EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

R  Recommended

Ad  Additional book of acceptable quality for collections needing more ma-
terial 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
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New Titles for Children and Young People


A partial biography of the nineteenth century painter, highly fictionalized and filled with colorful details of period and locale; the writing style is a bit stiff and the pace of the book is uneven. The material itself, however, is both authentic and dramatic; John Banvard, at fifteen, arrived in Louisville alone and began his career as an artist; he built a floating art show, explored and painted the river country of the midwest, painted a three-mile panorama of the Mississippi, and ended a successful showing in England with a command performance at Windsor Castle. A bibliography is appended.


Jed Harker is puzzled. Why would anyone want to steal half a Santa Claus costume? The elderly man tells his young friend Jack Barton about this, and Jack—a Sherlock Holmes fan—is determined to track down the culprit. When Jed disappears, Jack and his friend, Page, almost get into serious trouble before they find and help him; the miscreant proves to have been a disgruntled foster son of Jed's. The writing style is pedestrian, and the characterization is flat; the plot is logically developed and has pace but little suspense; the story has some value in that the solution to the mystery is arrived at by a realistic combination of juvenile perspicacity, adult guidance, and some luck.


A fourth book about the Land of Prydain; here Taran, who has grown from a small Assistant Pig Keeper to a young man in love with a princess, goes off to find his identity. With no clue to his place of birth or parentage, Taran must ask for help where he can get it, and he is forced to meet an array of unsavory characters as well as some good, old friends. He doesn't learn who his parents were, but Taran learns something even more important: it doesn't matter who your parents are, but what sort of person you are. Ashamed because he has heretofore attached so much importance to position, Taran begins his journey home with a new pride in his ability and accomplishments rather than a vain longing for status. A bit more somber than the preceding books, this is
also more significant; although the theme is serious, there is no paucity of daring forays, wicked enchanters, tiny people, desperate fights, et cetera; there is, in fact, all of the color and adventure one expects in the land of fantasy.


Another rather patterned mystery-and-romance in the usual Allan formula, in which a British girl goes abroad and finds adventure, romance, and often danger. Here Perdita comes in disguise to a Swiss pension, searching for her lost young cousin, Binnie. The story is saved from mediocrity by the competence of the writing style and by the deviations from formula characterizations.


The giant polar bear Iskwao (Great White) had become almost a legend to the Eskimos of the Arctic; to Nunku, who had been crippled by Iskwao's mother, the death of the bear became the cause for which he lived. The story is told partly from the viewpoint of the Eskimos, partly from that of the animals. The latter part seems just a bit drawn out, with an occasional passage that imputes perhaps too much mental ability to the bear. "After that particular sharp roar Iskwao expected to feel great pain, for it brought back the memory of the rifle wound of which he had almost died on the ice island. When pain did not come, fresh belligerence surged up in him, and reddish lights came on deep down in his little eyes. The sky thing would return, he was sure, and somehow he would find a way to fight it." The authors are superbly skilled at describing outdoor scenes, and the special impact of the story comes in part from the contrast of the vast, frozen, and ferocious Arctic world and the very compact world of one bear family and one small group of men.


Long but not dull, erudite but not pedantic, a history that is well organized and written with flowing ease. The text gives an enormous amount of information, yet it has a conversational quality—a quality due in part to the entertaining digressions about such things as the cumbersome Roman calendar or the real estate speculations of Crassus. The book closes with Octavian's receiving of the name of Augustus; the Republic had become an Empire. A table of dates (both the Christian year and the year from the founding of Rome) and an extensive index are appended.


A book that gives some interesting information about Mayan history, architecture, and living patterns of the past; by far the greater part of the text is devoted to the present. The first forty pages, those that discuss the past, are not as studded with invented conversations and anecdotes as is the longer portion about the present, but they have some careless writing. For example, "Seventy edifices . . . comprise the cen-
ter." or, "As in soccer, the ball could only be thrown back by using the elbow, fist or hip, without using the hands or feet." The photographs are handsome, but not always placed or captioned with care. A bibliography and an index are appended.


Another amusing book about the four friends whose adventures in the bond of brotherhood and the pursuit of mysteries have been enjoyed by beginning independent readers. Skinny installs some telephone sets, purchased in a junk shop; the expectable occurs, and the crossed wires result in parents in anguish because of doorbells that ring repeatedly when nobody is at the door. The illustrations show the small detectives in various poses of despair or triumph; a particularly amusing picture is one in which Wizard is baby-sitting, having climbed into the playpen with small twins. The writing is a vast improvement over Dick and Jane; although the print is large, the sentences short, and the vocabulary repetitive, there is no sense of halting contrivance. Both text and illustrations use, just slightly, exaggeration to stress humorous aspects.


