PRODUCTION NOTE

University of Illinois at Urbana-Champaign Library
EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

R    Recommended

Ad   Additional book of acceptable quality for collections needing more material in the area.

M    Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.

NR   Not recommended

SpG  Subject matter or treatment will tend to limit the book to specialized collections.

SpR  A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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New Titles for Children and Young People

M Abisch, Roz. Open Your Eyes; illus. by Boche Kaplan. Parents' Magazine, K-2 1964. 28p. Trade ed. $2.95; Library ed. $3.03 net.
A read-aloud book with gay, attractive illustrations. Two boys house-bound by rain list all the red, the blue, and the yellow things they can think of. Some of the objects and colors seem contrived—for example, a lovely double-page spread in blue-green-violet states, "Some fish are blue . . ." The cataloging of objects is in rhyme, with small drawings taking the place of some words; the child to whom the book is read may find some of the objects difficult to identify. For example, "our breakfast (blank)" rhymes with "And lady (blank)." The first blank is clearly "mugs," yet the word "cups" would probably come first to mind.

An amusing compilation of Churchill's quips and barbs; many of the comments or brief speeches are prefaced by notes explaining the circumstances, others need no explanation. The editor has divided the material into four areas: politics, the war, personal remarks, and comments made about the United States or made while in this country.

An unusual aspect of a search that has been often described before, that of Cabeza de Vaca and his companions. Wandering across the country in the sixteenth century are the three Spaniards and the Negro slave, Esteban; here Esteban is the important figure, especially to the Indian boy who accompanies the three to Mexico. Searching for the gold of Cibola, Esteban is killed and the grieving Chakoh goes back to his tribe. The book is written with an economy of construction that enhances the richness of its emotional impact, as Chakoh, almost seduced into sloth and complacency by the comforts of life with the conquerors, learns the bitterness of having no friends, no loyalties, and no self-esteem. He has felt that no man enslaved can be other than despised, but Chakoh finds that the slave Esteban is a better man and a better friend than are his enslavers.

Ross is sixteen, and the idea of having a nineteen-year-old houseguest for the summer is boring—until he sees the guest. Anne is working at a summer camp for disturbed children and Ross becomes interested in the project and more than interested in Anne; he drifts away from his girl and his best friend. Smitten, Ross realizes—when Anne's fiancé appears—that he has lost his old relationships and gained some
insight and maturity. The pace of the book is a little slow, but the relationships are realistic and perceptive; the writing style is smooth, the dialogue natural. The situation is not unusual, but it is handled with an unusual deviation from formula development.

M Beatty, John. *Campion Towers*; by John and Patricia Beatty. Macmillan, 7-9 1965. 289p. Trade ed. $3.95; Library ed. $3.92 net. An adolescent Puritan girl goes to England in 1651 to see her dying grandmother and she becomes involved in the struggle between Cromwell and the Cavaliers. Fifteen-year-old Penitence is sure that all the family are wicked Papists, and she tries to help the Roundhead cause by dressing as a boy and riding to give Cromwell information. She also is kissed by the King in a secret passage, later helping him to escape to France when her sympathies have changed. She falls in love with her cousin Julian (a dashing character) and he later follows her (helped by the sale of her newly-inherited jewels) to the New World. The historical background is colorful and the writing style is rather good; the action is clogged with incident, and the story-line patterned.

R Blane, Gertrude. *Flower Box Mystery*; illus. by Louis Zansky. Melmont, 3-5 1965. 62p. $2. A simply written story that should be especially useful as supplementary material for science units in urban schools. Ten-year-old Carol wanted a garden more than anything else in the world, but nobody has gardens in the crowded apartments on New York's lower east side. With great care and high anticipation Carol sowed a packet of mixed seeds; one by one the seedlings succumbed to accidents and the only plant left was an ugly duckling. Huge and unidentified, the plant was called "the tree" until a botanist told Carol that it was a castorbean plant. The basic information about seeds and plant care is smoothly incorporated into the fictional framework; slight as that framework is, it is adequate, and the lower-economic community setting adds value. Both family relationships and classroom episodes are restrained but sympathetic.

M Bothwell, Jean. *The Mystery Egg*; illus. by Jacqueline Tomes. Dial, 1965. 4-6 159p. $3.25. Susan's great-aunt Libby has said that she is leaving to Susan an egg-shaped container made of silver; Aunt Libby's avaricious son and daughter resent this, but Susan finds the gift—briefly mislaid—after the old woman dies, and inside it is a deed to some oil-bearing property. The fact that there is oil has been known and has caused a property dispute, so that Susan's legacy brings surcease to several people of whom she is fond. Susan seems just a bit precocious for a child of ten; her eleventh birthday occurs during the summer and she has a class party complete with a three-piece orchestra. The writing style is good on the whole although, again, much of the conversation of Susan and of her best friend seems too mature; the plot is a bit labored.

Ad Bradbury, Bianca. *Flight into Spring*. Washburn, 1965. 187p. $3.50. 7-10 Sally Day Hammond's family had fought on both sides of the just-ended Civil War, but her immediate family had been Union sympathizers. She couldn't understand the fact that her Yankee groom's parents were so withdrawn. Gay, loquacious, and affectionate, Sally Day felt increasingly unhappy in the Gothic gloom of her new home. She became fairly fond of her mother-in-law, but her father-in-law seemed to her cold and tyrannical; when she ran away and was brought back by her husband, Sally Day learned that the older people had found it as difficult as she had. She realized that all members of a family must compromise. The story is quite well-written, with good period details; characterization is good, although Father Horne seems almost a caricature of the dour New Englander. The ending of the story isn't quite convincing, since nothing in
the situation seems to warrant the change in Sally Day's attitude.

