PRODUCTION NOTE

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EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

R  Recommended

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

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

NR  Not recommended

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

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

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

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New Titles for Children and Young People


Joe is eleven, and lives with his sister; his mother is dead and his father has deserted the family. Called into court for a minor offense, Joe is placed under the jurisdiction of Mr. Tipper, a probation officer. Invited to visit the Tipper family, Joe is promptly accepted as a friend, although one of the children irritates him by assuming omniscience. Joe becomes interested in jousting, which is the family hobby; at the close of the story, Joe is invited to stay on but decides to go back to his sister's. Although there is some substance for the bond between Joe and the Tippers—horses, loved by all of them—and it is pleasant to see the acceptance of Joe on his own merits, it seems unusual that a white family living on a farm in Maryland would enter a Negro child in a jousting match in which—as far as one can tell by text or illustration—all the other participants are white.

Aldridge, Josephine Haskell. **Fisherman's Luck**; illus. by Ruth Robbins. Parnassus, 1966. 31p. Trade ed. $3.50; Library ed. $3.36 net.

Not sequential, but another book about Sy, the old fisherman of *A Penny and a Periwinkle*; although the fulcrum of action is a storm, the book has the same peaceful quality as the first story—both in picturing the small Maine fishing village and reflecting the pleasures of a quiet life. A storm washes away Sy's house and wharf; he accepts the loss with sadness only for his cat, Jupiter, saying, "The sea gives, and the sea takes away—" His friends help him build a new wharf; the cabin of a wrecked boat serves as a cozy new house, and Jupiter is found. "Fisherman's luck!" says Sy.


Mr. Baker has been giving gardening advice in print and on the air for many years, and this very clear, sensible, and useful book bears witness to his professional competence. The ideas are many and varied, and most of the suggestions are inexpensive and uncomplicated. The best is continuous, not precisely organized but precisely written and adequately indexed; the illustrations are not labeled, but they are helpful. The book covers such topics as starting plants from seeds or fruits, growing and

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curing herbs, caring for indoor plants and cut flowers, plant foods, and plants as gifts; a final section of random tips is included.


Although the details disclosed in this book may seem curious and fascinating to the intended audience, they will probably attract some surreptitious and nostalgic adult eyes. With neither cuteness nor sentimentality, the authors describe—and the illustrator very nicely expands—life in the thirties for a middle-class urban family. Palmer Method and gym bloomers in school; overflowing icebox pans in summer and itchy underwear in winter; the glamor of moving pictures with sound and the thrill of being able to hear the radio all over the room, not just with earphones. Although much of the material seems appropriate to the twenties rather than the thirties, a nice book.

Buckley, Helen E. *Josie's Buttercup*; illus. by Evaline Ness. Lothrop, 1967. 23p. Trade ed. $3.50; Library ed. $3.35 net.

A bright and bouncy book, enjoyable despite the slightness of the text because the writing has the appeals of rhyme, rhythm, and simplicity.

Josie's little black dog, Buttercup, is introduced; what, the reader is asked, could Buttercup be doing. Several theories are advanced. "Is it worrying the fishes? Eating from the dollies' dishes?" "Is it pulling Josie's laces? Hiding bones in cozy places?" (It is chasing butterflies.)


Reggie is only ten, but he's already earned the label of a troublemaker; when he is accused of having wrecked the school's science fair, he is able to prove his innocence because his "no-good bird" has brought him so many new friends. What had happened was that Reggie, having brought home a baby jay that he had injured, learned something about responsibility and unselfishness; he had learned to cooperate with people to get the help he needed, and he had learned the pleasure of accepting other people as well as being accepted.


First published in Great Britain in 1960, an oversize book that is handsome in format, profusely illustrated with maps, photographs, drawings, and diagrams, and written with a competence that smacks of pedantry. The coverage is good, the writing style rather heavy and packed with information. The author discusses the early and less scientific explorations, the emergence of an archeological methodology, and the growth of a body of knowledge based on the work of such men as Champollion, Petrie, Ventris, and Young. The major portion of the text is devoted to accounts of archeological investigations of Egyptian, Mesopotamian, Grecian, and Amerindian cultures. The photographs and drawings are both handsome and informative; an index is appended.

After Pa died, Mama went away again—this time for good. She told Annie to take care of her little brother, and Annie felt the responsibility keenly; even though they lived with Grandma, Annie had to instruct Stevie as much as she had to protect him. Grandma was very strict and very suspicious of the gang that Stevie trailed around with; Annie worried because she recognized the pattern of delinquency. There came a change in Stevie when he found a teacher whose loving kindness made him feel accepted; although he moved back to his old pattern to some extent, he never again had the same hostility. Annie tells the story, and very convincingly; the characterization and dialogue are good, and the ending is realistically moderate.


