ILLINOIS
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

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
SpC 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

A useful book, succinct and fact-packed, with illustrations of variable quality. The text describes early methods of weaving and spinning by hand; it discusses machine-made cloth, natural and man-made fibers, knitting, and the uses of the various kinds of fibers. The authors describe some two dozen fibers: their sources, processing, distinctive qualities, and use; some of the incidental information is interesting, giving facts about familiar terms such as mercerized thread or cotton batting. A fiber index is appended.

As in other Allan books, a young English girl goes to a new place, solves a problem situation, and falls in love. Camilla, seventeen and spoiled, is sent by her father to stay with an old acquaintance in Switzerland; the Dettelmann family keeps a hotel, and Camilla is determined not to like them, not to learn anything, and not to cooperate. She helps in a crisis (a minor fire and Mrs. Dettelmann’s illness) and begins to feel useful and therefore more content; she hears that her London beau is engaged to another; she mourns but soon realizes that she is in love with Sigmund. He turns out to be the son of a banking family instead of the poor student she had thought, her parents approve, and all is well. Smoothly written but patterned, with good local color; the characterization is good but not deep, with Camilla’s conversion—from rather sullen aloofness to cheerful but competent participation—happening just a bit too quickly.

"Childhood is a time of innocence. It is the morning time of life when all is change and wonder. . . . It is a timeless place . . . where minutes are not numbered and the hours are sweet with happiness. . . . It is the happy hour . . . the passing dream . . . the tender time of innocence that is part of us forever." In a small picture book with very slight text and with sentimental, quaint illustrations, comments such as these appeal to the adult rather than to the child. The book tells no story, but describes the ways of children and the joys of childhood.

Ad Bacmeister, Rhoda W. The People Downstairs and Other City Stories; Paul K-3 Galdone drew the pictures. Coward-McCann, 1964. 120p. Trade ed. $3.75; Library ed. $3.49 net.
Seventeen brief stories and seven short poems about children of diverse background and of low-income or middle-income urban homes, each story highlighting a Negro
family, or Chinese, or Italian, or nothing identifiable. The idea of a collection of stories about all kinds of people in an urban neighborhood is excellent, but many of the tales seem pointless: there is, for example, "The Day Nothing Happened," in which little Irene reports to her daddy at the end of a day of almost-mishaps that nothing happened. In some of the stories the child's racial or national heritage is identifiable only in the illustrations; in "Going to Grandpa's" the seven O'Connell children have a train trip, but there may be little significance to a child in the Irish name or in the possibility that this is a Roman Catholic family. The poems are quite pedestrian, the illustrations mediocre, and the stories are adequately written but are more useful than they are interesting.

7-9
A story based on the experiences of the author, who in 1915 was a young member of a theatrical troupe barnstorming in the midwest. Bruce Hatcher, who has inherited a performing dog, is a young farmboy with no ties. He joins a touring company and learns the theatrical ropes, he turns out to be a natural comedian, and he falls in love with the ingenue. The ingenue is in love with a rakish musician; she is injured and the musician (incurably tubercular) gives his all in a last performance at a benefit for her. Despite the whipped-cream ending the book has considerable appeal in its picture of the small theatrical troupe and their backstage lives, their professional jargon, and their role in the story of theatre in the United States.

Delightful illustrations, delightful story for beginning readers. A small Indian boy pressures his father into making a new canoe that is really too big for him. Little Red Fox goes off in his new canoe and catches many fish; he is joined by a bear who is enlivened by this new, easy way to catch fish . . . then another bear, then another bear. Finally a moose tries to crash the party (two otters and a raccoon have been added) and the canoe collapses. Red Fox ties the ends together and gets home. Everybody cheers except father, who doesn't believe a word of it. Cheerful and bland, the book has an appealing simplicity and humor that are echoed in the illustrations; the bears, for example, have a Paddington-like charm.

A book for beginning independent readers; again Papa Bear (as in The Big Honey Hunt) gets into trouble while Small Bear remains sensible and calm. Papa brings home a bicycle for his child, then proceeds to demonstrate riding skills and safety rules. Small Bear finally has a chance to ride his new bicycle—with a torn and battered father on the handlebars. Humorous, but the slight theme is over-extended; the illustrations are of comic-strip calibre, and the small value of the story is in the simple vocabulary and the repetition that will afford reading practice.

A good book for the young person interested in a medical career; the author, a physician, discusses early preparation, medical school requirements, the curriculum, and programs for the intern and the resident. The text describes some special areas of practice, such as pediatrics, geriatrics, psychiatry, atomic medicine, and—oh joy—general practice; it also discusses such practical matters as salaries and costs, professional associations, and maintenance of standards. Although some few parts of the
text are weak in writing style or choice of material (the first chapter discusses a few medical careers in such fields as dermatology and anesthesiology as though they were rare or the reader had never heard of them), the book gives adequately all important information. Especially useful is the full list of approved medical colleges in the United States and in Canada, with detailed particulars about the correct address to which to write for information; a brief bibliography and an index are also appended.


First published in Germany under the title Der Mann der die Zukunft erfand; in a good colloquial translation, this is a book that communicates the author's sense of excitement about Verne's informed and imaginative prescience. The text gives, in addition to biographical details, a great deal of information about Verne's books and about the scientific background (due to his voracious reading) that made Verne the first great science fiction writer.


