . . it is up to the artist, the writer, the storyteller to reach out and touch that awesome magic. Touch magic--and pass it on. (pp. 89-91)

The joy Yolen finds in writing and her desire to leave a lasting mark on the world of literature are obvious in her response to an interviewer's question: "I love the processes involved in bookmaking. The writing, of course. And the revisions. I love seeing the galleys . . . And the finished book . . ." (Roginski, 1985, pp. 40, 42).
In an effort to share her ideas about writing, beliefs about the importance of imagination and fantasy, and in the power of the story, Yolen takes the time to answer letters from the readers of her books and to visit with her readers in schools and libraries. Although the questions her readers ask may have a sameness about them, may have been asked before, and will probably be asked again and again by others, Yolen answers them all. She recognizes the importance of discovery. Yolen states:

School visits are exhausting to me because I believe each one is important. I prepared my openings as carefully as if I were the lead act at the Palace or the Palladium. But even as the visits exhaust, they also fill. I am renewed knowing that, though times change, children do not change all that much. They are still great wonderers, their minds and hearts as open as the infant's beating pulse under the fragile shield of skin, the fontanel. (1980b, p. 137)
CHAPTER VI
REFLECTIONS AND IMPLICATIONS

The models or paradigms developed by the authors, researchers, and educators cited in Chapter 2 describe the writing process as having steps or stages which appear to be linear. I view writing as a complex, convoluted process which I would describe as being layered rather than linear. It is more like a patchwork quilt whose creator starts at the center than a straight line with a definite beginning and ending; it has a core of meaning or central block which serves as the inspiration with pieces added around it. That core of meaning has no definite beginning but may have evolved over time and been influenced by work done earlier. Each piece affects and alters the size and shape of the whole. As each piece is added, the meaning is expanded and refined. How the whole is shaped and how many pieces are added reflect the writer and the choices the writer has made. The pieces may be added, moved, or trimmed away to suit the demands of the author and eventually the editor.

After examining the writing processes of Theodore Taylor and Jane Yolen, I recognize that writing is a very personal activity. It is a means by which they question their values; express their feelings; explore and share ideas; preserve their culture, heritage, and history; and tell stories. In many instances, the thoughts and ideas have already taken shape before they sit down to write. Although it took Taylor three weeks to write The Cay, 11 years of
thought preceded the writing. Yolen also cites the importance played by the subconscious mind in her writing.

Writing is an evolutionary apprenticeship. No writer is an expert. He/she is constantly exploring new ideas and acquiring information and insights about the world, the writing process, and the self. A writer gains confidence in himself/herself and the process over time.

Commonalities and Differences

There are both commonalities and differences among writers and their writing processes. Because each writer has a different background, interests, and set of beliefs and life experiences which he/she brings to the writing process, the process and resulting manuscript will be different and reflect the writer. The core of meaning controls or drives the piece along. Everything that Taylor and Yolen do when writing is done to enhance and clarify the meaning which they wish to convey to the reader.

I have compared the writing process to a patchwork quilt which has a center block surrounded by pieces. In the writing process, this central block of meaning drives the story along. Throughout this study I have maintained that writing is a meaning making and meaning driven process. The writer determines the meaning which may be known at the outset, revealed at the outset, or become apparent after the story has been completed. The meaning of the story will be different from writer to reader and reader to reader. The core of meaning is sometimes likened to the theme and tied to the writer's intention or purpose.
Both Taylor and Yolen have been asked to identify their overriding themes and what they wish to accomplish with the stories they write. In an interview Taylor indicated that he feels it is essential that children dream and set goals for themselves (Taylor, 1987b, Trumpet Club audio tape). The characters in Taylor's adventure stories dare to dream and are courageous, independent, self-reliant, and willing to accept responsibility. When asked what he wished to accomplish with his books beyond entertainment, Taylor replied:

I'd be damn-well-delighted if I got off with just entertaining them. Who wouldn't? Given some unusual 'ruthers [sic], I guess it would be to turn them off from shrilling, squabbling adults and the political commercial hucksters of our technoloco "advanced?" society; turn them inward for a while, there to look out in quietness and examine what is around them. Between the shrillness and bomb blasts, there is some human goodness and natural beauty. I think they still have a chance to preserve both. "Imagine, just imagine what's over the next hill." I hope it will be green and peace. (1971c, p. 22)

Yolen indicated that she places "a high price on honor, courage, and love" (Raymond, 1983, p. 24). She also noted that "[a] recurrent theme in my stories is that acts have consequences. People must be willing to accept the consequences for what they do in life" (Oxendine, 1984, p. 12). The characters in her folk and fairy tales follow the rules of the genre: the good are rewarded and the evil are punished. Yolen feels that meaning is essential and is reflected in her philosophy:
Without meaning, without metaphor, without reaching out to touch the human emotion, a story is a pitiable thing; a few rags upon a stick masquerading as life.

I believe this last with all my heart. For storytelling is not only our oldest art, it is our oldest form of religion as well; our oldest way of casting out demons and summoning angels. Storytelling is our oldest form of remembering; remembering the promises we have made to one another and to our various gods, and the promises given in return; of recording our human-felt emotions and desires and taboos. (1978, p. 15)

Both Taylor and Yolen grew up in environments rich in love, books, and adventure. They were allowed to take risks, knowing that all was not lost if they failed, but that they could and should try again. Both received encouragement and support from parents, family members, teachers, friends, mentors, and editors. Both indicate that their backgrounds and interests are reflected in what they write and that ideas for their works come unexpectedly. They select the stories they will tell and those stories reflect their interests and experiences.

They are disciplined about their work and when not traveling, attending meetings, or speaking before groups of people, they spend time during the day writing. Both have a special room or office that they reserve for writing and prefer to write alone. Both prefer to compose at the typewriter and revise throughout the process. Taylor does not share his works in progress with other writers. Yolen shares works with her husband and then a group of writers who have been meeting together for several years and whose ideas and opinions
If Taylor and Yolen reach a time in the writing of a story when the words do not flow, they shift to other projects, as both have several projects "going" at the same time. By setting aside a particular piece until the words begin to flow again, they give their unconscious minds time to develop the ideas. They also realize and understand that there are times when a story simply "does not work" and may never work. They set aside such projects for a time or forever. Both have a file of manuscripts which may never be published. This does not mean that they have not learned something in the process of the writing or that they have not grown as writers. They recognize that all writers have the right "to write uncertainly, roughly, even badly" (Solotaroff, 1987, p. 61).

Revision is not a separate step or stage in either Taylor's or Yolen's writing process. Both revise as they compose, when they pause to reread what they have just written and find some element they wish to alter in some way, when they read what was written the previous day and want to make some change, and/or after they have set the manuscript aside for a time to work on another piece and are returning to the first manuscript. The revisions they make may be done by deleting or adding words, phrases, sentences, and paragraphs and/or altering punctuation. The revisions are determined by the story they wish to tell or the meaning they wish to convey. Because Yolen shares her work with her husband and then a group of trusted fellow writers, her revisions may also reflect their ideas and suggestions although she makes the ultimate decisions as to whether or not she will accept the suggestions.
Taylor and Yolen have agents with whom they have worked for several years and who understand the publishing market and handle submissions, contracts, and business arrangements. However, both authors retain control and make the crucial decisions.

Once a book has been accepted for publication, the role of the editor becomes important. The editor has much more control over the manuscript once the contract has been signed than most people realize. Aside from making suggestions which might lead the author to more fully develop a storyline or character, clarify an incident, consider another point of view, and make any of a number of other changes, the editor also must help the writer locate and correct mistakes in the text. The role of the editor is stressed in all of the models of the writing process which are discussed in Chapter 2.

There appear to be some differences in the writing processes of Taylor and Yolen. They are two very different people who share a "common calling." Taylor is a quiet, private man who has loved adventure since he was a boy and who shares that love with the readers of his books. His adventure stories are firmly grounded in reality. On the surface, Yolen appears to be more outgoing and flamboyant. She is a mythmaker and dream weaver who could be compared to one of the shape changers she creates for her stories. Yolen's stories are created from gossamer wings, the contents of cauldrons, and her imagination. But Yolen uses the ethereal surface she creates to protect the very private self she keeps hidden away.

It is difficult to determine whether some of the differences in their processes are related to the differences between realistic fiction and non-fiction and fantasy. I suspect that the length of the
works also can be considered a contributing factor. The differences between editors and editorial approaches should also be taken into consideration.

Works of historical fiction and non-fiction tend to be lengthy, therefore Taylor has more time to develop characters who may have lived or still be living. The characters are frequently based on real people and must be accurately portrayed. The same is true for the setting and the time in which the action of the story takes place. Taylor develops his characters gradually over time by showing the reader through the use of dialogue and action rather than by telling the reader. The reader identifies with one or more of the characters and becomes a part of the action.