A pedestrian biography that gives some historical information in a very stilted style, interspersing facts with fictionalized passages. For example, Dolly and a friend, both Quakers, pass a shop window, and Sally cries, "Oh, Dolly, look at that yellow velvet gown! How I'd like to have a dress like that!" They look in the next store window. Dolly cries, "Look at those little French dolls! They're adorable! Oh, Sally, let's come here often!" Certainly accurate, but incomplete, is the statement that after the fire "In order to start the new library (of Congress) Thomas Jefferson sent his own books." No mention of payment. The illustrations are not outstanding, but they give a good picture of clothing styles.


A picture book that has attractive illustrations and an amiable text that is written in language suitable for the young listener but is based on an idea that is basically oriented to adults. A milkman, bored with the repetitive amenities of his clients, who never talk about anything but the weather, just drives off into the country and lives off the land and his dairy products. After fishing and loafing for a few days, he begins to miss people, even to miss discussing the weather, so he goes back.


Many children lived in Joseph's building, and on their birthdays some of them received wonderful presents: Marie had a toy stove that could really cook, Kathy had a doll that could recite three verses of "Mary had a little lamb" while eating peanuts out of a bag, et cetera. All the presents eventually were destroyed except Joseph's because his was indestructible; his grandrather had given him a song. Joseph gave it to his friends, and—when he grew older—to his children; now, all over the world people share in Joseph's birthday present. The song, called "Sing Me" is printed at the close of the story. The illustrations are colorful and varied; some of the pages have background colors that make reading a bit difficult; the plot is slight and the concept on which it is based may seem a little tenuous to young children, since the acquisitive instinct is hard to put down.

A charming book, both in the beauty of its illustrations and in the gentle quality of the rhyming text. Elated by the spring, a small girl looks forward to a day outdoors with her mother; when mother is called away because of her own mother’s illness, the lonely child thinks about the creatures she sees and the fact that many of them never know their mothers. Of a frog: “I knew he hadn’t a mother at all, not since the day he was just a small spot in an egg, in a black-and-white ball in jelly-like slime. (My mum read me that in a book one time.)” The nature lore is accurate and simply presented; the text is warm without being sentiment.


A simple and straightforward description of the evolution of mankind and of his world; the handsome drawings are more often ornamental than informative, although there are some illustrations and diagrams that expand the text. The author moves backward from the individual child to his parents, to older ancestors, to early men, to the animal life of prehistory. He concludes with a quick look at the birth of the earth, the solar system, our own galaxies and those more remote. The treatment is necessarily superficial, but the author does a rather good job of introducing a large, if vertical, image of the evolutionary progression; it is as though he were taking a core sample through the layers of time. The appended index is useful, although some of the entries seem of small relevance—such as "United States Patent Office" or "grandparents, lives of your."


An absorbing story of wartime Italy, told by Guido, the twelve-year-old waif who lives by begging and stealing, as do so many other derelicts of Naples. With two smaller children he sets off for Cassino; occasionally they meet a kind adult, but most of the adults are also starving and desperate, and must compete to survive. A terrible, true, and touching story; beautifully written, it is an assertion of the tenacity of love and hope.

Hitchcock, Patricia. *The King Who Rides a Tiger and Other Folk Tales from Nepal*; with illus. by Lillian Sader. Parnassus, 1966. 133p. Trade ed. $3.75; Library ed. $3.63 net.

A dozen stories are included here, many with familiar basic plots or standard genre characters. The tales are colorful and varied; Mrs. Hitchcock, who collected them during a two-year stay in Nepal, retells them in a light and graceful style. The illustrations are attractive; a section of notes is appended.


A companion volume that is a chronological sequel to *The Norman Conquest*, reviewed below. After a description of the hierarchy of power
in Norman England, the author traces briefly the state of affairs during the reigns of Stephen, Matilda, Henry, Richard, and then John—whose mercenary oppression led to a revolt of the barons and to the signing of the Magna Carta at Runnymede. The illustrations are superb in their conveyance of action, as well as in the use of color and space.


A stunningly illustrated book that describes the events of the Norman Conquest, first giving some general background and an account of the state of affairs immediately preceding William's victory. The text is crisply informational; the pictures are unusual in being both beautiful and highly informative.