A story of ancient Siam, based on a miniature palace for pet mice that was seen by the author in Thailand. All of the many children of the great and powerful king, the Lord of Life, adored the two pet mice in their palace; none did so more than did Paw Yai, the small favorite son. One night Paw Yai broke a rule and entered the Great Hall unbidden—he opened the screen and the mice escaped; discovered, the child was forbidden the Great Hall for a month, and when he returned found that there were baby mice. Pleasant, but static; one of the most appealing incidents in the story is that in which a loving older sister claims culpability, but nothing then happens—the month passes, and the baby mice appear. The illustrations are lovely: delicate in detail, strong in design, and effective in using only gold, orange, black, and white.


Josef Piri and his grandfather are night-fishing when they are accosted by officials on a police launch; the State Police are hunting a fugitive. The fugitive turns out to be Josef's father, thought dead for fifteen years, and a Partisan leader. In hiding from the police and trying to conceal his father, Josef and his friends move from one cliff-hanger episode to another at a relentless pace; the plot is not complicated as it develops, but the solution of the mystery is somewhat contrivedly and hastily explained at the very close of the story. The background is colorful, and the historically-oriented material about the Yugoslavian resistance movement is interesting.


A story for dog-lovers. Mr. Paganini Smith was a lonely man and a fine violinist; he couldn't stand being told what to do, so he wanted no wife and he wouldn't play in an orchestra. Having taken a job as a traveling salesman, Mr. Smith was happier but lonely still—until he was given a puppy. Little Buster grew to be a big dog and a good companion; they acquired another puppy, also named Buster, and Mr. Smith had to buy a trailer. The book is adequately written, but is weak in story line; there is little plot; man meets dogs, man loses dogs (the second one is given away but they all three are lonely), and man gets dogs.

R Charlip, Remy. *Fortunately; written and illus. by Remy Charlip*. Parents' Magazine, 1964. 38p. Trade ed. $2.95; Library ed. $3.03 net.

An engagingly zany nonsense story, attractively illustrated; the humor is the sort en-
joyed by almost all small children. Each line of text is used with a double-page spread, so that there is a page to be turned in anticipation of the next cliff-hanger situation. "Unfortunately the motor exploded." - "Fortunately there was a parachute in the airplane." - "Unfortunately there was a hole in the parachute."

M Chastain, Mayde Lee. Magic Island; written and illus. by Mayde Lee Chastain. 4-6 Harcourt, 1964. 189p. $3.25.
A romantic story of the mid-nineteenth century, the heroine an orphan of eleven; Angel has been sent to New York City to stay with an old friend of her grandfather's, and he is so alarmed by her frailty that he sends Angel, his grandchild Lissa, and two other girls for a stay in the warmth of Barbados. Here Angel wins all hearts, rescues the only son of her host, helps solve a mystery, thaws the haughty and jealous Lissa, grows strong and rosy, and is offered the chance to live on the magic island with a new job there for the aunt and uncle for whom she feels deep love. The characterization is adequate and the background interesting; the book does seem heavily laden with diverse characters and subplots, and with several instances of contrivance.

NR Coburn, John B. Anne and the Sand Dobbies; A Story about Death for Children 5-6 and Their Parents. Seabury, 1964. 121p. $3.50.
Told in first person as a story by a boy of eleven, a book written by a minister, describing a child's reaction to a death in the family. Danny's sister--age two--dies very suddenly; then, and later when his dog dies, Danny discusses with his family the meaning of death and of God's will. The sand dobbies are small imaginary woodland creatures used to illustrate the embodiment of a spirit. All of the theoretical and theological tenets are interesting, and they are indeed matters on which children ponder and matters about which children need guidance, yet the story is weak as a story because it is vitiated by the discussions. As an essay on death it is over-fictionalized; Mr. Coburn writes in good style, with a good ear for the flow of conversation, but the matter of the conversation becomes dulled by protracted repetition. The weakest point of the book is in the family meeting just after two-year-old Anne has died; father brings the children home from school and they find mother back from the hospital where she was ill. There are tears at first, then a long family conference about the details of the night vigil, the doctor's visit, plans for the cremation and the funeral service, and a discussion of the disposition of the ashes. It is the brisk tenor of the talk that is unconvincing, not the decisions made: "Pete said, 'Why can't we put the ashes some place down near the beach?' . . . 'I think that's neat.' . . . 'Perfect,' said Sally, 'just perfect.' . . . Mummy said, 'I think that's just a wonderful idea.' . . . Dad said, 'There, that's settled. Thanks, Pete, old bean.'"

Set on the island of Delos in the fifth century B.C., the story of fifteen-year-old Hesper, daughter of a nobleman of reduced fortunes. Hesper is worried about her mother's health, worried about her brother's unhappiness, worried about the man her father may choose as her betrothed. All of these problems have happy solutions, as do several other problems such as the unhappy slave who gets his freedom, or the newly-married cousin who is dominated by her mother-in-law; indeed, the number of subplots is perhaps the weakness of the book, making the story diffuse in action. It is rich and vividly convincing in background details. The characterization is adequate, the writing style is smooth, and the descriptions of daily life, religious customs, and special festivities are unobtrusively replete with authoritative detail.

