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Mother Goose: Survives and Thrives in the '80s

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Abstract

The purpose of this study was to show that Mother Goose endures. The researcher expected that by looking at the more recent versions, one could see how these versions differed from the original in language and illustration. Content analysis was conducted to determine the extent of change in the language and illustrations of six selected Mother Goose nursery rhymes from thirteen copyrighted original collections from 1968-1988. Rhymes were compared with original rhymes as represented in The Oxford Dictionary of Nursery Rhymes to determine the degree of change in both the language and the illustrations. A data gathering instrument was used to record the data. Treatments of the illustrations in the rhymes were analyzed to determine whether they were real, sober, fanciful, or a combination of these qualities. Again the data was recorded on the data gathering instrument. From the data gathered the researcher was able to calculate percentages of rhymes that were unchanged and the percentage of each kind of treatment. It was expected that the majority of the language in the six rhymes would remain unchanged. This was not the case and the first hypothesis was rejected. It was hypothesized that the majority of the artistic treatments would be fanciful and humorous but the analysis revealed the largest percentage were real and sober. The second hypothesis about the illustration's treatment was rejected.

MOTHER GOOSE:
Survives and Thrives in the '80s

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Presented to the
Faculty of the Library Science Department

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of the Requirements for the Degree
Master of Arts

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Read and approved by
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Chapter 1

Introduction

Childhood is a special time of life for which children's literature is especially adapted. Among the many books one had read to them as a child, the Mother Goose rhymes were especially popular. Although these rhymes are several centuries old, they still hold interest for young and old alike.

Some say Mother Goose was a real person. Some say the rhymes are a collection of oral traditions or are comments on 18th century society. Others see political satire and reference to political figures in their lines.

Whether or not any of the above can be documented has little to do with the fact that Mother Goose still delights readers, young and old. The enjoyment of these rhymes continues. "Georgie Porgie, pudding and pie, Kissed the girls and made them cry; When the boys came out to play, Georgie Porgie ran away" (Opie, 1955, p. 38) still makes good sense or "nonsense" whether or not one knows that George I was the personage referred to in these lines. Children love them for their rhythm, alliteration, cadence and tone.

There is such a thing as overanalysis. The foremost authorities on nursery rhymes, Iona and Peter Opie (1980) recognized this. "In every age it seems there are people who are incapable of understanding that nonsense is no sense in disguise. When confronted with a composition of no meaning they instantly suspect a hidden meaning" (p. 1031).

Psychologists are especially a suspect group in this regard. The purpose they see for nonsense is that "this form is well suited to the disguise of unconscious conflicts". Contents of nursery rhymes "include all manner of aggressive acts including murder, drowning, assault and cannibalism: the entire range of sexual experiences is treated in more disguised form" (DeSantis, 1986, p. 605-606).

There are some zealous parents and psychologists who would ban these books from the nursery. One wonders how they got there to begin with. A common explanation is that the parents, in seeking to soothe their children, bounced them on their knees and spouted whatever first came to mind, jingles of their day. Iona Opie explains,

The mother or nurse of former days did not croon her ditties because they were songs for children, but because - with her sleeves rolled up and arms in the wash tub - they were the first verses to come to her mind when children had to be amused. (Opie cited in Tucker, 1981, p. 30)

Mother Goose has endured to this century because it is memorable, which is an essential quality to poetry. "All nursery rhyme language, in fact, tends to be clear and forceful - the 'memorable speech' that W. H. Auden once chose as the best definition of true poetry" (Tucker, 1981, p. 34). Most children's literature texts enumerate the poetic qualities in Mother Goose as "strongly marked rhythms, repetition devices (rhyme, alliteration, incantations, incremental repetitions) and economy of expression" (Lynn, 1987, p. 5). The rhymes are far from perfect, but many poets have found inspiration from nursery rhymes. Dylan Thomas said,

The first poems I knew were nursery rhymes,
and before I could read them for myself I
had come to love just the words of them,
the words alone. What the words stood for,
symbolized or meant was of very secondary
importance; what mattered was the sound of
them." (Thomas cited in Rosenberg, 1982, p. 50)

Sound communicates to children before meaning. "Children love the sound of words for they are experimenting with the language in this period of their lives" (Huck, 1987, p. 156). Mother Goose verses are alive with "much virile action-filled language...they are suggestive of movement and playacting" (Jacobs, 1980, p. 51).