A charming monologue by a small girl, the tender and humorous illustrations reflecting the mood of the text. Marilyn describes her grandfather (who is all grandfathers) and their relationship and it is lovely all the way. An example of the style and of the relationship: "But no Grandpa." (This is the morning ritual when Marilyn is visiting.) "He is hiding on me. I always find him though because he hides in the same place every time."

Boyle, Kay. Pinky, the Cat Who Liked to Sleep; illus. by Lilian Obligado. Crowell-Collier, 1966. 32p. Trade ed. $2.95; Library ed. $3.24 net.

Pinky lived with a family that had a little boy, a little girl, and a dog, Hannibal; Hannibal and Pinky were the best of friends. One day Pinky, an inveterate dozer, fell asleep on top of a car, and that was the beginning of a long absence for the cat and a long, sad hunt by his family. All fall and winter they hunted, and in the spring they knew that the scrawny cat near a zoo was their own once-plump Pinky, for Hannibal began very patiently to pull porcupine quills out of the cat’s fur. A gentle but very tedious story, with a slight plot that seems over-extended.


In this volume of the series, there is less attention paid to observations of the holiday than to a biography of Saint Patrick. The author refers briefly to holiday parades, to the wearing of green and the origin of that custom. The text then gives a quite interesting history of the English shepherd who became a Christian bishop and Irish hero.

A most interesting and mature discussion of the complexities of relationships and motivations that have caused wars between or within countries or among any organized groups of men. Mr. Carr does not offer solutions, although some partial answers are implicit in the text; he reviews the events that led to some of the wars in recent history, examining the propaganda of all parties, the economic and political pressures on the countries involved, and the psychological imperatives of militant patriotism. The book begins with a sensible and firm statement on men's attitudes toward war and peace. The writing is lucid and objective; the conclusion is modestly optimistic. The wars—or, rather, the events that led to them—discussed in great detail are the Spanish-American War, the Russo-Japanese War, and the two world wars; there are, however, fairly extensive comments on other wars, such as those in Korea and in Vietnam. A provocative book. A list of notes, divided by chapters, is extensive; a bibliography and an index are appended.


A quite good novel for girls, set in 1650 in the Massachusetts Bay Colony. Joanna, sixteen, arrives in the New World an orphan, her father having died during the voyage from England. She becomes an indentured servant in the home of John Gifford, master of the iron works at Saugus, where her clothes cause her to be dubbed a peacock. Joanna's good sense and her courage bring her acceptance and lasting friendships; at the close of the story, her suitor shows Joanna a mold with a peacock and tells her that the iron mold reflects her stamina and the design is a tribute to his first sight of her in her finery. The plot is episodic and the pace of the story is uneven, so that the book seems slow; the characterization is not deep, but is adequate, the people and events are convincing, and the historical material adds colorful detail.


Mitch and Amy are twins; they are in fourth grade, and they are almost always in a state of rivalry—except when they present a united front. Against the determined bullying of Alan Hibbler, Mitch and Amy are united: no adults need interfere. Academically, the competitive relationship between the twins is that of a cold war, with occasional flaring of active hostility. Mitch is a slow reader, Amy proficient; Amy gets great satisfaction out of her superior status, yet it is she who finds a book that starts Mitch on the road to self-motivated reading. The writing style and dialogue, the familial and peer group relationships, the motivations and characterizations all have the ring of truth. Written with ease and vitality, lightened with humor, the story is perhaps most appealing because it is clear that the author respects children.

Cooper, Margaret. *The Ice Palace*; illus. by Harold Goodwin. Macmillan, 1966. 50p. Trade ed. $2.95; Library ed. $3.24 net.

A fanciful story with deft and humorous illustrations in black and white, and with an epilogue that explains the historical facts on which the story is tenuously based and from which it deviates with relish. The story is set in Russia in the eighteenth century, and the unhappy protag-
onist is the small Princess Kasha, who is always too hot, almost always rude, and generally obstreperous. Among the remedies tried by a distracted mother are snow ice cream and an igloo; the queen decides that the igloo is a good idea, but not fit for a princess, so she commissions an elaborate and beautiful ice palace. And Princess Kasha is happy at last. The writing is lively and sophisticated, weakened just a bit by the exaggerations that seem obtrusive in the midst of the subtler context.

Crawford, Ann Fears. A Boy Like You; designed and illus. by Watt Harris, Jr. Pemberton, 1966. 31p. $2.95.

A seven-year-old boy describes some of the questions adults ask him, and some of the answers he gives. Most of the questions begin, "What does a boy like you . . . ?" Typical question: "'What does a boy like you keep in your pockets?' I ALWAYS say in a very seven-year-old voice, 'Oh, just STUFF and THINGS.' WHAT I really mean to say is, 'An old dead FROG I found in the flowerpot

and three pop bottle caps
and Billy Brewster's slingshot
and an old piece of rubber tire
and two playing cards—a king and a queen
and my FATHER'S pocket knife I just happened to find.'"
The writing is coy throughout, the ending sentimental.