Ad De Leeuw, Adele Louise. The Salty Skinners; by Adele and Cateau De Leeuw; 4-6 illus. by Arnold Spilka. Little, 1964. 169p. $3.75.
Joan and Andy had become expert swimmers when they lived in Florida, but they weren't used to the colder waters of a north Atlantic beach. Joan was gregarious, but Andy found it hard to make friends—especially hard since the leader of the gang at the beach was a hostile bully. Under the leadership of Joan and Andy's father, all the children learned snorkeling and scuba diving, and by the end of the summer the children were delighted at the news that they would be back again next year with their new friends. The relationships within the group of children at a summer resort are realistic, the characterization is good, and the descriptions of water activities convincing if omnipresent. The book is not dull, but it lacks momentum.


An oversize book of photographs with a minimal amount of text that consists chiefly of captions for the photographs and a paragraph or two of print that prefaces each section of the text. Some of the pictures are interesting, but most of them are quite ordinary and uninformative. For even the few informative photographs, the caption may seem redundant: "An obstetrician checks his patient." Most of the photographs and their captions seem of little use: "Standing in line to register." "Registering." "Buying new books." "Buying used books." "It is important to take notes during lectures. They will be very helpful in laboratory work and for later study." The book covers material that can be found in other books about careers in medicine, but goes into very little detail; there is no index; the appended list of medical schools (those in Canada, the Phillipines, Puerto Rico, and the United States) is useful, but it also is information obtainable elsewhere.


The story of Sir Francis Drake's brief stay on the California coast is told from the viewpoint of an Indian lad whose tribe encountered the crew of the Golden Hind. Awani had been adopted into a tribe when he was orphaned, but the boy was not fully accepted; the shaman was his enemy, Awani knew well. Because he was the first to see the white men who came like gods—but proved to be only men—Awani's power was recognized by the tribe and he was admitted to the council. The background is convincing, the style of writing is simple and appropriate for the subject. The plot is a bit slow-moving and the ending of the story is weak.


An unusually interesting biography because of the period in which Jackson lived and the field in which he worked. A soldier in the Civil War, Jackson's work as a photographer was interrupted by a trip west as a bull-whacker; his work—both in painting and in photography—gives a marvelous picture of the pioneer west, the early days of railroading, the Indians, and the scenic wonders of the west. Good writing style, good dialogue, good period detail; the biography is devoted more to Jackson's career than to his personal life, and the fact that the characterization is superficial seems therefore not important. The book contains an inserted section of photographs by Jackson; there are, unfortunately, no reproductions of his painting.

Ad Fox, Charles Philip. When Spring Comes; story and photographs by Charles Philip Fox. Reilly and Lee, 1964. 26p. (Easy To Read Photo Series.) $2.95.

An oversize book of photographs with a small amount of simply-written text. "Spring is here! How can you tell? Look! The robins have come back." The text and pictures show new-born animals and fledgling birds, budding flowers, and new leaves unfurl-
ing. Not unusual material, but useful for the beginning reader or for reading aloud to very young children.


Dandelion the lion gets an invitation to a birthday party from Jennifer Giraffe; he gets his mane cut and curled, wears new clothes, and even has a manicure. However, he gets turned away from the door because his hostess doesn't recognize him. Caught in a rainstorm, Dandelion loses the curl in his mane and sheds his wet clothes; this time, when he rings the bell he is admitted to join the party. The facts emerge and Dandelion promises never again to try to put on airs. Very slight.

M Gag, Flavia. The Melon Patch Mystery; written and illus. by Flavia Gag. 4-6 McKay, 1964. 116p. $3.25.

Pokey Plunkett was a widower who lived in Florida, raised watermelons, wanted to have enough money to pay for orthodontia for his niece Amy, and never expected to find himself raising a baby raccoon. He bought some special melon seeds and became increasingly baffled as his melon patch was preyed upon; there was a $500 prize for the biggest melon, and Pokey was sure he could win if he could find the marauder in time. Eventually he found it was his own pet and other raccoons who were raiding; however, due in part to their depredations and in part to chance, Pokey won the contest with a watermelon five feet long. The story is slow-moving, the slight plot seeming more appropriate for a short story than for a book; the style is adequate, but has passages or phrases here and there that seem too advanced for the reader young enough for the simple story about a farmer and a raccoon.


A very good book, especially appealing to the reader interested in archeology or in folklore, but by no means restricted to that reader. The White Dragon refers primarily to a legend of the Fen country; it is also used in effigy in an old mummers' play revived by a group of schoolboys and used again by the same group as the name of an ice boat. The dialogue is utterly, wonderfully schoolboy British; the story has pace, vivid settings, good characters and a colorfully detailed depiction of a rural community.

R Godden, Rumer. Home Is the Sailor; illus. by Jean Primrose. Viking, 1964. 5-6 129p. Trade ed. $3; Library ed. $3.04 net.

A most delightful book; written with a twin plot, this is the story of a child in a Welsh coastal town and it is the story of her family of dolls. Small boy-doll Curly is dressed in a sailor suit, yearns for a life at sea, and is intensely curious about the two long-gone males of his household. An accident takes Curly aboard ship (a real ship) and he is returned to his home to find his long-absent father there before him. The doll characters have complete and convincing lives of their own; the events of real life are neatly fitted to the fanciful story-line. The style of writing is distinctive, the characterizations of the real people are shrewd yet sympathetic, and the doll characters are quite captivating.

Ad Gottlieb, Robin. Mystery of the Silent Friends; illus. by Al Brulé. Funk and Wagnalls, 1964. 5-6 116p. $2.95.