Further identifying qualities of nursery rhymes to be noted are their "earthy, ambiguous, double entendre

quality. They are deceptively simple having a certain baldness mixed with the subtle presence of elusive, mythic and mysterious elements transcending nonsense" (Lynn, 1987, p. 5). Frances Clarke Sayers says,

Even in the lines of Mother Goose you find an element that is the realization that in life there is a tragic tension between good and evil, between disaster and triumph and it isn't all a matter of sweetness and light. (p. 124)

Purpose of the Study and Problem Statements

The purpose of this study was to show that Mother Goose endures. Each year new versions of the rhymes appear on the scene. Why more versions? By looking at the more recent versions and seeing how they differ in content and illustration, some of the reason for new versions should be clear.

Two problem statements were identified in this study.

1. Has the language of six popular rhymes changed in selected Mother Goose collections copyrighted from 1968 - 1988?
2. Is the artistic treatment in illustrations accompanying the six popular rhymes sober, humorous, real or fanciful or a combination of two or more of these styles.

Hypotheses to be tested

In seeking to determine the extent that the content of the books have changed the researcher expected that:

1. The language in the majority of six selected rhymes in the Mother Goose collections will be unchanged.

2. The artistic treatment in a majority of the rhymes will be humorous and fanciful.

Assumptions

Because these rhymes are being purchased and continue in print, they are popular. The publication of new versions of Mother Goose will continue because of the enduring character of the rhymes.

Significance of the Study

Annotated bibliographies of earlier versions have been completed. Historical studies have enhanced adults' understanding of the meanings of the rhymes. A study of the newer picture book collections would make one aware of: 1. The volume of work and its continuing popularity and 2. The form that the rhymes are taking today.

Definitions

Mother Goose: refers to the traditional form of nursery rhymes as recorded in The Oxford Dictionary of Nursery Rhymes. Excluded are modern variations such as Christian Mother Goose, Father Gander, or verses from the Equal Rhymes Movement. Also excluded are Little Monster's Mother Goose or Mother Goose in Prose. Neither does it include fairy tales collected under the name Mother Goose.

Violence: refers to the exertion of physical force so as to injure.

Illustrations: are the artist's addition to the text to illuminate the meaning of the text.

Treatment: refers to the artist's technique when applied to a specific set of rhymes. It is the artist's interpretation of the text.

Humor: refers to the quality which appeals to the sense of the ludicrous or absurdly incongruous. A humorous treatment uses colors and cartoon-like characters to amuse the reader.

Sober: refers to a subdued treatment both in tone and color. A sober treatment whether bright in color or not interprets the text matter-of-fact like.

Fanciful: refers to an illustration that appeals more to the imagination of the reader than it does to reason.

Real: refers to an illustration that is more factual than it is imaginative.

Picture books: refer to literature where the illustration plays a more dominant role than the text does. Illustration not only dominates but is often more important than the text.

Collection: refers to the grouping together of common works, which in this study are the Mother Goose rhymes.

Limitations of the Study

Only a limited number of editions were examined. The versions had to meet the definition of Mother Goose listed above. Because the researcher analyzed six specific rhymes, single verse books were not used. The population analyzed was the 1968 - 1988 copyrighted, original versions of the Mother Goose rhymes.

The limitation of sources were considered. Only a certain number of titles were available through the local libraries and through interlibrary loan. In the case of materials obtained through interlibrary loan, time and speed of obtaining materials was a factor whether or not those materials were used. The researcher's ability to analyse and interpret data is a limitation.

Chapter 2

Review of Related Literature

When looking at the different versions of Mother Goose rhymes, what did authors deem important? Maurice Sendak (1973) in Mother Goose Garnishings says the version of Mother Goose rhymes approaches being real through "the particular selection of rhymes and the perception of the illustrator" (p.188). Sendak dislikes the sweet and sentimental treatments of Mother Goose by some illustrators. In his way of thinking these versions are somehow less real. Mother Goose is at its best when "...every shade and nuance of the poem is illumined and given greater meaning" (p. 191). Toward the end of his article Sendak states what is the very essence of Mother Goose illustration. It is intensely "alive and exceedingly droll" (p. 195).

