



Goodnight, Sweet Prints
—Perry Nodelman

In 2003, when we agreed to house *CCL/LCJ* at the University of Winnipeg, I made a commitment to serve as Editor for a five-year term. This issue marks the end of those five years, and is, therefore, my last as Editor.

It is also, coincidentally, the last issue of *CCL/LCJ*. Beginning in the spring of 2009, the journal that will continue to be published under the auspices of the University of Winnipeg and the Centre for Research in Young People's Texts and Cultures will appear under a new name and with a broadened mandate. The new name is *Jeunesse: Young People, Texts, Cultures*. The broadened mandate emerges from the *CCL/LCJ* editors' perceptions of the way literary study generally and research on texts for young people specifically are changing, and our developing understanding of how the journal might best function as a medium for the communication of research and scholarship

in this new context.

Our considerations of these matters began soon into our tenure as editors, as we awaited submissions of work to enter into the *CCL/LCJ* refereeing process, and gradually came to understand that there was barely enough work being done in the subject our current title identifies to allow us to make the journal viable. While our referees have deemed many of the essays submitted in recent years to be worthy of publication, and while we're proud of the part we've played as editors in sustaining high standards for *CCL/LCJ* and making the fine work we've published available for the journal's readers, we also have to admit that, unfortunately, we receive few submissions of essays to consider for publication.

The possibility of finding more work about texts of Canadian children's literature specifically seems

slight. While there's no lack of children's literature courses in Canadian departments of English or faculties of education and information science, there are relatively few people in this country doing graduate work in children's literature. When they do, they focus on Canadian texts even less often—and often, also, those texts are not what traditionalists might identify as “literature.” In Canada, as elsewhere in the study of texts for young people, more attention is being given to a wide range of texts outside of books: not just films and TV for young people, but gaming systems, Internet discourse, clothing and furnishing as understood textually, and a wide range of other material produced both for and by young people.

We realized, then, that if we hope to maintain the high standards that make scholarly work in this area a respectable pursuit and to continue as a venue for work specifically in Canadian children's literature, we'd need to widen our focus to include other possible subjects, and to attract and consider work in a wide range of associated areas and disciplines. Indeed, we've already done so, and have published essays on things like prom dresses, early Canadian paintings, and the Degrassi TV series. But the small number of submissions we've received in areas like the history of childhood, art history, or popular culture suggests that scholars in such areas don't readily think that a journal whose

title announces a focus on literature is a suitable venue for their work.

Meanwhile, academic work is generally becoming more interdisciplinary, and work within literary studies is itself becoming more interdisciplinary in its subjects and methods. As *CCL/LCJ* paper calls in recent years have suggested, we believe that the journal needs to reflect that—and if it does so, its title should also. That seems especially true in the light of the foundation, at this year's Congress of the Humanities and Social Sciences, of the Association for Research in Cultures of Young People (ARCYP), whose name, Mavis Reimer reports in an email to prospective members, was chosen by those who attended the foundational meeting “to accommodate the studies of many disciplines that work with young people and to indicate our openness to international as well as national membership and participation.” The *CCL/LCJ* editors would like to make it clear in its title that the journal is open to all of the different kinds of scholarship that ARCYP might foster.

Jeunesse, the new name we've chosen, is a word found in the current title; so it honours the journal's previous history, and represents some continuity with an honourable past. It particularly honours the journal's continuing commitment to publishing in both of our country's official languages, and signals an ongoing intention to

continue to invite and consider submissions in both French and English. Rather than specifying “literature,” this new name implies and invites a wider range of possibilities—any and all aspects of how we construct and understand *jeunesse*—youth, childhood, youthfulness, childishness, the young. The subtitle, “*Young People, Texts, Cultures,*” represents this focus, as well as announcing, in company with “*Jeunesse,*” the journal’s bilingual intentions.

We certainly hope that *Jeunesse* will continue to have Canadian subjects as a major focus, and the editors will continue to do what they can to attract Canadian work. But, while we see the publication of research on Canadian texts and topics as a central part of the journal’s mandate, the new name will also allow the editors to consider scholarship on non-Canadian topics. We envisage a mix of national and extra-national concerns of the sort found in the Australian children’s literature journal *Papers*. That also has the advantage of offering an accurate representation of how Canadian texts are received by Canadian young people—in the context of the non-Canadian texts (American TV and video games, European designer labels and europop, Japanese anime and manga, etc.) that inevitably form so much of their experience.

Among the Canadian texts discussed in

CCL/LCJ over the past thirty-five years, those by one author stand out as having received the most attention by far. According to a bibliography that appeared in the journal in 2004, seventeen editorials, thirty-three articles, and fifty-one reviews relating to the work of L.M. Montgomery had appeared in the journal up to that time. Curiously, however, there was no further discussion of Montgomery in the seven issues published under my editorship since then. That was anything but intentional. We simply didn’t receive any essays on Montgomery that successfully made it through the refereeing process during that time. The current issue makes up for that lapse by including, not one, not two, not three, but four, count ‘em, four essays on Montgomery, as well as two review essays on recent publications of and about her work and an introduction to the Montgomery materials held by the University of Guelph library. It all amounts to a sizeable and timely celebration of the centennial of the first publication of *Anne of Green Gables* in 1908, as does, also, the publication of important new books on Montgomery this year by two of *CCL/LCJ*’s founding editors: Elizabeth Waterston’s *Magic Island: The Fictions of L.M. Montgomery* and Mary Rubio’s biography of Montgomery, *The Gift of Wings*; Elizabeth and Mary are also, of course, the editors of the five published volumes

of Montgomery's journals, the publication of which has played a major part in the development of Montgomery scholarship in recent years. Furthermore, both Elizabeth and Mary contributed articles to *CCL/LCJ*'s first Montgomery issue in 1975, as I have contributed one myself to this issue—and thus this last issue of the journal under its original name maintains the traditions established by its founders and augers well for a continuation of those tradition in *Jeunesse* in new contexts.

Benjamin Lefebvre acted as editor for the Montgomery materials. While they include that piece of my own, I can assure *CCL/LCJ* readers that I had no involvement in or input into the refereeing process for this essay beyond that usually expected of an author. The other members of the editorial board did an excellent job of keeping their deliberations about it hidden from me.

Benjamin's work editing this section has been

his last task as a member of the *CCL/LCJ* editorial board. As she explains in her editorial, Anne Rusnak is also leaving her position as Associate Editor responsible for the journal's French content. Anne's diligence has assured the publication of a significant amount of French content in each of the eight issues published during my editorship, and Ben has made major contributions to *CCL/LCJ*'s web presence and editorial decision making. I've been grateful for their important contributions over the last few years. I've been especially grateful for the energy, commitment, fine scholarly instincts, and sound business acumen of Mavis Reimer, who now takes over as Editor of *Jeunesse*, along with a new editorial board. I look forward to reading what promises to be an exciting new version of the journal under their guidance. I await spring, and, as Rodgers and Hammerstein once sort of predicted in their musical *Carousel*, *Jeunesse* busting out all over.

Works Cited

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