As noted in Chapter 5, folk and fairy tales are short and to the point. Yolen does not have the time to develop the characters who "tend to be types" (Yolen, 1983, p. 51). The characters, like the setting and the time frame, are created out of mist and dissolve back into mist at the end of the story. The setting of the story may be only vaguely described. The action takes place in the indefinite past rather than tied to a specific place or time. Because the stories come out of the oral tradition, they are interpreted for the reader by an all-seeing, all-knowing storyteller who observed the action but did not participate in it. Therefore, the reader may not be involved in the story at the same level or in the same way as the reader of historical fiction or non-fiction.

Both Taylor and Yolen revise their work throughout the process. But, based on the number of strike-overs and amount of text typed above deleted lines, it would appear that Taylor revises more as he is
composing than Yolen does. Yolen seems to write the story, do some revising as she is writing, finish the story, remove the text from the typewriter, and then begin to revise. (She may stop and mentally revise while composing, but there is no way for me to determine how often and when this happens based on the artifacts.) This difference in revision may be related to the length of the manuscripts. Yolen may approach longer works in a different way.

It appears that, at least in the case of The Bird of Time and The Sultan's Perfect Tree, Yolen's editors took a very active role in the creation of the books. They made alterations in the text by deleting text and substituting text they had written. The level of editorial involvement is not as apparent in Taylor's The Cay and Rocket Island. This may be related to the length of the stories or differences between four editors or a combination of both.

A further discussion of specific differences appears in the section of this chapter which deals with issues and implications, because it is in the area of differences between individual writers that researchers and teachers can adjust their own views and alter current classroom practice to reflect the differences.

Issues and Implications

The implications of my research for classroom practice are based on both the apparent commonalities and differences in the writing processes of two writers. Some of the implications I see as important have already been suggested by those who advocate the use of the writing process (Smith, Murray, Graves, and Calkins) and are being implemented by teachers. However, those researchers and teachers stress the commonalities and neglect or ignore the uniqueness and
individuality inherent in each writer.

**Individuality**

The concept that being a writer is not a "goal" to be attained but an evolutionary apprenticeship with continual growth and change is a concept that has either not been recognized or is recognized and has largely been ignored. Many parents, teachers, and administrators fail to recognize the evolutionary and individual nature of the process and the fact that each writer must work at his/her own pace and not on an externally imposed schedule.

Teachers may fear that if the stories children write do not meet a preconceived standard their abilities will be questioned and they will be held accountable. Thus, they judge the efforts of students against an adult standard. Duckworth (1987) states:

> It is just as necessary for teachers as for children to feel confidence in their own ideas. It is important for them as people and it is important in order for them to feel free to acknowledge the children's ideas. If teachers feel that their class must do things just as the book says and that their excellence as teachers depends on this, they cannot possibly accept the children's divergence and creations.

(p. 8)

**Sustained Writing Time**

Both Taylor and Yolen set aside a specific block of uninterrupted time each day when they write. Taylor begins each day with an early morning walk on the beach after which he goes to his office, shuts the door, and works. When Yolen's children were living at home, she waited until they went off to school before beginning to work. Now
that her children have grown up, she goes to the post office each morning, picks up her mail, and goes up to her attic office to work.

Graves (1983) and Calkins (1983, 1986) make several recommendations for teachers which they feel are essential components of the writing workshop, and they begin by suggesting that teachers schedule a specific block of time each day when all children participate in the writing workshop. This time should be uninterrupted by other lessons, messages which come over the public address system, and students leaving for and returning from sessions with those who provide special services.

In many classrooms, the clock and school schedule control the amount of time that can be allotted to the writing workshop. There may be times when a writer is "on a roll" and wishes to continue beyond the allotted time but the teacher may not have the option of allowing the child to continue. Taylor and Yolen do not have to deal with such constraints. There are no easy and clear-cut solutions to this problem.

Teacher Participation

Graves (1983) and Calkins (1983, 1986) further suggest that teachers join their students by participating, as writers, in the writing workshop. They are not alone in calling for teachers to become involved in learning. Duckworth maintains that "teachers themselves must learn in the way that the children in their classes will be learning" (1987, p. 9). Unfortunately, many teachers who advocate the writing workshop approach seem to ignore this essential component. Some may feel uncomfortable writing and sharing their work while others begin writing with their students but become so involved
in conferencing and editing that they do not make time for their own writing. I feel that unless a teacher joins his/her students as a writer and active participant in the writing workshop he/she will not fully understand the process or share in the experience as a writer. By developing an authentic voice, he/she is more likely to become a facilitator and collaborator.

**Topic Choice: Inspiration to Draft**

While Taylor's source of ideas comes from real life, the sources Yolen draws on are the worlds of faerie, fantasy, and folklore. The giants, princes and princesses, witches, sultans, lady pirates, and magical birds, animals, and sea creatures she writes of are not usually found living in the era of the atom bomb. No editor makes decisions about the topic choice for the writers whose works are being published. Taylor and Yolen determine what books they will write.

Many advocates of the writing process approach to writing suggest that children begin by writing personal narrative. Many classroom teachers who function as editors and have read the works of Graves and Calkins do not encourage children to experiment with other genres, thus restricting choices and retaining control. Strackbein and Stevenson (1989) suggest that teachers should refrain from limiting topic choice. Children can't learn to develop characters, create fantasy kingdoms, and use their imaginations if they are not permitted to experiment in a supportive environment which encourages risk taking. Both Taylor and Yolen recognize that writing is an evolutionary process. They are able to grow and learn because they make their own choices, pursue their own interests, and work at their own pace.
Many teachers are uncomfortable dealing with writing anything other than personal narratives, although their students may wish to experiment with other genres. They do not feel that they can adequately "teach" poetry and fiction (including fantasy, science fiction, and realistic fiction). This is where teachers can combine a knowledge of the interests of the children, children's literature, and the growing body of information by and about children's writers to "invite" professional writers to become unwitting collaborators in the classroom as suggested by Smith (1983). This can be done by sharing information by and about children's writers with children. Language Arts, Horn Book, and numerous other publications publish interviews with and profiles of writers. Strackbein and Stevenson (1989) further elaborate on specific ways this can be done.

Taylor and Yolen each approach their work in a different way. No one would presume to suggest that Taylor not be allowed to let his unconscious mind work on a story and insist that he sit down and immediately begin to write, nor would an outsider consider insisting that he continue work on a piece when the words fail to flow. I would like to suggest that teachers need to respect the individual student, recognize that not all children learn in the same way, and be flexible in the approaches used in classrooms. While one child may put pen, pencil, marker, or crayon to paper the instant he/she sits down, another might be staring out of the window, humming, talking quietly with a friend and fellow writer about an idea, or walking over to sharpen a pencil. Teachers must recognize that just because students have wonderful lists of topics at their fingertips their pieces may not be ready to be written but need time to develop. Like some
writers, children need to have the option of abandoning a piece when
the words don't flow.

Works in Progress: Composing and Revision

Throughout the Process

Some children, like Taylor, may prefer not to read a sentence,
paragraph, or piece aloud while others, like Yolen, may find that
reading a sentence, paragraph, or piece aloud is a helpful way to look
and listen for meaning. Children should be presented with the option
of using that strategy when writing.

There will be children who, like Taylor, prefer not to share
their works in progress with others and there will be those, like
Yolen, who have a trusted friend or small group of friends with whom
they feel comfortable sharing their work. Children should be allowed
the option of adapting strategies which have been presented by their
teachers and other members of the writing workshop to their own
writing process.

The Role of Research

Taylor and Yolen spend countless hours doing the research
necessary to write their stories. It was while Taylor was conducting
research for Fire on the Beaches that he encountered the brief note
that served as the inspiration for The Cay. Yolen wishes to be
accurate in the use of appropriate names, settings, and the terms used
in her stories. She remains true to the "rules" imposed by the genre.

Research must be done in order to write non-fiction, fiction
(including historical fiction, science fiction, and fantasy), and other
genres. Children need to be allowed to conduct the research necessary
to prepare to write in the genres they choose. One way in which
"informal" research can be encouraged is to provide an environment that is rich in all forms of literature. Teachers can also provide the time and materials necessary for "formal" research.

If children show an interest in doing research on any number of topics such as dinosaurs, knights, or war, or if teachers wish their students to write reports, school and public librarians should be contacted ahead of time or as soon as possible. If the librarians are aware of individual or group needs in advance, materials can be pulled and prepared and accommodations made so that all of the children are served. All too often, children are sent to the library by teachers who have not checked to see if materials are available or if there are enough materials to meet the needs of all of the children.