Another study looked at the different versions from 1865. Malcolm Usrey (1988) groups the illustrations in another way. Mother Goose illustrations "tended to be both fanciful and realistic with a strong undergirding of humor or of sobriety; whether fantasy or the realism of the picture is sober or humorous depends on the individual illustrator's temperament" (p. 166). Elements of reality or fantasy existed in all versions. Where they differed

was in relation to humor. Either the treatment was humorous or sober.

In 1952 Alice Cummins of Pratt Institute looked at 100 "outstanding editions, limited to those printed and reprinted in English since 1850..." (p. v). In the appendix to the study Ms. Cummins compares all volumes of the rhymes to determine which of the 77 were "unchanged, varied slightly, varied greatly or had additions made" (p. 30).

To summarize these three studies, all looked at different versions of Mother Goose. Sendak grouped the versions according to their treatment of reality. Those that were sweet and sentimental were rejected by him. Usrey grouped the versions according to their humor. He noted that most female illustrators had a more sober approach while the male illustrators favored a humorous approach. Cummins grouped her versions by type, i.e. facsimile editions, family editions, illustrated editions, musical editions, name editions, national editions, variant editions, miscellaneous editions and plays. The result of her study is a comprehensive listing of those editions since 1850.

The bulk of the literature about Mother Goose deals with background. Katherine Elwes Thomas' (1930) book Real Personages of Mother Goose establishes that nursery rhymes

are "political diatribes, religious philippic and popular street songs, embodying comedies, tragedies and love episodes of many historical personages..." (p. 17).

Nursery Rhymes and Tales; Their Origin and History by Henry Bett (1924) bears witness to the long oral history behind the nursery rhymes.

Four other authors who are authorities about Mother Goose are the Opies, Iona and Peter, and the Baring-Goulds, William S. and Cecil. Both couples have done extensive research in compiling their collections of nursery rhymes. The Opies (1973) have also created a noteworthy bibliography of Three Centuries of Nursery Rhymes and Poetry for Children.

Several children's literature books discuss at length Mother Goose and its various versions. Charlotte S. Huck (1987) in her book Children's Literature in Elementary Schools gives a good overview of all the editions and provides a seven item criteria list for evaluating Mother Goose books. May Hill Arbuthnot (1972) in Children and Books provides a quick history as well as the origin of the verses. The survey of editions is less extensive. Only those that are popular with parents, teachers, librarians and children are included. Still this is a thorough enough analysis of the literature. With a similar format, Glazer's (1979) Introduction to Children's Literature

offers three criteria for evaluating various versions. These are format, coverage and appropriateness and illustrations.

Turning next to articles, again some spoke of the background. Two whose emphasis was English society were Sylvia W. Patterson's (1979) "18th Century Children's Literature in England: a Mirror of Its Culture" and William J. Baker's (1975) "Historical Meaning in Mother Goose: Nursery Rhymes Illustrative of English Society Before the Industrial Revolution". Mike Egan (1981) provides a unique discussion of Victorian capitalism. In it he states, "Children's literature, like the concept of childhood itself, has a specific history. Both are products of the nineteenth century, and are indissolubly linked to the developing needs of Victorian capitalism" (p.22). In a rebuttal to this article Brian Alderson (1981) replies

Professor Egan may read these books with whatever spectacles he pleases, but once he starts trying to make their contents conform to some narrow-minded theoretical dogma he places himself in the long line of petticoat dictators so sternly presided over by Mrs. Trimmer with her scissors. (p. 18)

Walter Taylor Field (1928) defends Mother Goose against ultramodern criticism. Children love the rhymes for four elements: the jingle, the nonsense, the action and the quaintness. Anyone attempting to alter Mother Goose has failed because to modernize her is to lose the quaint

flavor and thus lose the appeal to the child. Joanne Lynn (1985) seems to disagree. She sees the rhymes as

...more than mere historical curiosities,
 more than repositories of social history,
 more than didactic aids, more than vehicles
 for successful illustrators, nursery rhymes
 have a power that is both emotional and
 aesthetic. Nor are they simply the first
 rung on a hierarchical ladder to poetic
 sensibilities. (p.12)

The rhymes succeed because they address the needs of a double audience - that of caretaker and child. The concerns of the nursery are "remarkably conservative and unchanging; the limitations imposed on those who care for small children today are much the same as those imposed when the rhymes first entered the culture" (p. 12).

