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.

*  *  *

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 Sutherland, Editor.

Published monthly except August. Subscription rates: per year, $4.50; $3.00 per year each additional subscription to the same address. Single copy, 75¢. Checks should be made payable to the University of Chicago Press. Correspondence regarding the BULLETIN should be addressed to the University of Chicago Press, 5750 Ellis Avenue, Chicago, Illinois 60637. All notices of change of address should provide both the old and the new address. Subscriptions will be entered to start with the first issue published after order is received.

Second-class postage paid at Chicago, Illinois.

Copyright 1967 by the University of Chicago
New Titles for Children and Young People


A retelling based on the French version used by Andrew Lang, some passages being identical and some having deletions or additions. The styles of both text and illustrations are romantic; the painting is notable for the use of color. The handsome young shepherd, Michael, goes to the castle to see the princesses and uses the cloak of invisibility to find the secret of the enchantment. Unlike the Grimm version, the youngest princess knows what Michael is doing; her love for him saves him and breaks the spell for all the princesses.


Robert Weston is eleven years old, and has a record of truancy; he and his brothers sleep in a windowless room behind mother's beauty shop, and during the day they must be quiet because father has a night job. Evading the truant officer, Westy runs away to Chicago; he is caught by a seiche, hidden from the authorities by a kind woman, and eventually picked up by the police and taken to a juvenile detention home. Gradually Westy gains enough confidence in a social worker to talk about his troubles; when his parents come to the Ogden Home, there is a hearing. The judge, who has read the caseworker's report, is firm but understanding; he makes Westy's parents, who have been scrimping in order to buy a home, understand that the needs of children are immediate and that a denial of achievable comfort is unfair to the child and damaging to the child-parent relationship. The story ends, realistically, with Westy back home trying to establish a new pattern and finding it hard to be accepted. Also realistically, his parents make some effort to improve the situation, but nothing drastic happens. The two weak aspects of the book are in the melodramatic episode of the seiche, capped by the sponsorship of the wealthy Mrs. Fredericks and in the fact that all Westy's help comes from the Chicago police; although Rusty had run away seven times that year, neither the truant officer nor any social agency in the town (or suburb) just outside Chicago has given the family any help.


Ad style is the story of the three tailors who rode to town on a goat, ran
K-3 into debt, and had to stay in prison until they had mended the clothes of
all the townspeople. The illustrations are quite delightful, painted in
brilliant colors and having a great deal of vitality and humor.


With just a little less effort, this might have been a delightfully hu-
7-10 morous and sophisticated mystery and adventure story; it is just enough
laden with clever quips, odd characters, relentless action, and Erudi-
tion Revealed to give an impression of contrivance. Jonathan, son of a
sleuth, is here knee-deep in gypsies and criminals in a complicated,
often funny, chase in and around Philadelphia. The story has a heavy
dosage of Romany lore, a forthright approach to the fact that Jonathan's
friends are Jewish. "They are of Jewish extraction, these two—and by
that I mean that most of the orthodox Judaism has been extracted from
them; like many of my Jewish friends they have substituted Freud for
Moses and psychology for thought."


A remarkably well-sustained one-character story in the boy-against-
6-9 the-wilderness tradition. Zeb had gone ahead with his father and brother
to clear the farmland and build a cabin before the rest of the family ar-
rived. In crossing a rising river, Zeb's father and brother were drowned;
the wagon and the mules were lost, but the dog lived to be Zeb's compan-
ion. The story is set late in the seventeenth century, but the Robinson
Crusoe theme is timeless; the writing is serious and straightforward,
with Zeb's struggles and accomplishments vividly described and all of
his behavior being believable.


A story set in India today. Kumaran is the youngest son in a family of
R fishermen; his father is leader of the men of their village; father is the
6-9 only man who believes that the Inspector of Fisheries can help their im-
poveryished village; to the others, the Inspector is an enemy. Does he not
advocate such ideas as throwing some of the fish back? Kumaran is torn:
his would like to find the left-handed chank that brings luck and fortune,
but he also wants to learn from the Inspector. When the men go out in a
storm although warned by the Inspector, they are later chastened and
changed by the knowledge that his help has saved them. Kumaran, who
has carried the important telegraph message, realizes that it is not a
shell that will bring fortune, but one's own efforts. The author creates
most convincingly the atmosphere of the small village and of the villag-
ers' suspicious attitude toward the stranger whose ideas differ from
their own. Characterization is good, with changes in relationships logi-
cally motivated; the details that reflect cultural patterns are unobtru-
Sively incorporated into the story.

Library ed, $3.79 net.