**Writer Control**

There needs to be a recognition that the writer controls his/her process and should retain control over the emerging piece. The essence of the piece, the meaning which drives the writer and the process, belongs to the writer. This does not mean that the teacher or peers cannot say, "I don't understand what you have written because the meaning is not clear." Questions asked may be in reference to the characters, plot, or setting. But teachers need to remember that, if they impose their ideas on the emerging piece, the writer may feel that the piece no longer belongs to the writer but to the teacher. The writer will lose a sense of ownership.

Teachers should offer strategies and options with the realization that the writer makes the final decisions. The strategies should be tied to the child's interests, the writing processes of the authors whose books the child is reading, the child's writing process, and the
There comes a point in time in the career of every writer when he/she realizes that the meaning or story controls the process and in a sense controls the writer. The writer needs to have enough confidence in himself/herself as a writer to allow the story to take control. Teachers seem to have trouble with this concept. They seem determined to control the writer and the process. The only way the writer can gain such confidence is through writing in an atmosphere which supports his/her individual process.

The Obsession With Publishing

Although Flower and Hayes, Murray, Smith, Graves, and Calkins advocate the process approach, they all end with a product. Many teachers and parents spend hours typing and binding hundreds of books and compilations of writings which the children share with others. While there are many benefits to publishing, and it is exciting and gratifying for writers to see their names on title pages, publishing can become an obsession. Rather than developing writers who take joy and learn in the doing, the joy comes from the number of books that can be written and published. It is true that both Taylor and Yolen publish the stories they write, but the possibility of publication is not what drives their process. Their purpose in writing is to tell a story. Of her writing, Yolen says:

To write a story is to tap a vein. Some go for the jugular, others settle for lesser branchings. But it is the writing, the telling that should concern the author, not the subsidiary sales, the prime time interview, or even the front page review in the Times. When one interposes the need for
fame between writer and story, "product" is the result.

The time to worry about these accoutrements is after the story has been told not before. (1985a, p. 8)

With the stress on publication, we are encouraging competition instead of fostering cooperation. We need to find ways to encourage the developing writer to take joy in the learning and writing without encouraging competition or "success" based upon or measured by the number of pieces published.

Final Thoughts

Ultimately, we need to recognize that meaning making is natural. Writing is an expression of meaning and a form of meaning making. It takes great courage to be willing to risk damaging or destroying self-esteem by expressing that meaning in words written on a page. The child who has the courage to take such risks does not benefit when a teacher or classmate takes control and ownership of the piece away from the child by selecting the topic, being overly critical, making changes in the text, or altering the meaning. The child whose work has been criticized or altered will not view himself/herself as a writer. His/her courage will falter and a willingness to take risks will be diminished. I agree with Smith (1983) who says, "Writing is for ideas, action, reflection, and experience. It is not for having your ignorance exposed, your sensitivity destroyed, or your ability assessed" (p. 566).

Teachers need to recognize and respect the developing and ever-evolving nature of each writer's process which should be nurtured over time in an atmosphere which preserves ownership and champions the courageous nature of the art. It is only by becoming
a fellow apprentice and joining the students in the writing workshop
that the teacher can understand the process, appreciate the struggle
and joy, and help create such an atmosphere.
APPENDIX A

LETTERS GRANTING PERMISSION TO USE THE MANUSCRIPTS:

HOYLE (KERLAN COLLECTION), TAYLOR, AND YOLEN
October 25, 1988

Jean Stevenson
1077 Chestnut
Grand Forks, ND 58201

Dear Jean:

You have permission to include photocopies of original manuscripts by Jane Yolen and Theodore Taylor in the Kerlan Collection for your University of North Dakota dissertation.

This is possible because you have written permission from the two authors who hold literary rights.

Best wishes in the final stages of your work.

Sincerely yours,

Karen Nelson Hoyle, Curator
Jan. 12, 1938

Dear Ms. Stevenson:

So nice to hear from you and I'm glad that you're progressing on the dissertation. I'm honored, as well.

Oddly enough, Rocket Island was scarcely reviewed and I suspect that Avon didn't send out review copies, for one reason or another. Yet the little book seems to be finally reaching a readership if fan mail is any indication. I've thought of doing it again as an adult.

Yes, by all means, you have my permission to reproduce anything that is in the Eerlan file or elsewhere.

You're not intruding on my time, believe me.

Best wishes,

[Signature]

THEODORE TAYLOR
Dec. 17, 1988

Dear Jean;

I am just back from four months in Edinburgh where we were on my husband's sabbatical, so forgive me for being slow in answering your letter.

This is your official letter of permission to quote from my working papers for BIRD OF TIME and SULTAN'S PERFECT TREE and reproduce portions of them within the body of the dissertation.

Good luck.

Best,

JANE YOLEN • PHŒNIX FARM

31 School Street · PO Box 17 · Hatfield · Massachusetts 01038 · 413-247-5916
APPENDIX B

FACSIMILE COPY OF THE PROSPECTUS FOR ROCKET ISLAND

BY THEODORE TAYLOR

(The original can be found at the Kerlan Collection, Children's Literature Research Collection, University of Minnesota.)
In the late summer of 1935, German Army Captain Walter Dornberger asked his young assistant, Wernher von Braun, to find a suitable, secluded place for experimentation with rockets. The Kummersdorf proving ground, outside Berlin, under the noses of Nazi party officials and jealous military commanders, was less than ideal for building and firing the fire-tailed machines.

After checking out the North Sea islands, and a few in the Baltic, von Braun decided on Usedom, pronounced "oo-zay-dom." The rather large triangle of heavily wooded land, along with a sister island, Wollin, separated the Bay of Stettin from the Baltic. The village of Peenemunde, meaning "Mouth of The Peene," was tucked inside on the river of the same name, around the north tip.

There was room for a long airstrip on the north end, plenty of room for laboratories, workshops; a supersonic wind tunnel, all nestled in the pines and firs. Test stands and launching facilities could be dotted around. There was room for administration, personnel housing and barracks for SS guards. And no one could ask for better year-around living, winters to be endured. There would be many scientists and technicians, and the long white sand beach on the Baltic invited family fun.

In time, 17,000 scientists, technicians and their families were in Peenemunde East and West, working on the V-1 and V-2, Hitler's so-called "vengeance weapons" in World War II.
But Peenemunde and Usedom are of far more significance than those weapons. The team of scientists working on the island became the nucleus for America's space effort; Russia's, as well. Sputnik and Soyuz have roots in Usedom sand, as do America's Explorer, Apollo, Mercury, Gemini and Columbia's space shuttle.

It was not until spring, 1943, that British intelligence discovered what was going on at Peenemunde. There had been rumors for three years. Two Polish underground members were finally inserted into Peenemunde to clean latrines and they confirmed what aerial photos had shown - England was going to be hit with rockets standing 46 feet high.

For the first time in World War II, Winston Churchill ordered personnel to be killed, as many as possible, in a gigantic bombing raid - 597 aircraft. He reasoned that the labs and machinery could be replaced - the scientists couldn't. So the main target area was housing and Churchill indeed hoped to kill Wernher von Braun and all his associates. The massive raid failed - most of the people killed were Russian POWs and British Polish slave laborers.

By May 5, 1945, when the White Russian Second Army captured Usedom, it had been evacuated and was largely destroyed. Dr. von Braun and his key people were working in underground shops in the Harz Mountains. One hundred twenty-seven came with von Braun to the United States, so under some very interesting political footwork, to begin America's space program.
This chapter will tell the story of Usedom and how it grew and how it died, producing the buzz bomb and the V-2.

Now in East German territory, it has gone back to its pre-war days and there is little evidence that this was the "fatherland" of international rocket research. Both houses dot the shores and the lakes in autumn are given over to the ducks. The woods have grown back, and now harbor red squirrels instead of liquid oxygen.

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APPENDIX C

FACSIMILE COPY OF THE OUTLINE FOR ROCKET ISLAND

BY THEODORE TAYLOR

(The original can be found at the Kerlan Collection, Children's Literature Research Collection, University of Minnesota.)
Rocket Island

The Story of Usedom

An Outline

by Theodore Taylor
"What is happening on that island?" Winston Churchill asked, June, 1943.

The answer was that a lot of very deadly things were happening on Usedom.

One day in the mid-1930s, Captain Walter Dornberger, officer-in-charge of the German Army's new rocket development section, just a few men with some seemingly wild ideas, told his young assistant that they should begin looking for another home, one that offered seclusion and secrecy, to build and test their fire-tailed machines. Wernher von Braun was only too happy to begin such a search.