R  Bradbury, Bianca.  **Two on an Island;** illus. by Robert MacLean. Houghton, 5-7 1965. 139p. $3.
A story well told, economically constructed, and psychologically sound. Jeff is twelve and his sister Trudy nine; due to an accident of events plus their own carelessness, the children are marooned for three days on an off-shore island. There is some suspense, some danger, and a good measure of courage in the story; realistically, the children make do as best they can, with no unbelievable ingenuity. The most interesting aspect of the book, however, and one dealt with on a level that should be quite comprehensible to the reader, is in the relationship between brother and sister. Jeff and Trudy have not been friends, but rivals; to a believable measure, their danger and isolation make them appreciative of each other. There is no great and dramatic change, but Jeff gets enough perspective on his own past behavior pattern to realize how his jealousy has caused hostility.

R  Broderick, Dorothy M.  **Training a Companion Dog;** illus. by Haris Petie. 4-7 Prentice-Hall, 1965. 67p. $3.50.
An excellent book on training—explicit, detailed, and sensible. The illustrations are helpful; the text is well-organized and is clear enough to need that help only slightly. The author discusses the need for training a dog, the way a dog learns, and the equipment needed and how to use it correctly. The succeeding chapters then describe, step by step, each procedure in the training program—including what not to do and what to do if the dog does not respond. The last chapter discussed Obedience Trials; an index is appended.

9- A very well-written short novel, tightly knit and maintaining suspense to the very end. Avalon is the imagined land of peace and beauty, but the characters and events of the novel are real, although there is no effort to characterize in depth. Disrupted in their personal situations and threatened by a general strike, two middle-aged people apply for visas to Avalon. As the strike grows to a mass revolt, flights are banned and the streets are clogged with hostile marchers. The small staff of the Avalon consulate frantically burn their papers and migrate with the travelers, all of the small band seeking the haven of Avalon.

R  Buck, Margaret Waring.  **Along the Seashore;** written and illus. by Margaret Waring Buck. Abingdon, 1964. 72p. Trade ed. $3.; Paper ed. $1.75.
A good introduction to the flora and fauna of the seashore, complete enough to use in a curricular unit in biology or in nature study, and simple enough to be used by a child pursuing an independent hobby. The range of animal life is wide, some of the fishes, for example, being herring, mackerel, and salmon—not really restricted to the shore line. Although the illustrations are in black and white, they are quite precise and—with the descriptive captions—can serve to a limited extent for identifying species. A bibliography and a divided index are appended, the index citing both common and scientific names of species and varieties.

7-10 The story of a girl overshadowed by her mother. Victoria Logan is shy and awkward, always aware of the fact that her mother looks young and lovely, acts gay and charming. Victoria goes north for her last year of high school, ostensibly to get preparation for college, but really to get away from her mother. When Mother shows up in Boston, Victoria has a new reason for jealousy, for she's found her first love. Only
after a bitter quarrel with Pietro does Victoria realize that he is sorry for her mother, and she gains from this a better perspective and a new security. Although Mrs. Logan seems an overdrawn character, the currents of conflict between mother and daughter are handled with sensitivity; Pietro is a strongly drawn person, and Victoria's reaction to him and to his large and ebullient family with their Italian background is vividly real.

R Chaplina, Vera. Kinuli. Walck, 1965. 95p. illus. $3. 4-7
Translated from the Russian, the true story of a lion cub raised in a city apartment. During the 1930's, the author brought to her home in Moscow a newly-born cub (abandoned by her mother) from the zoo where the author was supervisor of baby animals. When Kinuli grew too large to keep in an apartment, she was taken back to the zoo. Miss Chaplina's writing is affectionate, but is not sentimental; perhaps credit is due to the translation, but the English is quite easy and idiomatic. An interesting story, an unusual setting. The few photographs in the book are not of good quality, but they are interesting; for example, the one showing that the cub's constant companion is a large dog.

M Charlton, Ella Mae. Penny in Hawaii; illus. by Arnold Spilka. Abingdon, 1964. 4-6 125p. $2.75.
Penny, eleven, has just moved to Oahu; she feels that she doesn't belong, that she is being laughed at, and that she is going to have a hard time making friends. Therefore she does have a hard time. She learns some facts about Hawaiian terms, customs, and foods; she has a successful party and she rescues a friend stunned when a surfboard hits his head. Penny begins to feel at home. The theme of adjustment to a new environment is always of interest, but the book is weakened by a flat style of writing and by the laborious introduction of informational details, especially obtrusive when they are in the guise of conversation.

M Clark, Billy C. Goodbye Kate; illus. by Harold Eldridge. Putnam, 1964. 7-9 247p. $4.50.
Isaac, an only child, knows that his parents won't approve, but he feels that the old mule he found belongs to him. Kate is loving but mischievous, old as she is, and she gets Isaac into one scrape after another, finally landing herself in jail and being a cause célèbre. Kate's behavior and Isaac's cleverness get her out of court after a well-attended and unorthodox trial; she is given a good home, passes on, and becomes a beloved memory. The dialect, the rural background, the salty characters, and the humor are all amusing, but they seem far overdone. The story seems too long, the characters—entertaining at first—seem too quaint, and the anecdotes about Kate—humorous at first—seem repetitive.

