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 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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New Titles for Children and Young People

Adamson, Gareth. *Mr. Budge Buys a Car.* Chilton, 1967. 32p. illus. Trade ed. $3.95; Library ed. $3.67 net.

A book that describes some of the developments in transportation devices and some of the principles upon which they operate. The longer last portion of the book describes the emergence of the modern automobile and discusses some of its features: independently sprung front wheels, turbines, the mechanisms of gears. Much of the material is useful and some is even instructive, but the book is severely weakened by cluttered page-layout, diffuse and disorganized arrangement of material, and an occasional note of cuteness that seems quite out of place. A half-page index is appended.


In his usual lucid way, the author moves serenely through masses of material and makes comprehensible both the facts man has learned about his universe, and the theories (correct and incorrect) that have been proposed. Moving from our own planet to the rest of the solar system and out in space to the galaxies hundreds of light years away, the text explores such topics as supernovae, the Magellanic clouds, the age of the sun, stellar microwaves, et cetera. Throughout the book, the author discusses major astronomical figures and their contributions to the body of knowledge. A list of books suggested for further reading and an index are appended.


Porterhouse Major is a cat, but a far from ordinary one; he is unusually large, unusually intelligent, and remarkably articulate when no adults are about. He has been created by a lonely boy who has been delving into his mother's books on magic and spells; Rory and his sisters dote on Porterhouse Major, and the cat accepts this homage as only his due. In fact, he feels capable of running the household, and tries to do so; eventually Rory's size is an embarrassment even to him, and something has to be done—so, again, something magical happens. The light humor and graceful style of writing combine nicely with the fanciful theme and its bland, realistic development.

Although there have been many other books about discoveries at the ruins of Troy, Crete, and Mycenae, this should be an interesting addition. The author not only describes the work of Schliemann and Evans (and some other archeologists) but incorporates into his accounts some of the myths and legends pertaining to those cultures. The photographs, maps, and diagrams are excellent; the writing style is lively and informed (although there are some minor errors, perhaps due to translation) and a chronology and glossary are appended.


When an orphan from the Home for Waif-mice and Stray-mice is found, after a ride hitched on a balloon, by the mice of the Peck family, he is named Thursday and accepted into the fold as one of the Cupboard-osities—mice who live in an organ-loft cupboard. Thursday is a young mouse of strong character but immature judgment, and he gets into a series of scrapes, vindicating himself in the end. The story has the fluent style and light humor that have made the author's books about Paddington so popular, but it lacks the contrast between an engaging animal character and the realism of human family life that adds a pleasantly nonsensical note.


In a straightforward, rather dry style, the author describes the Viking way of life and the role of the Vikings in the history of several continents, including North America. The text is heavily laden with facts, especially proper and place names; the illustrations give additional information. The style limits the appeal of the book, and its usefulness is limited by the inadequacies of the index, which omits many names.


A small canvas painted in slow, meticulous detail, this is a description of the constant struggle for survival in the African wilds; the author uses names for the mother zebra and her foal, but otherwise is carefully realistic. The grim and desperate efforts made by the zebra to protect her new-born baby are dramatic, but the pace of the incidents is unvaried and the ending is pat. The zebras, who have been fighting lions, jackals, vultures, and hyenas, are caught by poachers and are rescued, just as they are being taken off, by a game warden.


The author describes fourteen of the many historical treasures that have been preserved or reconstructed: New Orleans, Virginia City, Philadelphia, St. Augustine; Plimoth Plantation, Mystic Seaport, Cherokee Village; Mark Twain's Connecticut home, and Boscobel Mansion; Fort Smith; Lumberjack Land, the Alamo, the Pony Express Trail, and the Santa Barbara Mission. Other sites and restorations, such as Williamsburg, are referred to in the prefatory remarks, which comment on the sad destruction or decay of many landmarks and point out hope-
fully the evidences of wider interest in preservation. The examples chosen give some indication both of the varieties of buildings or communities that have historic interest and of the range of supportive programs—federal, state, municipal, institutional, and individual. The book is not comprehensive, certainly, nor does it go into great detail about each of the landmarks, but it does give a good picture of the kinds of programs that have been established; it is smoothly written and is illustrated with attractive photographs. An index is appended.


A very good book about the principles of flight; the author discusses the shape of an airplane and of its wings as they add to—or diminish—drag, lift, and speed, and the functioning of air pressure in relation to wing shape. He describes the various methods used to obtain thrust, the aberrations of flight (what causes them and what corrects them) and the balancing forces of lift, thrust, weight, and drag. The illustrative diagrams are very helpful, as are the clear examples used in the text. A glossary of terms is appended, with page references within it serving as an index.

