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THE UNIVERSITY  
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**BULLETIN  
OF THE  
CENTER FOR  
CHILDREN'S  
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

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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BULLETIN of the Center for Children's Books. Published by the University of Chicago Press for the University of Chicago, Graduate Library School. Sara I. Fenwick, Supervising Editor; Mrs. Zena Bailey Sutherland, Editor.

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# Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 20

November, 1966

Number 3

## *New Titles for Children and Young People*

Bassage, Harold, ed. God and His People; From the King James Version of the Old Testament; illus. by Clark B. Fitz-Gerald. Seabury, 1966. 212p. \$4.95.

SpR  
5- An abbreviated version of the Old Testament, the text using the language of the King James Version with some interpolated editorial material to give background or to link together some of the Biblical stories. The format is handsome: spacious, dignified, and easily legible; the illustrations are in harmony with the text, many of the pictures reflecting the solidity of the illustrator's usual art medium, sculpture. As the editor explains in the preface, the areas of the Bible that have been omitted are laws, genealogies, poetry, prophecies, and some minor material; the book should, therefore, be useful for the general reader with diverse limitations of comprehension, and for reading aloud to younger children.

Berg, Jean Horton. Miss Kirby's Room; illus. by Alex Stein. Westminster, 1966. 80p. \$2.95.

Ad  
3-5 Susan sometimes wondered why her best friend, Jamie, was such a tomboy; Jamie liked snakes, baseball, and all the boys' classroom activities. The real breach between the girls came, however, when Susan saw Jamie putting a dollar bill into a cubbyhole. It was hard to believe that Jamie had been the culprit for whose theft the whole class was being punished. When it turned out that Jamie was innocent, and had only been trying to end the unpleasant situation, Susan felt wretched. She knew that she had been responsible for much of the gossip, and she knew that she had been a disloyal friend. Realistically, the story ends not with sweetness and light, but with a hurt Jamie ignoring Susan's overtures of friendship. The story moves rather slowly, due more to an awkwardness of writing style than to any deficiencies of plot development.

Bible. The Christmas Story; from the Gospels of Matthew and Luke; ed. by Marguerite Northrup. Metropolitan Museum of Art, 1966. 32p. \$3.75.

R  
5- A very handsome book indeed, the text comprising selections from the King James Version of the Bible. The layout is spacious and dignified, each page that has print on it being faced by a full-page reproduction in color of a painting appropriate to that part of the Christmas story being told. The page of print has, in addition to the title of the painting, a small reproduction of a woodcut in black and white.

Bowen, Irene. The Mystery of the Talking Well; illus. by Polly Bolian. Lippincott, 1966. 127p. Trade ed. \$2.95; Library ed. \$2.82 net.

M  
4-6 The talking well is—properly—in the overgrown garden of a deserted house; nervous but fascinated, Mary Jo and several of her classmates investigate it. The girls decide to form a club, both to explore the mystery and to exclude a new girl at school. Nobody likes Ruthie, who is known as "Snooty Old Ruthie." Eventually the girls solve the mystery, the answer being that the voices are an acoustic oddity. The mystery is drawn out and it has little suspense; the antagonism between the in-group and the newcomer, while it is also drawn out, is more realistic and it comes to a realistic conclusion. Amenities are induced, both the classroom teacher and the parents of the girls objecting to the petty snobbery.

Branley, Franklyn Mansfield. The Christmas Sky; illus. by Blair Lent. T. Y. Crowell, 1966. 40p. \$3.75.

R  
4-6 The text of this attractive book, with dignified format and with woodcut illustrations in subdued colors, is based on the Christmas lecture at the Hayden Planetarium, where the author directs the educational program. Mr. Branley discusses the Biblical, astronomical, and historical clues to the true date of the birth of Jesus; he describes some of the theories that have been held about the nature of the star of Bethlehem. The tone is reverent; the approach is scientific; the book is quietly impressive.

Brelis, Nancy. The Mummy Market. Pictures by Ben Shecter. Harper, 1966. 145p. Trade ed. \$3.95; Library ed. \$3.79 net.

R  
5-6 An engaging and sophisticated fanciful story in which three orphaned children go shopping for a mother, have been under the care of a rigid housekeeper. An elderly neighbor, magically wise, tells the children about a market where they may find a mother. In each stall of the mummy market is a different kind of mother: a guitar player, an outdoor health fiend, a motherly mother who fusses and coos. The children try a few; they just don't work out. Then they find the right mother, and they begin, all four, planning their memories of the past. The book has some enjoyable tongue-in-cheek sketches of Standard Types available at the market; the concept of the story is deftly developed, the writing style pleasant.

Briggs, Raymond. The Mother Goose Treasury. Coward-McCann, 1966. 220p. illus. Trade ed. \$8.95; Library ed. \$6.87 net.

R  
3-6 yrs. A big, handsome book first published in Great Britain. The rhymes used are those of the Opie version; the illustrations are a joy, the double page spreads alternately color or black and white. Most of the pages have several small drawings or paintings; occasionally there is a bold splash of full page or double-page color. The illustrations are varied in mood and treatment: some are delicate, some bold; some are gentle, some grotesque; many are humorous and all have a sense of fun and a vitality that is utterly enjoyable.

Catherall, Arthur. Lapland Outlaw; illus. by Simon Jeruchim. Lothrop, 1966. 160p. Trade ed. \$3.50; Library ed. \$3.35 net.

R  
7-9 A quite engrossing story set in Finnish Lapland, a tale with an unusual and tightly-constructed plot, a fascinating picture of the reindeer-centered culture, and a vivid evocation of the bleak vastnesses of the far north. Sure that his hospitalized father is being deceived by a reindeer trader, sixteen-year-old Johani Sarris runs away with the cattle. With his young sister and an old herdsman, Johani escapes the police more than once. Caught, the outlaw is relieved to find his sins forgiven, since his family had indeed been cheated; the bill of sale had been altered from thirty to three hundred reindeer.