A picture book with a rhyming text, the pages designed to introduce the child to colors (primary and secondary; brown, black, and white) with gay, busy illustrations that vary in their usefulness. A double-page spread of Hallowe'en pumpkins could hardly be bettered as an illustration of the color orange, but "Red is for apple, Grandma's roses . . ." shows rosy apples and quite pink flowers. The metric quality varies also. "White is for the winter snow, Icy trees and stars that glow." but, "Black is for my kittens three, And the shadows chasing after me."


Twice as wide as it is high, this book is of a shape that has some nuisance value, but the size and shape of the pages are admirably suited to the artist's illustrations of an old rhyme. The drawings are small, but sturdy rather than delicate; they have the compartmentalized brightness of good poster art, and the figures march across the pages; gradually the empty space is filled with the cumulated characters of the rhyme.


Cindy Standingdeer was only eight when her mother died; she felt that nobody else really cared, for they followed the old Cherokee custom of singing and eating through the night. Only teacher cried with her, but then teacher was a white woman. Cindy desperately wanted something to love, so she invented an imaginary pink puppy; teased about it, she stayed home from school. When teacher came to visit Cindy's father, she brought a toy pink puppy and she solved the family problem by suggesting that Grandmother live with them and care for Cindy and the others. The story gives some information about life on a Cherokee Reservation, but it is slow moving and has some incidents that are jarring. For example, the teacher—who is basically kind and understanding—says, when Cindy is being obstinant, "Stubborn as a mule, that's what you are. How can anybody love you? You won't let anybody love you! I won't have a mule in my classroom. Get off the bus. What have you lost?"
Beautifully and profusely illustrated, this is one of the most vividly written books in an excellent series. The story of Jesus and his followers, and of Rome's domination over the Jewish people, is told with discernment and vigor, giving a broad yet detailed picture of the political, religious, and historical intricacies of events. A list of suggestions for further reading and an index are appended.

Jansson, Tove. The Exploits of Moominpappa; Described by Himself; set down and illus. by Tove Jansson; tr. by Thomas Warburton. Walck, 1966. 160p. $3.75.

The Moomin world has, in its characters, the same sort of set of individualists that are in the Milne books; the plot is more complicated and the writing—especially the dialogue—far more sophisticated. Although older readers may enjoy subtler references that the younger ones miss, there is enough humor even at the simplest level to amuse any age. Indeed, the book can be used for reading aloud to children of eight and nine. Moominpappa, writing the Memoirs that are obviously going to make him famous, reads them aloud to Moomintroll, Snufkin, and Sniff; they are enthralled at hearing about the deeds of their three fathers and the ridiculous adventures of the oddly assorted crew of the "Oshun Oxtra." (The Muddler had been asked to paint the boat's name, "The Ocean Orchestra" in marine blue.)


Remember the old Watchbird? He made no bones about it, he was teaching a lesson. This is neither focused on one kind of behavior (or misbehavior) nor is it a story. The three Klunk children are observed at their toilette, at table, at play, and on a visit; despite the good example of their parents, they are boorish, messy, inconsiderate, destructive, and so on. The book ends with no lesson, no change, no denouement; at the end of a long day of being troublesome, the three Klunks go to bed. "But look at that room! . . . Look under those beds. There are rocks, and blocks, and clocks, and socks. There are toys and string and everything. Those Klunks—they just don't care! And so ends another day with the little Klunks. Father Klunk is tired. Mother Klunk could weep. The Klunks remember their manners only when they SLEEP!"


Although Mr. Turkle's illustrations are attractive, there seems no reason for the family in this story to be skunks rather than people, since all of their clothing, surroundings, and behavior are those of human beings. Daddy goes off for the day after kissing Mommy, Minette, and her little sister good-by. Since a special birthday party is being planned, Minette is permitted to pick the cake and candles. The two little ones take a bubble bath and put on fresh pinafores and hair ribbons, and greet
Daddy. Surprise! The special birthday party is for him. The writing style is adequate, the subject of a birthday party has some appeal, and the idea that older people's birthdays are special may broaden a few horizons.

Knight, David C. Let's Find Out About Telephones; pictures by Don Miller. Watts, 1967. 52p. Trade ed. $2.65; Library ed. $1.98 net.

Intended as an introduction to the topic of telephones and how they work, this book gives only a smattering of information, some of which seems extraneous. The illustrations are in some cases susceptible to misunderstanding; the text is written with some disparity, since the child who can understand "The telegraph could send messages between cities by electricity over a wire." is probably well aware that when "You see people talking over telephones every day. What they are doing is telephoning, called phoning." This slightly patronizing note is again evident in the comment that Bell's first telephone "was a funny looking thing."