Dobrin, Arnold. *Aaron Copland; His Life and Times.* T. Y. Crowell, 1967. 211p. $4.50.

A biography that is particularly interesting because it reflects, in Copland's career, the awakening interest in innovatory composition, both in the United States and abroad. There is little melodrama in Copland's life: he recognized his own goals when a boy and never deviated from the path; he didn't achieve instant or complete success, but there were always those who recognized his abilities, and by the 1930's Copland was well on his way to financial stability and an eminent position as a composer and critic. Not an effusive book but a warm and enthusiastic one; the subject emerges as a vivid personality despite the book's emphasis on musical achievement. A complete list of Copland's works and an index are appended.


An adaptation of a 1966 Scott, Foresman textbook, and an attractive book in every way, with stunning photographic illustrations, carefully composed page layout, and a particularly impressive selection of poetry. The theme that binds the poems together is contemporary life, but the variations on the theme give the book a many-faceted appeal; the topics range from wild geese and base-stealing to skyscrapers and sonic boom, the moods from hilarity to sombre reflection.


An exceedingly well-written collective biography of some of the greatest of those pioneers in electrical advances whose work was the basis for the sophisticated state of electrical theories and appliances today. Most of those discussed are inventors and researchers of the
eighteenth and nineteenth centuries. The writing is crisp and straightforward, the emphasis being on the scientist's work rather than on his personal life; the author describes major contributions, but he also considers some lesser-known research. A bibliography and a quite extensive relative index are appended.


A collection of holiday poems that move through the calendar year; the verses are brief, varied in form and mood; the illustrations are lively and sometimes humorous. The author has included, in addition to the usual legal holidays, commemorative occasions like Arbor Day, and Christian and Jewish holidays, such topics as Voting Day, The Red Man Speaks, and the birthday of Robert E. Lee. Not unusual, but useful.


The delicate shadows and fine details of Weisgard's illustrations add immeasurably to this woodland pastorale. The story of the small bird's struggle for survival is told with simplicity and affection: the woodcock's mate is killed by a hunter and she must raise her four nestlings alone, protecting them from predators. The writing has a static quality not unsuitable for the natural setting and the small, shy protagonist; it is—as a narrative—slowed somewhat by the introduction of facts about other members of the forest community.


A deftly written story set in the Cotswold Hills just after World War II, when handmade pottery appealed to the many people tired of the utili-7-9 tity-ware of war time. Young Philip Ruddock knows that his widowed mother has some burdensome secret to do with pottery; she is fiercely opposed to his learning the craft. Philip, aware that his grandfather had been a master potter, learns to make pottery when a young couple buys the old kiln that had been his grandfather's. Only when Philip is stranded by a blizzard and must keep the kiln fire going does his mother capitulate and help him, and thus he learns about the secret. His grandfather had died a slow, cruel death because of lead poisoning, an industrial hazard in potteries in the past. This rather anticlimactic revelation is the only weak point of the book; there seems no reason why Mrs. Ruddock couldn't have told Philip long before, especially since she was concerned for his safety. This single inconsistency is, however, more than compensated for by the book's many charms: the style is silky-smooth, the characters colorful without being quaint, the details of locale interesting and those of the potter's art quite fascinating.


First printed in Great Britain, a compressed synopsis of *The Gondoli-5-7 liers*, with some of the lyrics incorporated into the story; for example, "I've at length achieved a capture," cried Guiseppe, removing his blind-
fold. "This is Tessa! Rapture, Rapture!" Occasionally some of the lyrics are quoted at length. The illustrations have humor and liveliness; the text gives superficial treatment to the script of the operetta.


A history of the Spanish conquest in Peru in the sixteenth century, unusual because it has been adapted from two contemporary documents: one a report of the conquest by a nephew of Pizarro's, and the other a history of the Incas by the son of a Spanish soldier and an Inca princess. Not a full or balanced account, but that is not the purpose of the book, which is to give the reader the drama and immediacy of an eye-witness account and the colorful details of royal lineage. The illustrations are most appropriately chosen; they are ingenuous and awkward pictures by an Indian who lived in Peru after the conquest. The pictures are effective and the format handsome; the last part of the book comprises brief notes on such topics as agriculture, daily work, wild and domestic animals, and astronomy.


