Interview with Karen Hoyle

Interviewed by Professor Clarke A. Chambers
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on the University of Minnesota Campus

Karen Hoyle - KH
Clarke A. Chambers - CAC

CAC: This is Clarke Chambers. This morning is April 25, 1995, and finally, we have a nice April day. We've had winter entirely too long. I'm interviewing Karen Hoyle who has been with the Kerlan Collection of children's literature for a number of years. She has been the chief person to develop that professional collection.

Karen, as I was suggesting, before we turned on this infernal machine, I'd like to begin with a bit of intellectual, academic autobiography: where you came from, how you got interested in libraries, how you got formally trained, and, then, the narrative will just roll on.

KH: My parents would be happy if I were called Kären Hoyle because there were two Danish people who deliberately protected my name as Kären. They lived in Boston. My father was a post doc[torate] at Harvard when I was born.

CAC: How many of us make that mistake?

KH: [laughter] They belonged to a little Danish church and named me for the Danish people that they had known by that name. Our family moved to New York State, Oneonta, where my father taught at Hartwick College. It was there that I began reading children's books and among them were *Millions of Cats* and, for some reason, I learned as a young child that that was by Wanda Gág and that she was from Minnesota. I also read the Betsy Tacy books, which take place in Mankato Minnesota by Maud Hart Lovelace.

CAC: Far distant in New York, you had a Minnesota connection already.

KH: Eventually, when my father accepted a position at St. Cloud State, I knew that Minnesota was the home of two children's book authors. I was a great reader as a child. I had read Carol Ryrie Brink. I didn't know that the author of *Caddie Woodlawn* would be here in Minneapolis. and I would meet here many years later. Eventually, I went to St. Olaf College. I was an English major; but, I was very interested in librarianship. The way that I got my library certificate was by going to St. Cloud State during the summers. I was a life guard by . . .

CAC: They offered a degree that St. Olaf did not?

KH: They did. They offered a certificate in librarianship. I was able to do that during the summers. I taught at John Marshall High School in Rochester. I would spend half of my time being an English 12 teacher and half of my time being an assistant librarian in the high school; so, I kept all of this going, and realized that I wanted to go to graduate school, and I wanted to become a librarian. At the time, I thought I would be a high school librarian and I could very well return to Rochester to teach or be a librarian.

CAC: As a faculty brat, you knew that there was such a thing as graduate school?

KH: Yes, indeed.

CAC: I've talked to a lot of professors that didn't know about graduate school until they were seniors in the undergraduate [unclear] remarkable.

KH: My father really was a victorious person. He did not go to high school until the age of twenty.

CAC: Good heavens.

KH: He learned very slowly about the fact that chemistry could lead him to a Ph.D. at the University of Iowa. He wanted his children to have a chance.

CAC: You say children. You had siblings?

KH: I had siblings and one of them was a graduate student at the University of Chicago and the University of California-Berkeley.

CAC: In what field, just for fun?

KH: Medieval drama is what his field was in the English department. He now teaches at the University of California-Berkeley. When it came to graduate school, I knew that I wanted to get out of the Midwest, and I applied for Berkeley which had a library school, and received a master's in library science. At the time, there was a good bit of student turmoil at Berkeley.

CAC: So, you were there in the mid 1960s?

KH: Right. I was a bit intimidated by all of this. I was staying at the International House. At the time, I seemed to be more interested in the international scene. Protests were going on and I was observing it. I didn't participate in any, at that time. My bags were packed and I didn't have a boyfriend so I thought this was the time to go to Europe and I accepted a one-year position being a librarian in Augsburg, Germany.

CAC: Ohhh.

KH: While there, I learned that in Munich was an international children's library. It had been started in 1949 by a woman who felt that the German children needed good democratic children's books.

CAC: The occupation years.

KH: Right. This was established in 1949 and soon the adults realized that these books were much too important for children; so, they converted this international library into a documentation center for editors, and authors, and librarians, and translators to use. After my year in Augsburg, I became a librarian for American children . . .

CAC: Did you go with the German language?

KH: I had studied German, but I was not fluent. I gained some fluency. After leaving Germany, I've pretty much lost it because I learned it as an adult. There I was for three months at International Youth Library in Munich on a stipend. Half my time was spent helping them with whatever projects they wanted to do—they wanted me to acquire American children's books for the library—and half the time was spent on my own project. I became interested in the idea of books transferring from country to country . . . children's books as bridges to understanding.

CAC: Ah.

KH: I was just getting a little idea that books were translated from countries. I knew something about this, of course, as a child and as a student; but, I saw that hundreds of books were moving from country to country via translation. This was my little project. I came back to Minnesota wondering what job I could possibly find in January. I got a job as a school librarian, but that didn't satisfy me. I went to graduate school at University of Minnesota by night taking more courses in the Library School from Edith Kromer. She taught History of Children's Literature. I remembered my good courses from Berkeley under May Durham, who became a mentor to me. Edith Kromer told me, after about a year and a half taking courses at the Library School, that they were looking for a librarian for the Kerlan Collection. Sheila Flannigan was getting married . . .

CAC: I'm going to interrupt a second. Sometimes I do this. You'll have to forgive me.

KH: I welcome it.

CAC: How few persons I've interviewed, including the women, had women mentors. It may be that because library schools and library administrations have always had a good number of assertive and very able female librarians that you had a better model than most of the women I've talked to. Were you aware of that?

KH: I haven't thought much about that; but, it's true that the field of children's literature has been dominated by women.

CAC: It would be a natural.

KH: Right. Certainly, Edith Kromer, although I didn't have a long acquaintance with her, teaching the History of Children's Literature and my being a very good student—I was very interested in this subject—seemed to think that I could apply for this job and I might be successful.

CAC: While you were still a graduate student?

KH: Yes, and still being a children's school librarian. She suggested that I interview. It was Ralph Hopp and Austin McLean who interviewed me over the summer of 1967—I must have met Dr. [Ned] Stanford at that time—and I was hired to begin in September. I went, on the basis of that, to the American Library Association [ALA] conference. En route to the conference, I do remember meeting Dr. Stanford and his wife, Mivarette, and their being very cordial and telling me that I'd be very welcome at the University of Minnesota. I began in September 1967. My desk was in line . . . Austin McLean's desk, John Jensen's desk, from Rare Book and Special Collections, and my desk. I was taken to a small room on the third floor of Walter Library where the Kerlan Collection was held, and to the basement of Johnson Hall where the Hess Collection was kept, and told this was my kingdom. [laughter]

CAC: You were the first professional librarian to develop the Kerlan and the Hess?