Their current home, Versuchsstelle (Experiment Station) Kummersdorf-West, a proving ground 18 miles south of Berlin, so near the capital's concentration of people; uncomfortably close to Nazi politics and jealousies of high command, was definitely the wrong place to work on liquid fuel rocket motors; talk and dream of sophisticated propulsion for aircraft, transoceanic rocket mail flights; of missiles for war, spaceships and satellites.

At the age of 18, brilliant college student von Braun had been an assistant to Professor Hermann Oberth, acknowledged father of German rocketry. That same year he'd become a founding member of the Society for Space Travel, firing crude rockets from the Raketenflugplatz, an abandoned dump in Berlin. A year later, he'd been hired by the German army, which eventually paid for some of his higher education, and became Dornberger's first civilian employee,
in 1932. The fact that von Braun was still a teen-ager mattered not to
Dornberger. Except for Hermann Oberth, he already knew more about rockets
than any man in Germany.

And he was now Dr. von Braun, having received his PhD in physics
from the University of Berlin in his 24th year, standing first in his class.
Simultaneously, he'd carried on experimental work.

What the army really wanted from him, without detailed specifica-
tion, was a vehicle that would travel 160 miles through the air at 3350 mph,
with a ton of explosives sitting in its nose. A weapon? Yes! A terrible
weapon.

So the research assignment was the building of an experimental rocket,
which he named Aggregat One, or A-1. Aggregat One's noisy, grown-up children
eventually became known to the world, especially to London, as the V-2, born
at the Kummersdorf proving ground but raised and readied for space war at
an island village called Peenemunde.

Russia's Sputnik and the Soyuz family; America's Explorer, Apollo,
Mercury, Gemini and the Columbia space shuttle, are all direct descendants
of Aggregat One.

Only four feet in length and a foot in diameter, A-1 was a test stand
vehicle, never leaving its shackles except to explode and nearly kill von
Braun. A-2, about the same size, was first tested in 1934, reaching 6500
feet after its motor "burnt" alcohol and liquid oxygen for 16 seconds. That
successful firing convinced some, but not many, German Army higher-ups that
rockets might have some potential as weapons. Adolf Hitler, with his
infantryman's mentality, was negative for a long time. Rockets were expensive
toys, in his opinion, and von Braun was a hopeless dreamer.
Despite A-2's encouraging flight, it would still take two years to put Dornberger, von Braun and several youthful scientists from the old Raketenflugplatz Sunday afternoon group into serious business. Though Germany was not yet at war, nor openly preparing for it, the tasks ahead would be top secret and necessitate a secluded wooded area with natural camouflage.

Open sea space for firing was a must. Ease of transportation - air, sea and rail - was also a prerequisite since heavy materials would have to be moved. Also rail or ferry connections were needed as was room for an airstrip capable of landing four-engined planes. And because many scientists would be involved the surroundings should be as pleasant as possible. Families would move in. An island, if it met all the qualifications, would be ideal, von Braun concluded.

He soon discarded the North Sea Upper Frisian Islands - Pellworm, Forh, Nordstrand and others - as being too close to both Denmark and Holland, if not England. They had other drawbacks, mainly the night and day prow of sea traffic from Hamburg, in and out of the Elbe. Dr. von Braun knew that, in time, he and his colleagues would be firing off tubes fifty feet high, leaving contrails in the sky, activity that would draw more than passing attention. Security was a huge worry.

The Baltic was next on his list to explore. There was Fehrmarn, between Keil Bay and Mecklenburg Bay but it was sitting next to Lolland, Denmark's southernmost island. The Danes were always talkative. Next over was large, thickly forested Rugen, which would have been ideal, close to the mainland, plenty of room for an airstrip. But Rugen was already home to Hitler's physical fitness movement and thousands of workers mobbed it on
spring and summer weekends.

Not long after checking Rugen, von Braun was visiting relatives at Anklam during Christmas holiday, 1935, and edged into the subject of a secluded place to house his experimentation. "Why not try Usedom? Your father duck-hunted there, you'll remember," one relative said. The Baron Magnus von Braun had indeed hunted there many times, sitting in a blind by Lake Kolpin, near the village of Peenemunde. A day later, the rocket researcher was headed for the nearby Baltic, recalling that Usedom met most, if not all, of the requirements.

Pronounced Co-zay-domm, the rather large triangle of heavily wooded land, along with a sister island, Wollin, separates the Bay of Stettin from the Baltic. Usedom lies north of Wollin, with the Swine Channel between. Rail lines ran to Wolgast, a town opposite Usedom; a ferry went on over to the island. But bridges for vehicle and rail traffic would be no problem to construct. Security would be helped by the waterlocked position and the thick woods could hide many things, both from sea and air view. The village of Peenemunde, meaning "Mouth of the Peene", was tucked inside on the river, around the north tip.

Other Baltic seaside towns had prospered during summers, with coastal steamers regularly visiting, heralded by brass bands. Beer and laughter flowed in the Baltic sunshine. Zinnowitz, on south and east, was the island's main stop, a favorite of vacationers. Beyond that was Swinemunde, at Swine Channel, a small naval base. But poor Peenemunde, around in the river on the south side, was always by-passed except for fishing smacks. That, too, was perfect.
There was room for a long airstrip on the north end, plenty of room for laboratories, workshops; a wind tunnel, all nestled in the tall pines and firs. Test stands could be dotted around, easy to hide. There was room for administration, personnel housing and barracks for guards. Off the north shore was a small lighthouse island, Greifswaler Oie, which might have uses.

And one couldn't ask for better year-around living, winters to be endured. The white sand beach on the Baltic invited family fun and in the woods were red squirrels and rabbits; on the lakes, in autumn, were ducks, as Baron von Braun had known. There were scattered vacation houses; other small villages toward seaside. All in all, no other area anywhere in Germany fitted the needs of the scientists as did Co-zay-domm.

In spring, 1936, a representative of the German Air Ministry went to the City of Wolgast and bought the necessary land and within days Heeresversuchsstelle Peenemunde (Army Experimental Station), joint product of the Army and Air Force, was reality - dream finally come true for Werner von Braun, Walter Dornberger and other German rocket enthusiasts.

The heavily forested section east of lake Kolpin was designated as the Army's, to be known hereafter as "Peenemunde East" and the Air Force, the Luftwaffe, would have the flatter area north of the lake, suitable for an airstrip, designated "Peenemunde West." They were about a mile apart, and a heavy-duty road was planned to separate them; a rail line would serve both.

In August, 1936, ground was broken for the research and development center and the following May, about 300 personnel shifted from Kummersdorf down to Usedom. Dornberger and von Braun, who would be director of the center, had hand-picked the scientists. Private companies such as huge Siemens were already involved.
The next year von Braun brought his work-in-progress on the A-3, next in line of his rockets, down to Usedom, never contemplating that in five years, Peenemunde East, organized like a private factory, would be employing 17,000 engineers and technicians, spread out over 18 square miles, Hitler's last ditch hope to defeat the Allies. In the picturesque setting of stiff-grass, low sand hills and pines, growth would be phenomenal.

Dornberger chose Greifswalter Oie, the lighthouse isle, rather than Usedom for the test firing of the A-3. Construction crews were crawling all over Usedom and had big eyes and big ears, in Dornberger's opinion. The isle was only 1000 yards long and 300 wide, but suitable for a launching site after total alteration. A concrete pad was poured, a safety bunker was built; storage sheds erected. A communication network was established. Before long, Greifswalter Oie was a crude beginning of Space Center, Cape Kennedy, Florida.

The first A-3 was launched in June, 1937, flashing upward to 26,000 feet. By mid-1938, von Braun had the A-3 performing to desire. With a burning duration of 45 seconds, the rocket reached an altitude of 40,000 feet; by firing it at an angle, he was able to send it 11 miles out over the Pomerian Sea.

He was now ready to go to the drawing board with A-4, which was to become history's V-2, "Hitler's Vengeance Weapon No. 2." However, A-4, standing 46 feet high, over five feet in diameter, weighing more than 12 tons at take-off, transporting a one-ton warhead, would take much longer to develop than its predecessors.
And, actually, Hitler had nothing to do with its development. In fact, he delayed it. Until 1943, he maintained his foot soldier's attitude toward rocketry. He preferred tanks. Very early, he visited Kummersdorf, saw an A-2 firing, listened to briefings by Dornberger and von Brand, then departed, apparently unimpressed. There is no record of him ever going to Usedom.

In late winter, 1939, architect Albert Speer, destined to become Hitler's Minister of Armaments and Munitions, visited Peenemunde. "I liked mingling with this circle of non-political young scientists and inventors headed by Wernher von Braun - twenty-seven years old, purposeful, a man realistically at home in the future. The work exerted a strange fascination for me. It was like the planning of a miracle." As chief architect of the center, he often went back to Usedom, saw it grow and thrive; was its best friend, eventually.