When Billy moved to an apartment house that didn't take pets, he had to give Helen up, and that is how a zoo acquired a foundling spider. Helen quickly escaped from the keeper and made her way into the lion house, where her webs caught the insects that had been annoying the lions. Bit by bit, Helen cleaned up the zoo. Then somebody decided to get rid of all the spider webs. Helen, hiding with the camels, kept the camel house fly-free, while all the other animals were plagued with pests. Finally Helen's contribution to zoo welfare was noted; it was even mentioned in the paper, and Billy saw it and came to visit his old pet—just in time to notice that Helen was about to become a mother. The illustrations are gay and amusing, and the simple story has an appealing setting and a modest amount of information about spiders; it also suggests, cheerfully, that spiders are not without charm or a place in the ecology.


What child could resist the combined appeals of assorted animals and the settings of zoo and circus? The author describes the work of veterinarians in those two fields and the work of the space flight animal doctor, as well as the less exotic work of the animal doctor in the city and in the country. The amusing illustrations amplify the information given in the direct, simple text about the various tasks and techniques of the veterinarian, and about some of the equipment he uses.


Carlos, with red hair and freckles, cannot be immediately identified as Puerto Rican, and perhaps that is the reason that Juan bullies him; when Juan falls down some area stairs, Carlos thinks he has killed the other boy and he runs away. He wanders around New York getting into
a series of scrapes and evading the police and finally returns home to find that Juan is merely wounded and that his widowed mother has found an admirer, a kind policeman named Rodriguez. The writing style is trite and the plot drawn-out and unconvincing.

Hall, Lynn. The Shy Ones; illus. by Greta Elgaard. Follett, 1967. 188p. Trade ed. $3.25; Library ed. $3.48 net.

Robin, fifteen, is so shy that she hasn't even a hope of having a date, much less becoming popular. She never does become popular, but in forgetting herself to help her dog, Robin gains a good deal of poise, a few friends, and a job that really interests her. Robin's dog is a stray who has been so mistreated that she is terrified of people; in getting help for her, Robin works for a veterinarian and learns first to be patient and gentle, then to train her dog. When the dog wins a prize at a dog show, Robin realizes that both of them have come a long way. A run-of-the-mill plot, but the development is modest and believable; the writing style is adequate; and although some characters seem a bit stereotyped, there is some good characterization.


Neither a complete history nor a geography of China, this interesting book approaches China's past—and to some extent its present—by focusing on the canal in relationship to the five great river systems it serves and links. Inevitably, in the repeated pattern of historical background followed by recent events in areas affected by the 1100-mile waterway, there is some repetition, but the technique of shifting from one region to another is quite effective, and the writing style is informal and easy. The careful statements of the text are not always echoed by the captions to illustrations, but the illustrations themselves are interesting, and the several maps very helpful. A glossary and an index are appended.

Harris, Mary K. The Bus Girls; illus. by Eileen Green. Norton, 1968. 203p. Trade ed. $3.75; Library ed. $3.48 net.

First published in England in 1965. Hetty and her widowed mother had just moved to a new town, so they could hardly refuse the offer of the vicar's wife, who said her daughter would be glad to look after Hetty. Since her daughter Davina had not made the suggestion, the beginning of the girls' acquaintance was hardly auspicious. Davina, it was soon apparent, was bright, unruly, hostile, and arrogant. Only slowly did Hetty begin to see some of the home situation that contributed to Davina's behavior or to see her better qualities. The familial relationships are shrewdly seen, and the author excels at describing the social structure of a classroom of English schoolgirls.

Haywood, Carolyn. Betsy and Mr. Kilpatrick; written and illus. by Carolyn Haywood. Morrow, 1967. 188p. Trade ed. $3.75; Library ed. $3.56 net.

Betsy and all her friends were fond of the policeman at the school crossing, and genial Mr. Kilpatrick was just as fond of them. They were sorry to hear that he was leaving—because of a promotion—and indignant at the news that a woman crossing guard would take his place. When six
Kilpatrick nieces and nephews arrived to stay with their aunt and uncle, the group of fourth-grade friends did everything possible to welcome them. The surprise for the youngsters was the appearance of Mrs. Kilpatrick as the new crossing guard. Realistic, low-keyed and mildly funny, the story's appeal is in the familiar situations and natural dialogue.

Hodges, Cyril Walter. The Spanish Armada; The Story of Britain; written and illus. by C. Walter Hodges. Coward-McCann, 1968. 32p. Library ed. $3.69 net.

It is unfortunate that the crowded print of this well-written book makes it so difficult to read. The author is both informed and objective; he writes with ease and clarity and with an occasional note of dry humor. The illustrations are quite lovely, full of color and movement, and as fascinating in mass effects as they are in the small nautical details. This is one of the few books written for young people on the topic that deals effectively with the Spanish viewpoint and with their problems of personnel and naval operations.