A mystery story for girls. Nina, twelve, is particularly fond of a pair of mechanical figures in her father's antique shop: two elaborate Swiss automatons, one of which writes and the other draws. When two men appear in turn, each claiming the same name and background, each saying that his family had owned the dolls and that he has the third of the set, Nina and her father are worried. With the help of her friend
Muffin, Nina works on an explanation of the mystery; the girls are instrumental in bringing about a solution. The background is good, the writing style is brisk, and the family relationships are amiably realistic; the plot, although it is not wildly improbable, is elaborate—not in development, which is quite tidy, but in the explanation of the mystery at the close of the story.

Ad Hammond, Winifred G. Plants, Food and People; illus. with photographs. 6-9 Coward-McCann, 1964. 160p. $3.95.
Written by a former high school science teacher, a book about the diets of primitive peoples, about some aspects of agricultural development, about information gleaned from archeological research, about some of the most important food plants, etcetera. There is much interesting and accurate information in the book, but the text covers too many topics to do a really good job on any one, and it is not well organized enough to give a cohesive picture of the various facets covered. Photographs are adequately captioned but are not always well-placed. An index is appended.

6-8 Tony was dismayed at the thought of missing the junior year of high school, and his dismay was not alleviated when his father announced that during the family's year in Europe Tony was to attend a Swiss boarding school. Only an invitation to play football—his sport—cheered him. Then he found out that "football" was soccer. Resentful and uncooperative, Tony took some time learning to accept new rules, both on and off the field. A fairly patterned sports-cum-character conversion story; based on good developmental values, the book is limited by the patterned plot and superficial characterization. The information about soccer is somewhat laboriously introduced, but to young sports enthusiasts, it will probably be interesting nonetheless.

A brief story with a text that is slight but appealing, for it illustrates a familiar behavior pattern in a style that has demure simplicity. As attached to her red cowboy hat as some small children are to a-piece-of-old-blanket, Margaret wore it for all occasions, even bed. Other girls liked ruffles. Not Margaret. She left her hat at Grandma's while visiting; Grandma sent the cowboy hat and a flowered straw hat. Forced to wear the new hat, Margaret found her fellow-cowboy admiring. Conclusion: she still prefers the cowboy hat, but will wear the girl’s hat for appropriate occasions. Light and pleasant; the illustrations are somewhat reminiscent of the drawings of Kuskin and of Knight, and they are lightly humorous.

7-9 Addie Belle was sixteen in 1864; living in the mountains, she had little chance of meeting the few local boys who were not away fighting. One day she met a soldier in the woods; to Addie Belle his one gentle kiss was a pledge. She waited . . . and the war ended, and her love came back. Despite some small adventurous episodes, a slow-moving story. One unusual character is that of Will, a rejected suitor; Will is an ardent pacifist. A second unusual aspect, this one rather unconstructive, is that the reader never knows Addie Belle's loyalties: her lover, her father, and her brother are soldiers "on the same side," but one is not told whether this is the Confederacy or the Union.

3-5 A fanciful story about a cat that turned into a girl, then went back to being a cat.
Felicia first appeared as a cat that talked; she talked to a lonely girl, and found that Charlotte was a cat-lover whose mother wouldn't let her have a cat. Some time later Felicia appeared as a green-eyed girl; Charlotte knew she was really a cat, but Charlotte's mother did not, although she felt there was something odd about Felicia: no last name, no home, no schooling. Faced with the prospect of going to school, Felicia quietly went back to her feline state. Not a successful fantasy, low-keyed and sedate. The cat-girl is convincing enough, but the way in which Charlotte's parents accept the presence of a stray child is not very convincing: they make some inquiries of the authorities, but simply accept Felicia's statement that she has no home and belongs to nobody.

NR Lawrence, Isabelle. West to Danger. Bobbs-Merrill, 1964. 207p. $3.50. 6-8

Father had joined the California Gold Rush; Mother decided to sail from Boston to join him. With Tom (age twelve) and Tildy (age eight in the book, age ten according to the jacket) they set off by steamship, go by mule to Panama City, and then separate. Tom is then on his own; he ships as cabin boy on a clipper, gets to San Francisco to find his father gone, loses his mother's money, goes in search of his father, is present when a stage is held up, makes friends with Indians, rescues his father, finds the money from the holdup. Etcetera. Eventually the members of the family are happily reunited in San Francisco, where the mysterious Mr. Jones who has dropped in and out of the story (boarding ship dressed as a woman, rescuing Tildy from an alligator en route to Panama City, holding up the stagecoach) drops in, admits his guilt, and drops out for the last time. Too much plot, too much coincidence, too many cardboard characters.


Another tall tale about the way something began; amusing, but a bit labored at the close of the story. Archie Dooby found a silver dollar that young George Washington had thrown across the Potomac, and he spent it on a puppy. His father said Archie would never amount to anything; so did George's father when he heard about the dollar. Years later, during the war, Archie saved General Washington's life when some Redcoats trapped them in a mill. One of the things that happened, also, was that Archie's dog tasted the long pieces of bread onto which had fallen long pieces of ground meat (and mustard and piccalilli). The two patriots tasted them too, and found them delicious, and General Washington called them hot dogs in honor of Archie's dog. It is the combination of inane plot development and bland writing style that gives Le Grand's books their peculiar charm, but in this book the plot inanities seem overdone.

R Life Magazine. Ireland; by Joe McCarthy and the editors of Life. Time, 1964. 7-160p. illus. $2.95.