Meanwhile, the Luftwaffe, across the wide road and through the woods from von Braun's enterprise, was also moving ahead rapidly. Test facilities and workshops were being established for research with rocket planes, glide bombs, air-to-air and anti-aircraft guided missiles; jet-assisted take-offs for conventional aircraft.

The previous summer, Dornberger and von Braun had watched as the first rocket fighter, an He-176, took off from the airfield at Peenemunde West and swooped around. But the eventual best known product of the Luftwaffe on Usedom was the Fi-103, which Londoners came to know as the "buzz bomb", a self-propelled, automatically steered aircraft, not a rocket.

In either October or early November, 1939, only weeks after World War II began, the British Naval Attache in Oslo, Norway, received a packet
of letters from a mysterious "anonymous" correspondent. Post-war guesses indicate a high-ranking anti-Nazi official but his identity has never been disclosed. The documents, to become famous in intelligence circles as "The Oslo Letters", told of German weapon research including long-range rockets which were being developed "on an island in the Baltic."
The information seemed far-fetched and was soon routinely filed in London, a disastrous hand-movement which took place all too often at high levels in every military establishment.

Except for an imaginative few on both sides, Buck Rogers was still pure fiction.

* * * * *
This book will tell the full story of Usedom and Dr. von Braun -
the development of the V-1 and V-2 - up to May, 1945, when a brigade from
the 2nd White Russian Army surrounded the research center. Not too much
was left of it. Dr. von Braun had earlier escaped into the Harz Mountains
to continue his work underground.

Though there were consistent rumors that "strange things were
happening around Peenemunde" it was not until 1943 that British Intelligence,
and the Air Ministry, became alarmed. Fishermen had reported seeing "air-
craft with tails on fire" and one had found "parts of a plane which had
no place for a pilot" in his net; there was a report from Warsaw about
"rockets in the Baltic."

In early 1943, two members of the Polish underground were inserted
into Usedom as part of a slave labor group. By volunteering for "latrine
duty", they finally saw a V-1, made a crude sketch of it and smuggled it
out. Soon, the RAF was photographing Usedom from the air. In time, the
photos showed launching pads and other unmistakable signs of rocketry.

In August, 1943, a raid of 597 bombers was mounted and for the
first time, on orders from Churchill, the "target was people." The
physical equipment on Usedom could be replaced; not the scientists. Hope-
fully, the raid would kill hundreds of scientists and technicians. The
housing area was targeted. Unfortunately for England, most of those killed
were Russian POWs and Polish slave laborers. Peenemunde East was back in full operation less than six weeks later.

The first V-1s were launched the following year and the first V-2s shot upward in September of 1944.

Dr. von Braun and his top assistant were soon arrested by Heinrich Himmler, who had designs on Usedom for his SS. The charge against von Braun was that he was more "interested in space travel" than in working for the war effort. He was released after direct intervention by Albert Speer.

In February 1945, with defeat certain, Dr. von Braun rounded up trains and trucks for convoys to the Harz Mountains with personnel and equipment. When the Russians did arrive, hoping to find much equipment and many of the scientists present, they were sadly disappointed. Allied air raids had destroyed "75%" of what was left on Usedom.

The ink on Germany's unconditional surrender was barely dry when the United States, England and Russia all began competition to lure the German civilian rocket experts. War crimes and politics were conveniently disregarded and one "wheeling and dealing" session in a kitchen in the Harz Mountains is hilarious: an American colonel and a Russian colonel competing for von Braun.

By mid-1946, von Braun had brought 127 German rocket experts to the United States, of which 82 stayed with him to work in Huntsville, Alabama. Russia managed to lure 82 but only two top ones. England ended up with 15.
Though England paid a terrible price in human lives and property as the V-1 and V-2 speared down, exploding, the world has benefitted from the work accomplished on Usedom Island, 1937 to 1944.
APPENDIX D

FACSIMILE COPY OF THE ROUGH DRAFT OF THE BIRD OF TIME

BY JANE YOLEN

(The original can be found at the Kerlan Collection, Children's Literature Research Collection, University of Minnesota.)
Once there was a miller named Hans because he never
lied nor gave false weight. He had an only son called Pieter
whom many considered a fool. But Hans did not.

"Pieter is a dreamer," he said. "He knows beyond things. He
understands the whispers of the birds, and the sounds the animals
make. And if he cares not for the company of people, perhaps it
is a wise choice."

"And if he prefers the dumb animals to the company of
people, perhaps it is a wise choice. Who is to say?"

But the people of the village felt it was theirs to say, and
talk about the boy they did, until at last Pieter said to his father,
"I will go and seek my fortune. Then, perhaps, both you and
I will have peace from this ceaseless bothering and

Pieter made his way into the wide world.

He had only a few days and three nights into the world when
there came a cry for help. Without a thought for his own safety, Pieter
rushed in the direction of the cry and found a bird caught in a trap.

Pieter opened the trap and set the bird free. But the bird, poor thing,
was so weak from lack of food and water that it had time for a few peeps
before it expired.

But since Pieter could speak the language of the birds, those few short
peeps were enough. And he hurried off to a nearby tree where a nest
lay concealed in the topmost branches.

In the nest was a single egg, shimmering white and
gold. Pieter picked it up. As it lay in his hands, warm and pulsing, Pieter thought about
what the bird had said. "In the egg," said the dying bird, "lives the bird
of time. And when it breaks open, the egg will emerge singing. As long
341

as it continues to sing, time will flow onward at an even pace. But if you should heed the bird and say "Bird of time, make time fast,


time will speed up for everyone around but you and those you hold. And,

continued the bird, "if you say 'Bird of time, make time slow,'

time will slow down for everyone around. And you and those you held will run through time like the wind whispering in the branches.

At this the bird had shaken its little head. "But never say 'Bird of time, make time stop,' for there will be a great shaking and a great quaking and time will stop for you and those you held for evermore."

Good

With that the bird peeped, "Friend, good-by," and died.

Peter was awed by this but not overawed for he was a dreamer and dreamers believe in miracles, both great and small. And so he put the egg in his cap and carried it with him into the wide world.
He had hardly been gone another night and day further into the
world when there came a second cry for help. It was a weeping and a
wailing and a sobbing that filled an entire

Suddenly he came upon
a large castle. A before it were
there, upon all the citizens cried
men, women, children. We were
afraid to think of it. They were crying and tearing their hair and
stamping on their caps.

"What is the matter?" asked Pieter.

"You must be a fool," said an old man. "For a fool would

"Well then, I must," said Pieter.

"You are a fool," said another man. "For if
we, who are citizens of the mightiest king in the world, are not
brave enough or smart enough or strong enough to rescue the princess
than only a fool would try."

"Fool I may be," said Pieter, "or worse. But you are more fools
at all

And off he went towards the Castle Glam to rescue the beautiful
king's daughter.
Pieter walked and walked for seven days and seven nights for Castle Glow, tittered on the edge of the world. But at last he found it.

He knocked on the giant's home. He knocked on the gargantuan door with a knocker made of skull and a handle made of bone. The door wheeled open with a vague sigh and Pieter entered the gloom of Glow.

It was dark inside the castle and cold. A single light shone nearly at the end of a long hall. It was towards that light that Pieter walked. When he arrived, he saw the king's daughter. She was sitting on a golden throne enclosed in a golden cage and weeping as though her tears could wash away the bars.
"Do not cry," said Pieter when he was close to the cage, "for I am here to bring you home," though he had no idea how he could do this.

When she heard him, the king's daughter looked up, her eyes shimmering with tears. And when she looked at him, Pieter felt pierced to his heart for he had never seen anyone so beautiful.

He knelt before her and took off his hat, and the egg, which had been hidden there, nestled in his hair.

Just then he heard loud footsteps and a giant voice shouting:

"Sniff and snuffle
In the Glen
Someone's stealing
In my home."

Before Pieter could move, the floors shook and the walls shook, and the giant Gloompieler appeared in the room.

Pieter turned around to stare at the giant, at his great snuffling tusk and wild spikey hair. As Pieter turned, the egg fell off his head and broke on the floor. A bird arose singing from the broken egg and alighted on Pieter's hand.

Pieter stood up and rushed to the cage. Taking the king's daughter by the hand, he said "Bird of time, make time slow."

Immediately the little brown bird began singing a very slow, measured song. And time, which had been flowing along like a river suddenly became muddy and slow for the giant. His snuffling tusk became covered. And he moved through the air as though it was water.