Konigsburg, E. L. Jennifer, Hecate, Macbeth, William McKinley, and Me, Elizabeth; written and illus. by E. L. Konigsburg. Atheneum, 1967. 117p. Trade ed. $3.50; Library ed. $3.41 net.

An unusual and engrossing story about sustained imaginative play. Jennifer convinces Elizabeth, who tells the story, that she is an accomplished witch. She permits Elizabeth to study with her as an apprentice, and the two children solemnly observe the complicated rigmarole Jennifer has invented through most of a school year. Elizabeth's acceptance of the fantasy finally disappears, but it is convincingly described; her descriptions of the events at school are amusing, especially her acid comments on another classmate: "Every grown-up in the whole U.S. of A. thinks that Cynthia is perfect." Jennifer contributes zealously to the demolition of that myth. The author treats with commendable irrelevance the fact that Jennifer is Negro and Elizabeth white: they are simply two little girls.


A rhyming text and gay, varied illustrations develop the theme that people are the same the world over, despite the superficial and fascinating differences in houses, clothes, foods, climate, et cetera. The book moves quickly from one topic to another; the continuous text does not identify locale, and the use of first person for a book in which the speaker changes on almost every page all contribute to the possibility of confusion. The attractive illustrations and the occasional humorous note in the writing have appeal, but the kaleidoscopic quality of the book is jarring. "Over at my house you'll eat funny fruit. You'll ride on my llama and toot on my flute. My house has books! And they're all very fine. I'll learn to read yours if you'll learn to read mine. In a faraway place, in a wide empty land, my house is a tent in the wind and the sand."

Lezra, Giggy. The Cat, the Horse, and the Miracle; drawings by Zena Bernstein. Atheneum, 1967. 114p. Trade ed. $3.75; Library ed. $3.59 net.

The horse and cat, who lived alone on an abandoned farm, were quar-
relsome and lazy until they had a mission; some great thing would happen, the tiny woman told them, if they would follow the golden thread. So they did, and as they met one obstacle after another the cat and the horse became more and more brave and resourceful in guarding their growing ball of thread. At the end of the story, they roll it to a mountain-top, where it glows like a huge sun and causes the people of a gloomy, silent village to erupt into new activity and into praise of the horse and the cat. The deeper meaning is clear, but the story can be enjoyed even without it, since the verbal sparring between the animals is crisp and humorous.


Winner of the Nils Holgersson Award as the best children's book of the year in Sweden, this is the story of two children whose friendship ended a rather lonely life for each of them. Hampus had just come to town, a small rebel and a "loner" in the midst of a big family. Pia, the only child of a widow, was teased and chivvied by other children because her mother taught piano. Back and forth between the two went the white stone, each time a reward for a daring task set by the other. The writing style is light, deft, and amusing and the relationship between the two children charming. Most of the adult characters are stereotypical and the all-ends-tied happy ending is a bit pat.


A fanciful story, very narrowly framed by a few pages of conventional setting at each end of the book. Tom realizes, looking at a note that seems to be in his own handwriting, that the words, "The castle is there." refer to a castle in a magic land he has glimpsed before. This time he enters the world of the castle fully, since he learns that he has been appointed one of the Guardians of the Treasure. The other two are a rather crusty hermit and an engagingly daft witch, Miss Peach. The story seems a bit drawn out, the plot a bit contrived, but the book is enjoyable because of vitality of the writing style, the humor, and the particular excellence of dialogue.

Martin, Patricia Miles. *Friend of Miguel*; illus. by Genia. Rand McNally, 1967. 45p. Trade ed. $2.95; Library ed. $3.08 net.

Miguel lived with his grandparents in a small Mexican village; every day he went into the town to shine shoes and every day he stopped to watch the horses drinking at the river. He became very fond of Santiago, the horse owned by the vegetable man; when he heard the vegetable man was going away to live in Mexico City, the boy feared that Santiago would be sold to another, less kind owner. But the vegetable man remembered all Miguel's kindness, and he left Santiago as a surprise, with a note that said, "I will not sell the faithful old Santiago, but leave him with one who loves him, for safekeeping." Save for some pages on which the background is jarringly bright shade, the colors of the gay, bold illustrations are most attractive. The story is sympathetic in giving a picture of village life, of kindness to animals, and of the relationship between Miguel and his grandparents; it is structurally slight.
Alas, the strong and distinctive illustrations of Carlos Merida are not matched by the text in this book which is not quite an alphabet book, not quite a travelogue. The badly rhymed jingles on each page usually start with a letter of the alphabet—but not always. "R is for the river" is the start of a rhyme on one page; on the next it is "Each afternoon we take a nap and call it a 'Siesta'." Most of the rhymes relate to things Mexican, but some are about such topics as thunder or an animal in the zoo. "I run across the fields as fast as I can go, To join my dearest playmate, who is called my 'Amigo!'" is an example of the rhyme. The illustrations were done twenty years ago, when Merida was doing work in the history of Mexican folkways.