A very good historical novel, based on accounts of the sixteenth cen-
7-10 tury expedition of Hernan Cortez. Like most of the members of the Cu-
ban colony who had come from Spain, young Juan had heard of the wealth
of Mexico; he joined the expedition that sought Aztec conquest, and was used by Montezuma as an interpreter. The characters are vividly drawn, the cultural details and historical background convincing, and the plot developed with sustained pace.


As in *The Sun Is A Golden Earring*, the author has compiled a series of legends from various sources; the illustrations have captions that are repeated with diagrams at the close of the book, a rather unwieldy way of showing patterns of constellations. The selections are imaginative, varied, and poetic; some are from lore as old as Babylonian, others from more modern, albeit often primitive, sources.

Billington, Elizabeth T. *Adventure with Flowers*; illus. by Arnold Dobrin. Warne, 1966. 60p. $2.95.

A book that gives some accurate information and that has some excellent drawings, but that has too many weaknesses to be useful, and has some really confusing aspects. Particularly inadequate is a page intended as a "... simple 'Family Tree' of plants showing how they developed from simple form, to highly organized ones." In addition to such grammatical weakness are other faults: the "tree" does not make botanical evolution clear and may confuse the reader by, for example, saying that spermatophytes are newcomers to the plant family (how "new" are they?) or by misspelling pteridophytes. "Angiosperms" is phonetically shown for further clarifications "Angio-sperms." The continuous text rambles from subject to subject: classification, morphology, flower arranging, flower shows, anecdotes. The writing is replete with intimations of intention, such as, "We do not know what the first flower looked like but we do know that flowers developed color, fragrance and shape to attract insects so that pollen would be exchanged with others of their kind and so improve the breed of the flower." The other weakness of style, prevalent throughout the book, is a sweetly coy note: "Every gardener likes to put pretty pansies into his gardens in the Spring."


A present-day story set in the Ukraine. Damyan is a young adolescent living in a small apartment in Kiev with his grandmother; his greatest dream is to become a swimming champion. A Pioneer leader at school, Fedya, gets Damyan a chance for professional coaching; gradually the boy realizes that his political orientation can affect his chances as a swimmer. Self-conscious about his grandmother's unspoken disapproval of the world in which she lives, self-conscious at home about the political practicalities to which he uncomfortably accedes when away from home, Damyan is not happy in either of his worlds. His ambivalence finally ends when the Komsomol members contemptuously defile a church at Christmas time; confesses to his grandmother, knowing that he could now associate with his Komsomol friends without being swayed by them. The setting is interesting, the characterization and motivation are believable, and the plot is quite tightly structured; the weakest aspect of the book is in its sedate and rather dull style of writing.

A collection of sixteen science fiction stories, written by Mr. Bradbury over the past twenty years; many of the tales were published originally in magazines. The author's writing style is smooth; he has an excellent ear for dialogue, and his stories are varied and imaginative in plot and setting.

Bryant, Gertrude Thomson. Have a Good Year; illus. by Ellie Simmons. Norton, 1966. 144p. Trade ed. $3.25; Library ed. $3.03 net.

Libbie, not at all happy about having to spend a year away from home, doesn't at all like the rented row house or the city school. Her father has come to do a year's work at an urban hospital, and Libbie begins the year by grimly counting the days. Slowly, however, she makes friends and becomes involved in such activities as an all-city orchestra and a play in her sixth-grade class. When the time comes, Libbie is glad to be going back to her country home, but not at all glad to be losing all her new friends and interests. Although the style is fairly sedate and the plot episodic, the story has appeal because it is realistic both in depicting Libbie and her family, and in mirroring a typical urban neighborhood. The precisely drawn black and white illustrations are quite attractive.

Buck, Pearl (Sydenstricker). The Little Fox in the Middle; illus. by Robert Jones. Macmillan, 1966. 32p. Trade ed. $2.95; Library ed. $3.24 net.

A fanciful story that has, only occasionally, a very small touch of humor that makes it apparent that more humor would add appeal to what is a very slight, very sweet, very contrived tale. A little fox feels rejected because his four siblings pair off and he has nobody to play with. So he runs off; his mother has told him about people: "People are animals without any fur except on the top of their heads... they have their own way of talking... they build a sort of box on top of the ground and live in that. They call it a house..." The little fox is enchanted by a sweet sound; he knows people are watching him from the house, but he cannot resist the music. He dances. A boy brings him a chicken leg. They have rapport because each can suppose he is the other. The story closes with the little fox thinking, "I shall dance and be happy. I am not alone anymore, because I can suppose I am people." Every day for the rest of that summer he came back to the same rock near the house and danced, the author says, and she was one of the people at the window.