Crews, Donald. We Read: A to Z. Harper, 1967. 54p. illus. Trade ed. $3.50; Library ed. $3.27 net.

A most unusual alphabet book that has some imaginative innovations but is difficult enough to need more adult participation than simply reading aloud. The author-artist uses color, design, location, and concepts of comparative sizes and shapes to illustrate the word used for each letter. No apples and xylophones here, but such words as "almost" and "zigzag." Typical format: A brilliant black and yellow checkerboard faces a page explaining, "Ee, equal: as many black as yellow." More difficult to understand is a page that is diagonally split into two triangles (yellow and orange). Facing page: "Kk, kind: same shape, different color." For the unusual child, a challenging book, but the combination of concepts is perhaps complicated for some children. Artistically, the book is quite stunning.

Daly, Maureen. The Small War of Sergeant Donkey: illus. by Wesley Dennis. Dodd, 1966. 85p. $3.50.

A story set in the south of Italy during the second world war; well-written, the tale of a boy's courage is fairly patterned and quite sentimental. Chico is twelve and is entranced by the burros and mules that are being trained for mountain work by the U. S. Army. Chico becomes friendly with an American soldier, rescues him (with the help of a donkey) when he is alone and attacked by Germans, and is given the donkey as a reward. As a sub-plot there is the hint of a blossoming romance between Chico's older sister and his American friend.

Dazey, Frank. Pepe, the Bad One; by Frank and Agnes Johnston Dazey; illus. by H. Tom Hall. Westminster, 1966. 130p. $3.50.

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A story set in Mexico today, the protagonist a boy of thirteen. Among the poorest in their poor village, Pepe and his widowed mother both knew it was wrong for him to steal food—but it was that or starve. Known as "The Bad One," Pepe lied to all but his mother and the priest. When he was offered a job by an American who had brought his family down for a stay, Pepe was happy to be working and grateful to Mr. Prentice; he became friends with Dick Prentice, but he knew that the women of the family disliked and distrusted him. When the young man who was courting Lois Prentice urged elopement, Pepe prevented it. Angry at first, Lois had reason to be grateful later, when it was proved that the man was a criminal. There are several sub-plots; most of the story lines are rather contrivedly tied together. There is a tendency toward stock characters, and the most notable example is that of Lois' suitor, whose sneering rudeness seems, somehow, just wedged into the action. The book does convey, quite sympathetically, the interest of the Dazeys in Mexican village life and their conviction that neither integrity nor charity are qualities related to ethnic origin or nationality.


First published in England, the story of a small boy who kidnaps a lion cub and takes him home from the zoo. Mark and his sister keep the cub hidden away from their parents; one of Mark's friends learns about the animal, and the rumor about a lion leads to a town meeting. Mark and Catherine confess, and the lion cub goes back to the zoo, where the keeper tells them he had suspected the whereabouts of the animal because he had done just the same thing when he was Mark's age. The circumstances are fairly convincing, although it seems unusual for both the lion house and the cage to be unlocked. The story is unusual and is most skilfully written.


An historically based novel, set in Charleston in 1780. Jennie Lee Lawrence lives in a society with divided loyalties; she finds, as the war comes closer, that her own sympathy for the Patriot cause becomes the stronger. British officers are quartered in the Lawrence home, and Jennie Lee is aware that one officer finds her attractive and is suspicious about her feeling for Andrew Lightwood. Jennie Lee is in love with Andrew and is both relieved and worried when she discovers that he is not a Loyalist but a Patriot spy. With the end of the war, Jennie Lee happily plans her marriage, having helped save her suitor when his double role was suspected by the enemy. The background events are dramatic and the historical details interesting, but the plot seems slow-moving and rather patterned.

Erwin, Betty K. The Summer Sleigh Ride; illus. by Paul E. Kennedy. Little, 1966. 154p. $3.75.

The time is 1933, a fact that impinges only slightly on the story of four girls who have a series of odd encounters with mysterious overtones. Then one of the four, Emilie, disappears. Hunting her, the girls get a lift from a man in a sleigh, and they are driven back into another slot in time, to a summer in the past of their own town—but the whole town is an exhibit in the world of the future. The merging of realistic
and fanciful elements is smooth, the dialogue is natural, and the writing style has a lively ease.


An unusual story with appropriately flowery and attractive illustrations. Designated by the publisher as a book for somewhat younger children, this is unlikely to hold their interest (both because of the subject and because of the vocabulary) unless they have a passion for gardening. Harry and Angela's mother, who tells the story, describes the advent of an odd, tiny man who appears just when a gardener is needed; Mr. Garden, Harry names him, and he works wonders. He loves his work, clearly, only taking exception to the tropical flowers a friend has sent. Mr. Garden goes off, and the next year the family enjoys the beauty he has created; they wish he would return, but don't know where to find him. When they find a huge tropical plant that he has despised threatening to crowd out the roses, they turn, hearing a voice. And there is Mr. Garden.