Taking a psychological approach, De Santis (1986) expresses similar conclusions.

The fact that the rhymes, like children's games, have endured for centuries in forms with a slow rate of change suggests that they express some basic transcultural and transhistorical equations. As such they can be considered to be a kind of clinical material worthy of study. They represent the articulation of raw experience as it is transformed by language and culture with a simplicity which puts them within the reach of a shared developmental rendezvous point for both parents and children. (p. 625-6)

Whatever the conclusions all the literature indicates that Mother Goose is here to stay. No matter the spectacles one wears or the interpretation given, for various reasons Mother Goose survives and thrives.

Chapter 3

Methodology

The method for gathering data was content analysis. The population for the study was collections of Mother Goose rhymes copyrighted from 1968 - 1988. Books were obtained from the University of Northern Iowa Library's Youth Collection, Cedar Falls Public Library, Waterloo Public Library and through interlibrary loan. At least thirteen Mother Goose rhyme collections were located by searching in the libraries' catalogues in the subject, title and author field under "Mother Goose". Next the collections were checked to see if they contained at least four of the six rhymes to be analyzed.

The rhymes analyzed were: Baa, Baa Black Sheep; Pat A Cake, Pat A Cake; Jack and Jill, Hush-A-Bye, Baby; Ride A Cock Horse; and This Little Pig. These were chosen because of the researcher's familiarity with them, and they were present in a minimum of thirteen Mother Goose collections scanned for their content. Each of the rhymes was checked against the Oxford Dictionary of Nursery Rhymes. This collection by the Opies is considered by the researcher and others to be an authoritative source of accurate translations. Citations for the 13 collections of Mother

Goose rhymes are listed in Appendix B.

In analyzing each rhyme in the collection a data gathering instrument was used. (See Appendix A) The six rhymes were analyzed for their language and for their illustrations. In relation to the language of the rhymes, the researcher recorded whether they had words which when compared with the rhymes published in the Oxford Dictionary of Nursery Rhymes were unchanged, had words added or deleted, or had phrases added or deleted. To determine whether or not a rhyme had been changed, two aspects were analyzed. If the rhyme was changed, it was changed by words added or deleted or by phrases added or deleted. Phrases were defined as clusters of three or more words in a rhyme.

The rhymes were studied in relation to the illustration, and analysis was made about their treatment. Four categories of illustrations which emerged from the Sendak and Usrey papers were used. These were sober, humorous, real and fanciful. Illustrations in the versions were either humorous or sober and had elements of reality or fantasy. An illustrator using a humorous treatment chooses to use animals rather than people to illustrate a verse. Humorous interpretations make use of action and color. A sober illustration, in contrast, uses little action or color. A sober illustration is either realistic

or fanciful. If it is realistic, it represents people and objects as they really are. If they are fanciful, the artist exaggerates some aspect of reality.

Chapter 4

Analysis of Data

Seventy-two rhymes were found in the 13 collections. Nine collections had all six of the selected rhymes. Two had five rhymes and two had four rhymes, making a total of four collections that omitted some of the selected rhymes.

The rhymes were analysed in relation to language and illustrations, and the information was recorded on the data gathering instrument. (See Appendix A). After the data were recorded, the percentage of changes in the six selected Mother Goose rhymes published in thirteen collections was computed.

Table 1 shows the percentage of language changes in the six selected Mother Goose rhymes. Thirty (42%) of the rhymes were unchanged. Fifty-eight percent of the rhymes had language changes. These percentages indicate that the majority of the language in the rhymes was changed. Therefore, hypothesis one, that the language in a majority of nursery rhymes will be unchanged, is rejected.