R Coatsworth, Elizabeth Jane. Cricket and the Emperor's Son; drawings by Juliette Palmer. Norton, 1965. 127p. Trade ed. $2.95; Library ed. $2.88 net. 5-6
This is, on a small scale, a sort of Japanese-version Scheherezade. Cricket, a small apprentice whose mien and conduct testified to noble ancestry, found a magic paper that never ran out of stories. He went to read the stories to the small son of the Emperor, since the Prince could not sleep. Each night Cricket read to his Prince, and each night the invalid was so enthralled that he relaxed and later slept. The tales within the story are of the legend genre, delightful in style; the matrix-plot is unobtrusive but not weak. The language is fairly difficult; the book should be—especially because it is divided into quite separate tales—useful for reading aloud.

An oversize book, profusely illustrated, in which the text is divided into areas of interest or subjects; within each division (flight, industry, maps, optics, power, war, etcetera) the writing is slightly rambling. For example, the section on the home discusses the typical American home of today and the kitchen of a century ago before it moves on to those inventions of Leonardo's that fall within the category. A really serious physical defect of the book is the use of very long captions that are in the same format (a column of print two-thirds of the page wide) as the text. Most of the material is utterly fascinating, but much of it is accompanied by prefatory conversational irrelevancies. An extensive index is appended.


An adventure story set in the nineteenth century; Nye Gorham, a motherless American boy, runs away from his grandfather in England and boards a Boston-bound ship. He finds, en route, that there is a plot against his father's life; in Boston he is sent to New York by his uncle, and after several hazardous adventures (including a shipwreck) during which he is pursued by the nefarious sailor, Red-Eye Pell, Nye reaches his father. It develops that Uncle Daniel is behind the plot, has exposed his nephew to danger, and is not in his right mind. The plot is improbably melodramatic, and the story has several stereotyped characters; there is some appeal in the bits of local color and period detail, but it seems whelmed by the action.


An excellent explanation of the processes of transmission and reception, with a separate description of color television. The material is well-organized, and is written with clarity and simplicity in a matter-of-fact style. Illustrations are good for the most part, although a few diagrams seem inadequately labelled. An index is appended. The book should, because of the direct style and the subject interest, also be useful for slow older readers.


Written by a practicing architect, a book that discusses the influences on—and the influencers of—architecture in the United States. The writing style is serious, authoritative, and dull although it is not too technical for the layman. The illustrations are competently executed, and the book would be more useful were there additional illustrative material. The book would also be more useful were an index included; a brief list of suggestions for further reading and rather limited glossary are appended.


A small book with a line of text on each page or two, the alliterative reference in each sentence being to a place-name. "He joggled on a jeep to Java." . . . . . . "He flashed in a fire-engine to Fiji." . . . . . . "Then he hopped home on a hippopotamus. Tim Tiger's trip was over." There is a very slight amount of humor in some of the concepts, but the repetition of the pattern becomes dull; the illustrations are pedestrian.

Ad Day, Véronique. **Landslide!** tr. from the French by Margaret Morgan; illus. by Margot Tomes. Coward-McCann, 1964. 158p. $3.50.

Translated from the French, an adventure story with well-maintained suspense. Five children, not expected home from a vacation and therefore not missed, are trapped
in a deserted house hit by an avalanche of earth. For the first few days, they stumble about in darkness, then an earthslide gives them access to a ledge of earth and to daylight. Fourteen-year-old Laurent, who is in charge, manages to get off distress signals although he has a severely injured arm. The rescue is dramatic but not unrealistic; in fact, none of the episodes in the story is unrealistic, although some of the things that the children do are based on knowledge or skills that seem a bit artificial: Bertille knows how to milk the goats they find and Laurent knows how to make gunpowder for their signals.


A read-aloud story intended for adopted children, a little on the sweet side, but useful for the special purpose and adequately illustrated. Once upon a time a pretty house sat on a pretty hill; in the house lived a lonely and childless young couple. The people at the placement office told the couple about a little boy who needed a stay-together family, and now they all live together; the boy is happier, the couple are happier, and "the pretty house is happier, because the people in it are happier." The inclusion of the pretty little house as one of the participants in the satisfactions of family love seems to weaken the story and serve no need. Certainly the adopted child who lives in a city apartment would be an additional audience for identifying with the book were the stress on the love of the adoptive parents rather than on the need shared by the pretty house and the lonely trees.


A book that has much to interest the general reader, and one that should be most useful to young people considering a legal career. The authors describe specializations in legal practice, preparation and education for the profession, and the role of the lawyer in our society; they also discuss finances, choice of location, and choice of college. The writing style is lively, the approach mature. A brief reading list and an index are appended.

Faber, Doris. *Clarence Darrow; Defender of the People*; illus. by Paul Frame. Prentice-Hall, 1965. 72p. $3.50.

A biography of Darrow that is accurate and quite well-balanced in coverage, but rather heavily written. The style is not smooth, and is weakened by the recurrence of italicized words and of exclamation marks: "But to Darrow, Debs was - a hero!" or, "The jury's verdict was - that the miners were 'not guilty!'"

Fiedler, Jean. *A Yardstick for Jessica*; illus. by Kathleen Voute. McKay, 1964. 120p. $3.25.

Jessica's problem is that she is tiny: not only is she the smallest girl in the sixth grade, but her little sister is almost as tall as she is. She decides that the one thing in the world she needs is a pair of shoes with heels, and she saves for them. By the time she goes shopping, she's had a few experiences that have helped Jessica realize that the problem was her attitude, not her height. Most of the story is devoted to Jessica's struggle to master the leading role in the class play, and she becomes far more understanding about some of her classmates in the process. The school setting is well done, family relationships are excellent, characterization is good; the book is structurally weakened by a diffusion of interest—a bit too much dialogue with little brother, for example, and a few ancillary episodes that seem protracted.