Colman, Hila. Bride at Eighteen. Morrow, 1966. 185p. \$3.50.

Ad  
7-10 A good book about the start of a marriage, the problems accentuated by the youth of Kate and Mike, but not created by problems of immaturity. Rather, Kate's adjustment is to urban living, to a different set of values, and to her own role. Coming from a small Vermont town, Kate had not been drawn into activities at college; when she married Mike and came to live and work in New York City, she found that her husband's concern with social and political issues was shared by his family and friends. Kate felt excluded, but gained perspective after seeking counsel from Mike's grandmother. A convincing book, a little slow of pace, but particularly effective in portraying the shifting balance in relationships; the friendship between Mike's wise old grandmother and Kate is one of these, and another is the relationship between Kate and her own mother, a querulous small-town gossip.

Corbett, Scott. Pippa Passes; illus. by Judith Gwyn Brown. Holt, 1966. 127p. Trade ed. \$3.75; Library ed. \$3.45 net.

Ad  
4-6 A story for girls, set in part in a summer camp; the writing style and dialogue are adequate. The book has some bits of characterization and some bits of action that compensate considerably for the pervading weakness, diffusion of plot. The story is constructed within the short span of a long day; in time and setting, therefore, it is compact indeed. Perhaps because of this the diffusion seems the more obvious. Two sisters, waiting for a train that will take them to camp, meet a child movie star who is running away; the older sister, Meg, decides that she can pass Pippa off as the cousin who would have been on the train if she hadn't caught measles. Pippa is the right age, eleven. The first half of the story describes the ploys of the three girls as they tint Pippa's hair so that she won't be recognized, buy her a camp outfit, and evade a reporter. Second part of the story: the ride to camp and the remainder of the camp day. Pippa is recognized when she takes part in a camp show. Meanwhile, since Pippa's relatives have been hunting her, the stage is set for a public appearance of all three children, a conflict for Pippa between going to one guardian or another, an assessment by Meg's father of motivation, and so on. The ending has some touches of brusque realism but it seems out of balance in the presentation of some serious problems and in a consideration of motivations, all compressed into a few pages. It is a bit discomfiting to read that Pippa has brown eyes on one page, and on another that they are blue. Despite the weaknesses, the book has some very strong points. The fact that Pippa really likes her limelight, and has been dramatizing her plight brings out a picture of the martyr personality; the story has suspense and, in some of the camp

scenes, humor; the relationships with adults are realistic and often are seen with perspicacity.

Dahl, Roald. The Magic Finger; illus. by William Pene Du Bois. Harper, 1966. 41p. Trade ed. \$2.50; Library ed. \$2.57 net.

Ad  
5-6  
An unusual and effective fanciful story, told by a girl of eight who is the *deus ex machina* but who participates only in the preliminary events, a weak matrix for a strong inner story. When very, very angry the girl points a tingling magic finger at people: result, metamorphosis. In this case, a father and sons who have shot duck for sport shrink to tiny winged figures; the ducks become enormous creatures with arms that enable them to grasp guns. After a conference, a peace pact is made. The light style and the appeal of the natural dialogue are echoed by the light touch and charming, realistic details of the illustrations. At one traumatic moment in the story, there is a sequence of pages in which the artist's style is quite different: page-filling swirls of movement; it is very effective, but one misses color, since the text reads, "Then the black that was before their eyes—TURNED TO BLUE, TO GREEN, TO RED, AND THEN TO GOLD, and suddenly, there they were. . . ." With each color, there is a new double-page spread illustration. The story lacks the humor of the author's Charlie and the Chocolate Factory (Knopf, 1964).

Elkin, Benjamin. Why the Sun Was Late; illus. by Jerome Snyder. Parents' Magazine, 1966. 39p. Trade ed. \$2.95; Library ed. \$3.03 net.

R  
K-3  
A picture book version of an African folk tale, a bit slow of pace but rather nicely retold. The illustrations are quite lovely, especially in the use of rich, dark colors that are never blatant. In this row-of-dominoes plot, the action of one fly starts a chain of events that culminates in a darkened world, as a brooding mother bird forgets to wake the sun. When the culprit is discovered, he does not speak, but buzzes in shame. And that is why the fly can only buzz. The pages that show the living creatures of the jungle, frightened, waiting for the sun to reappear, are darkly sophisticated; hard to see, but worth looking for, are lovely details in a purple-black gloom.

Fall, Thomas. Canalboat to Freedom; illus. by Joseph Cellini. Dial, 1966. 214p. \$3.50.

Ad  
6-9  
Orphaned Benja Lown is sent to America to be indentured in 1840; Ben becomes a hoggee, a towpath driver for a canalboat. Captain Roach is not a savory character, but Lundius, the freed slave who also works for Captain Roach, is a man of dignity and intelligence who becomes Ben's friend and teacher. Ben finally realizes that Lundius is helping serve on the Underground Railroad, as is the Quaker family named Robbins who live nearby. When Lundius is killed while helping a slave named Newt to escape, Ben is heartsick. He is also bitter, feeling that Newt is to blame; however, Newt's courage and determination make Ben realize that he deserves respect even as Lundius did. When Newt takes over the papers of manumission that had belonged to Lundius, he assumes the name Newt Lundius; Ben decides that he is going off to travel with this new friend rather than stay behind with the Robbins family, who offer him a home when his indenture papers prove to be fraudulent. The back-



ground of the Delaware and Hudson canal traffic is not exploited to a great extent, the emphasis in the story being on the friendship between the immigrant boy and the former slave who is a hero-figure. The author does a good job of developing in Ben a gradual realization of the horrors of slavery and an aversion to the institution about which he had known little before talking to Lundius. The one weak aspect of the story is in the repetition of instructive dialogues between Ben and Lundius, not boring in themselves, but redundant as a device that establishes the relationship between the two as well as the fact that Lundius has an enquiring and shrewd mind.