A Revolutionary War story set in Philadelphia. Deborah Stone, fifteen, is left alone with her uncle when her aunt flees to the safety of a Patriot home. Deborah and her friend Johnny, living in the midst of British sympathizers, find a way to help the Patriot cause; Deborah rides, disguised, to warn General Washington of a surprise attack. The book has some interest because of the historical background, but the plot is fairly patterned and the writing is heavier than Miss Faulkner's usual style. The illustrations are pedestrian.


A story of love, friendship, and martial adventure set on the embattled island of Cyprus. Eleni is planning to marry Phaethon, a Greek Cypriot who is in the EOKA army, but she is more and more perturbed by his harsh and narrow attitudes. She is not in love with Raphael, another friend since childhood, but she is drawn to Raphael's position of neutrality and tolerance. He is considered an enemy because he does not fight for EOKA; when he has to choose between inaction and helping Phaeton, he proves a true friend. It is Eleni who, fearful of tragedy, goes to the British to warn them of the terrorists; in the end, she loses both her friends. A grim and powerful story, the impact lessened by the dragging effect of long, long conversations and by several sub-plots.

Freeman, Don. *The Guard Mouse*; story and pictures by Don Freeman. Viking, 1967. 48p. Trade ed. $3.50; Library ed. $3.37 net.

Complete with Grenadier uniform and miniature sentry box, Clyde guards the walls of Buckingham Palace against the possible encroachment of small creatures. He loses his dignified demeanor when he has a surprise visit from American cousins; rushing to embrace them, Clyde proposes a whirlwind tour of London. Rushing back to duty, Clyde discovers his bearskin is gone; the Queen, hearing the ensuant commotion, calls in Scotland Yard. Just in time, the hat is found and Clyde is able to participate in the ceremony of the changing of the Guards. The illustrations are delightfully gay and colorful, the plot is a bit thin. A
good book for reading and showing to a group.


The story of a clever frog who, hearing the happy ducks discussing the joys of a warm climate, decided to migrate with them. The frog suggested that two ducks hold a stout, long twig in their bills and that she hold on to the middle of the twig. The frog warned the ducks not to quack and reminded herself not to croak. Pride went before a fall, however; hearing people exclaim over the cleverness of the idea, the boastful frog couldn't resist croaking out that she had thought of it—and down she fell into a pond. The story is neatly constructed in the folk genre, adequately illustrated, and ever so slightly minatory. The illustrations seem busy with detail in those pictures that show humans and their dwellings, but those of the frog and the ducks have much more grace and good design.


A story set on Long Island in the eighteenth century; Delanie loves the foster-parents who have brought her up, but she dares not call the Van Cotts "father" and "mother" and she is unhappily conscious that her swarthy complexion makes her different from all the other girls. Delanie is fascinated by Tunis Van Cott's skill and persuades him to teach her surveying so that she can carry on his projects. Although it is a man's calling, Delanie is successful in her work, helping adjudicate differences between neighbors over a disputed boundary. She discovers that she has a twin sister, Boda, who is an Indian slave. Delanie doesn't know whether she and Boda are of Portuguese or Indian extraction, but she discovers that to the Van Cotts it makes as little difference as it does to her suitor; she is herself and they love her. Characterization and period details are good, but the plot is diffuse and many of the incidents or sub-plots seem of peripheral interest only.


Although the writing is a bit cute here and there, the light-hearted approach in both text and illustration make this a most enjoyable book. The pages show a large and endearing dog investigating the habits and habitats of diverse bugs; the black and white drawings of bugs and plants have the style and precision of Ravielli's anatomical illustrations. There is no division of the text and no apparent arrangement of material.


The story of a small boy at Christmas time in a New Mexican village. Antonio's parents celebrate their saint's day with luminarias (candles stuck in sand, lit inside a paper bag, and placed outdoors) but Antonio likes the custom of his grandfather's village: a luminaria left on Christmas Eve for the Christ Child's blessing. After taking his blind grandfather to midnight mass, Antonio finds an injured squirrel nestling against the warmth of the luminaria; this, he is sure, is a sign and a
blessing. The plot seems a bit contrived; atmosphere and attitude have an engaging warmth and simplicity.


A fanciful read-aloud story about two small boys who go deep-water fishing; a hungry whale comes along and takes every bit of their preferred lunch, then swallows their anchor. Frightened but helpful, the boys pull it out; the whale (presumably in gratitude) comes up under the boys' rowboat and gives them a ride home. The plot is rather slight; the illustrations are pleasant in a quiet way, and the text has, occasionally, a felicity of phrasing that is appealing.