Another handsome volume in the series of books about colonial craftsmen; the illustrations are useful as well as attractive, with several reproductions of colonial newsheets. The first part of the text describes the role of the printer-publishers; the second part describes the presses that they used, the making of type-characters, and the procedures of the printing process. The writing style is adequate, the book informative; the series should be particularly useful as supplementary curricular material for studies of the American colonies.

R Fleming, Alice. *Great Women Teachers.* Lippincott, 1965. 157p. $3.50. 6-9
A good collective biography, giving in succinct and lively style ten stories of distinguished women educators. The accounts are chronologically arranged and span more than two centuries, so they also give a rather good picture of the development of education in general and the role of women in education in particular. An enjoyable and a useful book: the biographees are Emma Hart Willard, Mary Lyon, Elizabeth Palmer Peabody, Alice Freeman Palmer, Mary McLeod Bethune, Alice Morrison Nash, Ella Flagg Young, Martha Berry, Florence Dunlop, and Virginia Gildersleeve.

Ad Floethe, Louise Lee. *Bittersweet Summer.* Ariel, 1964. 249p. $3.50. 7-10
Daphne is one of a group of girls who have summer jobs at Triangle X, a dude ranch. Although aware that their different backgrounds will be a source of conflict, Daphne is smitten by Cliff, one of the Triangle X wranglers. She also becomes interested in a young man from England, and in the end she realizes that she really cares more for him. Not an unusual pattern for a junior novel, but the authentic and colorful background and the easy style of writing give the story vitality and flavor. The book has too many characters and a plethora of sub-plots, but the fact that the characters are well-drawn and well-differentiated, and that all of the themes have good ethical concepts, mitigates the overabundance.

Set in the Welsh countryside, this is the story of a group of children of diverse backgrounds who work together to turn a tiny abandoned church into a nondenominational place of worship. A secondary plot concerns one child's purchase of an old pony, the purpose being to spare the old animal, but the outcome being that the pony is given to a lame child. This is one of the several touches of sentimentality that weaken the book, which is on the whole well-written and unified. The message of inter-religious understanding is conveyed in a fashion both dignified and believable, but occasionally in the course of the story there is a phrase that is obtrusively purposive; the first chapter ends, "For once it was Sharon who was at a loss for words. She had attended churches in so many different countries that she found it hard to realize that misunderstandings could still exist between Christian churches of different denominations, despite the fact that they all worshipped the same God. She followed Dorothy down the hillside in a thoughtful silence."

R Fry, Rosalie Kingsmill. *September Island;* illus. by Margery Gill. Dutton, 1965. 112p. $3.50. 5-7
An attractively illustrated and very nicely written adventure story about three British children. Martin, age eleven, yearned for an adventure, but he hardly expected his small sister and a sedate dog to be his companions. Attempting to rescue a girl who is afloat in a rain-swollen river, Martin and his charges find themselves adrift. With the rescued girl, they spend the night on a small island formed by the shifting course of the river; next day they are rescued by adults. No melodrama, no heroics, but the children's problems and pleasures are told in graceful and vivid style. The
story is constructed with economy and craftsmanship; the plot is believable, the setting has a romantic charm.

R Gage, Wilson. *Big Blue Island*; pictures by Glen Rounds. World, 1964. 121p. 5-7 Trade ed. $3.50; Library ed. $3.41 net.

Darrell hadn't seen his father in years, and his mother had just died; the Welfare people had sent him down to stay with a great-uncle in Tennessee, but Darrell hadn't realized he would be on an island. Alone in a shack on an island. Bored, resentful, and with few inner resources, the boy dreamed of escaping, but there was no way. No boat, no money, no way of communication. His uncle had told him that it would be worth a dollar to catch a blue heron, and Darrell tried, with no success. By the time the blue herons flew off in mating season, Darrell had come to appreciate his uncle's courage and independence and to enjoy some of the beauties of the island spring. The plot is minimal; the atmosphere and mood are vivid, and the depiction of Darrell is powerful: a child who has no parents, no education, and no future begins to feel that he has a place and a role.


An oversize book that has no continuous text, but has its material arranged in very brief topics, each topic being covered in two (facing) pages, with most of the space being devoted to illustrations. Some of the illustrative material is in the form of diagrams, but by far the greater part consists of photographic reproductions of works of art, much of it in full color. The fact that the book has many beautiful pictures, and to a lesser extent, the fact that it has a list of important artists, gives it a modicum of usefulness and visual interest. The random nature of the book's organization limits use severely, however, and the text itself is very weak. The author makes rather arbitrary superimpositions on the works of art: he draws triangles or circles on paintings, for example, and points out the composition of a painting in relation to his own geometric analysis. The topic-headings are not always indicative of the nature of the contents: "guesswork and certainty," "kangaroos and battles," or "square carpets and round tables." Such headings are in the minority, but they are uninformative and jarring. An index is appended.


Succinctly written, another handsome volume in the author's series of books about the art forms of particular areas or cultures. As in the other books, the text gives, in addition to information about art, facts about the cultural matrix of the society; here the reader will learn, for example, something of the Roman Empire and of the imitation of Greek art. The text is economically informative, particularly good in author's tone: facts about the art details are given with clear simplicity, with no hint of writing down or of embellishment.

R Goetz, Delia. *Islands of the Ocean*; illus. by Louis Darling. Morrow, 1964. 4-6 64p. Trade ed. $2.75; Library ed. $2.78 net.

Well-organized, and written with succinctness and clarity, a book that deals chiefly with the varying kinds of island formations and the plant life and animal life peculiar to islands. The text also discusses some random facts about unusual islands, about unusual artifacts, and about the romantic appeal of islands. The last part of the text is a bit diffuse, but the book is an excellent introduction to the subject of island formation and should be useful as material supplemental to geographical studies.