Fenner, Carol. Christmas Tree on the Mountain. Story and pictures by Carol Fenner. Harcourt, 1966. 27p. \$2.50.

R  
K-2 A tall book with a low-keyed, realistic read-aloud text that exploits in the nicest possible way the appeal of the everyday and the familiar. The illustrations are pedestrian, but the text has a directness and simplicity that are, although a bit dry, somehow fitting for the setting. Three children go off to the woods and up into the mountain to hunt for the perfect Christmas tree; the oldest is a girl who is responsible for a very small brother and the middle child is a serious and careful boy. Although the story line concerns the hunt for a tree and although the focus is on the wind, the weather, and the mountain scene, the book has some charming touches of characterization and of sibling relationships.

Fisher, Aileen Lucia. Best Little House; illus. by Arnold Spilka. T. Y. Crowell, 1966. 34p. \$3.95.

Ad  
K-3 A read-aloud picture book with verse text, the simply drawn, large scale illustrations using, on alternate double-page spreads, black and white and full color in soft tones. The story is told by a small boy who is sad at leaving his familiar house to go live in the country. His mother takes him on a nature walk and the boy is fascinated by the many marvelous structures his mother finds: the potter wasp's jar, the papery sack of the hornet, the curled green leaf of the leaf-roller moth. The best little house of all is the small house that the boy finds at the end of his walk, a dog house with a new puppy that has been given by parents who understand that the child will feel lonely in a new place. Although the story seems a bit extended in dealing with the problem of adaptability, with the charming pages on natural science, and with the interim section, in which the boy plays his music-box and dreams, it never becomes weighty—the writing is lightly affectionate in tone, neither sentimental about the adjustment nor heavily instructive during the sequence of the country walk.

Fleischman, Sid. Chancy and the Grand Rascal; illus. by Eric von Schmidt. Atlantic-Little, Brown, 1966. 179p. \$4.25.

R  
5-7 An entirely diverting story by a master of the tall tale. Orphaned Chancy, separated from his siblings, leaves the family he'd been living with and goes off to Paducah to find his long lost little sister, Indiana. He meets a wonderful rogue and shyster, Colonel Plugg (invented, too late, to be played by W. C. Fields) and is outwitted by him; he meets his own uncle, the tallest teller of them all. The fact that Chancy and Uncle Will eventually rescue Indiana from a curmudgeon and take her to Abi-

lene, to be reunited with the two younger children, is of less importance than the fact that Uncle Will and Chancy have a series of wonderfully improbable adventures.

Fox, Paula. Maurice's Room; pictures by Ingrid Fetz. Macmillan, 1966. 64p. Trade ed. \$2.95; Library ed. \$3.24 net.

R  
3-5 An absolutely enchanting book, written in low key, with deadpan humor, and with marvelously real people. Maurice is an only child and his room is a collector's joy and a mother's despair. Maurice collects anything that looks interesting; his friend the janitor and his chum Jacob extend aid and comfort. His parents try to distract him with a pet; Maurice quietly collects. He is scheduled for music lessons. He adds a few more things to his collection. The family moves to the country, and Maurice is bored—until he sees the barn; it is very big, and it is full of Things. The writing style is deft, the illustrations engaging.

Green, Roger Lancelyn, ad. Tales from Shakespeare; retold by Roger Lancelyn Green; illus. by Richard Beer. Atheneum, 1965. 346p. \$4.95.

M  
6-9 Eighteen plays have been selected by Mr. Green for inclusion in this volume; the jacket of the book states that the purposes of the book are to retell the stories and to prepare the reader for seeing the plays. The retelling is in fairly elaborate form, embellished by partial use of the Shakespearean lines, a style that may enhance the tales as tales, but serves little purpose if they are viewed as libretti. Since the book is intended for readers of age 10 and up, the eighteen stories seem to have a limited use: reading for those who cannot enjoy the original. Mr. Green would, with little question, be the last to recommend an alternative to the original. The intent is good, but the paraphrasing results in, "I know a bank on which the wild thyme grows; oxlips and violets too."

Hoban, Russell C. What Happened When Jack and Daisy Tried to Fool the Tooth Fairies; pictures by Lillian Hoban. Four Winds, 1966. 45p. Trade ed. \$2.50; Library ed. \$2.97 net.

Ad  
2-4 A fanciful tale with a mild but obvious moral connotation. Jack and Daisy conspire to fool the tooth fairies by making a false tooth; Daisy has really lost one, but she has lost it altogether. In bed with the false tooth under her pillow, Daisy dreams about the two little men, Wally and Jim, who are tooth fairies, and who recognize the false tooth. Daisy and Jim join the fairies (in the dream) and have an adventure that leads to the retrieval of the real tooth and the gift of a dime. Next morning Jack and Daisy look at the dime; they aren't going to try it again, they decide, but they aren't going to tell anyone. The story is easy to read, although it drags a bit in spots and comes to life in others; the moral of the story would possibly be strengthened if Daisy's conversion to truthfulness were based on somewhat loftier motives, but the moral seems only incidental to the tooth/dime routine.

Hofsinde, Robert. The Indian Medicine Man; written and illus. by Robert Hofsinde. Morrow, 1966. 96p. Trade ed. \$2.95; Library ed. \$2.94 net.