Huston, Anne. Trust a City Kid; by Anne Huston and Jane Yolen; illus. by J. C. Kocsis. Lothrop, 1966. 192p. Trade ed. $3.75; Library ed. $3.52 net.

Twelve-year-old Reg is sent from his home in Harlem to spend the summer on a Pennsylvania farm; the Bradshaws are Quakers, and their only child, Frank, is about the same age as Reg. The two boys don't get along at all; Reg is suspicious and resentful, feeling an outsider, and Frank is impatient with Reg's inexperience around animals and baffled by his hostility. Actually, none of the Bradshaws seem to make an effort to be friendly or to help Reg adjust; it is never quite clear why they have asked him. Reg finds an old horse (destined for slaughter) that he hides and feeds; when his thefts of food are discovered, Frank brings the horse home and the family, out of sympathy both for the horse and for Reg's affection for it, agree to keep the animal for the summer. The situation is interesting, but it is feebly developed.


An oversize book with big, clear pictures and a minimal amount of text. Although there are a few pages on which illustrations that face each other are out of scale, the layout and the examples do give, for the most part, excellent examples of gross difference in size. For the most part, also, the objects shown are familiar. "An apartment house is BIG. A bird house and a dog house are LITTLE." "A tricycle is BIG. A roller skate is LITTLE." "A tree is BIG. Flowers are LITTLE."

Klimowicz, Barbara. Fred, Fred, Use Your Head; illus. by Frank Aloise. Abingdon, 1966. 29p. $2.25.

A pleasant read-aloud story, nicely illustrated, about a small, dependent boy whose parents decide that the time is ripe for training in self-reliance. When his mother first says, "Use your head." instead of getting him a drink of water or picking up a toy, Fred is baffled; soon he gets the idea and enjoys figuring out ways to achieve goals by himself. He is frustrated when he cannot think of a way to build a swing, but wisely realizes that some things have to be done by other, older people. The lesson is gentle, told with simplicity and light humor; the story is realistic, most appropriate in scope and concept-level for the intended audience.

An interesting résumé of the ways in which May Day has been celebrated through the centuries, with special emphasis on the Roman rites and the traditional customs of rural England. There is also a brief mention of the fact that the first of May is celebrated in some places today by worker's marches, and several pages are devoted to May Day customs in countries around the world. The illustrations, attractive woodcuts, are sedate in color but full of movement.

Lloyd-Jones, Buster. The Animals Came In One By One; An Autobiography; with drawings by Duffy Ayers. Day, 1967. 221p. $4.95.

The autobiography of an English veterinarian, and an absolutely delightful book, even for the reader who is not an animal lover. The author describes his family, his career and his amazingly diverse clientele with gusto, humor, affection, and no trace of sentimentality. Now confined to a wheelchair, Mr. Lloyd-Jones speaks of his long hospitalization, "... (I) can usually tell their tea from their coffee just by the taste—though this takes much practice."


Although the heroine of this story is twelve, the period details (1909) and the appeal of a realistic family story may well attract older readers. Mary Elizabeth lives near a small Missouri town, and she knows that her family will have to leave the beloved Home Place if she is to be near a higher school; altruistically, she decides to go away to school, knowing that she will be lonely but that it will mean her parents can stay in their home. The small adventures, the sense of community and family continuity, and the engaging character of the protagonist combine to make a warm and satisfying story for girls.

McCoy, J. J. The Hunt for the Whooping Cranes; A Natural History Detective Story; maps and drawings by Rey Abruzzi. Lothrop, 1966. 223p. $4.95.

It had long been known that the whooping crane was faced with extinction when, in 1945, the National Audubon Society and the United States Fish and Wildlife Service announced jointly that a project had been established. The purposes of the Whooping Crane Project were several, but the primary one was the location of the nesting grounds of the species. The account of the search is detailed and fascinating; the material is well-organized and is written in a straightforward style that is not pedantic. Although there are now only forty-odd whooping cranes returning each year to the refuge in Texas, scientists hope that the species will increase. A list of suggestions for additional reading, a glossary, and an index are appended.


A junior novel that focuses on the tragic consequences of drug addiction. Bob has come to a lake resort with his mother and two sisters, but is so unhappy about the death of his father (a policeman killed by a teenage addict) that he cannot readily make friends. He does meet a Negro boy who seems stable and compatible; then he becomes interested in helping to build a teenage recreation center. As a newcomer, Bob is un-
der suspicion when the center is sabotaged; bit by bit, he finds the truth.
A peddler has stirred up trouble and made dope addicts of some of the adolescents of the community. The problem is important, the message delivered with more drama than didacticism, and characterization and dialogue are adequate; the weakness of the book is in the fact that the story is clogged and slowed by too many minor characters, unimportant incidents, and contrived episodes.