Ad Green, Anne M. *Good-by, Gray Lady*; drawings by Alton Raible.
A story set in the rural south today; the two Gilbert children love their old family home, Field Place, and they accept its ghost, the Gray Lady. When their cousin from Chicago comes on a visit, Richard and Louisa are scornful about all of George's fears about country life; they are, however, impressed by his courage about any fears of ghosts and local superstitions. They learn from each other, and when they rashly become trapped in a swamp, all the children learn a lesson. The writing style is adequate, descriptions of outdoor scenes often vivid, and characterization is good; the story is slow-moving, however, and the final sequence overly dramatic.


A very well written biography, interesting as much because it covers some of the most famous trials in the legal history of the United States as because it describes admirably the long career of a great defender. A son of unorthodox parents, Clarence Darrow came, as a nonconformist with convictions, to be the champion of lost or unpopular causes; much of his story reflects the history of the labor movement, much reflects the Chicago scene of the late nineteenth and early twentieth century. The book is worth reading for the description of the Scopes trial alone. A long bibliography and an extensive index are appended.

R Hall, Elvajean. The Volga; Lifeline of Russia; illus. by Emil Weiss. Rand McNally, 1965. 105p. $3.95.

A very good book on Russia, beautifully illustrated in black and white; the scope of the text is far wider than the title indicates. The first chapter describes the course of the Volga; several chapters following this give a really excellent condensation of Russian history. The closing chapters discuss Russia today, much of the material relating directly to the river: legends of the Volga, the use of the river for commerce, for recreation, and for industry. A bibliography and an extensive index are appended.

NR Hall, Eva Litchfield. This I Cannot Forget. Carlton, 1965. 98p. $2.50.

A series of anecdotes about various episodes that happened on the author's trips: a sauna in Finland, a Shinto wedding in Japan, a family meal in Aleppo. Some of the factual details are unusual or interesting, but the material is for the most part rather trite and occasionally seems pointless. There is, for example, an anecdote about a man from New Zealand and his Indira, a Hindu; Jerry has been pondering marriage and he tells the author his story at dinner one night. After describing a dramatic evening in India, during which Jerry and Indira helped rid a house of a cobra, the anecdote ends, "Jerry and Indira? We must leave them deciding between single blessedness or a charming union. Which do you think?" The book closes with several pages of mawkish recapitulation of high spots.


A read-aloud book with rhyming text that is, according to the jacket blurb, designed to teach the very young a few facts about how to dress and how to behave correctly. "What's wrong? What's wrong? What's wrong with Guy? He wears his belt in place of a tie! Now see what's happened to forgetful Claire/ She has left a comb in her hair." The text is slight, the metre faulty; the concept seems ineffectually executed; the illustrations are quite unattractive, almost comic-valentine calibre.

R Harper, Wilhelmina, ed. Easter Chimes; Stories for Easter and the Spring
In several ways, a most unusual book: honest, perceptive, and sophisticated. Tom Curtis plays jazz trumpet, and he describes the people whose influence shape his life and his decision to go to college—at least to start—rather than to join a band. Most of the jazzmen he meets are Negroes, and Tom discovers that no phonies are accepted, racially or musically. To be rebuffed because he is white is startling—but he is dealing with people who make no pretenses. A good story about New York, a wonderfully candid story about racial attitudes, and a fine book about jazz.

A most impressive dual biography, beautifully illustrated and written in a spirited and graceful style. The scientific material is lucid and authoritative, particularly impressive because facts about other scientists and about the continuity of the scientific body of knowledge are so smoothly integrated into the main part of the material. The text concentrates on the adult years of the two men, treating them separately, although there are many cross-references. In the first part of the book, the period of Galileo's life when he was in conflict with the church are treated in particularly detailed fashion. Toward the end of the book, there is material about some of the ways in which contemporary scientific research depends on Newtonian theories. A reading list and an index are appended.

R Horizon Magazine. The Vikings; by the editors of Horizon Magazine; narr. by Frank R. Donovan; in consultation with Sir Thomas D. Kendrick; illus. with drawings, illuminations, carvings, and maps, many of the period. American Heritage, 1964. 153p. (Horizon Caravel Books). Trade ed. $3.95; Library ed. $3.79 net.
A profusely illustrated and immensely detailed book about the Vikings, well-organized and written in a style that is slightly ponderous. Mr. Donovan gives good general background material about the Northmen, then follows with accounts of their raids and explorations in different parts of the world. In discussing the Vikings in the New World, the author is most careful to distinguish between fact and conjecture. In addition to the index there is appended a list of suggestions for further reading, the list being accompanied by a useful note on museums and libraries in The United States that contain Viking art or artifacts.

An oversize book, the pages of which are approximately evenly divided into text and maps; a page of text (printed sideways in two columns) is usually followed by a double-page spread (some of which are printed sideways). The sections of text are on
such topics as The Mall, Embassy Row, The Monuments, or Georgetown. The book is useful, the text being informative and informal but choppy. The map-diagram pages show major streets, but the many drawings, out of scale and superimposed, are often confusing and occasionally irrelevant. An extensive index cites institutions and monuments, annual events such as the flower show, some restaurants, etcetera. It lists football (American or European style) but not baseball.

**R Kaufmann, Helen L. Anvil Chorus; The Story of Giuseppe Verdi; illus. by Vivian Berger. Hawthorn Books, 1964. 185p. $2.95.**

A good biography of Verdi, with balanced attention to his personal and his professional life. Although the book has passages that are ornately written, the tone is on the whole fairly objective. The details of musical information are particularly well done, amongst them being some unusual details of a composer's problems: problems with libretti, with rehearsals, with patrons. An index is appended.