First published in England, a rather nice piece of Victoriana, although a bit long-winded and therefore slow-moving. Lucy Quentin, thirteen, didn't mind having moved to London, but she was bored. Bored by school, bored by solitude at home, and distressed by the fact that her twin brother had found so many new friends he had no time for her. Lucy became friendly with an odd girl who claimed her grandmother was a witch (the girl was particularly imaginative; the grandmother was particularly hostile) and who brought Lucy to meet an old man who was a Wizard. The man proved to be a smuggler; he had used the girls to gather information. Although the plot is a bit labored, the characterization is good and the period details are excellent.

A slight and not very convincing book, although it demonstrates rather warmly a family's kindness toward wild animals. Purportedly written by a small girl, the story describes an incident in which she and her brother see a fawn come into the garden and eat mother's flowers. Mommie chases the fawn; the family decides to leave a basket of peaches so that the fawn won't eat the flowers. The fawn and his mother gorge on peaches; Daddy brings home a small peach tree, and they all decide to plant peach seeds as well. The style is bland, the dialogue just verges on sugar.


A companion volume to the author's *Our Country's Story*, first published in 1945. The illustrations are adequate, although few add to the information given in the text. Necessarily, the coverage of the history of our country (from John Smith to Lyndon Johnson) in less than a hundred pages means coverage that is superficial. The material is accurate, well-organized, and skimpy; the style is not elaborate, but is made burdensome by the distribution of definitions ("Posterity! he said—and by that he meant the people still to be born—. . .") and of quoted quips and phrases throughout. An index is appended. The book may be most useful in suggesting the dimensions of freedom.


Brooke is a high school senior when her parents decide to separate; she understands that her careless, impractical father and her hard-working, logical mother have long been incompatible, but it makes her dubious about her own relationship with her beau, David. Time, perspective, and David's accident make Brooke realize that she and David will not necessarily be unhappy because they are different. The book has, as a subplot, a rather protracted description of Brooke's investigation of the Alcott family (the setting is Concord) for a school paper and of her identification of her own father with Bronson Alcott. The story is, on the whole, a realistic and mature handling of a family's adjustment to divorce. A happy deviation from formula is the treatment of Brooke's other beau: no patterned contrast of sturdy steady and exciting newcomer who proves unreliable: Brooke simply decides she isn't interested in Craig, and gently tells him so, long before she has made up her mind about David.


A compilation of stories set in an urban environment; two are printed for the first time, and the other selections are books or excerpts from books already published. The illustrations are realistic but humorless; the print is large; the selections excellent fare for the independent reader in primary grades. The ten stories are: "Wake Up, City," "Hurray for Bobo," "Saturday Surprise," "Nobody Listens to Andrew," "Olaf Reads," "How to Find a Friend," "Show and Tell," "Betsy and Ellen Go

An engaging compilation of nonsense verse and rhymes from children's games, appropriately illustrated by Ungerer's daft drawings. Mr. Cole announces, in the preface, that he has tried to use only new or unfamiliar material; there is no Nash or Belloc, and the compiler has omitted Lear and Carroll because they are easily found elsewhere.


A fictionalized biography of the Baltimore rabbi's daughter who was a pioneer in adult education, helping to found our country's first night school, and whose later life was dedicated to volunteer work for Israel. Awarded an honorary degree from Boston University when she was eighty-four, Henrietta Szold was the founder, in 1812, of Hadassah, the Women's Zionist Organization of America. The book is written in a light style, with a large amount of dialogue; it is pleasant, but seems more an amiable family story than an interesting diography. Only in a postscript does Mrs. Cone describe those endeavors and accomplishments for which Henrietta Szold became known and honored.


A very handsomely illustrated book that describes the celebration of the gay spring holiday of the Jewish religion. Since the events commemorated by Purim have all the elements of good drama, the text of the book has the appeal of an adventure story. The beautiful young Queen Esther outwits the evil prince and saves the lives of her people, who are threatened with mass murder.


A stark and sophisticated biography of the American dramatist who was awarded four Pulitzer prizes and the Nobel prize for literature. The O'Neill family life was a series of tragedies: a mother who was a drug addict, a brother who was an alcoholic, a first wife deserted, children who were ignored. Mrs. Coolidge writes of O'Neill's personal life with candor and compassion; she writes of his professional life and his place in the history of the American theater with discerning competence. A list of major plays and an index are appended.