A most charming fanciful story, the below-stairs world of the cricket and his friends being skillfully touched at points by the realistic life of the boy who lived upstairs. The boy was nine, an articulate and inventive child whose parents failed to appreciate his ideas, one of which was to build his own telegraph key; thus began the communication between the boy and the cricket, a dialogue of clicks that broadened into understandable conversations, a dialogue in which the boy's intelligence solved the tender-hearted cricket's ethical dilemma. The style is delightful, the message about relationships subtle, the humor gentle; the illustrations are in black and white, strong in execution yet delicate in detail.


An excellent survey of the North African theater of operations in World War II, giving detailed coverage that is comprehensive and authoritative. The writing style is straightforward and vigorous, the many maps and photographs clear and well-captioned. Particularly useful are the battle maps. A list of books suggested for further reading and an index are appended.


A book that begins with a description of the living habits of the trumpeter swans in those pre-Columbian days when great flocks of the large birds migrated from their wintering grounds near the Gulf of Mexico to their Arctic nesting grounds. Mr. Hutchins describes also something of the ecology of that time; he discusses the depredations made by hunters in the course of time and the present conservation measures that seem to be successfully preventing the extinction of the trumpeter. The illustrations are in dulled colors, and on some pages the colored background
hinders reading ease; the text is written with straightforward simplicity, its direct quality marred only occasionally by the use of names that contribute little (Wat-susk, the muskrat or Nop-e-ay, the otter).


Illustrated with reproductions of fading photographs, the true story of a trip taken by two small brothers who, in 1910, rode from Oklahoma to New York on horseback; they were alone, and they were ten and six. Bud and Temple Abernathy's father had agreed to let the boys ride to New York City to join him in welcoming Teddy Roosevelt back from abroad. The boys did a great deal of sightseeing and were themselves an object of curious sight-seers in the East. Their father bought an automobile for the ride homeward; Bud and Temple also bought an automobile and drove back to Oklahoma, with their old Brush being followed along the roads by father's chauffeur-driven Maxwell. The writing style is informal but rather dry, the book's appeal being in the interest of the unusual facts themselves.

Konigsburg, E. L. *From the Mixed-up Files of Mrs. Basil E. Frankweiler*; written and illus. by E. L. Konigsburg. Atheneum, 1967. 162p. Trade ed. $3.95; Library ed. $3.81 net.

Claudia, when she decided to run away, planned very carefully: she would stay away long enough to have her parents appreciate her, and she would (with the help of her brother, who had not yet been informed of his role) live in dignified seclusion at the Metropolitan Museum of Art. With great skill, Claudia and Jamie evaded the guards, sleeping and even bathing in comfort. Their ploy ended when an interest in a new museum acquisition brought them into the home of the donor, Mrs. Frankweiler. This is an engaging romp of a story, trembling on the brink of unbelievability—but not quite getting there, since the setting is real and the children seem no less so—a sturdy, rational, thoughtful pair.


A very good partial biography of Dickens, covering in great detail his life between the ages of twelve and twenty-seven. His family and friends, his unrequited love for the flirtatious Maria and his deeper love for the quiet Kate, who became his wife, and the experiences that were later incorporated into books are reported in a brisk, affectionate style that is occasionally tinged with a Dickensian touch. The minutiae of Dickens' first literary efforts, his success as a magazine contributor, and his early fame as a novelist are described. A brief list of suggestions for further reading is appended.


Illustrated with stunningly economical pictures in black and white, the gently humorous fanciful story of the wanderings of a young hero. Li Po had set out to find an isolated colony of silk spinners, since the art had been lost in China, save for the rumored colony; his immediate reason was that his sister had started a public weeping session because she
wanted a new silk garment. Li Po's adventures—before he finds the silk-spinners and convinces them to return to society—are told in a graceful, bland style.

Leach, Maria, ed. How the People Sang the Mountains Up; How and Why Stories; illus. by Glen Rounds. Viking, 1967. 159p. $3.75.

A collection of myths and legends about the origins of natural phenomena, primarily of distinctive patterns of behavior or appearance in flora and fauna. The tales are grouped (plants, constellations, animals, et cetera) and a bibliography and list of notes on sources are appended. The selections come from around the world; many are of American Indian origin, very few are European. The style of the retelling is crisp, humorous, and usually brief: good storytelling material.

Lexau, Joan M. A Kite Over Tenth Avenue; illus. by Symeon Shimin. Doubleday, 1967. 95p. $2.95.