Another book about Bozzo, Bibi, Binki, Bulu, and Bali, the mischievous quintet of jungle pranksters. When Uncle Orang goes off on a trip, the five little monkeys play tricks on one animal after another; all the beasts then complain to the monkeys' grandfather, who participates with them in a punitory gesture. The monkeys then reinstate themselves in the good graces of all by rescuing Googoo, the baby of Gongolo Gorilla, from the embrace of a boa constrictor. The illustrations have a great deal of vitality; some are humorous, and some of the full-color illustrations are handsome. The story seems over-extended, the writing style heavy-handed, and the dialogue contrived.

**R Kessler, Leonard P. Here Comes the Strikeout. Harper, 1965. 64p. illus. 2-3 (I Can Read Books). Trade ed. $1.95; Library ed. $2.19 net.**

A good baseball story for beginners, written with mild humor and realism in a simple style. Bobby simply couldn't get a hit; he tried a team-mate's lucky hat, but that didn't work. His mother suggested that a friend might help him, and with Willie's coaching and encouragement, Bobby finally got a hit. In fact, he finally got a hit that won a ball game. The emphasis in the story is on Bobby's perseverance; both his relationship with his mother and with his friend Willie are restrainedly sympathetic. The illustrations are simple but adequate; they show Willie as a Negro, and they show Bobby's home as being in a crowded urban neighborhood.

**Ad Key, Alexander. The Forgotten Door. Westminster, 1965. 123p. $3.50. 6-8**

A good science fiction story in which Little Jon suddenly finds himself in a strange place; he can't remember anything about his past, but he can read thoughts of the humans amongst whom he finds himself. Slowly he learns English; slowly he comes to trust and be trusted by the family who take him in. When prejudiced rumors about Little Jon and his extraordinary powers lead to persecution and danger from a mob, the boy escapes, taking his new family with him to the peace and safety of his own world. The fanciful element is convincingly done, but the hate and fear aroused by Little Jon seem extreme; the quality of writing seems uneven, some of the episodes being awkward or slow while others are well-paced and imaginative.

**R Lauber, Patricia. Big Dreams and Small Rockets; A Short History of Space Travel. T. Y. Crowell, 1965. 71p. illus. $3.75.**

An excellent condensation of the development of research and interest in space travel; the author traces both the scientific contributions (as early as the Chinese invention of gunpowder and its use in rockets) and the imaginative interest as expressed
in literature. The material is well-organized, the writing succinct; most of the illustrative material is in the form of reproductions of interesting old pictures. The text focuses on the work of major contributors: Newton, Congreve, Verne, Tsiolkovsky, Goddard, and Oberth. An index is appended.


An unfictionalized story about Pelorus Jack, the famous dolphin of New Zealand, told in a simple but rather flat style of writing. The illustrations are pedestrian, with the drawings of people being quite awkward. The text describes the first appearance of the dolphin, his popularity and his habits, the shooting at Pelorus Jack by a man who planned to sell the corpse to a museum, and the dolphin's reappearance for several years, after which he disappeared permanently from the New Zealand channel he had frequented.

R Little, Jean. Home from Far; illus. by Jerry Lazare. Little, 1965. 145p. 5-8 $3.95.

A good family story with unusual facets, since the Macgregors are not only adjusting to the death of one of the children but also to the advent of two foster-children. Jenny's twin, Michael, had been killed in an accident; she felt that nobody, not even Mother, cared as deeply as she herself did. It was an additional shock to find that the long-planned foster sister (Jenny being the only girl) had a brother. An older brother named Michael. Only after some quite bitter misunderstandings and shifting in relationships did Jenny accept Mike and realize the way her mother felt. Sensitive and perceptive, the author has written a beautifully balanced story; there is, for example, the candid picture of the difference in the adaptability of the two foster children. Mike feels the currents of hostility, and he feels a loyalty toward the father who loves him but doesn't want to live with him. His little sister, on the other hand, is delighted by the new situation and by the companionship of the youngest Macgregor, Mac. There is also the middle Macgregor, Alec, who feels rejected because his brother Mac spends so much time with their new foster sister.

Ad Lunt, Alice. Eileen of Redstone Farm; illus. by Maureen Eckersley. Norton, 6-7 1965. 146p. Trade ed. $3.50; Library ed. $3.28 net.

Eileen Rogers, thirteen and orphaned, is left by her stepmother at the farm of the Redstones, cousins who didn't know she existed. The five Redstone children are dubious about Eileen, and she is uncomfortable with them. A bit frail and very timid, Eileen is slow to adjust to her new home, until her cousins, one by one, show sympathy and affection; then she blossoms. Good English rural atmosphere and good school scenes balance the rather attenuated plot; most of the characterization is convincing, but a few characters and a few relationships seem overdrawn: the nasty classmate, the unpleasant stepmother, the cousin whose first reaction to Eileen's presence is horror—"Thump, thump, thump, thump! went her heart against her ribs. Oh, it was terrible! This was terrible! And Dad—surely, surely, he'd tear the place apart!"

Ad Mann, John H. Sigmund Freud; Doctor of Secrets and Dreams; illus. by Clare Romano Ross and John Ross. Macmillan, 1964. 42p. Trade ed. $2.95; Library ed. $3.15 net.

Simplified explanations of the Freudian method and of Freud's basic theory are incorporated into a biography. Illustrations add little to the book; the writing style is awkward, often moving abruptly from one topic to another and occasionally containing comments or incidents that seem quite irrelevant. On the other hand, the author does an excellent job of explaining without jargon or difficult scientific terms—or unnecessary complexity—the way in which Freud evolved the theory of psychic ori-
gin of illness and the development of the method he originated for therapy.