But Pieter and the king's daughter ran out and into his arms. Then they raced out into the countryside where they danced and laughed, and even kissed. And Pieter threw his arms up into the air with joy and the bird of time was loosed.
and the princess heard the loud rattling footsteps of the giant Glemspieler as he looked through Castle Gleem for the king's daughter.

"Quickly," said Pieter, taking the princess by the hand. "We must run."

But run as fast as they could, the giant gained at every step.

"Save yourself," cried the king's daughter dear. "You are a fool to stay with me."

But Pieter merely held out his hand and the bird of time nestled in it.

"Lie down," commanded Pieter to the king's daughter. And he lay down next to her.

"Bird of Time, make time fast," said Pieter. He began to sing a light, quick song. And time sped up for everyone but Pieter and the lovely princess.

The giant Glemspieler fairly danced over to the two bodies lying side by side on the ground, and twirled around and about them. But to his speeded-up eyes, they seemed dead, so measured and slow was their breathing. And quickly he gnashed his teeth, and hastily he pounded his fists on the ground, and with a sharp, fast movement, he tore the bird out of Pieter's hand.
He ran back to Castle Glen with the bird. A'd Pieter and the princess watched him go.

Once inside the castle, the giant...
Now, the giant had heard Pieter talking to the bird and he realized that there were miracles about. He thought that if the bird could make time fast or make time slow, it could help him conquer the world. So he put his hand out and the bird nestled into it, almost disappearing in his vast palm.

"Bird of time, make time stop," he commanded.

The bird stopped singing. Suddenly there was a great cracking. And a great shaking. The rocks upon which Castle Glom were built began to crack. Castle Glom disappeared one by one.

Pieter and the king's daughter watched as the castle sank out of sight. Then hand in hand they walked back seven days and nights until they reached the palace of the king.

There Pieter and the princess were married amidst great singing and dancing. And in due time Pieter himself became king.
And then he died.

And he ever found another egg veined with red and gold nestled in his lap, he was never fool enough to tell, instead he gave the egg to the keeper of his gardens, honest men who buried it under the null. And as king he lived a long and full life, with the king's daughter always at his side. He was known far and near as Pieter the Wise. And no one ever called him a fool again.
APPENDIX E

FACSIMILE COPY OF THE REVISED DRAFT OF THE BIRD OF TIME

DATED 1-6-70 BY JANE YOLEN

(The original can be found at the Kerlan Collection, Children's Literature Research Collection, University of Minnesota.)
THE BIRD OF TIME

by Jane Yolen

Once there was a miller named Honest Hans because he never lied nor gave false weight. He had an only son called Pieter whom many considered a fool.

Pieter often sat long hours looking steadily at the sky or a bird or a flower, saying nothing and smiling softly to himself. At such times he would not answer a question, even if someone asked him the time of day or the price of a sack of flour.

Yes, many considered Pieter a fool. But Hans did not.

"Pieter is a dreamer," he said. "He knows beyond things. He understands the songs of the birds. And if he prefers the dumb plants and animals to the company of people, perhaps it is a wise choice. Who is to say?"

But the people of the village felt it was theirs to say. They said so many unkind things about Pieter that the miller grew sad. At last Pieter said to his father, "I will go and seek my fortune. Then, perhaps, both you and I will have peace from this ceaseless wagging of mischievous tongues."

And so Pieter made his way into the wide wide world.
He had only been two days and three nights into the wide, wide world where he heard a weak cry. It sounded like a call for help. Without a thought for his own safety, Pieter rushed in the direction of the sound and found a tiny brown bird caught in a trap. He opened the trap and set the bird free. But the bird, poor thing, was so weak from lack of water and food that it only had time for a few peeps before it folded its tired wings and died.

However, since Pieter could speak the language of the birds, those few peeps were enough to tell him something of great importance. He hurried off to a nearby tree where a nest lay concealed in the topmost branches.

In the nest was a single egg, shimmering like white marble and veined with red and gold. Pieter picked it up. He thought about what the dying bird had told him: "In the egg lives the bird of time. When the egg is broken open, the bird will emerge singing. As long as it continues to sing, time will flow onward like a river. But if you should hold the bird and say 'Bird of time, make time go fast,' time will speed up for everyone except yourself and those you hold until you lose the bird again. And," the dying bird had continued, "if you say 'Bird of time, make time go slow,' time will slow down for everyone around. And you and those you hold will run through time like the wind through leafless trees."
Then the little brown bird had shivered all over. "But never say 'Bird of time, make time stop,' for then there will be a great shaking and a great quaking and time will stop for you and those you hold for evermore."

With that, the bird cried out, "Good friend, good-by," and died.

Pieter was awed by this but not overawed, for he was a dreamer and dreamers believe in miracles, both large and small. So he put the egg in his cap, his cap on his head, and journeyed further into the wide wide world.

He had hardly been gone another night and day when there came a second cry for help. This time it was a weeping and a wailing and a sobbing that filled an entire kingdom.

Once again, without a thought for his own safety, Pieter ran towards the sound. Soon he came upon a large palace. Before it was a crowd of men and women and children. They were all crying and moaning, twisting their kerchiefs or stomping on their caps.

"What is the matter?" asked Pieter. "Is there something wrong?"

"You must be worse than a fool," said an old man. "For even a fool could see that we weep and cry because the wicked giant has just now stolen the king's daughter dear and carried her off to Castle Gloam. And none of us is brave enough or smart enough or strong enough to rescue her."

"Well, then, I must," said Pieter.
"Indeed you are a fool," said another man. "For if we, who are the people of the mightiest king of the world, are not brave enough or smart enough or strong enough to rescue the princess, then only a fool would try."

"Fool I may be," said Pieter, "or worse. But I think you are more foolish than I if you will not try at all."

And off he went with not a word more towards Castle Gloam to rescue the king's beautiful daughter.

Pieter walked and walked seven days and seven nights, for Castle Gloam teetered on the edge of the world. But at last he found the castle and pushed through the giant door.

It was nearly dark inside the castle, and cold. A single light shone dimly at the end of a long hall. It was towards that light that Pieter walked. When he came to where the light began and the hall ended, he saw the king's daughter. She was sitting on a golden throne in a golden cage and weeping as though her tears could wash away the bars.

"Do not cry," said Pieter when he was quite close to the cage. "I am here to bring you home." He spoke bravely although he had no idea how to accomplish what he promised.

When she heard him, the king's daughter looked up, her eyes shimmering with tears. And when she looked at him, Pieter felt her gaze go straight to his heart; he had never seen anyone so
beautiful. He knelt before her and took off his cap. And the egg, which had been hidden there, nestled in his hair.

Just then he heard loud footsteps and a giant voice shouting:

"Sniff and snuff
In Castle Gloam,
Someone's stealing
In my home."

And before Pieter could move, the floors shook and the walls trembled and the giant of Castle Gloam stomped into the room.

Pieter turned around to stare at the giant. And as he turned, the egg which he been nested in his hair, fell off his head and broke upon the floor. A little brown bird arose singing from the broken egg and alighted on Pieter's hand.

Pieter stood up and reached into the cage. Taking the king's daughter by the hand, he said, "Bird of time, make time go slow."

Immediately the little brown bird began singing a very slow, measured song. And time, which had been flowing along like a swift river suddenly became muddy and slow for the giant. And he moved awkwardly through the air as though it were water.

Without letting go of the princess' hand, Pieter quickly opened the cage with a golden key he found hanging nearby.
The king's daughter ran out. Then hand in hand they raced out into the countryside like wind through leafless trees. There they danced and laughed. And Pieter threw his arms up into the air with joy and the bird of time was loosed.

At once time began to move normally again. In a moment, Pieter and the princess heard the loud rattling footsteps of the giant as he searched through Castle Gloam for the king's daughter.

"Quickly," said Pieter, taking the princess by the hand. "We must run."

But run as fast as they could, they could not run faster than the giant. With loud, earth-shattering footsteps, he gained at every stride.

"Save yourself," cried the king's daughter. "It is foolish to stay with me."

But Pieter merely held out his hand and the bird of time flew down and nestled in it.

"Lie down," commanded Pieter to the king's daughter. And he lay down by her side in the tall meadow grass.

"Bird of time, make time go fast," commanded Pieter.

The little brown bird began to sing a light, quick song. And time sped up for everyone but Pieter and the lovely princess.

The giant fairly flew over to the two bodies lying side by side on the ground. He twirled around and about them. To his speeded-up eyes they seemed dead, so measured and slow was their
breathing. The giant gnashed his teeth, hastily he pounded his fists on the ground. Then he noticed the bird of time in Pieter's hand singing a light, quick song. Forgetting the princess, he tore the bird out of Pieter's hand with a swift, sharp, angry movement.