Beautifully written, a novel based on the Agamemnon legend, incorporating into the matrix of the story the Greek Gods, the round, flat world of the Bronze Age, and the traditional stories of mythology. The reign of Agamemnon begins with the tragic multiple deaths of father, brother, and uncle; the young, new King of Men does not feel himself truly a king until he joins Odysseus in a fight against marauding pirates. In all of Agamemnon's adventures, the Gods intervene; in fact, they are frequently in conflict and the fates of men thereby may suddenly shift and change.

[106]
The story ends with the king's marriage to a jealous Clytemnestra, and the pitying comment of the Goddess Athene, "It is not in your nature to understand, but kings have many cares in heaven or on earth."

Daly, Maureen, ed. My Favorite Mystery Stories; selected and ed. by Maureen Daly. Dodd, 1966. 310p. $3.50.

A good anthology of fifteen mystery stories, each by a different author. The stories differ in style, subject, and type; one is a traditional Holmes, "The Murder of George Washington" is a last-line surprise package, another is the story of fraud, and compiler's own "The Gold Digger Happening" will amuse all readers who recognize the reference to a television show when "Bill Parsons shuffled the papers in front of him and gave the cameras his famous little-boy grin."


A very small book about a very tiny girl: a fairy tale illustrated with wonderfully intricate and delicate illustrations in subdued colors. Brought up by an elderly and childless couple, Penny grows in years but not in stature; her foster-parents decide that she must be wed; there are no suitors small enough, and Penny runs away rather than wed the beetle or stone offered her by her father. She is flown away by a bird, finds a tiny suitor, and marries her love; after the wedding, Penny and Nicolas fly away to the land of the tiny people. The story is slight, the concept and the writing style adequate but not unusual.


A dramatic story of a kidnapping, suspenseful despite the fact that the number of characters, character sketches, and sub-plots crowds the background; the plot is less emphatic than it would be in a setting more sparse. Three criminals seclude the kidnapped young people in a mountain cabin, having shanghaied the school bus. Each of the five has his own problem; each reacts to the tension of the situation, and there are some interesting interactions among the five. One girl, despising her stepfather, realizes, when he arrives, that he cares more for her than does her real father. One youngster, idolizing his brother, becomes aware for the first time that the wonder boy is less than wonderful.


A long, detailed, and fairly objective analysis of the struggle between the Republican government of Spain and the Fascist rebels. With the support of the International Brigade to the Loyalists and the support of Hitler and Mussolini to the Franco forces, the Civil War in Spain aroused the passion of the thinking world. The text is heavy, not in approach but in writing style; the level of objectivity achieved is rather remarkable in view of the author's candor in identifying with the Republicans. Some of the illustrations are merely decorative, but there are some interesting photographs and good battle maps. A long bibliography and a good index are appended.

Gordon, Selma. Amy Loves Goodbyes; illus. by June Goldsborough. Platt and
Munk, 1966. 28p. $2.50.

A slight read aloud story, adequately illustrated in full color. Amy, having been at a wedding and gone to see relatives depart for vacations, liked to say goodbye and play she was going away. For a long time she didn't want to play anything else. Then her parents went away on a trip, and by the time they came back Amy had not only had enough emphasis on goodbye but had decided it was even more fun to greet people. There is little substance to this story, and little focus.

Grimm, Jakob Ludwig Karl. The Twelve Dancing Princesses; by the Brothers Grimm; tr. by Elizabeth Shub; pictures by Uri Shulevitz. Scribner, 1966. 30p. Trade ed. $3.25; Library ed. $3.12 net.

A version of the familiar tale, translated from the first edition, with a crisp and matter-of-fact style. An old soldier tries to find the secret of the enchanted princesses whose shoes are worn out each morning although the girls have been locked in each night. In this version (in contrast to that of Adams, also reviewed in this issue) the soldier is suspected by nobody; he finds the secret, tells the king, and chooses the oldest princess as his bride. The illustrations are somewhat stylized, in pastel tones, and with touches of humor.


A Canadian author who has visited China describes the country today, giving a very small amount of historic background. The material is interesting but not well organized; the photographs are interesting but not always carefully placed in relation to the text. The writing is objective in attitude, verging on the sympathetic; the writing style is fragmented, reading almost as though the text were an expanded series of notes and anecdotes. The occasional use of an imaginary incident seems unnecessary for the upper grades or high school reader. In no way does the book compare with somewhat more difficult Fessler's China in the Life World Library Series (Time, 1963) but it should be useful, nevertheless, because there is a paucity of material about China, especially material based on personal observation. A bibliography, a chronology, and a relative index are appended.