The highest percent of change occurred in "Pat-a-Cake, Pat-a-Cake" and in "This Little Pig". In "Pat-a-Cake, Pat-a-Cake", the original read "Mark it with a B," but, in the revised version, the line reads "Mark it with a T". In the same rhyme, the word "Baby" was deleted and the word "Tommy" was added. This change occurred in the

collections five times. The original rhyme used the word "prick", but in two of the rhymes this word was deleted, and the word "roll" was added. In "This Little Pig" the change was much simpler. The line "Wee, wee, wee, wee, wee" was shortened to "Wee, wee, wee" and the phrase, "I can't find my way home," was changed to "All the way home". One can speculate why these changes occurred. Was it to describe more clearly the accompanying movements that the reader would make to the rhymes in play? Was the word "prick" too archaic? Are phrases shortened because they are easier to say?

In "Jack and Jill" a high percent of change was due mostly to changes in the second and third stanzas. Those versions that were unchanged frequently omitted these stanzas. In the collections that included the stanzas, there were several different versions of the original. In the original second stanza, the last phrase reads "To old Dame Dob, who patched his nob with vinegar and brown paper," but in the revised versions this was deleted, and new phrases were added. Several times the phrase "And went to bed to mend his head" was added. In other instances, the phrase became "They put him to bed and plastered his head". Another change occurred in the third stanza. The most common change was in the last line which reads in the original "Did whip her next for causing Jack's disaster".

Modern versions often changed this to "for laughing at Jack's disaster". Within the context this change seems to make sense.

Clarification of the data for "Jack and Jill" was needed as the researcher found in the footnotes in The Oxford Dictionary of Nursery Rhymes that the third stanza of "Jack and Jill" was a different one than originally checked. The researcher reread the rhymes to make certain that the data were correct.

Table 1
Number and Percent of Language Changes
In Six Selected Mother Goose Rhymes*
In Thirteen Collections

Rhymes	Unchanged		Changed		Total
	No.	%	No.	%	No.
1	6	.55	5	.46	11
2	3	.23	10	.77	13
3	4	.31	9	.69	13
4	9	.75	3	.25	12
5	6	.55	5	.46	11
6	2	.17	10	.83	12
Total	30		42		72
%	.42		.58		

- *1. Baa, Baa Black Sheep 4. Hush-a-Bye, Baby
 2. Pat a Cake, Pat a Cake 5. Ride a Cock-Horse
 3. Jack and Jill 6. This Little Pig

Sixty-four illustrations for the six rhymes were found in the 13 collections. In the 13 collections, the researcher analyzed the artistic treatment in illustrations and noted whether each was sober, real, fanciful, or humorous, or combinations of those qualities. In the definitions given at the beginning of the study those qualities are defined. Information about the artistic treatment was recorded on the data gathering instrument (See Appendix A). In some cases (23%) the illustrations were fanciful and humorous. In other cases it was real and sober (30%). From data displayed in Table 2 one can see that in the majority of cases (66%) the researcher considered the artistic treatment to be real with either sober or humorous qualities combined, or with a straight realistic treatment. No illustrations were totally sober or sober/fanciful. In a few cases (19%) the treatment was mostly real, mostly humorous or mostly fanciful.

The rhyme having the most frequent realistic treatment was "Hush-A-Bye Baby". The artist depicts the baby as real either in a woodland setting or in the nursery. Another rhyme with primarily a realistic treatment was "Baa, Baa Black Sheep". The sheep is often realistically depicted, but the interaction in the scene determines whether the treatment is humorous or real. The treatments are split with some introducing humor by giving