Gloating, the giant ran back to Castle Gloam with the bird. Pieter and the princess watched him go.

Now the giant had heard what Pieter had said to the bird and he had realized that there was magic about. He thought that if the bird could make time speed up or make time slow down, it could help him conquer the world. And because he was evil and exceptionally greedy, the giant thought what a great fortune he could gather and how many beautiful princesses he could steal, if time could be stopped altogether and no one but he could move at all.

He put out his hand as he had seen Pieter do, and the bird nestled into it, almost disappearing in his vast palm.

"Bird of time," he commanded, "make time stop!"

And the bird of time stopped singing.

The giant did not know that this was a disastrous thing to say. He had not heard the dying bird's warning that no one can make time stop altogether. And he was too wicked to worry about it on his own.

Suddenly there was a great quaking. And a great shaking.
The rocks that Castle Gloam stood upon began to crack. Fissures appeared in the walls. The roof began to tremble. Then, very slowly, Castle Gloam slid over the edge of the world and disappeared.

And inside, just as the dying bird had said, the giant and the silent bird of time were forever caught in a timeless scream.

Pieter and the king's daughter watched as the castle sank out of sight. Then hand in hand they walked back seven days and night until they reached the palace of the king.

There Pieter and the princess were married amidst great singing and dancing. And in due time, Pieter himself became king. As king, Pieter lived a long and full life with the king's daughter always at his side.

And though Pieter had found another egg veined with red and gold nestled in his cap, he was never fool enough to tell. Instead, he gave the egg into the keeping of his father, Honest Hans. And the old miller buried it under the mill in a wooden box where it has remained safe and unbroken to this very day.
APPENDIX F

FACSIMILE COPY OF VERSION 2 OF THE SULTAN'S PERFECT TREE

BY JANE YOLEN

(The original can be found at the Kerlan Collection, Children's Literature Research Collection, University of Minnesota.)
THE PERFECT TREE

There was once an Emperor who loved perfection.

In his palace he would allow only the most perfect things. Each that he drank from had to be without blemish. Each that he ate had to be without fault. The servants who waited upon him were always beautiful, with features perfectly set in their faces and limbs not an inch too long or short. Everything, in fact, was perfect.

One day in the Fall, the Emperor was looking out at his garden. It was a perfect garden. Seven gardeners saw to it that only the most perfect plants were allowed to grow. Each morning they would trim off broken branches or drooping leaves and replace any flower that was in danger of dying.

In the center of the garden grew a beautiful tree. It had been planted by the grandfather of the Emperor and was tall and straight and perfectly shaped.

As the Emperor looked out his window at the garden, his gaze most naturally fell on the tree at its center. Suddenly a swift wind blew into the garden, savage and wilder than any wind before it. The tree bowed and swayed, its leaves shaking and shivering and turning up first the red side, then the gold. And as the Emperor watched further, many of the leaves were ripped loose from their stems and thrown to the ground. Soon the tree looked patchy, as if painted in by a palsied hand.
"It is not perfect," the emperor said angrily to himself. Then more loudly he cried out: "It is not perfect!"

At his cry, the servants came running. "What is it, oh perfect one," they cried, for so they were instructed to call him.

"That," the emperor said angrily, pointing out the window to the offending tree.

"It is but a tree," said one serving girl, though still perfect to look at, was not yet perfect in her composure.

"But it is not longer a perfect tree," said the emperor.
"I want a perfect tree. A perfect autumn tree."

"How is that to be done?" asked the chief steward, for he knew well enough to let the emperor speak.

"Call the gardeners," cried the emperor.

The seven gardeners came at a run. They caught the falling leaves in willow baskets and carried them out of sight.

They plucked the remaining leaves from the tree, climbing to the top on shaky wooden ladders. But they were not quick enough for the emperor.

He turned away from the window and cried, "It is not perfect. Take down the tree!"

The chief steward was shocked. For a moment he forgot to be perfect. "But it is your grandfather's tree," he reminded the emperor.

"I shall not cut it down in all rush," said the emperor, "still true, true," said the emperor. "But it is not perfect."
"What shall be done?" asked the chief steward, once again the perfect servant.

"Close up my window to the garden," said the emperor. "And send for the most perfect painter in my kingdom. Have him paint me a perfect autumn tree on a screen. Set the screen before the window. Then when I let my gaze fall that way, I shall always see a perfect tree.

So it was done. The most perfect painter in the kingdom was sent for. He labored seven days until he had painted a magnificent autumn tree, upright, tall, and completely red-gold.

"Perfect," said the emperor when the painter was done. Two servants set the screen before the window, and the painter was rewarded handsomely and sent on his way.
For several months, the emperor was delighted with his perfect tree. Often as he sat drinking his excellent teas in the unblemished cups, he would remark to his servants, "There is a perfect tree."

But outside it had grown cold. The winter snows came, swirling down from the mountains. All around the world lay still and white. Everywhere but on the emperor's autumn tree.

One day the emperor looked out of the window. He looked round to see if it was perfect. He exclaimed: "It is no longer perfect," said the emperor. "For if it were perfect, it would be upright, tall, and perfectly white." He muttered to himself. Then he shouted. "It is not perfect!"

At his cry, his servants came running. "What is it? oh perfect one," they cried.

"That," the emperor said angrily pointing at the window. "That is your perfect autumn tree," said the serving girl who was still not learned to hold her tongue.

"Perfect autumn tree," said the emperor. "But now it is winter." I shall make it perfect," said the chief steward as he hooed all the servants out of the room. Do not be upset, a perfect master called back the painter who labored.
"What is this, child?" asked the Emperor.

"Oh, it is a representation of the sun." Outside it is very hot.

The emperor looked from the bowl to the screen where stood the perfect autumn tree. His face grew thoughtful, then it grew angry.
yet another seven days to paint a perfect winter tree:

upright, tall, and covered with flakes of snow.

And for several months the emperor was delighted with his perfect tree.

But while the emperor gazed in satisfaction at his perfect tree, outside the world had begun to grow again. Little-shoots of green had pushed through the brown cover of earth. And the trees were wearing buds like green rosaries.

One day the emperor noticed that his tree was still covered with snow while all else around was green and growing.

Again he cried out in anger, and again the chief steward called the painter to paint a new scene. And again for a few months the emperor was happy. But one day he came home with his heart heavy in his breast. "My tree is not perfect," he said, pointing to his window. "It does not bend and sway with the wind. It cannot move." And He remained in his bed all winter. And there he stayed, "I will not eat or drink until I have a perfect tree."
the young girl, daughter to the
Chief steward, again entered
the room bearing a bowl. The
branches in the bowl were artistically
arranged to show the young bud
and the new green leaves.

"What is this child?" asked
the Emperor.

"Oh, perfect marvel, it is the
Gardener's gift of the season," she
replied.

brought him in a bowl filled with
fully grown branches and fruit. And
as she moved, the branches loaded
and swayed.

Neither the emperor nor the girl exchanged
a word, but when she had gone, the
emperor
The chief steward sent for the painter at once. "The tree is no longer perfect," he said. "Our perfect emperor has spoken and therefore it is so. The tree you paint must bend ad sway. It must move and change with the seasons. Otherwise it is not perfect."

"What you ask," the painter said, "I cannot do. I am a painter. I am not god. I can put down a perfect tree with my paints, perfect in every way for the moment. But I cannot make it grow. I cannot make it change."

"Then what can we do," said the chief steward. He sat down by the side of the emperor's bed and wept. "For if we do not make a perfect tree, our perfect emperor will surely waste away and die."

The painter sat down by his side and wept likewise, for he loved the perfect emperor and did not want him to waste away and die.

One by one as they heard the sound of weeping, the perfect serving men and women came into the room, heard the sad story, and sat down beside the chief steward and cried. Till at last there was a whole line of them, sitting and sighing and wasting away for the want of a perfect tree.

At last the new young serving girl came in. "Oh, you perfect sillies!" she said when she too had heard the tale. "I know how to make a perfect tree." It is perfectly simple.
"How can you know," asked the chief steward, "when the emperor, who is the perfect master and we who are his perfect serving men and women do not know?"

"Perhaps it is because I am not perfect," said the young serving girl. "Close your eyes and you shall see."

They all did as they were told, and the new young serving girl went over to the window. She took down the folding screen. Outside, the real tree was covered with fruits and at every passing breeze its leaves fluttered and its branches bent and bowed.

"Now you may open your eyes," she said.

The servants opened their eyes. "Oh how perfect," they said, and they bowed deeply.

The chief steward and the painter opened their eyes.

"Perfectly perfect," they said.