KH: Prior to this—I would like to know more about that—Sheila Flannigan was responsible for both collections, but she also, as I understand, was the newspaper librarian. When Dr. [Irving] Kerlan died in 1963, Ned [Edward] Stanford went to Washington, D.C., packed up all the books himself, which had been willed to the University of Minnesota, shipped them to the university. My understanding is that Sheila Flannigan was responsible for opening those fifty-seven boxes one-by-one and cataloguing the material.

CAC: What an exciting thing to do.

KH: I heard that she had great patience because she only opened one box at a time . . . a very different personality from mine.

CAC: There were some things on hand already before 1963?

KH: Yes. This is what I learned, of course, when I came to the University of Minnesota, that the Kerlan Collection had been there since 1949. Dr. Irving Kerlan was the youngest graduate of the Medical School. He had grown up in St. Cloud, Minnesota, had gone to that high school. His home was Waite Park. He had come to the University of Minnesota at the age of fourteen, wanting to attend, and was sent over to University High School. He said, "I don't want to go to the high school. I want to go to the university."

CAC: [laughter]

KH: So, they gave him a chance and, consequently, he finished all of his course work and I understand was too young to practice at the age of twenty as a medical doctor in Minnesota. I've not verified that either.

CAC: That's real precociousness.

KH: He then worked in McGregor, Minnesota. His brother would accompany him on house calls because he was considered such a kid. He returned to the University of Minnesota and graduated with the first class of Public Health. With that degree, then, he joined the U.S. Food and Drug Administration in Washington, D.C. At the age of twenty-seven, he had a heart attack and his doctor said, "Take it easy. Find a quiet hobby." He tried collecting limited editions of children's books and records. They were too expensive for him. In the 1940s, he thought about children's literature because he had been given a children's book. He found out about the awards, the Caldecott [Medal] award, the Newbery [Medal], the Carnegie [Medal] in Great Britain, and he began to collect the award books. His collection was expanded at that time..

CAC: That's a remarkable story. You never met him?

KH: I never met him, although I had lived in St. Cloud and he was from St. Cloud. Theoretically, I could have met him. I didn't even know about him and his collection that came by contract to the university in 1949.

CAC: Had he begun to collect manuscript material as background for these books?

KH: He had. He had the uncanny realization, as he visited his author and illustrator acquaintances in their homes, that they were tossing this material. He saw value in manuscripts and the studies for children's books and the final illustrations. At that time, no one else was interested. He collected from the people he knew and he visited.

CAC: Of course.

KH: Hans Rey, Marguerite Henry, Leo Politi . . . As he went around the country for his work with the Food and Drug Administration, I am told, he would write and visit the people who created children's books and they became his social life.

CAC: Did he have children himself?

KH: He did not. He never married. Then, in turn, these people would visit him in Washington and often leave an inscribed book or manuscript as a gift; so, that by his death, he had acquired some 9,000 children's books, either that he gave to the collection or willed to the collection and hundreds of manuscripts and illustration titles.

CAC: [whistle] I'm sure there were other libraries who would be interested but why Minnesota? I know he's a Minnesota product.

KH: We've learned this about him through his correspondence, which Ned Stanford has gone through and has very recently organized . . . Incidentally, Ned Stanford brought together all of the Kerlan papers, which had been held by the library office, and by the archives, and by [J.] Harold Kittleson, one of his local Twin Cities friends, and the Kerlan Collection. He has brought all of this together, and integrated it, and made a wonderful archival collection of the Kerlan contribution. Dr. Kerlan, then, acquired these materials through his friends. He really was a collector of friends and, therefore, was the recipient of these wonderful materials. Dr. Stanford could tell you about his role as university librarian interfacing with Dr. Kerlan and the university president because Kerlan sent every gift to the president or the vice-president, expecting a personal acknowledgement. Of course, that caused some difficulty because they were not full-time friends of Dr. Kerlan.

CAC: [laughter]

KH: Dr. Stanford was asked to, please, handle this matter.

CAC: But, it was his initiative that is Dr. Kerlan's, to use Minnesota from the beginning? There wasn't any competition or other thought?

KH: Apparently, he was going around. He went to Catholic University in Washington, D.C., we know. He also had had some conversation with the Minneapolis Public Library. We don't know that the University of Minnesota was his first choice. He promised to endow this collection. I have heard from one of the trustees at the time—again, we're looking at 1949—that the gift was accepted with the understanding that there would be an endowment from Dr. Kerlan to support the collection. Unfortunately, Kerlan died in 1963 before he was able to provide this endowment and no money came with the collection. Partly as a consequence of that and just the whole . . . we've really had to scramble to find grants and donors to help support the collection.

CAC: We'll talk about that in a moment . . . [unclear] build a collection.

KH: I should give a little time to George Hess as well.

CAC: Please, do.

KH: Dr. Stanford could tell you a bit more about him. I never met George Hess; but, I have seen his home near River Road in St. Paul. George Hess was the comptroller of the Great Northern Railroad . . . or the Burlington Railroad. I'm going to have to check that one out for you. His hobby was collecting the books that he had read as a youngster and the novels that he had put his name on as a youngster. He hoped that, as he looked for these dime novels, he would find his name because he had written them in every one that he had possessed. He traded them around and never did find his signature on anything that he bought; but, he amassed a collection of 60,000 dime novels, British and American and series books . . . boy's. He was a bit more interested in the boy's series books than the girl's. He willed his collection in 1954. This collection was catalogued by a Miss Dunahigh on the library staff. She typed a catalogue card for every title and typed a list also of the holdings in the Hess Collection.

CAC: Does this include the Tom Smith books then?

KH: Certainly, the Tom Swift . . . the Edward Stratemeyer. It included some Bobbsey Twin books. We've discovered that Edward Stratemeyer used eighty-two pseudonyms. He's the author of books that I thought, as a child, were written by a women . . . Lauralee Hope, I thought, would certainly be a woman. It was Stratemeyer himself outlining these books. The Horatio Alger Jr. books came along. These were all part of that collection.

CAC: Did the Hess Collection include manuscript materials as well?

KH: No, although . . .

CAC: Sixty thousand volumes is something!

KH: . . . along the way, there were some court cases with handwritten documents about those that have come to the collection . . . very little in the way of manuscripts.

CAC: I see. These collections came independently?

KH: They did.

CAC: One didn't know that the other existed?

KH: And they just seemed to be a logical combination for this new position which was offered, that the new curator would be responsible for both collections.

CAC: In the mid 1960s, when you come into the picture in a major way, the library, as the university generally, had more generous resources to draw on?

KH: They did.

CAC: You could afford to do it?