Eight people in a two-room apartment doesn't afford much privacy, so Evan's mother suggests that he might like to choose a corner of his own. Joy! Evan gets some orange crates, a turtle, and a plant, carefully dug up from a dusty playground. He enjoys the privacy, scorning the wistful advance of his younger brother; then he realizes that he is both lonely and unfriendly, so he offers to help small Adam beautify a corner for himself. The setting is Harlem, the family Negro, the atmosphere cheerful and affectionate.


Well, everyone said she was a witch. Her garden flourished when oth-
ers failed, and one neighbor said she had seen the witch planting poison ivy. Then her parrot, hearing the children taunt her, called "Witch!" That did it; Miss Pinchon herself believed she was a witch. She just couldn't seem to get a broomstick that worked, alas, even when a small neighbor gave her a good push as a running start. After a series of failures, Miss Pinchon conceded that she had a magic touch only with flowers; by that time several of the neighborhood children (who had been trying to help her fly and to conjure up storms) had become friends. The story ends with three children being taken on as apprentice flower witches. The style is sprightly and humorous, but everything else about the story is gentle: the relationships, the message about acceptance, and the engaging naivete of the protagonist.


A sequel to *Hooray for Jasper*, in which a younger Jasper looked for ways to prove that he was a big boy. Here Jasper is smitten by a longing for a real guitar, and he finally takes his grandfather's advice and arranges some snow-shoveling assignments; the story ends with Jasper diligently working through the first snowfall, happy because he is starting to earn money for his guitar fund. The picture of a pleasant, middle class Negro family in a suburb is again shown, although here there is no indication that there are other children in Jasper's family or that there is another Negro family in the community. The story moves sedately, with a rather flat conveyance of a worthy message about achievement of a goal. The realistic parental reactions to Jasper's comments, and the warm relationship between grandfather and child are appealing.


First published in Great Britain in 1964, a fanciful story most deftly told. Set in the Scottish Highlands, the story of old Morag and the kelpie who became her friend has a vitality of construction and a fragility of mood that are echoed in the lovely black and white illustrations. The dialogue has true flavor; like the writing of Sorche Nic Leodhas or Allan McLean, it is the Scots tongue, not a quaint melange of burr and heather. Old Morag's refusal of the water sprite's pearls leads to a friendship between them; in a very matter-of-fact way, Morag decides that she might try her hand at white witchcraft; several scientific investigators become curious, people begin to talk, and the kelpie—to save his friend from community hostility—takes the old woman off to the land of eternal youth.


A picture book about the coming of spring to the forest; although some slight liberty is taken in the presumption of harmony among predatory creatures, the fanciful element of the book is more than balanced by the quiet simplicity of the writing and by the charm of the illustrations. Particularly effective are the gradual changes from the bleak winter pages, black and white, to the riotous colors of the advent of spring. The rabbit, feeling that a change is in the air, coaxes a bear, a fox, and a deer to
wait one cold dawn for the "something" he feels will happen. In pinwheels of green, of blue-purple, of yellow, and of red (save for this, the illustrations use realistic color) the sun bursts forth; little by little, the animal young appear, the flowers bud and bloom, and "everywhere the sun danced."


The story of a Negro family's move from a crowded tenement to a small house in the country, written in a bland style and sedate pace but pleasant because of the honest treatment and realistically happy ending. Billy's parents are disturbed when one of his friends is hit by a truck; they go house hunting, but are told by the first man they see that he won't rent or sell property to colored people. Billy has had white friends and is baffled by this; his father's explanation is a simple statement of fact. Prejudice exists. When the family moves to the new house, Billy finds that the neighborhood is already integrated; when father hurts his foot, a group of neighbors come to help work on the house and have an impromptu picnic.


A good introduction to the subject, illustrated with black and white drawings of which only a few add to the value of the book. Mr. Kondo skims briefly through Einstein's life and some statements on the importance of his theories; the major part of the book is devoted to a quite lucid explanation of the special and general theories of relativity. The text is particularly clear in the use of analogies and in the avoidance of terminology too technical for the young reader. Since the author never talks down to his audience, his book should also be useful for older readers with language problems. A bibliography and an index are appended.


A book that gives an adequate overview of the work of the mayor of a small city, and of the problems of urban life about which municipal administrations are concerned. Unfortunately, in choosing a real person (Richard Lee, Mayor of New Haven, Connecticut) the author has erred on the side of adulation; worthy as Mayor Lee may be, the description of his activities and his personality reads like a political propaganda brochure. The first part of the text describes the Mayor's election, then follows him through a typical day. The last part of the book discusses such problems as urban renewal, job opportunities, communications, fire-fighting, and crime. A brief glossary and an index are appended.