A good addition to the series, with the usual excellent photographs and endpaper maps. Especially interesting are the chapters on Irish writers and on Irish Catholicism; the book also gives a thoroughly detailed analysis of the Irish-English relationship. The writing style is a little more colorful than that of most of the books in the series. Lists of important dates and of famous cultural figures are appended, as are an index and a bibliography divided by chapters.


Another delightful book about Joji, a scarecrow of Japan whose best friends were crows. Given a day off by his master, Joji was being pleasure-flown by the crows when he found a lady scarecrow in distress. Joji and his friends came to the rescue,
meeting the dread amanojaku and outwitting him. The black and white illustrations are very handsome, perfectly suited in vitality, simplicity, and humor to the writing.

A bland read-aloud fairy tale about a young giant who lived alone with his impoverished mother. John went out to seek employment and found it at a castle, where he was able to help in many ways. He kept the royal family out of the rain with his giant umbrella, he entertained the princess, and he dusted the castle every day. His efforts were disrupted by a swarm of fairies, but they repented when they saw that they had done damage, and everything was put to rights and all ended happily. The illustrations are engaging, the text is mildly amusing but a bit static.

A rhyming text describes an Australian boy's home zoo; illustrations are distractingly cluttered, the rhyming and scansion are occasionally faulty, and the plot is slight. The book gives a small amount of information about animal life in Australia; the text on the first few pages may be confusing: "Hugh Montgomery Brown seems upside down. No wonder! From this side of the world he lives Down Under." Hugh collected a wombat, a baby kangaroo, a platypus, a koala bear, and a jackass (bird); he went to a great deal of trouble to make them comfortable, but they didn't seem happy. With some damage done as they went, they went; troubled, Hugh hunted for his zoo tenants and realized, when he found them, that they were happier living their own way.

Miguel lives in the Condor Valley of the Andes and longs to see the world—or some of it. His uncle Pedro is a peddler who is willing to take the boy along on a trip, although Mother worries about her only child. Miguel does see some of the world, but he sees a more important thing: he sees the value of facts, and of the observation of facts that refute superstitions. He finds an artifact that he sells to a museum, and he returns to the farm in triumph with gifts for his parents and with an exotic visitor—an American. The people are vividly drawn, Miguel's adventures are believable, and the encounter between the shy boy and Senor Americano is deftly handled.

R Masselink, Ben. The Danger Islands. Little, 1964. 177p. $3.75.
An adventure story in an unusual setting, compelling and exciting. The Danger Islands are a group of coral atolls, the Tuamotu Archipelago, inhabited by a sensible and peaceful people. Thrown overboard by pirates who seize his ketch, Johnny Rogers manages to reach an atoll; he fights for survival à la Robinson Crusoe, and his efforts are hampered by having to care for another castaway who is ill. The two make their way to an inhabited island where the pirates are exploiting the natives; Johnny—with some help—outwits the criminals and helps his native friends on the island of Toataki. The background details of locale and of the culture of the Toataki are smoothly integrated and authoritative; the story line is tightly constructed and convincing.

The beautiful princess O-Sono loves Chan, an apprentice magician; when Chan performs at the Emperor's sort-of-April party, his marvelous trick wins for him the Emperor's acceptance as a son-in-law as well as such gifts as half the kingdom, a river, a baby duck, two gold mines, a box of skyrockets, etcetera. Also due to Chan's
sorcery, magically-produced boy-elephant Harold meets girl-elephant Selma, who has violet eyes, long, dark lashes, and a peaches-and-cream complexion. The illustrations are ornately handsome; the story is elaborate in style. The book has some funny lines and some amusing parody; it also has some quite labored lines and some contrived parody.


Since Jennie and her widowed mother live in a small and crowded apartment with two elderly aunts, it is not possible for Jennie to have parties. Teased and trapped by another girl, Jennie blurts out a boastful invitation and then must find a way to give the party; she finds the place and decides to make arrangements without telling her family. When a fire destroys her party plans, Jennie's dismay gives way to delight; her whole class comes over to help put things in order, and with the donations of food from neighbors they all have a wonderful party. Characterization is not deep, but is realistic; the relationship between Jennie and her mother is particularly good. The weakness of the book is in the slow pace of events and the consequent impression that the simple story line is attenuated.


A collection of fifteen one-act plays, with production notes following each selection and giving information on playing time, characters, sound, lighting, costumes, sets, and props. While there is always need for additional material for amateur players, this book contains very weak writing: formula situations, padded development, contrived dialogue, and only a very little humor that is not trite.


Thirteen-year-old Kathy and her younger brother and sister are spending a vacation with friends at the Gulf of Texas when their visit is disrupted by a hurricane. The children are stranded in the confusion and take refuge in an old house—the "castle." There are sounds and signs indicating an unseen resident, and the three finally discover that an artist lives there; the shy inhabitant is a recluse who keeps to herself since she knows that she frightens local children because of her scarred face and her odd ways. Some of the outdoor scenes are vividly described, and there is some appeal in Kathy's interest in painting; the characters seem flat, and the plot is contrived and very much drawn out.