R Marriott, Alice Lee. Indian Annie: Kiowa Captive. McKay, 1965. 179p. $3.75. 6-9
A story set in Texas just after the Civil War. Ten-year-old Annie Donovan is taken by a Kiowa Indian in a raid; unhappy at first, Annie comes to love her foster-parents dearly. By the time she is grown, Annie plans to marry Black Wolf, and she is in conflict when she finds traces of her real parents and knows that she is going to see them again. Her decision to become Black Wolf's bride and to go on serving as an interpreter is reluctantly accepted by the Donovans, but accepted. The story itself is interesting, both because of the Kiowa background and because the characters are vividly real. One of the interesting aspects of the story is in Annie's meeting with Deut, a Negro soldier who was a freed slave of her family's; having identified with her own minority group, Annie is more perceptive about Negro-white relations and notes the oddity of Deut's reaction to the Indians: "... it's strange to think you'd eat with them, like they was folks."

An attractively illustrated picture book about a small mouse that takes refuge in a discarded Hallowe'en pumpkin. Other animals urged Mousekin to leave his golden house for a place that would be warmer when the frost came; the golden house, however, shriveled just enough to seal in the sleeping mouse, safe from cold and snow. An appealing book: the pictures have a gentle charm and warmth, the text—barely fictionalized—is accurate nature lore nicely gauged for the small child.

R Nathan, Dorothy. Women of Courage; illus. by Carolyn Cather. Random House, 6-9 1964. 177p. (Landmark Books). Trade ed. $1.95; Library ed. $2.28 net. A collection of five brief biographies of American women whose innovatory achievements have brought them deserved fame: Jane Addams, Susan B. Anthony, Mary McLeod Bethune, Amelia Earhart, and Margaret Mead. The writing style is lively, the tone objective; although the choice of subjects seems random and although much of the material is familiar, the biographies should serve to encourage a reader's interest in full-length biographies. A divided bibliography and an index are appended.

An excellent autobiography, despite the considerable amount of fictionalization; the author gives a good picture of the political intrigue of Italy and of the power of the patron-princes. The painter comes alive as a distinctive personality; the details of painting information are noticeably informed, and the author's attitude toward her subject is objective. A bibliography, a partial list of the location of some of the better-known paintings, and an index are appended.

R Perkins, Carol Morse. "I Saw You from Afar"; A Visit to the Bushmen of the Kalahari Desert; by Carol Morse Perkins and Marlin Perkins. Atheneum, 1965. 56p. illus. $3.25.
The authors describe the people of a desert Bushman tribe; the photographic illustrations are very good, the writing style has a matter-of-fact simplicity, and the attitude is sympathetic without being sentimental or patronizing. There is little fictionalization and little intrusion of the experiences of the authors; the text discusses the cultural patterns of the Kalahari Bushmen, their adaptations to the desert environment, and their grace and courtesy as a people. Very nicely done.

A fast-paced and deftly written period story set on the English coast in the middle of the nineteenth century. Emily and Toby Garland, fifteen and sixteen, lived with their cruel and domineering uncle; Toby decides that he must escape with the boat that belonged to his father. The two sail to Southend, where Toby joins a fishing fleet and Emily becomes a maid in the Seymour household. Emily falls in love with Adam Seymour, owner of the yacht the Maplin Bird; although she is distressed when she finds he is a smuggler, she loves him still. The drama of the book is in the attempts Adam makes to avoid capture; the story ends realistically with Adam being caught and sentenced to prison and with the Garlands having realized their hope for a small cottage of their own. Characterization is good, the dialogue is natural, and the episodes at sea are vividly told.


An American family visits Lapland on route to a scientific meeting in Hammerfest. Jay, the middle child, is rather insecure; of all the family Jay is the shy one, the dreamer. When he cannot achieve, he retreats; when his younger brother excels, he retreats even farther. Jay overcomes his fears to rescue a white reindeer trapped in a barbed wire fence; his courage brings him new confidence and admiration from others. When the family leaves, Jay gives the reindeer to a Lapp boy and is delighted when his friend makes a return gift of a dog. Family relationships are well-drawn, and the details of background and of the Lapp culture are interesting. The melodrama of the pivotal episode weakens the story: Jay creeps out at night to see if the trapped reindeer is still there, and he holds a wolf at bay with a flashlight.


A mystery story set in a small English town, with good local color, delightful family scenes, and a moderate amount of humor and suspense. The solution of the mystery, when it comes, seems a little removed from the events of the story, but this is more than balanced by the fact that the children—one especially—are very much involved, quite acute, and at no time called on by the author to do anything precocious or unbelievable. The bronze chrysanthemum is one of several flowers made of wood shavings; the three Leyland children have given them to their mother, and Ellie Leyland is sure that the peculiar man who was asking about the flowers has stolen them. The stolen flowers furnish the answer to another and major theft, but Ellie's part in apprehending the criminal is, realistically, more fortuitous than perceptive.

Ad Reid, Eugénie C. *Mystery of the Carrowell Necklace*; illus. by Barbara Werner. Lothrop, 1965. 158p. $3.50.

Lou has no objection to a visit in Florida, but she wishes that her great-aunt had not wanted another niece at the same time, for Lou remembers her cousin Caroline as a spoiled brat. The two girls and another cousin, Joe, gradually piece together the clues that lead them to retrieval of the family treasure. Their deductions are logical enough, and they do consult their great aunt and an adult cousin, so that the mystery is solved in a credible way. The three youngsters, each having tried selfishly to solve the problem alone, learn the value of teamwork; Lou learns something about pre-judgement, too, when she finds that there were valid reasons for the past behavior of Caroline. The original premise of the mystery is rather weak, and the writing style—rather lively on the whole—is sprinkled with fairly worn phrases.