KH: They were open to acquiring special collections because these were the jewels in the crowns of the universities across the country. I think it took a good bit of imagination and creativity for the library director to take on a children's literature collection and a dime novel, the popular culture, collection. These were not perceived as academic collections, at that time.

CAC: Right. Popular culture doesn't begin to come into its own until ten years later.

KH: Yes.

CAC: We'll talk about that later. The university had the resources to assign you to this project?

KH: They did.

CAC: What kind of other resources did they have . . . space, backup staff, etcetera?

KH: I was brought onto the scene with a small student budget. We hired work study students in 1967 when I came on board. About a year later, the major Special Collections and Rare Book Collection moved to Wilson Library under Ned Stanford's direction. He wrote the program for that great new building. We were left behind in the beautiful Arthur Upson room, 109 Walter Library. We were *the* special collection left behind. We inherited that room.

CAC: When I came here first, that lovely room that you now occupy, was a reading room where you could come in and sit in very uncomfortable chairs and could read recent novels or recent non-fiction, right?

KH: I've heard about that era and there are people who still stop by . . .

CAC: There wasn't a resistance to turning it over to more scholarly enterprises?

KH: The story that I heard—Ned Stanford actually found the documents in the University Archives—was that when Walter Library was first built in 1923, Ruth Sheppard Phelps furnished this room, as a reading room for reading the classics, for students.

CAC: It has such beautiful panelling and woodwork.

KH: Yes and the hand carved and hand painted leather, and beautiful shelves with, as you say, polished wood, and tapestry chairs with Arthur Upson's logo. The library negotiated with the family to transform this to a special collections reading room because the demand on the space . . . apparently students were bringing their lunches in and putting their feet up on the chairs. There had been someone responsible for supervising the students . . . it was kind of getting out of hand.

CAC: Sure it was. There were poetry readings and matters of that sort, however. It's about the only whole attractive room in the whole darned university.

KH: Yes, I hope I can hear about that.

CAC: I'm glad you're there.

KH: I know that there was negotiation with the family that this would be designated as a special collections reading room.

CAC: It was a good designation.

KH: We then occupied it, exclusively, for awhile. It worked out so beautifully for these materials because the large illustration boxes, and the manuscript boxes, and the books, which were paged from around the library, were just perfect for the large tables. Of course, as time grew, there were encroachments on our turf. We had kept our books in juxtaposition in the rooms in which we're sitting now, which is now occupied by the staff for the Walter Library. Our vault was here, and our books were here, and our manuscripts were across on what is called 113. We inherited the James Ford Bell vault for our manuscripts and art.

CAC: I see . . . when they built their new place in Wilson Library?

KH: Right. Gradually, year by year, our beautiful materials were moved elsewhere in the building because the IT [Institute of Technology] staff needed to move in and a classroom needed to be built with lots of computer space; so, we now occupy part of the fourth floor of this building, which is air-conditioned and humidity controlled . . .

CAC: Good.

KH: . . . and the basement which is <u>not</u> controlled at all, with these rare materials. We have to page everything either from the fourth floor going up an elevator or the basement going down an elevator.

CAC: Karen, I'm guessing that the first task was to get on top of the collections, organize them, assemble them, inventory them and so forth. Then, you had to build clientele and you had to build the collections?

KH: Yes.

CAC: Say something about both of those. What interest did you find on the faculty once they realized this gem of two collections was here? Who came to you? How did you work on that?

KH: When I arrived each of the collections was catalogued on catalogue cards. What was in the Kerlan Collection including manuscripts and illustrations . . . there was an entry and the same thing for the Hess Collection. What I discovered early on was that the College of Education, particularly Dr. Norene Odland, was using the collection, but that was the exclusive use of the collection. The elementary education class knew about the Kerlan Collection. I saw these resources as being appropriate for many disciplines . . .

CAC: Good.

KH: . . . the Liberal Arts, Journalism, the Scandinavian Languages, which I had a keen interest in myself. I did my Ph.D. in the translation of Danish children's books to English.

CAC: Had you learned Danish at home?

KH: Yes, some Danish at home; but, unfortunately, the second generation and the third generation children suffer because, although the parents and the grandparents know the language, they're so eager that we become American that they didn't want to encourage us to learn it.

CAC: Sure.

KH: So, it was just what I could pick up. I actually studied Danish as an adult. I saw that the English Department should be connected with the collection, possibly the History Department, and Sociology, hoping that there would be some interest in the popular culture.

CAC: How did you reach out on a daily way? How did you work that?

KH: I reached out just with sheer determination because I wanted the collection to be more balanced, to be more useful to other disciplines. I saw that our survival would be in participating in the university's teaching, research, professional service mission. I must admit that it came slowly to me.

CAC: But, there weren't many models?

KH: No. I don't know that there were any [unclear]. [laughter]

CAC: Sure.

KH: Having been a student here myself in the Scandinavian Department, I went in that direction. Having been an English undergraduate major, I went in that direction. I tried to move out by inviting faculty to come over one at a time and trying to set up a little exhibit for the person to see that this may have potential for a teaching mission for that person. My hope was that a faculty person would come in and teach from the collection in the reading room with the staff. This did happen. Certainly, the Scandinavian faculty came.

CAC: What persons there and what persons in English, for example, were helpful?

KH: [C.] Michael Hancher, who's very interested in visual literacy, came to the collection. Chester [Chet] Anderson taught a course in children's literature at the time . . . Classics and Children's Literature. Madelon Gokey [Sprengnether], who has kind of a dual position at University of California-Berkeley, was very interested in the *Secret Garden* and brought her students over. There were just the beginnings of this. I did not see myself as the teacher; but, I would rather have that faculty person do the teaching from the collection.

CAC: Good.

KH: One always becomes available; so, it was kind of a dual purpose. Sometimes, I would try to select materials to interest the class and I soon learned that by the time a student is into the second quarter of graduate school, a faculty person has a keen relationship with that graduate student and probably has him well underway to follow that faculty along. So, I offered brown bag lunches during first quarter . . . American Studies classes, or English classes, or whatever trying to introduce the graduate students to this wonderful resource. We've had some remarkable graduate students.

CAC: Karen, excuse me. As you speak, you had to make most of this up?

KH: Yes. I saw myself as outreach.

CAC: That's an unusual insight to have when there were very few other models in the university or in the library system for doing this.

KH: I saw it as survival. It didn't take too long to realize that there were some questions about the children's literature place at a university. There's a story that goes along with that, too, that I could leap to now and, then, I'll come back to these other opportunities.