the sheep human qualities such as a satisfied smile or a mischievous grin. Those tending to be sober/real in their treatment pictured the sheep like an animal. One drawing shows the sheep half-sheared. The artists' treatment of the rhyme "Jack and Jill" would have the reader laughing at Jack's disaster, whether the treatment was humorous/fanciful or humorous/real. The real treatment predominates with painful expressions on the falling children. The rhyme is a miniature tragedy. Several versions depict the sequence of events: Jack and Jill climbing the hill and then the inevitable fall. In DePaola's collection the illustration had a humorous/real treatment, but Jack and Jill are not real boys and girls but puppets amusing a crowd of onlookers. Seven versions of "Pat-A-Cake, Pat-A-Cake" were realistic in their artistic treatment, often showing a real baker baking a cake with either a "B" or a "T" clearly marked on top. Those with humorous treatment added action and gaiety. But the humor can be quiet as in Michael Hague's version when a doll feeds a teddy bear some of the baker's fresh cake. Both "Ride A Cock Horse" and "Three Little Pigs" have only five versions with a realistic treatment. The woman in "Ride a Cock Horse" is often pictured as a fine aristocratic woman with rings on her fingers and bells on her toes. "The Three Little Pigs" favor a humorous

treatment with real-looking pigs in human clothing doing human things like going to the market or eating roast beef. The most realistic treatment was in the Volland version where the pigs look exactly like pigs, with mud-cruusted bodies, and because the pigs are doing human actions, such as eating roast beef like a proper Englishman, the humor became even stronger.

Table 2

Number of Illustrations by Artistic Treatment
For The Six* Selected Mother Goose Rhymes

Artistic Treatment	No. of Illustrations For Six Rhymes						TOTAL	
	1	2	3	4	5	6	No.	%
Sober	0	0	0	0	0	0	0	.00
Sober/Real	4	3	4	5	3	0	19	.30
Sober/Fanciful	0	0	0	0	0	0	0	.00
Humorous	0	0	1	0	1	1	3	.05
Humorous/Real	4	3	3	3	1	4	18	.28
Humorous/Fanciful	2	4	3	3	1	2	15	.23
Real	1	1	0	1	1	1	5	.08
Fanciful	0	1	1	1	0	1	4	.06
Total	11	12	12	13	7	9	64	1.00

* Title of Rhymes

- | | |
|---------------------------|----------------------|
| 1. Baa, Baa Black Sheep | 4. Hush-a-Bye, Baby |
| 2. Pat a Cake, Pat a Cake | 5. Ride a Cock-Horse |
| 3. Jack and Jill | 6. This Little Pig |

Hypothesis two, that the artistic treatment in a

majority of the rhymes will be humorous and fanciful, is rejected.

Chapter 5

Conclusions, Recommendations, and Summary

Conclusions

An expectation was that the language in a majority of nursery rhymes would be unchanged. This, however, was not the case. Changes occurred in a number of rhymes. These may seem like minor changes. The rhyme, "Baa, Baa Black Sheep" was changed in the last line, where "Little boy who lives in the lane" became "Little boy who cries in the lane". Linguistically, this was a small change but semantically it was a big change. The whole meaning of a rhyme and often the interpretation of the rhyme by the artists hinges on one word. The fewest number of changes occurred in the rhyme "Hush-a-Bye Baby". The modern version of this rhyme begins with the phrase "Rock-a-Bye Baby", not the traditional "Hush-A-Bye Baby". Other changes in language included the changes in "Jack and Jill" and the change in "This Little Pig" which have already been noted.

Because the rhymes are a recording of the oral tradition and not the work of one person, such changes are not surprising. The English language is constantly changing. These changes are not a result of laxity in translation or a slip-up but seem deliberate as the changes

occur not once but a number of times. At some point in time, some compilers changed the rhyme "Pat-A-Cake," deleting the more general term "Baby" and inserting the term "Tommy" instead. It would be interesting to know if this was changed specifically for a child named Tommy or exactly why the change occurred.