R  
4-7 Another concise and interesting book in the author's series of brief texts on single aspects of the lives of North American Indians. Here the first chapter discusses the role of the medicine man in Indian cultures,

the last chapter describes the medicine man today, and the six intervening chapters examine the medicine man in each of six tribes: Sioux, Iroquois, Apache, Navajo, Ojibwa, and the Totem People. The black and white drawings are excellent in giving details of costumes, buildings, and artifacts but are awkward in depicting people.

Holst, Imogen. Britten. T. Y. Crowell, 1966. 80p. illus. \$3.95.

Ad 9- A biography in the publisher's "Great Composers" series, written by a woman who has been Mr. Britten's assistant, who is the daughter of a great composer, and who collaborated with the biographer in writing The Wonderful World of Music (Garden City Books, 1958). The book describes Mr. Britten's career from the time of his attempts to compose at the age of five to 1964, a postscript bringing the account up to the date of October 24, 1965. The writing style is adequate, the tone laudatory rather than adulatory; the value of the book lies in the fact that, in addition to the information given about a great contemporary musical figure, it gives the reader a picture of a musician's life with the fidelity of detail and the understanding that come from long personal observation. Many excerpts from Britten's compositions are included; an index is appended.

Inyard, Gene. Jenny; illus. by Nancy Grossman. Watts, 1966. 166p. Trade ed. \$3.50; Library ed. \$2.63 net.

R 4-5 A fine book for girls in the middle grades. Jenny is a child who has been alone, and much of her imaginative play has been in the weed-grown garden of the vacant house next door; she is distressed when she realizes that the house has been sold. That's theme one; theme two is Jenny's adjustment to a baby brother. Both themes are handled in an unhackneyed manner: realistic, perceptive, fresh, and lovely. Jenny loves the baby, and she feels somewhat overshadowed but not in the least resentful. Slightly annoyed at Aunt Margaret's cooing, perhaps. Jenny is far more troubled by the thought of losing her jungle; then she meets the new family and is immediately at home with the four boys and their mother, the Prof. The Prof. is a writer of whom the boys take very good care, running the household so that she is free to write. Jenny gets a puppy, the puppy is lost and found again; in the process of searching for him, all of her friends next door meet all of her family, and Jenny—in a rare moment of awareness—feels that she is a loved and happy person.

Ishii, Momoko. The Dolls' Day for Yoshiko; tr. by Yone Mizuta; illus. by Mamoru Funai. Follett, 1966. 94p. Trade ed. \$2.95; Library ed. \$3.45 net.

Ad 4-5 A pleasant story about a Japanese schoolgirl's desire for a set of O-hina dolls that she could display and play with on Dolls' Day. Yoshiko's widowed mother had lost a much-loved set of her own during an air raid in 1945; she wanted very much to give her little daughter a set as precious as her own had been. Yoshiko's wish is granted in a logical way; the mother-daughter relationship is sympathetically drawn; and the picture of an urban Japanese household of today—quite modern, but honoring tradition—is appealing. The story has two minor weaknesses: it is written in a slow, sedate style and it seems to magnify somewhat the importance, for both mother and daughter, of the dolls by excluding other interests.

Kassirer, Norma. Magic Elizabeth; illus. by Joe Krush. Viking, 1966. 173p.  
Trade ed. \$3.50; Library ed. \$3.37 net.

Ad 5-6 A fanciful story in which the elements of reality and fantasy are nicely blended. The plot is a bit obvious in its development, but it is economically constructed. The relationship between eight-year-old Sally and her great-aunt Sarah changes at a gradual pace and for logical reasons. Visiting the elderly relative she hardly knows, Sally is bereft until her imagination is captured by a painting of an ancestress, also named Sally, that looks just like her. The doll in the painting, Elizabeth, has been lost, great-aunt Sarah says. Transported, dreaming, into the world of the picture, the real Sally becomes the pictured girl; back in the present, she is determined to find Elizabeth. She does; she also gains the love of aunt Sarah. It will surprise few readers to find that Sarah was the Sally of the picture, since cues and hints abound.

Konkle, Janet. Schoolroom Bunny; story and photographs by Janet Konkle; sketches by John Hawkinson. Childrens Press, 1965. 43p. Trade ed. \$2.50; Library ed. \$1.88 net.

M 4-5 yrs. The story of a classroom pet is told by the pet, in a read-aloud book in which a page of text and illustration faces each full-page photograph of a rabbit and the children of a kindergarten room. The text is often stilted and occasionally coy; the book has some use as a source of information about the care and feeding of a rabbit and some slight value in showing, for the very small child, a series of pleasant photographs of group activities and individual play.

Kunz, Virginia Brainard. The Germans in America. Lerner, 1966. 85p. illus. \$3.79 net.

Ad 6-9 This is one of a series of books about national or racial groups in our country; Spangler's The Negro in America is also reviewed in this issue. Other volumes describe the French, Italian, Scots and Scotch-Irish, Irish, and Swedish in this country. The report is confined to the United States; there is, for example, no description of the Scots in Canada. The arrangement of text is primarily chronological; the coverage seems random. The book is packed with names and dates, and it is illustrated by many photographs. Although there is a table of contents, the book's usefulness is limited by the lack of an index.

Lawrence, Mildred (Elwood). The Treasure and the Song. Harcourt, 1966. 192p. \$3.25.

Ad 7-10 A junior novel for girls that is written in first person and that achieves the distinction of being written in the patois, in the mores, in the structured carelessness of youth today. Were there fewer weaknesses of writing style, this would be a fine book; it is still a good one. Heartsick about her parents' divorce, Binnie decides she won't go to college, but will go south and visit her aunt; she is contemptuous about the young people she meets, but gradually begins to share their interest in treasure hunting, although she doesn't give up her guitar and her singing. The dialogue is passably good; the exposition contrived: "Would he still do it, or would he and his promises drift away from me just as my music was floating away over the water?" or, "This was all in the past, an historical epi-

sode carved in unchanging marble like the statue of General Lee on the courthouse lawn in Taber City."