When Al Link was acting vice-president for Academic Affairs, some of us got together and presented him with the idea of a center for children's literature. He was very interested. There was someone from Child Development, Shirley Moore and there was Norene Odland from Elementary Education on this committee to present this idea to Vice-President Al Link. I remember Chet Anderson was at that meeting, as well, from the English Department. Not long after that [Henry] Koffler came on the scene. I learned that his wife had gone to library school,

hated it, and had never become a professional librarian; so, she never saw the transfer of what is often perceived as a very routine education, stuffing information into one's head, as being beneficial because it could be an efficient way to learn. I, as a librarian, saw this and I reaped the benefits of the wonderful library school that I attended. He questioned the role of children's literature at the University of Minnesota. I got wind of this rather quickly that he saw no use for a center; so, that was squelched. He also was looking at this collection wondering why it was at the university. I saw the model of the Social Welfare History Archives and the Immigration History Archives; and I quickly proposed the idea that this could be the Children's Literature Research Collections and it was accepted immediately by the library. So, we now had that component of research because it was a message I was trying to send to the vice-president—and others, too, who cared about the collection. There was some negative response from the College of Education quarters who felt that that was unnecessary; but, I saw it as a survival technique.

CAC: All the time, you had good support upstairs within the university libraries?

KH: We did, indeed.

CAC: That would have been crucial.

KH: They saw these signals and also wanted to shore up the special collections. The leadership felt that these special collections were valid and, in time, they could become a leading edge in research.

CAC: Would the vice-president have been aware that there would be a legal problem of breaking a contract of deposit? Kerlan and Hess named the University of Minnesota. Is that easily broken? Could one sell that collection to another . . . ?

KH: It never came to that. I never was involved in any conversation with . . .

CAC: There are real legal problems down the line that, apparently, Koffler didn't know about.

KH: You bet. You bet that would have happened. In fact, that was what came to our rescue when our reading room was challenged in recent history. Back to the mission of the university. The teaching mission . . . build that into this research collection. The second part of it was research . . . what kind of research was being done in our collection? Again, one tracks the research. I hadn't personally tracked the research that was being done; so, we tried to involve the people who had used the collection and we asked them to, please, let us know when something was published or when a paper was given at a conference.

CAC: Excuse me for interrupting you all the time. Your narrative line is a very strong one. You were beginning to attract constituents from scholars outside the University of Minnesota?

KH: Yes.

CAC: People were coming here. How did that develop? How did you reach out to them?

KH: Naturally, it wasn't only my going out, but some others certainly knew about the Kerlan and Hess Collections; but, I saw the key to outreach being my participation in professional organizations. I saw that as being absolutely crucial so that, as I went to organizations, perhaps, there would be something that I could say or do. I learned then that one prepares a paper, and one submits it to be read, and it's accepted or rejected. I was learning.

CAC: The whole process of [unclear].

KH: I must say that from the time I arrived in 1967 with no academic experience, I grew along with the collections. I must say that I was helped along by organizations and became increasingly aware of reality. I was very naive when I came here about the reality of academic politics and even the teaching mission. I wouldn't have called it the teaching, research, professional service mission when I came in 1967.

CAC: Sure.

KH: But, I became increasingly aware of it.

CAC: If I look at your CV [Curriculum Vitae] here, you were reaching out not only through national library associations but these other related fields: American Studies, and English, and so forth.

KH: Yes, right. The Children's Literature Organization was in its infancy in the early 1970s. I began to attend those conferences and submitted papers for those conferences. I would actually bring along some slides and a slide projector, and invite people to come to the hotel room, and tell a group of people, six people or twelve people. I would distribute flyers. Again, it was a naive effort.

CAC: No, it was most effective.

KH: It paid off. Then, some wonderful things happened. Elmer L. Andersen called me one day. I cherish this episode. He asked me if I had time to talk to him. [laughter]

CAC: Was he on the Board of Regents at this time?

KH: He was on the Board of Regents. He had seen this fledgling, what he perceived as a fledgling, collection needed some help. When I found time to meet with him . . . what a way of putting it. He said, "I'm going to give you $5,000 so you can hire student help and you get out of here. You get out of your office. You do some fund raising." At that time, Bob Odegard's office was across the hall. Elmer Andersen must have said, "Go talk to Bob Odegard." I said to Bob Odegard, "Can you assist me?" The fund raising, I think, at the university was

getting going as well. There were always the grants, but he said, "You go find some people." Starting from scratch, I realized that I needed to go to fund raising school, and take some classes, and do this or that to learn how to do fund raising. I was able to raise more than the $5,000 that Elmer Andersen had given me. Then, I began to realize that this was our future. The university library budget provided for a curatorship and this work study student help, but that was just about it. If I wanted to do anything else, dream dreams . . . George Hubbs' father, Ronald Hubbs from the St. Paul Foundation, took some interest in the collection. Bob Odegard was kind of looking out saying, "What you do to be successful is you double your staff within a year or two with all this grant money and personal money that you're raising." I failed that; but, that was his key to success. He understood that you double your staff, you triple your staff, you quadruple your staff. You do it and that's success.

CAC: Your outreach was to foundations or to individual philanthropists?

KH: It was both. I didn't know how to go about this.

CAC: Did the Minnesota Foundation help you in that?

KH: The university foundation?

CAC: Yes.

KH: Bob Odegard was in that role. He made suggestions. He said, "Why don't you go and talk to Mr. [Charles; known to friends as Chas] Meech down at the bank. He knows something about the trust." Out of that came not help from that trust but help from "Nusi" Meech, his wife, who went to Japan, and spent a couple of years visiting publishing houses, and asking them for free Japanese language books to send to the Kerlan Collection. Out of this spun widening circles that I didn't even guess would happen. I didn't meet Nusi Meech. Her husband mentioned it at home. She wanted a volunteer project in Japan; so, that spun around and all of a sudden, we were the recipients of 300 wonderful Japanese children's books.

CAC: [gasp]

KH: This is how it happens.

CAC: You never met "Nusi"?

KH: Yes, of course. She came before she went to Japan.

CAC: Did she ever tell you how she got that nickname?

KH: No.

CAC: Her older brother thought she was a nuisance and called her "Nusi".

KH: Ahhh. Her death was just a tragedy.

CAC: She was interested in so many different things.

KH: She must have been a wonderful mother, too, because her daughter went into art history and is at the Metropolitan [Museum of Art].

CAC: Your outreach is informal, isn't it? One thing leads to another as you're describing it.