Mann, Peggy. The Street of the Flower Boxes; illus. by Peter Burchard. Coward-McCann, 1966. 72p. Trade ed. $3.50; Library ed. $3.29 net.

The story of a neighborhood project led by a nine year old who has been encouraged by adult newcomers. Carlos is the leader of the boys not yet old enough to join a tough gang; most of his followers are, like him, Puerto Rican. When Mr. and Mrs. Mitchell plant ivy and flowers in front of their newly-acquired brownstone, Carlos and his friends ruin the planting. The Mitchells hire Carlos, and his sense of community pride grows with a sense of responsibility. With others helping, Carlos organizes a business that results in flower boxes for everybody. Although there is an implicit aura of class difference and patronage, the urban setting is interesting; the cooperation in the flower box project has value both because it bridges ethnic groups and age differences and because it is kept to a realistic level of performance.

Martin, Patricia Miles. Rolling the Cheese; illus. by Alton Raible. Atheneum, 1966. 44p. Trade ed. $3.95; Library ed. $3.79 net.

A charming read-aloud story set in San Francisco early in the century; the focus is unusual, the story tightly-constructed, the style simple and lightly humorous. Maria, visiting her uncle Pasquale, is most anxious to join in the weekly contest of Pasquale and his friends; she is sure that she has a chance to roll a wheel of cheese farther than the others. Then she will get the other four cheeses and give them as gifts. Cleverly, Maria gets the other market men to agree that they would like to see her; Pasquale is forced to consent. Maria's small cheese doesn't go farthest, realistically, but it is pushed along by the cheese of the next contestant and a happy little girl wins on a technicality.

Moore, Lilian. The Magic Spectacles; And Other Easy-to-Read Stories; illus. by Arnold Lobel. Parents' Magazine, 1966. 70p. Trade ed. $2.95; Library ed. $3.03 net.

Seven stories for independent reading, very attractively illustrated.


It is too bad that the author didn't stick just to the story of Danny Dooner's training and his career in professional hockey; this would have been a better book than the usual novel about the usual rookie. It avoids the formula plot (brash newcomer who is first disliked, then accepted
after he has learned humility and won the crucial game) and gives a con-
siderable amount of information about techniques in individual and team
play. The weakness of the book is in the accumulation of ancillary dra-
matic episodes such as Danny's being lost in a blizzard, his daring ac-
tion in trapping thieves who have just shot and killed the manager of a
store in which Danny works, and the game-turning penalty shot by Danny
in an international match against a Russian team.

Orgel, Doris. The Good-Byes of Magnus Marmalade; illus. by Erik Blegvad.
Putnam, 1966. 32p. Trade ed. $2.75; Library ed. $2.68 net.
Illustrated with engaging black and white drawings, a charming book
of light verse in which a small boy bids farewell to a school principal,
a raincoat, a television announcer, poison ivy, et cetera. Sample: a
farewell to his dentist. "You filled my tooth with gentle care, And yet I
leave your dental chair With such great joy, it must be true: It's not
your drill I hate, it's you!" The last few pages diverge: Magnus is de-
scribed as going off somewhere, leaving his mother for the first time,
then coming home. This seems to add little to the book, but doesn't de-
tract much either. The poems are also nice to read aloud to smaller fry.

Peterson, John. The Secret Hide-Out; story and pictures by John Peterson. Four
Winds, 1966. 48p. Trade ed. $2.50; Library ed. $2.97 net.
In a fairly successful combination of a "how-to" book and easy-to-
read fiction, this is the story of three boys who find some notes left by
a previous generation. The notebook Matt and Sam discover behind a
loose stone in Grandma's cellar contains instructions for the testing of
members and their admission to the secret hide-out of the Viking Club.
Charmed by the idea, the boys and their friend Beany go through all the
rigmarole; they trace the secret spot and are delighted to find one of the
charter members: Golden Tiger proves to be the boys' father. The story
is a bit static; there is no explanation of why the boys were pulling at the
loose stone; the ending is particularly satisfying. Simple and lucid in-
structions are given for making a Viking sword and shield, a paper whis-
tle, and a lion mask, all objects that the second-generation Viking Club
uses in the story.

$3.50.
Another fine story set in Australia. Jim is seventeen and already at
odds with his parents because he doesn't want to continue his education;
when he is told that a thirteen-year-old cousin, Charlie, is going along
on a family sailing trip, he bows out. His father becomes ill, and Jim is
hastily telephoned to come sail the boat home; the circumstances are
such that young Charlie is alone on the boat and Jim doesn't know it. Jim
is annoyed by Charlie but as the days go by, Jim succumbs to the voice
of common sense, to Charlie's admiration and his quiet courage, and to
a feeling of responsibility. The sail itself is adventurous, and the tight-
knit story line is sustained in pace and convincing in its development.