Lightner, A. M. The Space Plague. Norton, 1966. 156p. Trade ed. \$3.50; Library ed. \$3.28 net.

Ad  
7-9  
Not a sequel to Doctor to the Galaxy, but another medically-oriented science fiction story set on Doctor Bart's pioneer planet, Acoma. Here a young science student, Barnaby, describes an entomological expedition that he and five others take with Professor Maloon. Jenny, Barnaby's love, is a lepidopterist and is quickly enchanted by a new, unclassified butterfly; she is horrified when she realizes that Barnaby's guess is right: her beautiful specimen is one stage of a life-cycle of the "monster" crawler that is responsible for an epidemic of human illnesses. Barnaby and Jenny find a race of friendly hominids who save their lives on a last adventure that also solves the problem of the plague source. Good pace, slight but adequate characterization; the setting is believable and the scientific aspects of the story are made interesting without being made too technical or complicated.

Luckhardt, Mildred Corell, comp. Thanksgiving, Feast and Festival; illus. by Ralph McDonald. Abingdon, 1966. 352p. \$5.95.

Ad  
4-7  
An anthology of prose and poetry about the Thanksgiving holiday in the United States and about other observances of giving thanks or of harvest time. The first section of the book is entitled "The Pilgrims and Thanksgiving"; the second, and longer, section is called "Thanksgiving and Harvest Time, Near and Far." Some of the excerpts from books have been abridged or adapted; there are some pages of background information about holiday customs by the editor. Most of the selections are good, and the book should be useful as an additional source of material; it is weakened somewhat by the pedestrian illustrations. A bibliography and an author-title index are appended.

Lund, Doris Herold. Attic of the Wind; illus. by Ati Forberg. Parents' Magazine, 1966. 34p. Trade ed. \$2.95; Library ed. \$3.03 net.

Ad  
K-2  
A picture book with a text that expands one idea—a rather engaging idea—to the point where it becomes thin. What happens to . . . feathers . . . sparks . . . hats . . . kites . . . autumn leaves . . . all the things that blow away and are lost in the wind? They go to the Attic of the Wind, " . . . All the things you somehow let drift away aren't exactly lost. So before you cry—Why not look in the Attic in the Sky?" Despite the stretched text and the lame ending, the book should have some appeal because of the concept; the illustrations are quite attractive, with gay balloons or butterflies in luscious color against skies and clouds that may be soft, cool colors, or, on some pages, radiant yellow; on some pages, there is a most effective black and white set off by a sparing use of one touch of color.

Martin, Patricia Miles. Jump Frog Jump; illus. by Earl Thollander. Putnam, 1965. 47p. Trade ed. \$2.75; Library ed. \$2.68 net.

Ad  
2-3  
A brief story about a family's trip to a fair that featured a frog-jumping contest. Olga and Henry had found (and squabbled about) a frog; their parents had agreed that Henry should enter Wilbur, the frog, and

that Olga should get half the award if Wilbur won a prize. Unfortunately, Wilbur did not choose to jump, so Olga decided that he might as well be set free. A slight story with fairly pedestrian illustrations is given appeal by the natural dialogue, the realistic and very lightly humorous family scenes, and the perennial appeal of a fairgrounds setting.

Masin, Herman L. How to Star in Baseball; photos by Owen Reed. Four Winds, 1966. 63p. Trade ed. \$2.50; Library ed. \$2.97 net.

Ad 5-7 A book of advice for the young amateur player, illustrated with many photographs, most of them stop-action shots from motion picture reels. The material is well-organized into sections, but within each section the text often seems a compilation of notes. The advice is accurate, the illustrations good but not always placed to best advantage. How to Play Baseball, by Fitzsimmons and Iger (Doubleday, 1962) is more lucid, although it gives less information and is intended for a middle-grades reader.

Miles, Miska. Fox and the Fire; illus. by John Schoenherr. Atlantic-Little, Brown, 1966. 41p. \$3.50.

Ad 2-3 A realistic story, beautifully illustrated with drawings, primarily in black and white, in which there are both vigor and sensitivity and in which one is reminded of the fidelity of Ravielli's medical illustrations. The plot is unadorned: a fox is driven from the forest by a fire, steals a farmhouse chicken because he is starving, and is almost caught. In the days after the forest fire, the land again grows green; one evening the howl of the fox is answered by the warning bark of the farmhouse dog. The quiet simplicity of the writing might seem stronger if the story had some focus; as it is, the inconclusive ending is a disappointment.

Morgan, Barbara Ellen. Journey for Tobiyah; illus. by W. T. Mars. Random House, 1966. 152p. \$3.75.

Ad 7-9 Written by a student of Asian history and archeology, a novel set in pre-Christian times in the Assyrian Empire. Tobi is an adolescent who has lived most of his life as an Assyrian; indeed, he is called Ashurbel, by his master, Lord Arda. Tobi wants to be a soldier in the Assyrian army, but is disturbed by memories of another life and another language. The major part of the book gives an exciting description of Tobi's travels and adventures with the trader, Tarasi, en route to the front lines. A minor, recurrent theme emerges (not very convincingly) at the close of the book, when Tobiyah decides that he must return to his people and his inherited role in the priesthood of Israel. The characterization and plot are quite good, and the background of period and locale are excellent; the book is weakened slightly by the fact that, at the start of the story, the use of both names of the protagonist (Tobi and Ashurbel) is confusing, since there is no explanation. The exposition uses Tobi, and he is addressed as Ashurbel in the first bit of dialogue. A second and more important weakness is in the unconvincing way in which wholesale memories of a forgotten speech come back to Tobiyah; for example, he is helped by a stranger while on a dangerous climb: "He was too faint and exhausted to notice that the words, whose meaning he somehow understood, were not spoken in Assyrian."