KH: You kind of drop the pebbles in the lake and there are ever widening circles and they cross and more pebbles and more pebbles . . . We've lost a little train of research, which I want to come back to because, again, that's how the university makes its reputation . . . you get good graduate students. Out of this effort at the Children's Literature Association came the fact that someone got wind of the Kerlan Collection. She, Donna White, had gone to, I think, Arkansas University and she got her Ph.D. from the Department of English. Two students in the American Studies came with master's degrees from Michigan interested in children's literature. The only way they could work this out at our university was getting Ph.D.s in American Studies both always concentrating on writing their papers on children's literature. We got the St. Paul Foundation to give us a $5,000 grant. They were called the Hess fellows. These were people who could come on a grant and study at the collection. Then, we began to track and monitor, What are these people publishing? Where are they giving papers? Again, it's a ripple effect that's a joy to behold. I may not have started anything, but others were widening the circle and bringing people here to do research. As kind of a full circle—I love the image of a full circle—out of "Nusi" Meech getting Japanese books and talking to people have come a half a dozen Japanese faculty teaching children's literature, students studying children's literature.

CAC: Ohhh.

KH: We've had an exhibit in Japan. We have a symposium this summer. Seventeen Japanese specialists coming to visit us at the Kerlan; so, that's the Japanese factor. The same thing has happened with Scandinavia. I gave a lecture at the library school there. Spinning out of that have been people coming to the Kerlan Collection. We've had a Danish travelling exhibit. We've had a Finnish travelling exhibit. We hope to have a Swedish one. I'm not going there now; I have to stay closer to the desk. Spinning quite independently are these wonderful circles of people who are hearing about the collection and coming here to do their research.

CAC: What foundations were particularly useful?

KH: The F.R. Bigelow Foundation in St. Paul has been mightily generous. They've given, what is called, collection development money to provide a chance for me to go to conferences and

meet authors and illustrators and meet potential researchers. They've been generous over the years. The St. Paul Foundation . . .

CAC: This is a persisting generosity?

KH: Persisting. I always fear that it's going to come to an end with all that's happening in our society. George Hess gave his money to the St. Paul Foundation and, as a consequence, their board feels some responsibility to his love, the Hess Collection. So far, I've been able to play that card . . . to remind them that George Hess gave this money, and it's part of their foundation, and it would be very nice to have $15,000 to promote the Hess Collection, to bring fellows here, to purchase materials for the Hess Collection.

CAC: So often foundations are interested in seed money, and will do it for three or four years, and that's it. You're supposed to take it over. To have someone who is regularly interested is a great coup.

KH: There always is the [unclear] of knowing that. You're so right, the seed changes. I drop different seed. There's going to be a slightly different project to go into this new venture. For example now, the pitch to the Bigelow Foundation was people of color. We haven't done a good job with that. They're very committed to education in the St. Paul schools, and diversity, and multiculture. The next card that I'll play is global because, as a state, we need to become more globally aware and aware of children's book, which going back to the theme at the beginning are, indeed, bridges to international understanding. I'm committed to that.

CAC: I happen to have a grandniece who is American Indian. I didn't realize how rich Indian literature, tribal literature, had come to be just the last ten or fifteen years, I'm guessing. Is that right?

KH: Certainly in the field of children's literature that's true. Jessie Birdshack, Gayle Ross . . . yes . . . there's Shanto LeGay. These are people who are of the generation who didn't have much of their own culture.

CAC: Right.

KH: It's very satisfying to me to have been here since 1967 because I have grown personally along with the collections in awareness and, I hope, good service to this institution, but also becoming very excited myself because I can participate. I can do some of the writing myself. I received a sabbatical. I had a single-quarter leave some years ago. I've had the real satisfaction of having done a couple of good pieces of writing.

CAC: Good. What national foundations would be interested in children's literature, if any?

KH: Oh, we're so lucky. We received a $97,000 NEH [National Endowment for the Humanities] grant. I must say that I've learned along the way. In the early 1980s, I worked rather exclusively on three NEH grants, which failed, and one NEA [National Endowment for the Arts], grant which failed. I had worked so hard on them and I was just devastated that I couldn't interest the NEH in children's literature or I wasn't expert enough at writing a grant proposal. My heart just sunk and I just saw that this was going nowhere; but, times change and strategy changes. I've learned this, too. Times had changed so NEH and NEA have accepted children's literature as part of the national humanities' scene and part of the arts' scene. But, I also learned to cooperate and to kind of give up some of my privacy in that the successful NEH grant came from Frank Immler's leadership, working with what was called Central Technical Services and Wilson Library. I gave up ownership of that grant proposal and it happened. We were given that marvelous grant to put online 100 authors and illustrators from the Kerlan Collection, their books, their manuscripts, their art.

CAC: So, that folks can do their research before they come here, do their graphical research?

KH: They certainly can. Had we succeeded in the 1980s, that was prior to being online. So, what was devastating to me in the 1980s is ten times better than the proposal I wrote then because it would have been an in-house finding aid.

CAC: Sure.

[End of Tape 1, Side 1]

[Tape 1, Side 2]

KH: . . . and I want to repeat this . . . this whole experience of writing these grant proposals, thinking that they were so good. I was convinced that they were good. It's a humbling experience to realize that cooperation and allowing someone else to take the leadership, someone else is the principal investigator of this grant, and I am the consultant is much better. The expertise is in the cataloguing, and the putting online, and the cataloguing of books according to the new LC-AmC [Library of Congress-American Catalogue] records. It's been a wonderful experience for me to participate in and observe.

CAC: Yes. You mentioned earlier Mr. Kittleson. Was he helpful? I know that he has helped so many things in libraries.

KH: Mr. Kittleson was a publisher's representative and a personal friend of Irving Kerlan.

CAC: I see.

KH: When he went to Washington, he had a key to Irv Kerlan's home. He could stay there when he was en route from place to place. He gave to the Kerlan Collection first printings of

books published by Pantheon, Knopf & Random House, which he represented; but, beyond this, he was the intermediary between the university president or library director and Irv Kerlan. Irv Kerlan wanted personal attention now. It was Kittleson who said, "Irv, back off. The university is doing everything it can do for you. It's taking care of your collection." He played that role of intermediary, interpreting a personality to the university and interpreting the university to Irv Kerlan. This is very apparent in his correspondence.

CAC: Did Kittleson have access to a personal fortune of some sort? Just being a publisher's representative, he couldn't have had much money.

KH: No. No money has come from Harold Kittleson.

CAC: It's his contacts, and the concern, and care?

KH: Yes.

CAC: Isn't that remarkable? He did the same for the [Minneapolis] Public Library, you know.

KH: Yes. Part of the collection that we think should have come to the university went to the public library. He is one of the few people left living who knew Irv Kerlan. We're going to honor him at our Kerlan Award this year on May 9 . . . he and Dr. Edward Stanford who was the librarian who personally packed up the Kerlan Collection in Washington, and Norene Odland, who we understand is moving to Iowa. She has been retired for some years. Those three individuals are going to be honored by our Kerlan Friends.