Pihl, H. G. Follow Me; Stories from the Bible for Children; by H. G. Pihl and K.
Although the jacket states that the first half of the book "tells stories
of Jesus" and the second half stories from the Old Testament, the first part of the book is a hodge-podge of material. There are some stories about Jesus; there are also such items as "Twinkle, twinkle little star," a page in praise of older people, five lines entitled "A Christmas Play," et cetera. The Old Testament section concludes with a page that is headed, "Jesus teaches his disciples how to pray." Acknowledgment is made of copyrighted material, but for some selections, no source is given.

Purdy, Susan. If You Have a Yellow Lion. Lippincott, 1966. 27p. illus. Trade ed. $2.95; Library ed. $2.82 net.

A book with a mildly nonsensical rhyming text, the two children in the illustrations having huge canvases on which they follow the instructions on each page. The purpose of the book is teaching the combining of primary colors to achieve the secondary colors, ways to get black, brown or grey or to lighten colors. "If you have a yellow lion, And you try to paint him red, You may be quite surprised to find That he's turned orange instead." The enormous orange lion stepping down from his picture is more pompous than fierce; all of the colors are used on paintings of animals, which is appealing. The amount of information given is not too much for the small child, but the illustrations are, in some cases, so busy with detail that they seem confusing.


A good sports biography, not unusual in either the writing style or in the amount of detail about the sport itself, but well worth reading because of the fact that Arthur Ashe became the first Negro to play on the Davis Cup team. It is also rather pleasant to read a sports biography written with restrained tone and describing just a nice, hard-working young man rather than a flamboyant idol. A section of photographs is bound into the book.


An adequate survey of medical history; the title seems misleading, since by far the greater part of the book is devoted to medical discoveries and leading figures of the past. Their work has, indeed, contributed to modern medical knowledge, and the acknowledgment of such permanent contributions is given in a simply written text. The coverage is not comprehensive, but the book will serve as an introduction to the history of medicine, although a reader interested in the subject may well essay a book such as Shippen's Men of Medicine (Viking, 1957) which is more difficult to read but is better written and more informative. Here there are omissions of some major figures: Paracelsus, Avicenna, Mendel, and Paré. An index is appended.


By combining excerpts from the journals of Columbus and of his son Ferdinand—and some others—with his own explanatory passages, Mr.
Sanderlin has compiled a documentary record that is vivid and authentic. The book has also, thereby, those changes of pace and style that give depth and variety. The first part of the text gives a very good picture of the theories and fallacies held by men of ancient times about the nature of the world and the existence of lands other than those known; it continues throughout the book to describe investigations and voyages of others as well as that of Columbus, which is described, of course, in far greater detail. The result is that the reader learns the details of the voyage of Columbus and also gets a broad picture of the explorations of the mariners of the western world. A bibliography, an index, a "cast of characters," and a timetable of events are appended; many reproductions of old maps—fully captioned—are included.


Four cheers for Mrs. Schoen. She has written a convincing first-person novel for girls; her protagonist, Josie Frost, is candid but not vitriolic; the events of two mid-adolescent years are on such themes as are found in most teen-age novels, but they deviate firmly from pattern. Josie has a first crush and rebounds, spurned, to a nice, steady boy. At the close of the story it's the first crush, back again, not the reliable pal. She adjusts to a grandmother's death, to the fallibility of parents, and to the remarkable fact that some of her least bearable relatives turn out to have some good in them.

Self, Margaret Cabell. *Henrietta*; illus. by Eileen Littlefield Lee. Vanguard, 1966. 60p. $3.50.

A sedate but rather engaging read aloud story about an unusual hen; the black and white illustrations are attractive and gently humorous, and the pages are pleasant in their spaciousness. Henrietta, a cut above the other pullets, looks for a better place to lay her first eggs. Unfortunately, the tractor driver doesn't appreciate finding one on the seat of the tractor after he has already sat down. After a few other mishaps, Henrietta decides on an empty barrel; alas, this later proves to be a breeding kennel for a bloodhound, Brenda. Brenda and Henrietta come to terms, sharing the barrel; when Brenda's litter is weaned, Henrietta does her best to shelter the puppies under her wing and to teach them to walk with their legs crossed.


You really have to write awfully well not to be cloying about a dainty little white mouse who writes poetry, chairs meetings, inspires love in every murine breast, and courageously leads an expedition to a salt mine to rescue an eight-year-old boy who is being held prisoner. Margery Sharp writes with charm, verve, just enough whimsy to be beguiling and just enough acerbity to be funny. Bianca and her three escorts effect the release of the prisoner through no miracles, but a series of determined or intelligent decisions. Our old friend Bernard is a stalwart, but the two elderly professors who have insisted on coming along have about the same function as stage comedians. They are fun, they give the author a chance to take pokes at academic life, and they double the opportunities for Garth Williams to be funny and enchanting at the same time.
Sherburne, Zoa.  **Too Bad About the Haines Girl.** Morrow, 1967.  191p.  $3.50.