The emperor opened his eyes. He sat up in his bed. He went over to the window and he gazed out at the tree for a long long time. He saw how some branches were nearly full and some nearly empty. He saw how some branches were short and some were long. He saw how some branches were almost all green and how some were almost all brown.

"It is not perfect," he said, softly.

All the servants seemed to murmur. But the emperor cut them short with a wave of his hand.

"It is not perfect," he said. "But it is And that is better than perfect."
APPENDIX G

FACSIMILE COPY OF THE MANUSCRIPT SUBMITTED FOR PUBLICATION

OF THE SULTAN'S PERFECT TREE BY JANE YOLEN

(The original can be found at the Kerlan Collection, Children's Literature Research Collection, University of Minnesota.)
The Perfect Tree

There was once an emperor who loved perfection.

In his palace he would allow only the most perfect things. Each fruit that he ate had to be without blemish. Each cup that he drank from had to be without fault. The servants who waited upon him were always beautiful, with features exactly set in their faces and limbs not an inch too long or short. Everything, in fact, was perfect.

One day in the Fall, the emperor was looking out at his garden. Seven gardners saw to it that only the most beautiful plants were allowed to grow. Each morning they would trim off broken branches or drooping leaves and replace any flower that was in danger of dying.

In the center of the garden grew a tree. It had been planted by the grandfather of the emperor and was tall and straight and kept perfectly shaped.

As the emperor gazed out his window at the garden, his eyes most naturally fell on the tree at its center. Suddenly a swift wind blew into the garden, more savage and wild than any wind before it. The tree bowed and swayed, its leaves
shaking and shivering, turning up first the red side, then the gold. As the emperor watched further, many of the leaves were ripped loose from their stems and thrown to the ground. Soon the tree looked patchy, as if painted in by a palsied hand.

"It is not perfect." the emperor said angrily to himself. Then more loudly he cried out: "It is not perfect."

At his cry, the servants came running. "What is it, oh perfect one," they cried, for so they had been instructed to address him.

"That!" the emperor said angrily, pointing out the window at the offending tree.

"It is but a tree," said the newest serving girl, daughter of the chief steward. Though she was perfect to look at, she was not yet perfect in her composure.

"But it is not longer perfect tree!" said the emperor. "I want a perfect tree. A perfect autumn tree."

"How is that to be done?" asked the chief steward, for he knew well enough to let the emperor give instructions.

"Call the gardeners," cried the emperor.

The seven gardeners came at a run. They caught the falling leaves in willow baskets and carried them out of sight. They plucked the remaining leaves from the tree, climbing to the top on shaky wooden ladders. But they were not quick enough for the emperor.
He turned away from the window and cried, "It is not perfect, take down the tree."

The chief steward was so shocked, he forgot for a moment to be perfect. "But it is your grandfather's tree," he stammered.

And because his grandfather had been perfectly wise in all that he did, the emperor said, "I shall not cut it down. But still, it is not perfect."

"What shall be done?" asked the chief steward, once again the perfect servant.

"Close up my window to the garden," said the emperor. "And send for the best painter in my kingdom. Have him paint me a perfect autumn tree on a screen. Set the screen before the window. Then when I let my gaze fall that way, I shall always see a perfect autumn tree."

So it was done. The best painter in the kingdom was sent for. He labored seven days until he had painted a magnificent autumn tree, upright, tall, and completely red-gold.

"Perfect," said the emperor when the painter was done. Two servants set the screen before the window and the painter was rewarded handsomely and sent on his way.
For several months the emperor was delighted with his perfect tree. Often has he sat drinking his excellent teas in unblemished cups, he would remark to his chief steward, "There is a perfect autumn tree!"

But outside it had grown cold. The winter snows came, swirling down from the mountains. All around the world lay still and white. Everywhere but on the emperor's autumn tree.

One day, as the emperor sat drinking his tea, the newest young serving girl came into the room. She carried a bowl in which winter branches were perfectly arranged and set in hard-packed snow. She set the bowl in the very center of the table.

"What is this, child," asked the emperor.

"Oh perfect master, it is a representation of the season," she said. "I thought you would like it to remind you of the world outside."

The emperor looked from the bowl to the screen where the perfect autumn tree stood, splendid and red-gold. His face grew thoughtful. Then it grew angry.

"It is no longer perfect," the emperor said to himself. "For if it were, it would be upright, tall, and perfectly white." He shouted out "It is not perfect."

At his cry, the other servants came running, the chief steward in the lead. "What is it, oh perfect one," they cried.
"That," the emperor said angrily, pointing to the screen.

"But that is your perfect autumn tree," said the young serving girl with only the hint of a smile on her face.

"Perfect autumn tree, yes," said the emperor. "But now it is winter."

"I shall make it perfect," said the chief steward as he signaled all the other servants to leave the room. "So not be upset, oh perfect master."

The chief steward called back the painter who labored yet another seven days to paint a perfect winter tree on another panel of the screen, a tree that was upright, tall, and covered with snow.

And for several months the emperor was delighted with his perfect winter tree.

But while the emperor gazed with satisfaction at his perfect tree, outside the world had begun to grow again. Little shoots of green had pushed through the brown cover of earth. The trees were wearing buds like green roses. As one day the emperor sat deep in thought, the young serving girl again entered the room, this time bearing a bowl with branches that were covered with young buds and
new green leaves.

"What is this child?" asked the emperor.

"Oh perfect master," she replied, 'It is the gardner's gift of the season.

Again the emperor cried out in anger, and again the chief steward called the painter to paint a new scene. And again, for a few months the emperor was happy.

But one day the emperor sat in perfect contemplation, when the young servant girl, daughter to the chief steward, brought him a bowl filled with fully green boughs and fruit. And as she moved towards the table, the branches in the bowl bobbed and swayed with their heavy burden.

Neither the emperor nor the girl exchanged a word this time, but when she had gone, the emperor looked over at the screen, his heart heavy in his breast. He called the chief steward to him with several sharp claps of his hand.

"The tree on my screen is no perfect," he said. "It is not green and heavy with fruit. It does not bend and sway with the wind. It cannot move and grow and change." He lay down on his great bed. "This thing lies heavy on my heart," the emperor said. "I will not eat or drink until I have a perfect tree."

The chief steward sent for the painter at once. "The
tree you painted is no longer perfect," he said. "And our perfect emperor has spoken and it is therefore so. The tree you paint this time must bend and sway. It must move and change with the seasons. Only then will it be perfect."

The painter looked extremely downcast. "What you ask I cannot do. I am a painter. I am not a god. I can put down a perfect tree with my paints, perfect for the moment. But I cannot make it live. I cannot make it grow. I cannot make it change."

"Then what can we do," said the chief steward, as much to himself as to the painter. He sat down by the side of the emperor's bed and wept, his face in his hands. For if we do not make a perfect tree, the emperor will not eat or drink. And if he does not eat or drink, he will surely waste away and die."

The painter sat down by his side and wept likewise, for he loved the perfect emperor and did not want to see him waste away and die.

One by one, as they heard the sound of weeping, the serving men and women came into the room, heard the sad story, and sat down beside the chief steward and cried. Till at last there was a whole line of them, sitting and sighing
and wasting away for the want of a perfect tree.

At last the new young serving girl came in. She looked at the long line of weeping servants and said, "Oh you perfect sillies," when she too had heard the tale. "I know how to make such a tree. It is perfectly simple."

"How can you know?" the chief steward asked his daughter sharply, "when the emperor who is the perfect mate, the painter who is a perfect painter, and we who are the perfect serving men and women do not know."

"Perhaps it is because I am not yet perfect," said the young girl. "For to be perfect means the end of growing. Close your eyes and you shall see."

They all did as they were told, even the chief steward, and the young serving girl went over to the window. She took down the folding screen. Outside, the real tree in the garden's center was covered with fruits and at every passing breeze its leaves fluttered and its branches bent and bowed.

"Now you may open your eyes," she said.

The servants opened their eyes and gazed at the place where the screen had been. They saw out into the garden and looked upon the real tree. "Oh how perfect," they all said.

The chief steward and the painter opened their eyes and saw the tree. "Perfectly perfect," they said.
At that, the emperor opened his eyes. He sat up in his bed. He stood up and went over to the window and gazed out at the tree for a long, long time. He saw how some of the branches were nearly full and some nearly empty. He saw how some of the branches were short and some were long. He saw how some of the branches were almost all green and how some were almost all brown.

"It is not perfect," he said softly.

All the servants looked at one another and began to murmur. The chief steward looked over at his daughter, an angry scowl creasing his handsome face. But the emperor cut all this short with a wave of his hand.

"It is not perfect," he said, "but it is living. And that is better than perfect." Then he took the young serving girl by the hand and they went out of the palace into the garden to enjoy the fruit of the perfect tree.
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