A junior novel set in Leningrad, where Asya Maikina, just out of school, has her first job; she is a guide and interpreter for Intourist, speaking English and Finnish. Some of the people she escorts are such strong characters that they add to the value of the story rather than making it diffuse. The setting is interesting, the characterization good, and the style mature and distinctive. Asya's love affair with an architectural student comes to an unhappy end when she realizes that he is self-preoccupied and feels no concern for other people. A fine story.


Pepe is eleven, son of a fisherman and cafe owner on the island of Ibiza; motherless, Pepe is cared for by a young aunt. When Maria's suitor gets leave from the Navy, she has to go off on an unplanned visit to meet his parents; Pepe, left alone, decides to make a dream come true. He steals off to Barcelona to hear his idol, the guitarist, Miguel; he misses the concert, but he meets the performer in a Barcelona cafe and each plays the guitar for the other. The great Miguel arranges a place for Pepe to stay, flies back to Ibiza with him the next day, cooks fish Pepe's father has caught, and plays guitar at a combination concert, engagement party, and fiesta. The plot is contrived and unconvincing; the setting is interesting. The glossary that precedes the story is useful, although it might have been more carefully compiled; for example, "helados" is given as "ice creams," but the use in the text is "helados ice creams."


The year that Dev was ten, going on eleven, was a bad one; he did so poorly at school that he had to go to summer school; his father didn't seem to understand or trust him, his sister teased him, and the boys in his class couldn't understand why he never wanted to join in their activities. One boy even suspected Dev of being the arsonist who had started several fires. Only the elderly woman who lived next door, and for whom he did chores, seemed to understand him. Dev is a natural "loner" and it is only during this crucial year that he realizes that he will have to accept the penalty of being different or make more effort to communicate
with others. Almost every aspect of his relationships improve. Although both the characterization and the change in relationships are believable, the fact that there is some contrivance in the plot, and some changes that seem unwarranted, rob the story of impact.


"My name is Kei-chan and I live in Japan. I guess we're the only little girls who wear 'kimono' instead of dresses, but I know you like the same things I do..." Kei-chan describes how, after dreaming that she had a pet, she went hurrying outdoors to look for one. She invited a turtle, but he pulled his head into his shell. Then she saw a bird, but he ignored the worm she found for him; then she ran for a butterfly net, but she couldn't catch a butterfly. The lame and quite abrupt conclusion to this slight and mediocre story: "But you know what I decided? There's no reason for me to be lonely. Little girls should remember that pets are everywhere." The illustrations are pedestrian and repetitive.


A suspense story that is both sophisticated and romantic in the supernatural vein. Kate and her small brother, who has not yet learned to talk, are left alone in their house in a quiet English village when father goes off on a trip. Mrs. Beers comes in to do daily work, and a lonely Kate is delighted when a relative-by-marriage shows up; she invites Aunt Rhoda to stay. Since Aunt Rhoda is a black witch with a vicious, moon-eyed dog as familiar, Kate becomes more and more tense. Small Thomas is clearly under Rhoda's domination, and jolly Mrs. Beers threatens to leave forever. The plot is lurid, but the details of separate incidents are so vivid and the sense of pending doom so strong that the story is quite powerful.

Rollins, Charlemae Hill. *Famous Negro Entertainers of Stage, Screen, and TV.* Dodd, 1967. 122p. illus. $3.50.

A collective biography that gives accounts of the lives and careers of sixteen Negroes who have achieved fame as theatrical or cultural performers. All of the subjects are contemporary save for Ira Aldridge; the major part of the book is prefaced by a brief history of Negro entertainers from the time of slavery on. The biographies are brief, giving little of the subject's personality but emphasizing facts and events in the artist's training and professional life. The writing style is straightforward and sedate; the book will undoubtedly appeal to many young readers because of the glamor of the limelit subjects. The fact that the number of biographies is small and the fact that the style is rather static are moderate limitations. A section of photographs and an index are included.