Melinda Haines is a nice girl, with a loving family and a steady, reliable boyfriend; it has been agreed that Jeff must continue with his education after they graduate from high school. When Melinda finds that she is pregnant, she tells Jeff that she is going to an abortionist; she changes her mind at the last moment and accepts the bitter fact that she must tell her parents and Jeff’s mother that they must have a wedding immediately. The writing is honest, direct, and all the more touching because there is no note of pathos or of censure; Melinda's own agony is censure enough.


Three stories by the Russian author who was awarded the Nobel prize for literature in 1965. The title is well chosen, since each story reflects both the harshness and the tenderness of men in wartime. The first story is about a tough old soldier and his love for a newborn horse; the second describes a village child who is teased because his father is a Communist; the third is a most touching tale of two lost people who find each other after the war has taken both their families: a man who has lost a wife and three children, and a small orphan. The writing is strong in its directness, its universality, its compassion; the translation is sensitive and the illustrations attractive.


As always, Paul Showers writes very simply, very clearly, and quite briefly; his text covers the subject in just enough depth for the very young reader. It points out that a baby babbling is learning to make the sounds used in speech, that a toddler has progressed to comprehensibility without reaching perfection, and that one should never make fun of the small child's imperfections of speech, or talk baby talk. With some directions for the reader (watch your lips in a mirror, feel the vibrations in your throat) the text describes the parts of the body that are used in speech and a bit about the functioning of those parts.


Gerald had invited five other children to be his guests at a fourteenth birthday party, and to fly with him to the remote sheep station in New South Wales. The pilot dies of a heart attack and Gerald manages to crash-land the plane; the six find that they are on a deserted island, and it takes them a few days to realize that they will truly have to fend for themselves. The book is disappointing in several ways: it is very slow-moving in the first half, which describes in great detail the difficulties of the flight, and it has an ending that seems awkwardly inconclusive. Although some of the writing is careless (a boy and a girl, twins, are several times referred to as "identical" twins), and much of it seems heavy-handed, there are some incidents that are exciting and some flashes of dialogue or of characterization that seem vivid.

Stiles, Martha Bennett.  **Darkness Over the Land.** Dial, 1966.  269p.  $3.95.
An impressive novel about Germany under the Nazis, unusual in its presentation of an ordinary family. The Elends are neither cowards nor heroes; the adults are clearly in disagreement with the regime, but they neither protest nor fight. The youngest Elend, Mark, is ardently patriotic; he is all the more stunned, therefore, when he learns that he is a foster child and a despised Pole. All the family are dismayed to find that in the eyes of the American troops, they share the Nazi guilt. At the close of the story, Mark gives up a chance to go to America with his Polish uncle in order to stay and help rebuild Germany. Good characters, competent writing style, and excellent creation of locale, period, and atmosphere.


This is one of a series of mystery-adventure stories about the five Tolliver children. They are a lively lot; the family is Negro, middle class, unbiased, and intelligent. A nice idea indeed, and it is a pity that the writing is mediocre and the plot contrived. The children go to Bermuda (a prize for a TV talent show) and become immediately and enthusiastically embroiled in the capture of two thieves. They also ferret out a boy who has left his English home to hunt treasure, and both of these triumphs are the result of coincidence piled on coincidence. The illustrations are attractive; the pages are distracting because of the blank spaces between lines or paragraphs of print. The story ends with a dangling carrot for the reader: "Their uncle might not have believed, either, that the Tollivers' next adventure would be called *The Mystery of the Old Jalopy.*"


An oversize book with a fanciful and quite original text, blandly told; the illustrations are bold and handsome in color and design, pervaded with humor and delightful in the small details. The man in the moon decides to take a trip to earth, but his arrival via shooting star brings only imprisonment; the officials fear him as an invader and all he wants to do is have fun. The Moon Man escapes when he wanes and thins; he gets back home on a solo spaceship flight. Although this is a delightful story in any circumstance, it is particularly well suited by size and page layout to use with a group of children.


A pleasant story about the meeting of English and American cousins, the emphasis being on the relationships among the children and the plot being basically anecdotal, although there is one dramatic—but believable—incident. Jane and Robert live in the Lake District and they are not at all looking forward to the Christmas visit of the offcomers, although Steve and Betsy are just about their own ages. Each set is sure the other will be both peculiar and difficult; it takes some time for the four to get over differences in custom and vocabulary, but they finally become good friends.
Reading for Parents


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