Although this book seems over-extended by human interest anecdotes about the experiences of Peace Corps volunteers, it does give useful information about the organization. Particularly of interest to the young person considering application to the Peace Corps are the facts about screening, testing, and training; the text gives background about the or-
organization and operation of the Peace Corps. A concluding chapter discusses the reactions and experiences of returned volunteers. The many photographs are fairly interesting although minimally informative; a brief index is appended.


Pure joy. Mr. Lewis has collected almost two hundred poems written by children between the ages of five and thirteen. He intends the volume to be considered a poetry anthology rather than an exercise in precocity; form and punctuation have been followed, the only errors corrected having been spelling errors. The book is divided into approximately a dozen sections in which the poems are loosely grouped by theme. Each selection is printed on a separate page, with the author's name, age, and place of residence at the foot of the page. Very dignified, the format; not a "cute" poem in the lot, and the compiler's respect for his contributors is evidenced by the small fact that there is no title cited if the author had given none. The poems vary in mood, subject, length, subtlety, and form, and they constitute a remarkable and charming book.


One of the nice things about this read aloud book is that it doesn't have a moral ending; the ending is, however, a bit weak. Nubber is a small K-2 bear who knows perfectly well that he is never supposed to go into the Middle Wood, but he craftily goes at night, when his parents are sleeping. After general conversation and advice from various fauna, Nubber climbs a tree; although pursued by bees, he decides the honey is worth it. Bit by bit, Pooh-fashion, he eats the whole comb. Nubber comes home and after a maternal spank and hug, he curls up and thinks, "If only I could always be good and still get to the Middle Wood." An anticlimactic, but realistic conclusion. Two of the story's most appealing aspects are Nubber's propensity for rhyme, and the occasional flash of fun in dialogue, as when Owl responds to Nubber's statement that he can sing, "I am interested in all the arts. And music above all. Sing away." The illustrations are most attractive, with some very nice silhouette pictures and some effective night scenes.

Lloyd, Francis V. Forward to Teach; illus. by John Gretzer. Little, 1967. 172p. $4.50.

Mr. Lloyd, a school administrator, addresses his book to the young person considering a teaching career. He first discusses problems and needs in the teaching profession, and attitude and training of teachers; he then considers the special needs at each level of teaching, from nursery through the elementary grades and describes briefly such special teaching areas as the speech therapy, guidance, the exceptional child, and tutoring. The questions of maintenance of discipline and of involvement are considered at some length; the last chapters discuss the private school and attainment of a teaching position. The text describes in a general way the academic preparation for teaching; the writing style is sedate and rather dry, lightened occasionally by mildly humorous anecdotes. In addition to an index, the book has an appendix that lists col-
leges and universities offering elementary school guidance programs, another that lists colleges and universities that have programs leading to the degrees of master of arts or master of science in teaching, and a quite lengthy divided bibliography.

Lovoos, Janice. *Design is a Dandelion*. Golden Gate, 1966. 62p. illus. Trade ed. $4.95; Library ed. $4.79 net.

An oversize book, intended primarily to be used by adults as guidance in art appreciation, the author's thesis being that design abounds in nature. She discusses rhythm, variety, texture, and other aspects of design as they are found in flora, topography, et cetera. For several reasons, the book fails to achieve the intended result. The illustrations often have details that are interesting, but they are not in scale, the pages are overcrowded for the most part, the colors used (blue, green, and yellow) occasionally make an object difficult to identify, and the text is weak both in being more vague and lyric than illuminative, and in attributing intention to our old friend, Mother Nature. "To make her designs interesting, Nature puts straight lines against round shapes."

MacPherson, Margaret L. *The Rough Road*; illus. by Douglas Hall. Harcourt, 1966. 223p. $3.50.

Rough it was for everyone on the Isle of Skye during the depression of the 1930's; rougher still for Jim, whose foster parents were unkind as well as poor—as ready with their tongues as their hands. Then Jim found a hero, the debonair Alasdair MacAskill who became a friend—and had the boy help him in his work. When he was goaded beyond endurance, Jim turned on his foster mother, and was later taken to court, where it was ruled that he be sent to a new and more amicable family. The atmosphere, the characterization and the dialogue are all vivid and convincing.


First published in England in 1965, the story of a group of boys who potter about, working on the rehabilitation of an old barge, The Pig, in an English coastal town. The Pig, hidden away in an old wheat mill, was being readied for a trip to Holland by a small group of adolescent entrepreneurs. No goal save adventure in mind, the boys work in great secrecy, their ploy ending when the old barge catches fire. That's the plot, and it is far overshadowed by the vivid characterization, the good dialogue, and the perceptive portrayal of relationships, both among the boys and within their families.