A novel that was first published in French in 1911 under the title *La Guerre du Feu,* since translated into a dozen other languages, and here published in English for the first time. The black and white drawings of primitive men and animals fill the illustrative pages with action, con-
conflict, and idealized pictures of the protagonist. The Oulhamrs lose their precious fire, and two men of the tribe go off, each with his chosen companions, to steal some fire from another tribe. The two are also rivals in love—a sort of prehistoric hand-of-the-princess-and-half-the-kingdom reward being promised. Naoh, the hero, goes south and meets and fights a bear, meets and fights the man-eating Kzam tribe, meets and fights a tigress, meets and fights—and that is really about all there is. In the end he kills his rival, wins the girl, and is hailed by the tribe for having brought back fire. They do not yet know that he has learned something even more important from another tribe: the art of starting a new fire. The story gives a vivid idea of the way that primitive men lived, but it does go on and on in a repetitive fashion, and many of the thoughts of Naoh and his companions seem too complex or sophisticated (not in vocabulary, but in concept) for creatures of a primitive society.


A picture book version of one of the *Rootabaga Stories* is illustrated with drawings that are inventive, lively, grotesque, and humorous. The doublepage spreads are alternately in full color and in white, black, and pink. The format shows to good advantage the groups within the procession, as the revolting Spoon Lickers march by, followed by the Tin Pan Bangers, followed by the Chocolate Chins, et cetera.


A picture book with a rather slight text and repetitive illustrations.

NR Two friends, a bug and a mouse, are discussing the bug's feeling that he is so small as to be unimportant and unimpressive. They go for a boat ride and land on an island; a cat sees the mouse and stalks it, but the bug tickles the cat and saves the life of the mouse.


A discussion of the main religions of the world today: Judaism, Hinduism, Buddhism, Confucianism, Christianity, and Islam. The author makes no attempt at evaluating similarities or variations in belief or ritual, but describes each of the major faiths separately, giving good historical background. The writing lacks the color of the several books by Florence Mary Fitch, but it is equally objective and respectful in approach. The book is, indeed, a good companion volume to Baker's *World Faiths* (Abelard-Schuman, 1966) since each approaches the subject from a different viewpoint, Mrs. Baker's focus being on comparative religion. An index and a bibliography are appended.


Illustrated with good, clear photographs, this is an excellent description of a metropolis of 300,000 people. Unlike Lavine's *The Mayor and the City* (Random House, 1966) there is little emphasis on the particular

Secretly, they met in the little yard back of the secondhand shop, where nobody could see the Egypt Game; Melanie and April even managed to convince Melanie's little brother Marshall that it was fun pretending. When the neighborhood was terrorized by the murder of a child, all outdoor play was forbidden, but parents relaxed after awhile and April, who had left a book in the yard, slipped out with Marshall one night and was found by the murderer—and saved by Marshall. The murderer is a minor character, the chief suspect having been a dour old man who had secretly been watching and enjoying the Egypt Game. Although the murder and the attack on April are blunt and shocking, the total effect of the story is stunning in a literary sense. The children are so real, their play so convincing and dialogue so natural, that every one of them is a distinctive character. They live in an urban university community, and the variety of ethnic backgrounds is quite natural. The illustrations are handsome, and they do a superb job of echoing both the mood of the Egypt Game and of the personalities of the (eventually) six children who participate in it.


A simply written first book on hand sewing, all of the projects suggested being variations on one idea. In each case, the directions are given for making something (an apron, a scarf, a pocketbook, and a pin cushion) that is turned inside out—to hide the stitches—after two pieces of easy-to-measure checked gingham have been hemmed together. The instructions are clear, with an occasional repetition or reminder; the diagrams are, for the most part, equally clear.


A long, romantic adventure novel set against the background of the Norman Conquest. Aelfred is a quiet young Saxon whose father, Baron Ansculf, has arranged a marriage for him; Aelfred, who had been most reluctant, promptly falls in love with his betrothed, the Lady Adelaide. Most of the plot is concerned with the nefarious doings of Aelfred's Norman step-brother, who tries to steal the family property and the bride. In the end, he is scorned by the Conqueror himself and banished from England. Aelfred, a prisoner, is so staunchly and honestly a Saxon that he wins even William's respect. The very small print is a strain; the characters are, for the most part, stock figures. The writing style has vitality and the historical background is excellent; of particular value is the author's presentation of the ideas that conflict did not end in 1066 and that there were men of integrity in both camps.