Dirk, after being involved in a robbery and held in a juvenile home, is put on a year's probation and remanded to the care of an old friend of his father's. Having been orphaned, living unhappily with relatives, Dirk had become increasingly withdrawn and bitter; he finds it difficult to participate in family life even though he knows Wesley's rules are necessary and even though he is very fond of Wesley's daughter, Jean. Through Jean, Dirk becomes interested in horses; gradually he loses his hostility, accepts Wesley's authority, and channels his energy constructively. The plot is not unrealistic, but it is often a little too pat, especially in the ending: Dirk's former bad companions try to involve him again, Dirk courageously risks all he has gained when he thwarts them, and Jean breaks her engagement to another because she finds she returns Dirk's love.

Simply written and attractively illustrated, this is a good addition to the series of books about holidays. The author describes the origin of the Passover celebration, and explains in detail the procedures of the ritual dinner; there is a brief description, also, of observances in Israel and in Jordan today.

7-10 Jeanne, Dave, and Mel get together regularly to play trios, and in a snack bar one night after a paid engagement, they are refused service. They are refused because Mel is a Negro; the subsequent repercussions and the consequent publicity sharpen and clarify for Jeanne (who is the protagonist) her own values and her attitudes toward those of others. The book is candid about prejudice, both anti-Negro and anti-Semitic, but it is a bit diffused by covering several subplots and a good many characters.

M Stanley, John. It's Nice to be Little; illus. by Jean Tamburine. Rand McNally, 3-5 1965. 32p. Trade ed. $2.75; Library ed. $2.94 net.
A small read-aloud picture book, illustrated with pleasant drawings of children at play. The theme: some day you'll grow big, but until then you have things to enjoy that are the special privilege of the small. You are closer to flowers, mudpuddles, and chipmunks' doorways; you have fun playing in the snow while the adults have to work clearing it. The story ends, "When you grow bigger, you'll have many other kinds of fun. But never, never again will you have the fun you had when you were little." The theme is cheerful, although slight in treatment; the author has clearly intended to be encouraging but has not really succeeded, since the message is somewhat diluted by a page (for example) that shows the little children standing about watching the older ones, or by a page that indicates that snow means only work for adults, but is fun for children.

A very good biography written with maturity and candor, far from adulatory, and concentrating on Freud's life as an adult. The book has an unusual integration of personal and professional facets, both areas being treated with competence and perception; the explanations of Freudian theories and terminology are clear. A chronological calendar, a glossary, and an index are appended.

The story of a small Peruvian boy is illustrated in pictures with bold and sophisticated design and with somber colors. Paco was bored with the dullness of herding llamas and wanted to go fishing with his father on Lake Titicaca; one morning he and his sister rose very early and went boating alone. When a storm came up and the two children had to be rescued, Paco was glad to be safe home and glad to wait until he was a bit older before becoming a fisherman. The story has appeal because of theme and setting; the writing style has an attractive directness but is marred by an occasional word that seems ill-chosen for the Peruvian setting: "... the ornery animals had to be brought back one by one." ... "I'm tired of taking care of these pesky, rude llamas."

R. Weir, Rosemary. Soap-box Derby; illus. by B. S. Biro. Van Nostrand, 1965. 5-7 130p. Trade ed. $3.50; Library ed. $3.37 net.

A lively story set in a small English town. Andy Harper, ten years old, wants to win the derby so that he can buy a donkey; he is helped by an adult friend and is harassed by a gang of tough boys. Andy wins the race, and he and the donkey are loudly cheered by all of those present when they join the parade that is part of the festival. The ending is patterned, but the rest of the story is distinctively different; the characters are wonderfully real, the dialogue is completely natural, and the relationships between Andy and his friends and—especially—his family are discerningly drawn.


A badly-organized book, with the author's general comments interpolated at intervals throughout the text; the sections of commentary are combined with brief discussions of fourteen paintings, each reproduced full-page. The discussions of the paintings are partly background information, partly remarks about the details of the picture, and partly interpretation. The interpolated sections are on such topics as, "A Masterpiece Is A Revelation." "A Masterpiece Is the Fruit of the Past and Has In It the Seeds of the Future," and "A Masterpiece and Mankind." Some of the illustrative pages are badly placed; for example, two pages of text about Van Gogh's "Portrait of Dr. Gachet" are separated by a reproduction of that painting and, facing it, a reproduction of a Botticelli painting, the textual reference to which follows two pages on.


Although a sequel, this story about Ginnie, now eleven, stands on its own. Ginnie, anxious to earn money, hopes to be a babysitter but to most mothers she seems too young. She tries caring for small children at home, her mother having agreed to be there as guardian. It works very well, although Ginnie has her bad moments; she realizes that her best friend and partner, Geneva, simply isn't suited for supervising children. Ginnie is thrilled when one of her customers decides she is responsible enough to come to their home as a full-fledged sitter; she is even more gratified to realize—having deplored her own lack of talent—that she does have a talent for communicating with small children. The demonstration of this talent should afford Ginnie's fans some amusement and some insight, since Ginnie learns to respect the imaginative play of a strong-minded three-year-old. A realistic, yeasty story with good family relations and good friendship values.
Reading for Librarians


Halliwell, Joseph and Stein, Bell. "Early and Late Starters in Reading." Elementary English, October 1964.

International Federation of Library Associations. Library Service to Children. The committee on library work with children reports on services and literature. $2. 125p. Available from the Children's Services Division of A.L.A.