When her father died, nineteen-year-old Clarie was determined that she and her younger brother would carry on the family lobstering business, and that her mother would not have to give up their home on the island. Nobody knew that she had been jilted by Paul, who lived in the mainland town where she'd been working; nobody knew that was part of her reason for staying on the island. Distressed and obdurate, Clarie resisted for a long time recognizing the fact that her mother and brother both wanted to quit; only when Paul visited and she realized that she no longer loved him did Clarie permit herself to see the truth and to admit she loved another man. The setting of island and ocean is vivid, the characterization is good, the plot is restrained; the writing style is smooth and natural.


A sequel to April Adventure and Tina and the Latchkey Child; Tina, age eight, is de-
lighted to have her friend Annika come to share a summer at the shore. Among their small adventures is meeting Sven, a crippled war orphan; the book closes with Sven's adoption by Tina's parents. The family scenes are warm and charming, bits of Swedish folklore are brought into the story quite naturally, and the adventures of the children are all realistic: one child gets stranded on a rock, nothing dangerous, but she's upset; the small visitor gets homesick and the smaller hostess gets jealous when her mother seems too fond of the guest. The children behave and talk with believable spontaneity; the story has a good deal of sentiment that verges on sentimentality but has enough light humor in dialogue and in characterization to prevent a feeling of sentimentality.

R Palmer, Mary B. The Magic Knight; illus. by Bill Sokol. Houghton, 1964. 93p. 5-6
$3.
An amusing and sophisticated fairy tale, nicely conceived. Quist is a commonsense lad who has been chosen by King Argoth as a page to the impractical Prince Gillian, a young man who would rather paint a mural than slay a dragon or slay Goroblast. The two ride out to pursue the fearsome Goroblast, and they do catch him, but he disappears as they return home, telling them, "I said you couldn't squash an ugly rumor. I'm just a figment of the imagination and I'll go right on figmenting." Failing at Deeds, Gillian is apprenticed to the magician and told that this is it: knighthood or exile. With the cooperation of a sea serpent, Quist works out a ploy successful enough to earn Knighthood for the Prince whose magic is supposedly responsible. One result of Gillian's status is that the arts are thereafter looked on with more favor, and "More Muses had to be rushed in to take care of the demand." The writing style is pleasant: earnest and logical exposition of nonsense with a core of practical commonsense.

M Pilgrim, Anne. Strangers in New York; Abelard-Schuman, 1964. 192p. $3.50. 7-9
Three young people who have never been in the United States come from London to live in New York, the city where their dead mother had grown up. Anthea, eighteen, is especially excited because she is in love with a New Yorker she had met at home; all three are bent on tracing friends of their mother's, a pursuit they hide from their father. Anthea, disappointed in love, finds a new beau and a job; father, startled by the fact that the children have met friends of his wife (whose loss is still so hard to bear that he cannot talk about it) realizes that his children need to remember their mother. The city scene is described in a style a bit too much like a tour-brochure to be interesting; writing style and characterization are adequate, but not polished; the story line is believable but labored.

M Pohlmann, Lillian. Owls and Answers; illus. by Al Fiorentino. Westminster, 4-6 1964. 175p. $3.50.
Left in San Francisco with her mother, Margaret is lonesome for her father, who has gone off to the gold country where his old mine is. Margaret goes to visit her father and finds that he has gone off, nobody knows where; although she is very shy, she is persuaded by her father's friends to stay for a visit. She becomes involved in preparations for a parade, is given permission to stay until the festival is over, finds her father, and is delighted when her mother appears and the little family is reunited. There is some interest in the period details of the story, but the book—although it has no serious weaknesses—is so flat in characterization and so patterned in story line that it is dull. The dialogue is of singularly variable quality: occasionally natural, but at times remarkably stiff. For example, Margaret's mother describes to her daughter the way she met Margaret's father: "One simple little question and two people looking at each other as though more, much more, would be said. Many months later, another question, not so simple, was asked. 'Will you marry me?' Simple or not, city girl or not, loving him as she did and will likely do forever, there was only one answer."
A book of riddles in verse, illustrated with amusingly daft drawings; answers to the riddles are printed below them. Most of the selections have been put into rhyming form by Mr. Rees; most of them are drawn from English-language folklore. The selections are somewhat disparate in quality, some of the answers seeming neither clever nor particularly funny. "A great green house, Wealthy and wide, The wind blows across it—Deep quiet inside." Answer: The sea.

A useful book and an accurate one, but too heavily written to be interesting. The author, brought up in Canada but for many years resident in the United States, is objective about relations between this country and Canada but does not analyze them deeply. The friction between French and British factions is described—but again, in no great depth. The historical and political coverage is detailed and comprehensive; there is no discussion of cultural aspects of Canadian life—not even of Stratford. An index is appended.

A picture-book with patterned and slight nonsense text: "Monkeys mumble in a jelly bean jungle and rain makes applesauce. Candy tastes like soap soap soap and rain makes applesauce. Oh you’re just talking silly talk. Monkeys eat the chimney smoke and rain makes applesauce." The words have a blithe silliness that appeals to small children, but the repetition palls. The illustrations are interesting double-page spreads in pastel shades, the drawings being intricate and detailed, with elements that are humorous or romantic or grotesque.

First published in Norway in 1961 under the title *Stepans Skrin*, a story of Norwegian resistance during the time of Nazi occupation. Ingrid and Elling, both sixteen, are instrumental in helping a Russian prisoner escape from a German work-camp. Elling helps Stepan first on his journey to Sweden, then has to go home when the older man falls ill; later Ingrid joins Stepan at his temporary refuge and helps him ski across the frontier. The story has exciting episodes, it is realistic in details, yet it lets down at the close of the book; the writing style is just stiff enough to be slightly obtrusive, possibly due to translation.