CAC: Good for you. Could I interview him?

KH: Oh, yes, and I wish you would. He'd love it.

CAC: You might mention it to him when you see him in early May.

KH: I'd be happy to. He's going to be ninety on May 8. He's in top form.

CAC: Good.

KH: He would appreciate it.

CAC: All right. Where does this take our story now? How about money for development of the collections? Was that built into these other grants you had or were they all staff and research?

KH: The St. Paul Foundation has brought [unclear] to our collections some of whom have given an occasional small gift to the collection. The Bigelow grant came with travel money for the

curator. This is how I've been able to afford to go to the ALA conference and the Children's Literature conference to represent and to meet people along the way . . . a little bit of field work, too.

CAC: You must have a pretty big book budget? You have to buy a lot of these things? They don't come as gifts?

KH: The book budget is very small, very modest, and our student budget is still very modest.

CAC: And you have no other professional librarian on staff?

KH: No, but this year, we were able to change the LA-2 [library assistant] position to an LA-3 full-time position. I thank Frank Immler, and along the line Joe Branin, and Tom Shaughnessy for allowing that to happen. Two years ago is the first time we've had a full-time assistant position for the collections—plural. It's made a big difference.

CAC: If things don't come as a gift, you have to scout them out and get them by hook or crook? How do you go about doing that?

KH: I see my role as a wooer. When Kerlan was collecting, people were so delighted that anyone was interested in the manuscripts and art that they willingly and enthusiastically donated them to him and, then, he donated them to the collection. In the late 1960s, the whole picture changed because people could no longer get a tax deduction for the gift of their own work. So, there was a long period of time that people were willing to put materials on loan that we are now converting to gifts. The environment changes and we've had to monitor this very closely. Now, illustrators sell their art. There are galleries in Washington, D.C., in Los Angeles, Boston, Chicago selling the original art of children's book illustrators. It's big time now. Tommy Depaulet's getting a couple thousands dollars for his original art. What was once donated to the collections like Kerlan are now being sold. We have to kind of readjust our focus. My expectation is that we're going to be very lucky if we get final art. Also the sketches and the studies that artists are making are selling. We're very fortunate that some people still want to give this work to an archive.

CAC: There's no way that you can get into it on the open market to purchase?

KH: No, although an exception recently is a memorial . . . someone wants to buy a piece of art from an illustrator and donate it to the collection. I don't want to neglect saying that on the manuscript side, the environment is changing radically also. Whereas, in the 1940s, people were writing their manuscripts by hand, hiring a typist, making corrections . . . just wonderful rich manuscript material . . .

CAC: You can see the whole process.

KH: . . . with the word processor, there's no history of how this manuscript came to be. Some of the most sophisticated authors are even using electronic mail to send the manuscript to the editor who edits it on disk or online and there is no history of how this manuscript changed. We are, in a sense, losing out there, too. This documentation of how a book came to be is no longer in existence.

CAC: Presumably, there is, however, correspondence between editor, publisher, and author, and illustrator.

KH: Increasingly, there is less and less correspondence. Some editors, incidentally, are very nervous that their letters are at the Kerlan Collection. We have to be very careful about copyright protection. Authors pick up the phone and it's all on the phone. There is no record of the phone conversation to change this, this, and this. It's an exchange of disks where the editor makes suggestions, and it's done, and there's no record of it. The research of books written in the 1990s is going to be probably of less validity.

CAC: Certainly less rich.

KH: We have to respond to that. Okay, that's the reality. How are we going to spend our energy now? We want to do some outreach. There are a number of people who feel that the Twin City's school children should benefit from this treasure house; so, we have the Kerlan Friends portfolios or kits. I want to talk a bit about the Kerlan Friends.

CAC: Ohhh.

KH: In 1975, we were at about a twenty-fifth anniversary celebration of the Kerlan . . . 1974. A group of citizens came together to the collection to talk about, "How can we enhance this collection?" The upshot is, "Let's have a Kerlan Award, let's have a newsletter, and let's have an event." All of these were started, then, on a very informal basis. People gave twenty-five—I think it was ten dollars then—to become a Friend of the Kerlan Collection. Then, they got the newsletter, which we created in-house. This has been spinning, and spinning, and spinning, and spinning; and in 1987, some of these people who had been coming to public events at the Kerlan said, "We'd like to have a formal organization." So, a constitution was written, officers were elected, and so now, on a much more formal basis, we have about 300 people . . .

CAC: [gasp]

KH: . . . most of whom are from the Twin Cities area, metropolitan area, supporters of the collection. They are called the Kerlan Friends. They have control over money given to the Kerlan Friends. Some of it is for the Kerlan Award celebration. They're now beginning to give us money for the expenses of the newsletter. They had a wonderful and successful silent auction last fall at the Minnesota History Center where they raised $23,000 against expenses . . .

CAC: Good heavens.

KH: . . . with probably about $10,000 to $15,000 profit, without counting our staff time. The reality is that one gives heart and soul in time to those wonderful events. That's chugging along. The Kerlan Friends can be very proud of themselves. Meanwhile, we have University Foundation staff calling on people. Tom User is calling on people. We have wind of a close to success there. Judy Burton, who is our new university officer responsible for fund raising, is making suggestions about this or that. I think the prognosis is good for the future.

CAC: How do the Kerlan Friends relate to the Friends of the University Libraries?

KH: This is a fine-tuning problem because, in effect, if they've given enough money so that they qualify for being University Library Friend, to which you're going to speak, then, they're folded into that larger group.

CAC: But, they can still give directly to the Kerlan without going through the University Library?

KH: No. There's a new policy at the university. Every dollar that's donated to the university now has to go through University Foundation. We just have to sort out the money to see if this money is being given to University Library Friends, or Kerlan Friends, or directly to the Kerlan Collection and the Hess Collection. We have an account, too. There are some people who just want to give something for something very specific or they want to say, "Curator, you use it as you wish." Then, it does not go through the Kerlan Friends' budget.

CAC: Things do change.

KH: [laughter]

CAC: Having said all these things, is there a difference in fund raising in 1968 and 1995?

KH: Yes.

CAC: The funds you tap, the way you go about it . . . you've had a narrative here. I'm just looking at a generalization from that experience.