Although it is clear that the author both knows and loves opera, the book is not up to Streatfeild's usual standard. Intended as an introduction, it is too much a catalog of titles and composers in the first—historical—section, and too superficial in the second section, in which the writing and production of operas is described in a dozen pages. The work of the choreographer is not included, for example. Although it is more difficult, the Samachsons' *The Fabulous World of Opera* (Rand McNally, 1962) is far more rewarding. The rather scratchy illustrations occasionally end with, "Here she is in the title role of . . .," as though the illustrations were of photographic quality. A list of operatic records and a one-page index are appended.

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When Stephens and Catherwood pushed their way through the jungles of Central America in 1839, they found—in site after site—ruins on a gigantic scale, ruins that clearly proved the might of the Maya. There are only a few fictionalized passages, skilfully integrated into the well-organized and lively text. In addition to the subject interest of the Maya Indian culture, the book has high adventure, true heroes, and some quite diverting encounters between Stephens and the officialdom of Central America. A list of suggestions for further reading is appended; the extensive relative bibliography gives pronunciation and uses bold face to indicate pictures. The book is profusely illustrated with photographs, maps, and Catherwood's superb drawings.

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Seven tall tales selected from those told by folklorist Hovahnnes Toumanian and most beautifully illustrated by Nonny Hogrogian. There are familiar elements in many of the stories—the animal who puts up a facade of wealth for his master, the poor man who is saved by the animal he had befriended, the noodlehead who is easily hoaxed, the coward who is precipitated into the role of a hero. Mrs. Tashjian's style is delightfully right for the genre; the book is a pleasure to read aloud and a good source for storytelling.

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First published in a magazine in 1965, a simply written and attractively illustrated story about the small boy whose imaginative powers will be familiar to the readers of previous books about him. Here Andy is on a train from New York to Chicago; having had a glorious time playing space ship in his roomette, Andy finds, when he wakes in the middle of the night, that the idea of being cut off from society is not very comfortable. Soothed by his parents, Andy goes back to sleep; in the morning he has abandoned the pretense of rocket travel and enjoys the real delights of train travel. The simplicity of style, the large print, and the short sentences indicate that the story can be read independently by some.
second graders, but it will probably be more widely used for reading aloud.


Another captivating story about Anatole, cheese-taster extraordinary, Parisian pianist, Mouse Magnifique. Only one piano in Paris is worthy of Anatole's talents, and that one is a museum-piece miniature; not only does Anatole receive the piano as a gift (because he has done a noble deed that benefits orphans and delights music lovers) but he has a concerto named in his honor. Tongue firmly in cheek, Eve Titus has again produced a blandly ridiculous, engaging tale.


The story of a saint of medieval Spain, part fact, part legend. Frail and beloved daughter of a Moorish king, Casilda is loved by the stalwart Ben Haddaj, a Moslem prince of Jewish ancestry. He in turn is loved by Casilda's sister, Zoraida. From the Christian prisoners to whom she is secretly bringing food, Casilda learns of the true faith; when she is sent to Castile to regain her health, she requests baptism of King Fernando and Queen Leonor. She then goes off to live in the wilds, healing the sick and working miracles; just before she dies, Casilda miraculously appears at her father's bedside. Zoraida, mourning the dead Ben Haddaj, becomes the bride of a Christian prince. The writing is florid, often lyric and occasionally vivid; the characterization is unconvincing.

Turnbull, Colin M. *Tradition and Change in African Tribal Life.* World, 1966. 271p. illus. Trade ed. $5.95; Library ed. $5.28 net.

An anthropologist who specializes in African ethnology describes in great detail most of the major aspects of cultural patterns in African tribal life, with particular emphasis on such structural facets as the clan, the family, lineage, and the tribe. There is no attempt to give a complete picture of all aspects of all tribes, but to describe such major areas as loyalty, justice, religions, and such major relationships or practices as marriage, brotherhood bonds, birth and initiation rites, or the role of the old. The author describes four kinds of tribes (river fishermen, the hunters of forest, mountain, and desert). The writing style is quite heavy, unlightened by humor and only occasionally incorporating an anecdote. The book is distinguished by a typically scientific appreciation of the efficient and humane functioning of tribal societies and by an objectivity toward behavior practices at variance with those of the western world. There is little in the main body of the text about change, most of the discussion being relegated to a single chapter at the end of the book. A bibliography and a good relative index are appended.


Lindy, living on the edge of Central Park, had become familiar with some little-known spots, one of which was a cave. This was where old Mr. Kirby finally took refuge. Mr. Kirby was a friend of Lindy's, and
she loved his horse, Pie; when the old man had to give up his home,
Lindy hid the horse on the roof of her apartment house and asked Mr.
Kirby to be a houseguest. Then he disappeared and took refuge in the
cave. Then Lindy's father found a job for him in the country and also
found that Mr. Kirby's one precious possession, a painting, was worth
a great deal of money. Since Lindy's father runs an art gallery, the fre-
quently previous mention of the painting seems baldly artificial. The plot
is improbable and the writing style trite; there is some appeal in the
Central Park setting and some value in the kindness that Lindy and her
family show both to the old man and the old horse.