Illustrations of the nursery rhymes vary in their treatment, but the largest percent were sober/real followed closely by versions that were humorous/real. Although no one artistic treatment predominates as a majority, the illustrations favor a realistic treatment, whether it is humorous or sober. Everyone who reads the collections will have his/her favorites, but a variety of artistic treatments roll off the presses every year. Cooper Edens, in the foreword to his book The Glorious Mother Goose, spoke of the reason for so many varying interpretations of the Mother Goose rhymes. "We are free to make of them what we will, and generations of artists have exulted in that same freedom" (p.vii). This large diversity of treatment is an expression of the artists' freedom as much as an expression of the public's need for diversity. Various styles and moods were created for various audiences of children and adults who enjoy the rhymes today as they did yesterday. The largest quantity of artistic treatments are combinations of different qualities. This finding supports

what the researcher noted in the introductory comments, that Mother Goose combines a number of qualities. At times Mother Goose eludes interpretation and remains purposefully ambiguous. Children can make of them what they will as do the artists who illustrate these rhymes. Interpretations depend on the artist's temperament, and their popularity depend on the public's tastes. In the last twenty years, new versions of Mother Goose rhymes have been published with a variety of artistic treatments. Some are very simple, and some very elaborate, but none is dull.

Recommendations

Someone replicating this study could examine the number of changes, such as the ones in "This Little Pig". In the original last line, the pig cries, "Wee, wee, wee, wee, wee, I can't find my way home". At other times two "wees" were deleted, and the last phrase changed to read "all the way" instead of "I can't find my way". One might look at the changes that occurred in "Jack and Jill". Why have some versions left off the last stanzas? Those versions that included the second and third stanzas of that rhyme incorporated changes. Dame Dob is put out of business in most of the modern versions, and Jack "Went to bed to mend his head". Often Jill is whipped for "laughing at" not "causing" Jack's disaster.

Summary

The purpose of this study was to show in what form the Mother Goose rhymes were enduring. Content analysis was the method the researcher used to gather data. Both the language and the illustrations were analyzed in collections of Mother Goose rhymes copyrighted from 1968 - 1988. Thirteen Mother Goose Rhyme collections were located in the libraries' catalogues in subject, title and author fields under "Mother Goose".

Once the collections were located, they were checked to see if they contained at least four of the six specific rhymes to be analyzed. After the collections were chosen, the individual rhymes were compared with those in Oxford Dictionary of Nursery Rhymes to determine whether the verses were unchanged or changed with respect to words added or deleted or phrases added or deleted. The data were recorded on a data gathering instrument. The researcher found them to be altered from the original but faithful for the most part to the original. While the majority of the language was changed in the six selected rhymes, the changes often included deletions that did not significantly change the rhyme's content. A similar procedure was used to analyze the illustrations' treatment. Illustrations of the six rhymes in the collections were analyzed to determine whether their

treatments were sober, real, fanciful or humorous or a combination of these treatments. Again data were recorded on a data gathering instrument.

For the original problem statements and hypotheses, one can now state that:

1. The language of six popular rhymes has changed in selected Mother Goose collections copyrighted from 1968 - 1988.

2. The artistic treatment in illustrations accompanying the six popular rhymes was not humorous and fanciful.

Both hypotheses, were rejected.

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Appendix A
DATA GATHERING INSTRUMENT

Citation:	
Rhyme 1 Language	Unchanged___ Words Added___ Deleted___ Phrases Added___ Del___
Illustrations	Fanciful___ Humorous___ Real___ Sober___
Rhyme 2 Language	Unchanged___ Words Added___ Deleted___ Phrases Added___ Del___
Illustrations	Fanciful___ Humorous___ Real___ Sober___
Rhyme 3 Language	Unchanged___ Words Added___ Deleted___ Phrases Added___ Del___
Illustrations	Fanciful___ Humorous___ Real___ Sober___
Rhyme 4 Language	Unchanged___ Words Added___ Deleted___ Phrases Added___ Del___
Illustrations	Fanciful___ Humorous___ Real___ Sober___
Rhyme 5 Language	Unchanged___ Words Added___ Deleted___ Phrases Added___ Del___
Illustrations	Fanciful___ Humorous___ Real___ Sober___
Rhyme 6 Language	Unchanged___ Words Added___ Deleted___ Phrases Added___ Del___
Illustrations	Fanciful___ Humorous___ Real___ Sober___
COMMENTS:	

1. Baa, Baa Black Sheep
2. Pat a Cake, Pat a Cake
3. Jack and Jill
4. Hush-a-Bye, Baby
5. Ride a Cock-Horse
6. This Little Pig

Appendix B

Collections Used In The Study

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