KH: I think one has to think about how one uses one's time. Whereas, I used to think that a twenty-five dollar gift was a time for celebration, now, I realize, that it's only cost effective for the collection itself to go after big grants to make them worthwhile. That's something I've learned. I'm really grateful that the University Foundation can pick up all the acknowledgements of the small gifts to the collection. I see the future as being individuals giving gifts . . . willing, putting money in a trust or a will so that the Kerlan Collection can be mentioned in the will. I'm seeing it much more long-range than I used to see it. People who believe in the collection

should be invited to will their manuscripts, or their art, or their funds to this collection; so, we're building up for the future. Kerlan Friends are very labor intensive. Each friend feels that he or she needs private time and attention.

CAC: Sure.

KH: This can be quite exhausting.

CAC: There's only one of you.

KH: Yes. The good part of having an assistant now is that assistant, when she's not on maternity leave as the case is now, can work with the Kerlan Award. At least one event is taken from my immediate [unclear] responsibility. I do have it, this year, back again; but, next year, it should be with that assistant.

CAC: In the meantime, you have to curry the friendship of scholars in these departments. People do retire, and die, and go away; so, you have to renew that constantly.

KH: That's true. I still think I have to stay close. As staff, as curator, and professor, I see my personal mission very tied to the university's mission. My major goals have to be that teaching, research, professional service. If the Kerlan Friends can pick up more of the fund raising with individuals, I encourage that. The group has a development committee. I am much more conscious of time management than I have been in the past.

CAC: In the meantime, as I look at your career profile, you've done a lot of publishing, a lot of giving of professional papers, and you've not only encouraged other professors in line departments to use the materials in their own courses, but you've taught courses yourself?

KH: Yes.

CAC: You've been one busy woman!

KH: The fun of that is that I can plant the seeds myself with the twenty-five students who take the History of Children's Literature or whatever I'm teaching. It also is a way to be accepted by one's colleagues. When we were fighting for keeping the reading room, for example, the English faculty, to a person, signed a petition and sent it to the university president saying, "This collection is important and this reading room should be kept as a reading room." That may not have happened had I not known those people and taught with them. I'm now on the executive committee for the American Studies Department for a year. That role is getting acquainted, finding out . . . that whole program has changed radically. In the courses they're teaching now, there could be children's literature components. That's where I need to continue to project the importance of children's literature.

CAC: Yes. Say something about the intellectual development of a scholarly interest and a teaching interest in children's literature nationally. There's no center like this elsewhere on this scale?

KH: There certainly is competition. The DeGrummond Collection at the University of Southern Mississippi has a competing collection. They have had a library school there, as did the University of Minnesota, where many of our graduate student staff came from years ago. The library school closed so it was my job to try to find students elsewhere. Nationally, the field of children's literature has become accepted in scholarly places. For example, the English department in many universities holds the chair of children's literature. We have a professor from the English department at the University of Winnipeg speaking tomorrow, Professor Perry Nodle. His Ph.D. is from Yale. Yale publishes the annual, *Children's Literature*. The Children's Literature Association quarterly is the *Journal for Children's Literature Association*. As one can see the prestige of the field, then, we have to work very hard to maintain that prestige.

CAC: What forces do you think were operating to legitimate children's literature as a serious as well as a joyful field? I'm thinking of the whole enterprise.

KH: I think what was happening on the national level is that Shakespeare had been studied to death and there weren't so many aspects left. The same thing for Chaucer and the traditional English disciplines. Students were looking for new territory. This is where they were looking for the people of color and children's literature as the discipline opened up. Students could then find professors who would take them on to do an aspect of children's literature. It's also helped that the authors and artists in the field of children's literature have been fine. Some of them have not only written great novels such as Isaac Bashevis Singer; but, he wrote children's books and he won the Nobel Prize and that gives a kind of legitimacy. He stated that the best critics are children because if they don't like the book, they close it and return it.

CAC: [laughter]

KH: Words like that are very helpful to a field. We have Arthur Miller who did a children's book. Sinclair Lewis did a children's book. This has certainly given credence to the importance of children's literature.

CAC: I'm just thinking in my own field of social history, American history, that there was very little concern with children at all as actors in history anytime, anyplace until the mid to late 1960s. Then, just as a theme, it became legitimate to try to do a history of childhood. The first books in American history are dated 1966, 1968 and, then, in the 1970s and 1980s, it becomes a legitimate field.

KH: It's really pathetic when you think about the Nineteenth Century, that animal rights preceded child rights . . .

CAC: Right.

KH: . . . and that we see the pattern again. Childhood is important. I'm looking forward to this new building, the Special Collections and Archives building, where we can do some more kind of cross-fertilization and look forward to having researchers who may very well move from social welfare history archives or immigration history archives to children's literature. I think there are some very natural . . .

CAC: Child welfare is a major aspect of social work and social welfare, you bet. We can come back to some of these themes. I'm going to move us now very briefly. You were also active within the university library system itself?

KH: Yes.

CAC: I think it would be helpful to say something about governance. When I talk to people from departments or colleges, we talk about governance. Can you say something about, when you came in in 1967, the nature of the governance of this?

KH: When I came in in 1967, I was hired as an instructor. Ned Stanford had worked hard so that librarians could become part of the core faculty at the university; but, my guess is that most of us were instructors. It soon became clear to me, personally, that this academic status was important because I would be accepted more as a colleague. I realized that I, myself, needed a Ph.D. I called on Bryce Crawford, an academic dean as I recall . . .

CAC: He was dean of the Graduate School, right.

KH: . . . and I said that I wanted very much to continue my studies at the University of Minnesota. It would only make sense—I was an employee—that I wanted to work in the Library School and I had very little to do with that faculty; although, I was going to contact faculty in other departments. He actually upheld that point of view that I had that, although it's unusual, I could pursue a Ph.D. at the University of Minnesota in the Library School and I would be making some adjustments or so with my relationships. I pursued that and became kind of aware of academic politics there. I became aware of politics within the library early on. When I came to the university, I was just thrilled because I thought that I was going to be dealing with very intelligent, high-minded people. I realized that they were very intelligent, but there still were people who could cut you out or . . .

CAC: Cut you up. [laughter]

KH: . . . cut you up. Somehow or other, I was naive enough to think that people would make rational decisions. I was an instructor and I realized that there was a chance to become an assistant professor with publications. We would have to do those and the teaching departments would have to do publish, and teach, and so forth; so, I got on that track early on. There was

a time in which the librarians were threatened because it was decided in Academic Affairs that no librarian should be a faculty member . . .

CAC: Get a faculty appointment.

KH: . . . that they should really be hired as professional and academic. I became chair of the Faculty Personnel Committee about that time. A number of us realized that this would be second-class citizenry. There was actually pressure to encourage those amongst us who had faculty appointments to move over to the P&A [Professional and Administrative]. We were pressured. We were invited to. I still remember [unclear].