A book that just doesn't seem to fit any age group: it looks like a picture book; it has a simple text that needs spoken inflection to give it life; it seems in style juvenile for the older child and too advanced in interest for the younger. The cartoons are fun, and it is a pity that the verses (from the record *Allan in Wonderland*) don't translate well to a picture book. Boy meets girl, he worried about being short. Girl observes boy approaching, she worried about her height and her braces. Both worried about their dancing. They dance. He announces that by the time she is out of braces he will be two feet taller, he will ask her to go steady, and then they will dance.

A picture book with some lovely illustrations, some of the pictures being of London
93

scenes. The story is moderately interesting: not highly original, but adequately writ-
ten, with a mild message. Youngest of seven, Preep was so odd that Papa Pigeon had
said it was Preposterous, and so the little pigeon was named. Since he had a charm-
ing disposition, Preep was the pet of children and photographers; when Preep disap-
ppeared the pigeons of London went into retreat and the photographers of London went
into the red. Intended for pigeon pie, Preep won the hearts of his abductor's children,
and was spared. Everything went back to normal in Trafalgar Square. It is unfortunate
that, on the page following a splendid picture with bright red buses, the test refers to
red buses—which on that page are blue.

7-10 144p. (Cities of the World Series.) $2.95.
An excellent book, written in a dignified but easy style and illustrated profusely with
handsome drawings in black and white. The author describes the general layout of
the city, gives a good history of its establishment and growth, and provides an enor-
mous amount of information about government buildings, museums, memorials,
churches, distinctive neighborhoods, and sites of natural beauty. Several pages of
street maps are included, with symbols indicating places of interest; a good relative
index is appended. A good book for the general reader, an exceptionally useful book
for the visitor to Washington.

6-9
A combination of sea story, love story, and mystery. Working as a tanner's appren-
tice in eighteenth-century Salem, young Dick Reddington is resolved to clear his fa-
ther's name, sure that his long-missing father has been wrongly branded a traitor.
Dick falls in love with a girl whose father is also under a shadow; when he gets his
chance to go to sea, Dick also has a chance to find out the truth about both men, since
the same unscrupulous villain is behind both false stories. The plot gets a bit out of
hand, especially when Dick runs into Pam's half-caste sister while on a tiger hunt in
India, but the writing style is good, and the historical background details are both
colorful and convincing.

8-
Another fine book in this biographical series: profusely illustrated with reproduc-
tions of the work of the artist and with photographs of documents and diagrams. The
writing is mature, sophisticated, and serious; too solid for the general reader, per-
haps, but informative, and for the reader with an interest in art or art history the
book should be completely fascinating. Appended are a chronology, an index to names,
and a section of notes (of varying length) on the Dürer illustrations.

R Treece, Henry. The Burning of Njal; drawings by Bernard Blatch. Criterion
7-10 Books, 1964. 191p. $3.50.
A retelling of an Icelandic saga first recorded in the thirteenth century by an unknown
author. Set in the eleventh century, this tale of the fierce Vikings of Iceland has all the
colorful detail of a tapestry and all the brooding malison of Macbeth. Because he gives
counsel to Gunnar, the wise old Njal becomes involved in bloody intrigue and treach-
ery; when his enemies set fire to his home, Njal refuses to leave, choosing death in
the Burning. The story ends with a grim record of the vengeance and retribution en-
gendered by the Burning of Njal. Wonderfully authentic re-creation of the style of the
heroic genre.

6-7
Although much of the action concerns an English orphan boy, Matt, this book is basically a girl's story—love affair and all. Orphaned Matt's stepsister Caroline is poor and beautiful; she works as a cook but is secretly betrothed to an arrogant scion of wealth. She cooks for a beldame whose maimed and spurned son, Theo, loves the beautiful cook. Caroline eventually sees what Matt has spotted all along: the fiancé is a blackguard and Theo has a heart of gold. As well as the family home. Theo's mother is a nasty old woman, so cruel to her crippled son as to be unbelievable. There are touches of mysticism mingled with the sentimentality at the close of the book, a book that—despite all its weaknesses—has a vitality in the writing style and some quite vivid descriptive passages.

In an attractively illustrated book with continuous text, brief phrases and small-scale drawings record the pleasures and events peculiar to each of the seasons. The writing style is simple, easily rambling and only occasionally verging on cuteness. "Spring is a new hat with ribbons / And a new suit / And a lily / And a chocolate bunny / And we eat the ears first." Some of the incidents are vividly evocative: for example, the moment when, digging toward each other through a tunnel of sand, two hands meet.

A fanciful story, delightfully illustrated, about some adventures of Pleasant and his forest friends. Pleasant Fieldmouse decides that he is a fireman, and he manages to convince others of his prowess as a fire fighter; he grows a beautiful rose, and the rose holds conversations with him. There is a real fire in the last episode, a fire started by lightning and ended by rain, with cleanup operations directed by Pleasant. Mildly entertaining, with a style and setting that are reminiscent of Milne: gentle, sentimental, lightly humorous, and full of whimsy.