Based in part on an adult book (Angels in Hell's Kitchen, by Thomas McConnon, Doubleday, 1959) about life in New York City at the turn of the century, this quiet story uses a few incidents to highlight a nostalgia-piece for the young. Tim's mother was a poor widow and couldn't afford birthday presents, so it was really exciting when Mr. Bechtel, the blacksmith, told Tim he was making a five-foot Chinese kite as a present. Afraid that some of the tough older boys would spoil his day, Tim was almost right: one of them did bring the kite down with a stone, but returned it when he found out that it was a birthday present. The writing style is good, the illustrations are attractive, and much of the period flavor is effective; the weakness of the book is a lack of cohesion: all of the incidents are believable, but they don't merge into a story line.


An amusing picture book about a devoted old Japanese couple whose plan to reunite in their next incarnation backfired because the wife, Chio, was so absent-minded. Goro had said he would become a fox... but Chio forgot, and when her turn came she decided to be a chicken. But true love triumphed in the end, and—again human—Chio and Goro, in yet another life, were happily wed. The author handles the concepts of death and reincarnation very deftly, with neither evasion nor emphasis. The humor of the text is reflected in the sprightly illustrations.

Maddock, Reginald. The Pit; illus. by Douglas Hall. Little, 1968. 191p. $4.75.

"I'll tell you how it was with me when I was a lad.", Butch Reece begins. His father drank and beat Butch, his mother only cringed, and the family lived on charity. Feeling an outcast, Butch behaved like one—so he had the reputation of being always in trouble and being stupid in school. A few adults trusted him, especially the sheep farmer who gave Butch a job; but it wasn't enough. Butch won community approval when he rescued another boy from a dangerous bog, but the real turning point in his life—and that of his family—came when Butch turned on his father, irate because his younger sister had been hit. A cowardly man, Mr. Reece had been lazy and ashamed rather than innately brutal, and he was shocked by Butch's action into getting a job. The characterization
is excellent, as are the candid depictions of familial conflict; the pace is brisk, and there is appeal in the setting: the Cotswold Hills.

Myron, Robert. Two Faces of Asia; India and China; by Robert Myron and Ab- ner Sundell. World, 1967. 191p. illus. Trade ed. $4.95; Library ed. $4.61 net.

Profusely illustrated with very good maps and photographs, a book that covers Chinese and Indian history through the seventeenth century. More than the bare facts of history are explored, however, since the authors have a particular interest in cultural development and the philosophical and theological movements and schisms of the East. The weakness of the book is in the arrangement of material; the text moves back and forth between the two countries, occasionally overlapping, and the fact that there are so many details covered in such a long period makes this shifting the more confusing. A bibliography and an index are appended.

Olschewski, Alfred. We Fly; written and illus. by Alfred Olschewski. Little, 1967. 32p. $3.75.

Intended as an introduction to the history of man-powered flight, this attractively illustrated book is somewhat less than successful: a sketchy text, and a fanciful note that seems out of place ("The birds laughed when they saw the bulky airship. They were much faster and much more graceful.") The author traces flight history from Icarus to a moonshot by moving from milestone to milestone.

Reeder, Russell Potter. The Story of the Mexican War; illus. by Frederick Chap- man. Meredith, 1967. 184p. $4.95.

An adequate history of the conflict, its chief asset the simplicity and informality of the writing; the book is not as well-written, well-illustra- ted or as comprehensive as is Texas and the War with Mexico (Ameri- can Heritage, 1961). The writing is occasionally choppy, and the author is inclined to make every mention of Santa Anna an occasion for derogatory adjectives; on the question of the behavior of the United States, he states objectively that opinion was divided at the time and that "The is- sue is still debatable." The impressive bibliography explains the wealth of anecdotal and military detail in the book; an index is appended.


A book that is in some ways useful, but that is enough marred by small weaknesses to be of only limited value. The text explains the facts that all maps reduce scale, that conventional symbols are used, that one can judge distance by using the map scale, and that a city map provides certain kinds of information. The major weakness is a con- descending parenthetical query that recurs and is usually irrelevant. For example, a two-page spread on freeways uses (as do other parts of the book) a map that is paired with the photograph on which it is based. "How many cars can you count on this freeway?" the text asks. A second weakness is the inadequate distinction between symbols. For example, "Black blocks show the high school buildings." Facing this, a
A summer in New York, when you are used to Cape Cod, is bad
enough; but when your parents invite your grandmother to take care of
you, a vista of dullness looms. That was what Webster thought, but he
didn't realize that his grandmother was going to become involved in a
plot to foil the kidnapping of the Prime Minister of Mundania. Echoes
of U. N. C. L. E. at its most farcical resound as Webster and Grandma
plunge into international plots and counter-plots. The nonsensical
aspects of the story are highly enjoyable; it is weakened somewhat by the
tendency to typecast minor characters and by some awkward dialogue.