Neville, Emily Cheney. The Seventeenth-Street Gang; pictures by Emily McCully.

Harper, 1966. 148p. Trade ed. \$3.50; Library ed. \$3.27 net.

R  
5-7 Although this story of a group of children in New York has a protagonist, it is the group itself that stands out; Minnow, the girl who is the catalyst, affects relationships within the group. Minnow has aggressive tendencies that are seldom repressed, and when a new boy moves into the neighborhood of the Seventeenth Street gang it is Minnow who keeps inciting hostility. The others really like Hollis. In the end, Minnow is forced to accept Hollis because of group pressure. Both as a group and as individuals, the children are drawn with devastating clarity; Minnow will remind many readers of the imperturbably mendacious Sarah of Johnnie Tigerskin (Duell, 1966). One of the most striking things the author does is to reflect, with percipient fidelity, the double behavior patterns children display as they move from the circle of their peers to the relationships with adults—particularly with parents.

O'Neill, Mary. Words Words Words; with decorations by Judy Piussi-Campbell. Doubleday, 1966. 63p. \$3.25.

Ad  
4-6 A book of poetry, the pages embellished with quite attractive pictures and decorative motifs in a stylized technique; the page-designs are often striking. The poetry varies somewhat in quality: the first few selections very good, the subsequent poems ranging from good to jingling. The first poems describe early man, the beginnings of language, the first writing, the origins of the English language; then there are poems about the parts of speech, punctuation marks, mental processes and some individual words. The author communicates her enjoyment of words, and she is, for the most part, effective in her rhymed definitions. "Parentheses are the clamps that grip/ An aside, an afterthought or quip/ That a sentence could often do without—/ But you simply have to tell about. I saw a boy (and his name is Harry)/ Planting tulips in January."

Russell, Franklin. The Frightened Hare; illus. by Fredric Sweney. Holt, 1965. 60p. Trade ed. \$3; Library ed. \$2.96 net.

Ad  
5-7 A good natural science book that describes the life cycle of a hare in a slightly fictionalized narrative in which the hare is called "the Runner" but is not, happily, endowed with a winning personality. The strongest of a litter of four, the Runner learns to avoid his natural enemies and to avoid by instinct the dangers that are natural but not ordinary, such as a falling tree. The Runner turns white as the snows begin, hibernates through the cold, and wakes to seek a mate in the spring. Slow-moving but accurate, informative in ample detail, and illustrated with pictures that are faithful in natural detail and quite attractive. A version of this story was first published in a magazine.

Sandberg, Inger. What Little Anna Saved; by Inger and Lasse Sandberg. Lothrop, 1966. 29p. illus. Trade ed. \$1.95; Library ed. \$2.18 net.

M  
3-6 yrs. A small book with a slight text that has some humor, and with small pictures in clear, bright colors. Little Anna collects rubbish, combining the various objects to build, in imaginative play, splendid vehicles. In fancy, she takes off in her airplane, catapulted skyward by her friend, the "big tall man" who has appeared in previous tales about little Anna. She is forced to bail out, and is saved when the big tall man catches her in his hat. The first part of the story substitutes pictures for words, in

rebus fashion, on some pages; although children enjoy this, they may be confused here because the object to be identified is sometimes on a facing page. The story has the appeals of a familiar pursuit and a fanciful development, but it is weakened by the quite abrupt ending.

Sherburne, Zoa. Girl in the Mirror. Morrow, 1966. 190p. \$3.50.

R  
7-10 The story of a girl of sixteen who is lonely and overweight; Ruth Ann, motherless, clings to her father and is therefore dismayed when he proposes to remarry Tracy Emery. Tracy refuses to marry him until she is accepted by Ruth Ann, and it is some time before the jealous girl can make that unselfish a gesture. When her father is killed on his honeymoon trip, Ruth Ann realizes her own deep need to be loved and needed, and she makes overtures to Tracy (herself crippled in the accident) that are spontaneous and genuine. The ending is dramatic in that the accident precipitates Ruth Ann's emotions, but it is realistic in not solving all the problems: Ruth Ann is still fat, still friendless.

Shura, Mary Francis. A Tale of Middle Length; drawings by Peter Parnall. Atheneum, 1966. 105p. Trade ed. \$3.50; Library ed. \$3.41 net.

R  
4-6 An amiable and fanciful animal story that has moments of poignant appeal and touches of deft humor. The tale is set in the country and the characters are meadow creatures living near a farm; most of the cast are field mice. The protagonist is an elderly mouse named Alec, who feels sympathy for a shy young female, Dominie; Dominie cannot explain why she is so terrified of a Thing that the small mice are using as a plaything. (It is clear to the reader that this is a mousetrap.) Dominie, cast out of the colony, becomes a heroine when she saves the life of a youngster and is hurt in the effort. The illustrations, detailed and delicate in black and white, are beautifully appropriate for the quiet charm of the writing.

Smith, William Jay. If I Had a Boat; pictures by Don Bolognese. Macmillan, 1966. 28p. Trade ed. \$2.95; Library ed. \$3.24 net.

Ad  
K-2 The amusing and varied illustrations, full of movement and humor, enhance the appeal of a picture book text that is primarily a catalogue of kinds of boats. More or less in rhyme. "If I had a boat - If someone would bring me/ A dory, a dinghy - A Chinese sampan/ A catamaran/ A birchbark canoe - Do you know what I'd do? If I had a skiff - A wherry/ A ferry . . ." The question, with varied embellishments, is repeated half a dozen times before it is answered; the answer, says the boy speaking, is that "I would paddle around/ Where the big waves pound/ Until I found/ The place where you/ Out in the blue/ Lived on an island . . . The moon would come up and the stars would shine . . . I would be yours/ And you would be mine/ IF I HAD A BOAT!" This romantic a conclusion may seem anticlimactic to the picture book audience.