CAC: With what kind of incentives?.

KH: With salary incentives and also the relief of, as some people saw it, not having to publish and/or teach.

CAC: I see.

KH: Some of these librarians, the cataloguers, the . . .

CAC: Would have preferred not to?

KH: Right. There were a number of people who felt that they would never be promoted because they didn't want to write. They didn't want to do research.

CAC: It wasn't appropriate to what they doing. In your case it was.

KH: With their job description. They perceived their job description as limiting. I still think some of those people should have thought about a research project because I think it's so exciting.

CAC: It's enriching for everything else you do.

KH: It brings one to a job and certainly one could study who uses a library, whatever. A number of these people did move over to the P&A because they saw that it had a value for them. Some of us who have stuck it out . . .

CAC: For posterity, we should say that P&A means Professional and Administrative, right?

KH: That's right. It could be a continuing appointment, or it could be a one-year appointment, or a third-year appointment. There's kind of a [unclear] process there. I fought very hard to maintain our faculty status. We actually refused to budge and we got some help from some Law School professors who said, "You don't have to budge."

CAC: Did you introduce this issue within the University Library governance system?

KH: We Faculty Personnel Committee members made some proposals. We're always confronting whoever is the university librarian and that point of view. At that time, the university librarian felt that librarians had no business being faculty; so, we had to defy him.

CAC: This was Eldred Smith?

KH: Eldred Smith.

CAC: Why would he have taken a position like that?

KH: I think he was taking his marching orders from Central Administration.

CAC: I see.

KH: Those people were trying to create this new tier or this new group of P&A people. They were looking at salaries, and they were looking at the future of the university, and kind of planning for the years hence. We defied Central Administration, and we defied Eldred Smith, and we took a chance I think. Fred Morrison told us that we were protected. I had a tenure code; so, we just dug in our heels. There were some wonderful champions at that time. Katie Holum, deceased since then, stood up to Central Administration as well. I had my time of being chairperson of the Faculty Personnel Committee. Then, Katie became chairperson for three years. It was not easy for us.

CAC: Was this divisive within the professional staff in the libraries?

KH: It certainly was divisive, even within the faculty because we regretted every person who chose to move over to the P&A. It lessened our numbers, and our ranks, and our capacity, we thought. I am of the opinion that an individual has the right to do for himself or herself what's best so I didn't take it personally; but, there was some disappointment on the part of some of our members.

CAC: Can people still elect to go the academic route?

KH: No hire . . .

CAC: So, it really was a grandmothering of those of you who had already had academic?

KH: That's right. There are some people who are at P&A appointments who actually are doing the work of faculty. They are teaching. They are doing research; but, they don't have the joy of being a colleague among the faculty. I worked hard and our committee, and Katie in her turn

worked hard to reverse the decision at Central and to make way for some of these exceptionally fine people who were hired so that they could be faculty.

CAC: There's a shrinking number of people who hold academic appointments?

KH: Oh, yes. We facetiously call ourselves the dinosaurs because we are going to be extinct.

CAC: [laughter]

KH: The whole [unclear] will be extinct. There always was division between the civil service librarians and, now, there are three tiers: civil service, the faculty, and the P&A. We meet separately. We are evaluated on different criteria and it is unsettling. It is unfair, I think, for a staff who may do the same thing to be in different categories.

CAC: Karen, at this point, we've gone through lots of very interesting observations and stories. Your's is a strong narrative line. I like that for somebody being interviewed. We come kind of a to a reflecting on what this all means. You're suggesting that the closing of the Library School, for example . . . which happened when approximately?

KH: In the early 1980s, it was closing down.

CAC: . . . certainly has an impact upon the way the library itself functions?

KH: Yes. The closing of that Library School certainly affected the Children's Literature [Research] Collections because that is where we got our student staff. They came skilled, interested in libraries and, now, we are constantly searching for the students who will take hold, and have respect for children's literature, and take great joy in the kind of fine detail that the student workers have to do. It may not be much fun to go up to the fourth floor or the basement to retrieve a couple of books for a visitor; but, if you can take joy in looking at the book, and noting who the author is, and if it is an award book or if it's an early book by a person of color, there's so much more in the dimension of that. I am finding it increasingly frustrating in how to replace that enthusiasm for the book in the students that I hire. I think that's an impact. Also the College of Education has changed mightily. Where there used to be a dozen courses in children's literature for undergraduates, now, there may be one course a year or none because the College of Education is increasingly a graduate school. The graduate students come in with very specific interests in reading or whatever; but, no longer do they have that interest in children's literature where we used to get some of our Ph.D. students.

CAC: You're lost a real constituency there?

KH: We have lost a constituency. The Scandinavian Department has merged with the German Department. We have a very fine Scandinavian children's book collection. Knowing this, I have to look at President [Nils] Hasselmo's outline of where this university is going and I'm constantly

thinking global, global, global. Urban . . . how do we serve the urban students? Now, I'm beginning to think, What is it in children's literature that's global and urban? What about this Japan, this country which has the economic edge now? We are looking at the Pacific rim countries with an eye to how we should develop our collection, how we should do outreach in that direction. Consequently, I'm trying to think about even doing some fund raising with some Japanese constituents.

CAC: Then, you have to have someone on staff who can read the Asian languages?

KH: We have the capacity, certainly at the university library, to catalogue those books.

CAC: Yes.

KH: Then, we're also very interested in what children's books are coming from the Pacific rim countries that are being translated into English and that now are being published here. Who are those authors? Who are the American Japanese, for example? We're working with that area of our collection. I'm now—thanks, to the Bigelow grant—actually looking at the immigrants and their children's books.

CAC: Karen, what an exciting story! One of the real rewards to me, doing this project, is hearing stories I knew only partially, if at all. Do you have any final reflections upon your career and your life here?

KH: The library schools are changing around the country. They're closing around the country. They seem to be being converted to information service networks and such and training more technological people. I still see the human hunger for understanding human beings and I see children's books and I see archives and manuscripts as being part of that thrill that will really satisfy the spirit. I feel very grateful that I was able to come to the university and kind of grow along with these collections and participate in the collections. I thank the University of Minnesota, the people who hired me, the people who have encouraged me along the way, people like you who have taken an interest in the importance of special collections and archives. I have a great big thank you to say.

CAC: We all hope that if the coordinated, consolidated archive building really happens, that there's another level of opportunity for all of us then there.

KH: Right.

CAC: I thank you very much. This will enrich whatever stories can be written.

KH: Thank you, Clarke.

[End of Tape 1, Side 2]

[End of the Interview]

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