Old Jake Hanlon, living alone in a crumbling ranch house, remembers
the past and the wonderful horses he'd known or had: the ones he's hunt-
ed, a particular one he was glad to see get away, and a horse he'd res-
cued in Chicago and ridden back to New Mexico, the mustangs he'd saved
by sneaking out of jail to unlock a gate. The story moves back and forth
from the old man's past to the present, closing with his death. This is a
deeply romantic picture of the old West, written in a strong and flavorful
prose that is occasionally reminiscent of O. Henry; its strength is in the
author's storytelling ability, his deliberate style, and his strong charac-
terization. "Quiet and motionless, withdrawn into himself, he sits on the
worn scuffed leather and his old mind moves, searching backward through
the years. And now he is no longer an ancient cartoon figure . . . He is
Young Jake Hanlon, point man of the Triple X trail crew . . ."

A read-aloud book that is illustrated in comic-strip style and de-
scribes a flight taken by two children from New York to Paris, where
their parents are meeting them. The fictional framework adds little ex-
cept to vary the way of giving information, although much of the dialogue
is irrelevant either to the story or the subject of a jet flight—such as the
child imagining what it would be like to bounce on a cloud, or talking
about flying upside down. Some of the illustrations, in fact, may be con-
fusing. The information seems primarily designed for quite young chil-
dren, for whom the mixture of story, facts, and imaginative episodes
(the little girl daydreams about being a stewardess or about flying on
a magic carpet) seems rather complicated.

The little bear had purple paws because they were covered with air-
mail stamps. He was mailed to China, Australia, and the North Pole.
There were bears in each place, but they were different kinds of bears,
and the little bear with purple paws wanted to home where the other
bears were like him. Then he was mailed home and was the focus of at-
tention; when he discovered one day that his purple stamps had worn off,
the bear felt that nobody would be interested in him. But he was wrong—it was his travel stories that they liked; so he talked, and they listened, and the little bear was very happy. The fanciful element doesn't seem convincing (dragons in China) perhaps because it is not consistent (the other animals are indigenous and real) and the message at the end of the story (purple paws were not the real attraction) is weak because there has been no indication that the little bear had ever thought his paws attractive—he just wanted to be with bears that looked like him.


A very good story about relationships within a family, particularly the competitive relationship between brothers and the special bond between child and grandparent. Andy was a timid and superstitious nine-year-old who looked up to his older brother James, envying his courage even though he was irritated by the contemptuous teasing he got from James. A change in Andy came gradually, due largely to his forgetting himself to help a pet cat, and in part to Grandpa's moral support. Discovering that James, too, had his small fears was a big help to Andy, and to James it was rather a relief to drop his pretense. Perceptive in characterizations, tinged with humor, and written in an easy, competent style.

Singer, Isaac Bashevis. *Mazel and Shlimazel; or the Milk of a Lioness*; tr. from the Yiddish by the author and Elizabeth Shub; pictures by Margot Zemach. Farrar, 1967. 43p. $4.50.

A tale in the folk tradition, illustrated with lively, lovely illustrations and told with eloquent simplicity by a master-storyteller. In Jewish lore, Mazel is the spirit of good luck; Shlimazel is the embodiment of bad luck. The two engage in a power struggle, each engaging to bring to an appropriate conclusion the fortunes of a young peasant, Tam. Shlimazel almost ruins Tam's life, but Mazel comes to his rescue in the nick of time, leaving the lad betrothed (naturally) to a beautiful young princess. The author's triumph is that the story, really a moral tale, is more enjoyable as a good story than it is uplifting or minatory. It concludes, "Actually, Tam no longer needed Mazel, except once in a while. Tam had learned that good luck follows those who are diligent, honest, sincere and helpful to others. The man who has these qualities is indeed lucky forever."


A story set in an English village, its protagonist a fat, unpopular, and lonely girl of sixteen who found, in caring for a deserted animal, that others shared her concern and appreciated her efforts. Indeed, for Brenda it took courage, because she and her family were challenging the local gentry to whom the neglected horse belonged. The writing style and dialogue have vitality, and the plot—a pleasant variation on a basic theme—is smoothly developed; the characters tend just a bit toward stereotype (the shy, brainy boy who proves to have more courage than the handsome athlete) although some of the nuances of relationships are quite perceptive.

Ten years old, Ken is making his first trip alone—from his home in Melbourne to the hilly country where his three cousins live. An only child, he has looked forward to the visit; however, the noisy garrulity of a large family proves disturbing. Unused to the country, Ken becomes snared in a blackberry thicket, and while struggling to escape tumbles into an old mining shaft. Ken thinks he sees gold; his uncle refuses at first to tell anyone who might aid in the rescue because he wants to keep secret the discovery of gold. As he thinks more deeply, Uncle Bob feels ashamed of his mercenary reaction and sends for help, telling his small daughter that the gleam was only Fool's Gold. Ken, who knows it is the real thing, promises to keep the secret. The story has suspense and good delineation of character, but it is really less an adventure story than an exercise in the examination of conscience and, as such, more appropriate for an older audience.