Snyder, Zilpha Keatley. Black and Blue Magic; drawings by Gene Holtan. Atheneum, 1966. 186p. \$3.95.

R  
5-7 An entirely diverting story that blends realism and fantasy in a most successful way; the illustrations add little. Harry Houdini Marco is an only child; his widowed mother runs a boarding house in San Francisco. Named (hopefully) by his father, a magician, the protagonist is clumsy,



accident-prone, and all too often black and blue. One of his mother's boarders, grateful for Harry's kindness, confesses that he is a spirit and he gives Harry a magic potion. Result: wings. Painfully, Harry learns to fly, and he has some unusual adventures while the potion lasts. The book has a happy ending, made believable: Harry's mother marries the man that Harry has been scheming to get for a stepfather. Since the boarding house sequences are realistically concerned with chores, troublesome boarders, and trying to make ends meet, the element of fantasy is quite distinct and admirably set off. Harry, while flying, is seen by a few people and is assumed—to his disgust—to be an angel.

Spangler, Earl. The Negro in America. Lerner, 1966. 93p. illus. \$3.79 net.

Ad  
6-9 A book that skims through Negro history in the United States and is profusely illustrated by reproductions of old prints and by photographs. The material is adequately organized and quite well written, but the coverage seems random at the end of the book. As in the Kunz title, reviewed in this issue, the book is limited by the lack of an index and by the compressed cataloging of names, but it does give some important information and some bits of casually interesting information.

Steele, William Owen. Tomahawk Border; illus. by Vernon Wooten. Holt, 1966. 120p. Trade ed. \$3.95; Library ed. \$3.59 net.

R  
6-9 A story set in Fort Christanna, on the Virginia frontier, in 1714. Sixteen-year-old Delk had joined the rangers after running away from home. Motherless Delk had been brought up and overprotected by four sisters; he had careless habits that led the other rangers to become sometimes amused, sometimes angry. Due to the sobering lessons of a series of adventures, Delk learned to become more responsible and more careful. Characterization is minimal, but it is of minor importance in a story that has pace and action, good historical background, and a vivid picture of the frontier fort.

Taylor, Sydney. The Dog Who Came to Dinner; illus. by John E. Johnson. Follett, 1966. 29p. (A Beginning-to-Read Book) Trade ed. \$1; Library ed. \$1.83 net.

Ad  
1-2 A controlled vocabulary book for for beginning independent readers, stilted but not without humorous appeal. A family invites the new neighbors to dinner; all the children are amused by the dog's antics, but the adults are politely unamused. Only after the animal has licked one of the children's plates is it discovered that the dog is an interloper; both the Browns and the Lanes have assumed that the dog belongs to the other family. The story treats with pleasant nonchalance the fact that the Browns are white and that the new neighbors, the Lanes, are Negro.

Thiele, Colin. Storm Boy; illus. by John Baily. Rand McNally, 1966. 62p. \$2.95.

R  
4-6 Written by an Australian author, and first published in 1963, the story of a boy who lived in isolation but not in loneliness. On a long spit of land that paralleled the Australian coast, Storm Boy lived in a shack with his beachcomber father; their only friend and neighbor was an aborigine. The boy made a pet of a wounded pelican, and trained the bird when it grew older; the pelican's trick of flying out to drop a fishing line made possible the rescue of a storm-battered crew. The story ends with the

death of the pelican, and the boy's departure for boarding school. The story line is not strong, but it is buoyed up by the vivid creation of setting and mood; the atmosphere of sea and space and privacy is set off by the bleak simplicity of the lives of the three characters. The writing is quietly competent, with an occasional felicitous phrase or an imaginative and lyric line flashing out.

Thompson, Hildegard. Getting to Know American Indians Today; illus. by Shannon Stirnweis. Coward-McCann, 1965. 57p. Library ed. \$2.52 net.

Ad  
5-6  
A description of the living patterns of contemporary Indians; adequately organized, and written in a fairly pedestrian style, the book gives a considerable amount of information. The style is a mild handicap; the illustrations add little to the appeal or the value of the book. The attitude is restrainedly sympathetic, and the facts given are useful; possibly the weakest aspect of the book is a negative one: it gives virtually no information about urban living, although the author states that only "half of today's Indians still live in all-Indian communities and govern themselves as a tribe." A major portion of the text is devoted to life on the reservations, the familial and tribal structures, educational patterns, and relations with the federal government. A brief list of sources for further information and an index are appended.

Treese, Henry. Splintered Sword; illus. by Charles Keeping. Duell, 1966. 137p. \$3.50.

R  
7-10  
A story about an adolescent boy who, dreaming of deeds of high adventure and glory, goes a-viking; this is a story set in the closing days of Viking grandeur, the end of the eleventh century. Running away from his cruel foster parents, young Runolf escapes from Orkney with the sword he has been given by a baresark he has befriended. A compelling story that has a sustained pace, adequate characterization, and a wonderfully convincing recreation of setting and culture.

Ungerer, Tomi. Orlando, The Brave Vulture. Harper, 1966. 32p. illus. Trade ed. \$3.50; Library ed. \$3.27 net.

R  
K-3  
A picture book in which Ungerer's usual unlikely animal protagonist performs heroic deeds. The writing is blandly ingenuous and the plot blandly ridiculous. Brave Orlando, a sort of Mexican Batman, finds family pictures on the person of a stranded gold miner; he flies for help, the police trace the family, Orlando flies to Vermont, mother and son travel to Mexico, the boy is kidnapped and is rescued by Orlando. And so on. A felicitous mixture of grotesquerie, tongue-in-check tall tale, and fun.