Ad Watson, Sally. Lark. Holt, 1964. 223p. Trade ed. $3.50; Library ed. $3.27 6-9 net.
A romantic junior novel set in England during Cromwell's reign. With her Royalist parents in exile, thirteen-year-old Lark was bitterly unhappy in the strict home of her militantly Puritan uncle, and she decided to escape to Scotland. She met a dashing young man, also a Royalist in disguise, and together Lark and James made their hazardous way north, helped twice by friendly gypsies, and several times narrowly escaping capture. In the end they sailed off to France with Lark's grandparents and King Charles himself. The characters are lively and convincing, the background details colorful, and the writing style is very good indeed; the pat ending is rather disappointing, and the fact that Lark is in love with James (he only slowly realizes that she is not a small child and proposes only when he becomes jealous of the King) seems over-stressed even though girls matured and wed earlier than now.

A very interesting book about the history of theatre in the United States, with emphasis on interest in, and performances of, Shakespeare's plays. The title seems misleading, as does the first chapter; implicit in both is the assumption of Shakespeare's interest in the new land to an extent that seems quite unwarranted. "Only once, to be sure, did Will actually use the name of the land inevitably so much on his mind."
"What other comedies or tragedies concerning the distant land to which he, in common with all Englishmen of his time, felt closely allied?" It is particularly unfortunate that such broadly interpretative remarks precede a description that is lively, well-organized and well-researched, and immensely detailed. The text discusses the
beginnings of theatre in this country, and it continues with both the major developments and the offshoots such as theatre boats or circuses; it reviews theatre up to the advent of Telstar. Highly informative, amusing, and superbly indexed.


Two small sisters in a Portuguese fishing village wish that the Good Luck Lady would bring their father a large catch so that the family might be able to buy the proper new clothes for walking in the festival parade. They enlarge the painting of eyes that are on father's boat—as they are on all local boats, and luck is with them: a huge haul. One accident after another causes the girls to damage their fish, so they feed all the village cats. The padre says that such kind girls may march in the parade anyway; they have no costumes, but the sisters wear angel wings just like the rest of the marchers. The illustrations are lively and engaging, with some pages that seem overcrowded. The writing style is light and ingenious; the story line seems weak and contrived.


A story that begins in 1666, when London was terrorized by the plague; thirteen-year-old Tom Wright is sent out of London by his family. Tom, bound for the farm of a stern grandfather he has never seen, has trouble hiding his origin en route, for the country folk are barring possible carriers. The boy learns to love the countryside he has never known, as well as to love the kin he had never met. When, at the close of the story, the Great Fire makes his immediate family homeless, Tom is delighted that his father decides to move close to the farm. Period details are good, the historical background motivates the action but does not dominate it; the writing style is a bit heavy, and the characters, although perfectly believable and realistic, are not vivid.


Gale Tyler, twelve, and her brother Warren, fourteen, are visiting Rhodes with their mother; they become entangled in some odd events in which some of their kinsmen behave mysteriously......their aunt's father-in-law seems very stern with his grandchildren, and the causes of his and their behavior emerge very slowly—but not quite convincingly. The plot is essentially simple, but the embroidery seems unnecessarily elaborate. The mitigating aspects of the book are in the interesting details of the Rhodian scene and in the excellent and easy relationships between Gale and her mother; it is in part due to appreciation of her mother's gentleness and charity that Gale realizes that she also has some of this quality and need not be jealous of her brilliant older sister.


A pioneer story for girls, written in sedate style, realistic and slow-moving. When father decided to leave the ungrateful New Hampshire soil for the more promising Nebraska territory, each member of the family had to make a choice about what to take. Carolina took her beloved doll, Lydia-Lou; she gave up her doll to an Indian Girl, having been told by her father that one must always be friendly, no matter what the Indians did. Her sacrifice reaped its reward, for the doll she had accepted in return was clearly a gift from a chieftain's daughter; it afforded the family safe conduct. An economically-constructed and well-written story, although the ending is weakened by the fact that the reward for Carolina's courage is implicit rather than explicit. She holds the doll; the Pawnees seem friendly. The reader must accept the
fact that Father says the doll is serving as a shield, since no action or word of the Indians points to a recognition of the fact.

An oversize book of photographs by Ylla, with the text fashioned to fit the pictures of cats and kittens. Although these are charming, as Ylla's photographs usually were, the assemblage of pictures of different cats combines awkwardly with the slight, first-person text. There is no cohesive element in the text; the book seems simply a collection of photographs.

R Young, Ray. Bridge; For People Who Don't Know One Card from Another; illus. 7- by Tom Dunnington. Follett, 1964. 127p. $2.95.
A really good book for beginners, and not a bad one at all for the bridge player who feels inadequate. The book is written with utter informality, the explanations are lucid, and the material is logically arranged. Above all, the author seldom takes for granted any knowledge on the part of the reader; he never assumes that a fact is known, but never talks down. The glossary and bibliography are good, the examples of hands are clear, and an index is appended.

M Zolotow, Charlotte (Shapiro). I Have a Horse of My Own; pictures by Yoko Mitsuhashi. Abelard-Schuman, 1964. 27p. $2.75.
A brief and lyric text in which a small girl describes the imaginary companion of her nights. With her own horse she rides through the meadows and up the mountain. Together they watch the first flush of dawn, then the horse disappears like rising mist; the girl goes to school and plays with her friends until night comes again and she has a horse of her own. The illustrations are in pink, white, and grey: romantic, stylized, and possibly confusing since the horse changes color and acquires wings and is shown once as a horse-girl. The story is appealing in conception but spotty in execution of that imaginative conception.
Reading for Librarians