A quite good description of the many problems and the few victories of the Negro people in the United States in the years between the first and second world wars. The authors write with authority and sympathy in a straightforward style; illustrations are rather pedestrian, although there are a few pages of photographs that are interesting. The book considers political, economic, cultural, agricultural, educational, and other
problems; the sections on the depression and on the organization of the CIO are particularly good; the text concludes with a description of the appointment of the first FEPC. An index is appended.


A sequel to The Best Birthday Party (reviewed in the Bulletin issue of February, 1965) in which Jennie Gordon adjusted to living in a small apartment with her widowed mother and two elderly aunts. Here Jennie has to handle the problem of jealousy when her best friend brings a newcomer into Jennie's small circle of 12-year-old girl friends. Resigning in a huff from a volunteer group the girls had just formed, Jennie finds she is lonely; when her stubborn attitude contributes to an invalid woman's minor accident, Jennie is thoroughly ashamed of herself. A new humility helps her gain perspective, and a new appreciation of her own shortcomings helps her find her way back to the friends she's missed so much. The relationships between individuals and the shifts within the peer group are perceptively described; the pace of the story is rather slow.


A read-aloud story with realistic events and a subtle message in their interpretation. An aging toy bear, Theodore doesn't need to have a constant show of affection to know that his owner, Lucy, loves him. Accidentally caught in a laundromat load, Theodore emerges in unwonted cleanliness; he arranges a few small capers that will return him to his ordinary state of comfortable dirtiness. Retrieved by Lucy, Theodore is happy to hear her decline her mother's offer to wash the dirty toy; once again, Lucy has shown that she understands her bear and loves him just the way he is.


A book that describes, at some length and in rather rambling style, Easter customs, legends, games, et cetera. The text first describes the pagan celebrations in honor of the goddess Eastre, and goes on to explain how, with the coming of Christianity, some of the same ways of celebrating were incorporated into the commemoration of Christ's resurrection. The major part of the book is devoted to such subjects as Easter eggs, holiday foods, or origins of legends and customs. The book gives a great many facts in a random and occasionally coy manner, and in the last chapter, entitled "Easter in Legend, Poetry, and Song" the coverage is remarkably slight: a few legends, one carol, the Messiah, and one poem are cited.


An exciting sea adventure story with an element of mystery, an evocative creation of briny atmosphere, and some convincing characterization. Paul is a farmer's son, and he is bitterly opposed to the plan for a new marina that will change the character of Birdsmarsh, a quiet town
on the east coast of England. Paul's older brother has invented an underwater exposure suit, and the efforts of a saboteur result in a final episode in which Paul's life is saved by the suit. Realistically, the plan for Birdsmarsh goes through, but a more mature Paul has learned to accept change by then.


Attractively illustrated, an unusual book for the independent reader in the primary grades. Fred Phleger is an oceanographer, and he directs himself here to a description of some of the activities that may, in the future, be part of the program of marine exploration and development. The framework is narrative rather than fictional: a boy of the future visits an underwater Lodge sponsored by a club. "You'll want to shoot pictures of the Kelly Kelp Farm . . . You'll see cowboys herd fish . . . They'll ride little subs . . . Miners at work. You'll get pictures of them, too."


An excellent book on mating, reproduction, gestation, birth, hereditary characteristics, on those attributes that distinguish the non-living from the living, and on those that set man apart from other animals. The book is based on material used in a television program; the consultant for both was Dr. Milton Levine, consulting pediatrician to the Department of Health of New York City. The photographic illustrations and the diagrams are lucid, save for one in which it appears that the male genitalia are contained within the body; the corresponding text is quite clear. The writing is dignified, smooth, and straightforward; the material is well-organized, accurate, and logically presented. In fact, a fine job. The book is simple enough to be used by adults for younger children, and mature enough to be acceptable to older slow readers. An index is appended.


A story of friendship, only incidentally interracial. Davey had been born in Nassau and had come with his family to Florida, where his father worked in the tomato fields; Davey's chum, Paco, was part of a migrant workers family. Davey wanted a new red shirt to wear while playing drums in the school show; Paco wanted shoes so that he could dance. When Paco's family could not buy him shoes, he was given them as a gift by Davey, who used his hard-earned money as a tomato boy (door-to-door selling) to help his friend, giving up his own goal. The ending is weakened by the fact that a kind lady, whose cat is saved by Davey, gives him five dollars. It is further weakened by the fact that the woman, whose husband plays drums professionally, offers to have her husband give Davey a free lesson a week. Relationships are good; the style is adequate, the plot contrived.