A competent retelling of fifteen tales chosen from the folk and fanciful legends about the Irish hero who emerged from the glen where he had been hidden as a baby from the enemy clan, and who became a great warrior and king. The writing has the cadence of Irish speech, and the stories are told with a clear respect for the genre, so that the book is useful as a source for storytelling or for reading aloud. It is, however, somewhat repetitive and the print is quite small.

Uchida, Yoshiko. **In-Between Miya**; illus. by Susan Bennett. Scribner, 1967. 128p. Trade ed. $3.25; Library ed. $3.12 net.

Miya Okamoto, twelve years old, felt that it was most unfortunate to be a middle child; the older ones had privileges and the youngest had no responsibilities. She, Miya, had only chores. And no appreciation. And no luxuries in her life, because her father (priest of a village near Kyoto) was so cautious and so lacking in ambition. When Miya went to visit relatives in Tokyo, she realized that they thought her father unsuccessful, and she resented this. Then, after she was home, a city friend came to visit, and Miya was overwhelmed by the realization that her friend had envied the warm simplicity of the Okamoto's family life. The book has the charm of the Japanese setting to enhance the basic appeal of an honestly told story about some of the most common problems of the pre-adolescent: her relationship to her family, conflicting goals, friendship values, and lack of self-esteem.


Homer was a particularly destructive puppy who chewed on everything he could find. Each time somebody suggested a remedy, Homer seemed happy—but he went back to chewing hats, galoshes, rugs, etc. Even after getting a certificate from an obedience school, Homer chewed; his bad habit was finally broken when the popping of a balloon on which he was munching frightened him. The plot is slight but has a lightly humorous quality that is echoed by the rather pedestrian illustrations.

Fourteen boys who are on vacation from a school in New Zealand are aboard a schooner, scheduled to sail the next day, when the ship breaks loose in a gale. Adrift, the ship is finally wrecked near an island on which the boys spend a long vacation, indeed—two years. During this period they work out a system of governing themselves, find shelter, even have some enjoyable adventures; they also have some rancorous conflicts that end when they are faced with a common enemy: the rascally crew of another boat that is wrecked. The drama of the ending (a fight, victory, escape via the repaired ship, and the boys' return to civilization) is a fitting climax to the fast-paced plot. The story, available in English for the first time, is not Verne's best, but it is good, and its theme has a durable appeal.


Dena, at eighteen, was lonely; since her mother's death she had kept house for her father and the nine-year-old twins, and she was too much alone. When the family took in as a boarder a young woman who had come to town as a worker in the VISTA program, Dena's life began to expand. Through Sally, she got a part-time job at a migrant camp center; through working with migrants she learned to know and love Manuel. The author's genuine concern for human welfare and for racial equality (Sally is Negro, Manuel Mexican-American) lend validity to a story that is weakened by trite phrases and a slight tendency to typed characters.


Lauchlin McLeod and her brother Ronald were less discreet than their parents in their attitude toward the English occupation forces on the Isle of Skye. When a colonial visitor came from America in 1773, the youngsters were further incited by his irreverent attitude; as a result, their parents packed the two off to Williamsburg, where they had some difficulty in adjusting to the fact that their hosts were English. But their hosts, at this crucial period, were beginning to move toward independence, and the two Scottish visitors found, more and more, a sympathetic viewpoint on the part of the colonials. There is a repeated note of slight coyness about a cat. "Haggis, thoroughly puzzled, peered after her, shouting once or twice for her to come back and fight like a man." "As for Haggis, he alternated between the roles of impressed seaman (with piteous moans) and ship's master, when he prowled up and down the deck making sour comments on the activities of the sailors." Save for this pattern, the characterization is strong, and the book gives an unusual picture of the first widespread shifting of loyalties in the colonial south.


Melissa and her mother are spending their last day of a vacation in Venice; mother packs, and Melissa goes about, trying (unsuccessfully) to stay neat and clean and trying (successfully) to keep busy. Fabrizzio is a statue, not a real boy, but it is her friend Fabrizzio, Melissa is
sure, who rescues her when she tumbles into a canal. At least it is a boy who has the shirt Melissa had put on the statue as a farewell gift so that he will never be cold. Melissa's belief that a statue can get cold isn't credible, but the story otherwise is light-hearted and charming, the lively drawings showing an engaging child and some equally engaging Venetian scenes.