88p. Trade ed. $3.50; Library ed. $3.37 net.

A story of a Kikuyu child, with a rich background of cultural details
and a deftly written, sympathetic picture of the protagonist that has a
universal application. Mogo has always been a frail child; it is recog-
nized that he is under a spell and his physical limitations are taken for
granted. His younger sister, however, is sure that Mogo can do more—
especially if he asks the help of the wise man of the tribe. The advice
Mogo gets is quietly encouraging and psychologically sound. He must
make more effort; for one thing, he must spend less time playing flute
and more in physical exertion. Mogo, who has loved his flute partly as
an escape device, really tries—and he succeeds in being accepted by
his peers. There is no element of cultural conflict, Mogo accepting a
ride in his uncle's truck with no less equanimity than he accepted the
fact that he was under a spell.

294p. $4.50.

A fourth story about Katie Rose Belford, now a high school junior and
smitten by the charms of a new boy in school. Katie Rose, whose mother
is a night club piano player, cannot understand Gil's bitterness about his
mother's career until she realizes that, unlike her own loving mother,
Gil's mother is self-centered and self-important. It explains Gil, but it
doesn't make it any easier for Katie Rose to bear when he gets into
criminal activity. Katie Rose is dismayed when Gil shows up as the
fourth passenger on a ride from Denver to Sacramento, and on the trip
he proves, indeed, to be uncooperative, untruthful, and undependable. Al-
though this lacks the finesse of Richardson's Douglas (Harper & Row,
1966) as a portrait of a charming weakling, it has more focus on the ef-
fact of such a person on those who are charmed, then disillusioned. The
story is a little slow of pace, and the dialogue occasionally seems flat,
but the characterization is good, and the situation well-handled; as in
other Weber books, one of the major appeals is in the cast of familiar
characters and another is in the warm relationships within the Belford
family.

Weil, Lisl. The Fantastic Toy Shop; a musical story-ballet retold and illus. by
48p. Trade ed. $3.50; Library ed. $3.33 net.

A story based on the ballet created by Massine, with excerpts from
the score written by Rossini and adapted by Respighi. Pairs of custom-
ers come into the toy shop, and the proprietor brings out his marvelous mechanized dolls; the two children who are in the shop almost fight over the can-can dolls, but the problem is solved by selling one to each child. When the shop is closed, the can-can dolls, wrapped for delivery, emerge to weep bitterly at the prospect of separation. All of the dolls plan together, and the next day they rise up and drive the customers out of the shop. The illustrations have a great deal of vitality but seem overly busy; for the young audience unfamiliar with ballet, the book seems limited in appeal.


When Melissa goes to visit her relatives, who are farmers in another, unspecified country in a land across the sea, she fears that she will have nothing of interest to report to her friend Jeannie. But things do happen on a farm: horses bolt, gypsies camp nearby, and stamping grapes produces very interesting blue feet. Unfortunately, Mother insists that the feet be washed, so Melissa cannot save them to show Jeannie. In fact, what with one thing and another, Melissa has a great deal to tell. The story is light-hearted, humorous in writing style, and unpretentious in the episodic plot; the lively illustrations are very funny and most charming.


A fourth and final volume on the life of Jefferson; written with vitality, based on solid research, and objective in attitude, this is a fine book Perhaps because it includes the presidential years, the most interesting of the four. In describing Jefferson's relations with other statesmen and politicians, the problems and events of his tenure, and precedents established in relation to governmental balance of power, the book is almost as useful for its legal and historical background as it is engrossing as a biography. An index is appended.


A book that describes the making of dolls and of doll costumes of the seventeenth, eighteenth, and nineteenth centuries. The descriptive text contains numbered references to the patterns that are given in the second and separate section of the book. While the simple instructions and many helpful suggestions for saving time, effort and money are clear and useful, the book would be much more helpful if the pattern for Confederate uniform were near the description of it. A series of photographs of groups of dolls in costumes of a narrow period is spread through the book. The patterns are not meant to be used directly, but to be traced; the pages are rather crowded with patterns, directions, and detail drawings. A list of suggestions for further reading and an index are appended. Useful for period costume information; some of the costumes are for dolls (such as the Barbie doll) that are easily available.
Reading for Teachers