An over-ambitious junior novel, with some good writing but with a plethora of sub-plots, some too important to be crowded into second
NR place. Kathy is a young teenager who is very conscious of her physical immaturity and aware of the ripening charms of her friend Mary. She also guides and protects her smaller sister, who is only just beginning to think of sexual information. Kathy also has a crush on a blind musician, and he is in love with her mother. Friend Mary has an affair, becomes pregnant, dies of a self-inflicted abortion; her mother refuses to call a doctor because she depends on the efficacy of prayer. Then there's a tornado.


It is probable that almost every reader of this book will know a Douglas—an intelligent, charming, undependable young person who lies with more fluency than cause, who fails repeatedly in all his efforts and who always has a plausible reason for the failure. A scholarship student, Douglas is expelled from a private high school, having caused trouble, told lies, and cut classes. When he comes to McGill University, some years later, Douglas hasn't changed; a series of people are at first charmed, then disenchanted. Then Douglas goes to London to make his mark; he comes home destitute, realizing for the first time that his friends have always thought of him as an odd character, and accepting for the first time their affection without their admiration. The writing style is smooth, the dialogue natural; although the scope of the story is small, it never becomes either dull or trivial; the incidents, the conversations, the reactions of Douglas' friends and his family all contribute to the sharp delineation of a type. And never, never does the author tell you what Douglas is, but lets Douglas and the other characters tell you.

Rocca, Guido. Gaetano the Pheasant; A Hunting Fable; pictures by Giulio Cingoli and Giancarlo Carloni. Harper, 1966. 60p. Trade ed. $3.95; Library ed. $3.79 net.

First published in Italy in 1961, a fanciful story that is illustrated by pictures that are varied in technique; there is no evidence as to which pictures are the work of which of the two illustrators. The oversize pages of the book are a fine vehicle for the most lovely of the illustrations: soft, delicate yet vibrant paintings of birds. The format is that of a picture book, but the vocabulary, the concepts, and the plot seem more suitable for the reader in the middle grades. Gaetano is more thoughtful than the rest of the pheasants in a game preserve; having seen the carnage of the hunting season, he determines to escape. Most of the other pheasants either accept their lot, or they are dubious about Gaetano's advice; in the end, only Gaetano and his mate reach the shelter of an uninhabited island.


A rather ponderous biography of a romantic figure in the history of archeological scholarship. Rawlinson's brilliant deciphering of the cuneiform inscriptions at Behistun are still impressive, still dramatic; the whole aura of the British sahib in the mysterious East pervades this account of the young soldier who became an Assyriologist, a Fellow of the Royal Society, an Ambassador to Persia, and an M.P. The material

In essence, Anne Terry White has made more readable one of the classics of American literature. She has adapted the book without really changing it; she has eliminated some of the rhodomontade and preserved the message; she has, in short, made it possible to enjoy the book as a book rather than wade through it as a literary duty. The pathos and the piety are still there, but so is the zeal. While the pathos may amuse some readers, the book's historical importance will surely be impressed on all of them. The format is modern; the illustrations are reproductions of the throbbing originals.

Tresselt, Alvin R. The World in the Candy Egg; illus. by Roger Duvoisin. Lo- throp, 1967. 28p. Trade ed. $3.75; Library ed. $3.52 net.

A delightful picture book for Easter, fanciful and gay. As the toys in a toyshop look through the window of a candy egg, they see a bright and busy farm scene filled with action and color. The egg is given to a small girl, who gently unwraps her treasure and looks with joy at the tiny world that is hers. The illustrations, a combination of collage and painting, are a riot of toys, flowers, ribbons, and decorations in the bright and vigorous colors of Spring.


Bryan Wilson is the son of a divorced movie star, an unhappy and lonely boy whose only friend is a small girl living next door. Martha lives with her father, another movie star; both youngsters retreat into a continued game in which they pretend to be ordinary children in ordinary families. When Bryan's stepfather dies, his mother makes emotional demands on the child she has hitherto ignored; Bryan must choose between psychic independence or a relationship in which he is his mother's prop. This is a problem faced by many adolescents, a problem not always recognized by the parental instigator; for this reason, the book has value. It is weakened rather than strengthened by the extravagant Hollywood milieu which puts a common situation into so exotic a frame that it seems uncommon. The story line is slowed by the introduction of a series of characters, all adult and almost all explored in analytical vignettes that are clever in themselves but do not add either to the development of the plot or—with one or two exceptions—to a deeper exploration of motivations or relationships.
Reading for Librarians


Bookbird. This international periodical on literature for children and young people is now available through Mr. F. Coen, Package Library of Foreign Children's Books, to subscribers in the U. S. Send $3.80 for a year's subscription. 119 Fifth Avenue, New York, N. Y., 10003.