A book with truly distinguished illustrations, the forest scenes especially lovely and the historical details adding to the value of the whole. The text is based on events cited in William Bradford's diary and the dates used are those of the old-style calendar; a list of the Mayflower's passengers is included. The story of the first Thanksgiving is told in a businesslike, crisp style and includes the usual essentials of religious persecution, pilgrimage, the death of half the small company in that first grim winter, the help of the Indians, the harvest and the rejoicing, and the praise to God.

Wheeling, Lynn. When You Fly; written and illus. by Lynn Wheeling. Little, 1967. 48p. $3.75.

Like the Selz book reviewed below, this is a description of a jet flight; this too has humorous illustrations and uses a boy and girl flying alone as a focus of interest. It is a much more cohesive book, avoiding irrelevancies and fictionalization; the illustrations have vitality and the rhyming text is clear and succinct. The author, once an airline stewardess, gives the highlights of facts about a flight in a book that should serve admirably as an introduction for children who have not yet flown.

Winter, Klaus. The Happy Owls; by Klaus Winter and Helmut Bischoff; ad. from the German by Linda R. Edelberg. Lion, 1967. 30p. illus. $3.95.

An oversize picture book, the text adapted from the German and the illustrations often distractingly busy, although they have some artistic merit. The querulous, squabbling poultry of a farmyard wonder why the two owls in the barn get along so well together. The owls, when asked, tell the other birds about the joys of each season; fall, for example: "... The leaves begin to fall slowly to the ground. The last red leaf is entangled in a spider's web. The wind comes along and sets it free. There are bonfires. Children laugh and play. Everyone is happy. We see all this, and we are happy, too." Disbelieving, the other birds go back to their old way of life. A weak and unconvincing story, not as well written a version of the legend as is Piatti's The Happy Owls (Atheneum, 1967) and not by any means as well illustrated.


"The Double D ranch hands were fond of the blond, blue-eyed son of their employer, and most of them were happy that he was going on the drive with them." Roy was happy about the cattle drive, too, although he wished it were the exciting days of old instead of 1910. But excitement came! The crusty old hand who didn't seem to like Roy was threatened by a rattlesnake; Roy saved his life by playing the harmonica and dis-
tracting the snake. "You're only fourteen but you're smart as they come and a real hero!" old Tom said. Then he explained that his own son had been killed by savage Indians many years before and that was why he hadn't liked youngsters. The illustrations are mediocre, the story unconvincing and quite badly written—trite, occasionally maudlin, and riddled with cliches. The book ends, 'Roy beamed. To himself, he thought: And I was feeling' sad because nothin' excitin' happened these days!'

Yolen, Jane H. The Emperor and the Kite; pictures by Ed Young. World, 1967. 27p. Trade ed. $3.95; Library ed. $4.86 net.

A folk-like story of ancient China, illustrated with handsomely designed illustrations, colorful and intricate in Oriental paper-cut style, the pictures and print beautifully balanced on the pages. The story is written in a rather uneven style, sometimes awkward and sometimes lyric. Djeow Seow's three older sisters "were like three moons in the eyes of their father", the emporor, and here brothers "like four rising sons." But tiny Djeow Seow "was so insignificant, the emperor often forgot he had a fourth daughter at all." Kidnapped by evil men, the emperor was imprisoned in a remote tower. Only Djeow Seow, so small that the plotters didn't notice her, heard the plans; she lived alone for many days near the tower, and each day she sent food to her father by flying a kite; one day, a monk's hint led her to try making a kite so large that it would bear her father to freedom. Finally appreciating his wee daughter's worth, the emperor—when he returned to his throne—installed Djeow Seow in a small throne by his side. There is a rather discouraging note to the story because the child is ignored because she is tiny, despite the fact that the small heroine earns her place and that her father learns never to neglect anyone, great or small. The affection had to be earned by a deed rather than being given freely.

Zolotow, Charlotte (Shapiro). When I Have a Son; pictures by Hilary Knight. Harper, 1967. 29p. Trade ed. $1.95; Library ed. $2.19 net.

A small book, very funny and often touching; the innocent ferocity of the illustrations are (as they are in the author's companion piece, When I Have a Little Girl) an added pleasure. En route to his piano lesson, John resentfully tells the friend he is being forced to leave what a blissful life his son will lead. Certainly, no piano; just as certainly, triple malteds before dinner and no haircuts. A key of his own. Plain mustard sandwiches on rye, and so on. The whole thing is so engagingly absurd it might even make a small boy see what's funny in his own behavior.
Reading for Parents