Voight, Virginia Frances. Mohegan Chief; The Story of Harold Tantaquidgeon. Funk and Wagnalls, 1965. 192p. \$3.95.

M  
6-9  
A biography of an outstanding American Indian of today, Harold Tantaquidgeon, Chief of the Mohegan Tribal Council, soldier in two wars, and public-spirited citizen of Uncasville, Connecticut. It is a pity that Mr. Tantaquidgeon's story is told with such ornamentation as to rob it of impact; the writing style is replete with cliches and redundancies, flowery phrases, and dialogue that occasionally reads like a soap opera script. There is also an occasional note of bias: "I saw a Fuzzy eating ants one day" says Tantaquidgeon of a Papuan. Despite the weak style,

the book has some value, not only because the subject is a fine citizen, but because there is so little material about contemporary Indian Americans, outside of fiction, written for our children and young people.

Wehen, Joy DeWeese. The Silver Cricket. Duell, 1966. 184p. \$3.50.

NR  
7-9 A junior novel for girls that is set in Florence, where April Huntington is staying with the Morellis, old friends of her mother's. April's visit is both a graduation present and a consolation for the fact that her mother has remarried. April's host, Judge Morelli, is being threatened by a vengeful criminal who is part of a gang. April becomes involved, and she has a love affair, and she becomes reconciled to her new stepfather. The characters are all romantic or quaint; the dramatic pace is relentless, and the writing style is heavy with cliché and contrivance.

Williamson, Joanne S. And Forever Free . . .; Knopf, 1966. 197p. Trade ed. \$3.95; Library ed. \$3.59 net.

R  
7-10 A story set in New York City in the years before and during the Civil War. Fifteen-year-old Martin Herter, an orphan, comes from Germany to live with his uncle. Martin works in Uncle Werner's business, helps hide a fugitive slave, becomes interested in city politics, and becomes even more interested in newspaper work. As a reporter for the Tribune, Martin is on the scene of draft riots, sees the fighting at Gettysburg, and meets Horace Greeley. An informed, detailed, and colorful historical background gives importance to a plot that serves only as a vehicle for some good writing about the European immigrant, the rough politics of a growing urban machine, and the varying reactions in the north to the causes and conflicts of the Civil War.

Wood, James Playsted. The Lantern Bearer; A life of Robert Louis Stevenson; illus. by Saul Lambert. Pantheon Books, 1965. 182p. \$3.75.

R  
7- A very good biography of Stevenson, illustrated with dramatic drawings in black and white. The author, as he has done in other literary biographies, gives a candid and comprehensive analysis of the biographee's personality, and he gives a considerable amount of literary criticism. The writing style is serious but not in the least heavy; the author gives an impression that his attitude toward his subject is neither critical nor laudatory, but a sort of rueful and wry admission that Stevenson was a romantic, a poseur, and an illogical and sometimes irrational man who was a hard-working, discriminating, and successful craftsman. A list of important dates in Stevenson's life and a bibliography are appended.

Wood, James Playsted. What's the Market? The Story of Stock Exchanges. Duell, 1966. 179p. \$3.95.

R  
8- A lucid book, well-organized and comprehensive in scope. Mr. Wood gives a considerable amount of background information about early fairs and markets and the development of stock exchanges. The book gives really detailed information about the early days of finance in this country, a story as lurid as any thriller; it gives more extensive coverage than does that other excellent book, Sterling's Wall Street (Doubleday, 1955). It also gives almost as much information about the operations of the market, the interpretation of financial pages, and the minutiae of investments as does a very good book devoted to that aspect of the mar-

ket, Sobol's Stocks and Bonds (Watts, 1963). A selected bibliography and an index are appended. A useful book for the student of economics.

York, Carol Beach. Miss Know It All; A Butterfield Square Story; illus. by Victoria de Larrea. Watts, 1966. 87p. Trade ed. \$3.50; Library ed. \$2.63 net.

Ad  
4-6  
The first of a proposed series of stories to be set in Butterfield Square; here the scene is Number 18, The Good Day Orphanage for Girls, where Miss Lavender and Miss Plum (very much like aunts Peace and Plenty in Eight Cousins) preside. Miss Know It All arrives and charms the twenty-eight little girls who live at Number 18. She proves beyond a doubt that she knows everything . . . until she is baffled by a riddle. When three of the girls quite accidentally learn the answer, they conceal the fact, since Miss Know It All cannot move on until she knows the answer—and they don't want her to move on. However, true love is unselfish; the children tell their friend the answer and she moves out of Butterfield Square. An attractive story despite the rather stock quaint figures of Miss Plum and Miss Lavender and the quite stock grim figure of Mr. Not So Much, one of the orphanage directors who appears once a month to keep a stern rein on expenses. The book is permeated with affection, the little girls are charming and natural, and the writing has a good deal of humor.

Zemach, Harvey, ad. The Speckled Hen; a Russian nursery rhyme; illus. by Margot Zemach. Holt, 1966. 33p. Trade ed. \$3.50; Library ed. \$3.27 net.

R  
4-6  
yrs.  
A nonsensical Russian nursery rhyme, adapted and illustrated in a style that is bright and bouncy and just a bit daft. Grandmother and Grandfather are delighted when their speckled hen lays a speckled egg, and they are thrown into idiotic and fervent dismay when the egg breaks. Panic spreads, member by member, through the family; in a semi-cumulative text, catastrophes mount and the story ends with Father standing on his head atop a haystack, refusing to come down until another speckled egg has been laid. Little substance, no message, just fun. The illustrations are lively, scratchy, full of vigor and humor; fortunately they are limited to red, brown, black, and white—full color would have been really distracting to the eye when combined with the scribbles of detail.

## *Reading for Librarians*

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