PRODUCTION NOTE

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BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS

THE UNIVERSITY OF CHICAGO PRESS
EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

R   Recommended

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

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

NR  Not recommended

SpC Subject matter or treatment will tend to limit the book to specialized collec-
     tions.

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


Although there is humor here, the grave and pressing matters of the story bring to a poignant finish the affairs of Taran and his circle; as the boy who wanted to be a hero has matured (indeed, has become a hero) so has his creator. Last of the cycle, this volume describes Taran's role in the final struggle of the good people of Prydain against the Death-Lord, and Taran's decision about his destiny when that struggle is over.

Allen, Elizabeth. You Can't Say What You Think; And Other Stories. Dutton, 1968. 156p. Trade ed. $3.95; Library ed. $3.91 net.

Eight short stories that share a suburban high school as a setting, but do not overlap. The stories touch on many of the difficulties young people face as they grow up. One of them is, of course, not being able (or feeling able) to say what you think; in another tale, a boy who has been embarrassed by a salacious movie resorts to violence in protest; in a third, "The Label," a pair of loving but ambitious parents do all they can to discourage their only child's affection for a boy from the wrong part of town; when they learn he has just been accepted by Princeton, the tune changes: "Well! I just wouldn't be surprised if a certain young lady doesn't have a sort of understanding with a certain young man...I always did say he was a nice boy." Candid, varied, and nicely paced, the stories are concerned with problems that are familiar and ordinary; the characterization is good, and the solutions—if they are achieved—are logical.

Amoss, Berthe. Tom in the Middle. Harper, 1968. 32p. illus. Trade ed. $2.50; Library ed. $2.57 net.

Like the filling in a sandwich, Tom is pressed on either side. Smaller brother John is so little that he is always in the way. Older brother Mark can unbend occasionally, but it is quite clear that he feels as superior to Tom as Tom does to John. Musing bitterly, Tom decides to run away...but the thought of the night makes him decide that he'll come home when it is dark—and play with both his brothers. The ending is a bit weak, since the happy-trio idea comes rather suddenly, but the story has the appeal of a familiar situation and is told with child-like simplicity.

Anderson, Lonzo. Two Hundred Rabbits; by Lonzo Anderson and Adrienne Adams. Viking, 1968. 32p. illus. Trade ed. $3.95; Library ed. $3.77 net.
Based on a French folk tale, this is a humorous picture book in which the author proves, at the end of the story, to be a rabbit himself. A peasant lad, anxious to please his king, tries juggling (no good) and playing the violin (also no good) and singing (ditto). Finally the boy's kindness to an old woman gives him his desire: a magic whistle brings one hundred ninety-nine rabbits marching briskly in formation. The two-hundredth rabbit, who has been telling the story, joins the ranks when the monarch spots the uneven number. The writing style is brisk and unassuming; the illustrations are delightful in their depiction of the colorful scenes of the fifteenth-century castle or of the shadowed and dappled beauty of the forest.

Arthur, Ruth M. *Requiem for a Princess*; illus. by Margery Gill. Atheneum, 1967. 182p. Trade ed. $3.95; Library ed. $3.81 net.

Fifteen-year-old Willow Forrester, bickering with one of her classmates, is told contemptuously that she is an adopted child. Heartsick, Willow worries herself into physical debility and is sent to recuperate at a private house that has become a guest home. Here she has a mystical experience; having seen the portrait of a Spanish girl who had lived in the house as the adopted child of the Cornish owners, Willow identifies with the long-dead Isabel, and her nights are spent in dream-sequences in which she lives the life that Isabel lived in the sixteenth century. The writing has an easy flow; the dialogue is brisk and natural; the fantasy-within-reality is not quite convincing.


Seventeen years old wasn't quite old enough to enlist, but Quincy, who wanted to go west, had a chance anyway. "An army of dunderheads" is what Uncle Fritz called the Grand Army fighting the Mexican War, but he and Quincy shared the adventures of the volunteers. A good story about the Mexican War, an even better one as a lively and perceptive tale of the reactions of an immigrant (Uncle Fritz) to the local scene and of the reactions of the Americans to the complacent superiority and the criticisms of Uncle Fritz.


A selection of the many tales collected from original sources in Franconia, Bohemia, and Thuringia by the nineteenth century scholar and folklore expert. The illustrations are in color and in black and white, notable for their crisp vivacity and humor. The tales are typical of the genre, most of them beginning with "Once upon a time . . . " or "Once there was a . . . " and they repeat many of the familiar themes: the third and youngest son triumphs, the poor boy comes home rich, the virtuous young maiden wins the heart of the prince, et cetera. The style, at least in translation, is briskly direct and occasionally abrupt, but the stories themselves should be enjoyed by the individual reader, and should be useful for reading aloud and for storytelling.

Ten-year-old Peter Barton wins a contest; his prize is a flight to a jet training center, with a special, V. I. P. tour laid on. The fictional framework merely obstructs the channeling of information; the information reads like the text of a recruitment brochure. In describing the training program, for example, "As I looked around the room, I looked closely at the thirty-two pilot trainees, and I saw that each man was a good looking, eager, alert young man, obviously dedicated to and enchanted with the career he had chosen." The photographs used are from United Airlines; the drawings are quite unattractive.


First published in Australia in 1966, this junior novel about the redemption of some lost and lonely adolescents is not unbelievable, but it is a quite tedious book. Several of the characters seem type-cast: Mary, the good girl, full of sunshine, industrious, patient, loving—or Blade O'Reilly, leader of the Death Riders, with his black leather jacket, expensive motorcycle, subservient pals, and tough girl-friends. Mary's persistent kindness helps save Raylene, who has run away from home; two of their friends, Sabie and Syd, become more conforming and mature as they see the results of lawlessness and rebellion. Despite some scenes of tense drama, a slow-moving story.


Clearly and simply written, a book that gives instruction for starting and growing twenty common house plants, some of which are more commonly grown outdoors. A drawing of each plant faces the page of advice; preceding this information are several pages of general suggestions about pots, soil, starting cuttings, forcing blooms, and keeping plants clean and watered.

Christopher, Matthew F. *The Year Mom Won the Pennant*; illus. by Foster Cad-dell. Little, 1968. 147p. $2.95.

The members of the team, faced with the choice of Nick's mother as coach—or no coach and no season—chose Mom. The title tells the story; as usual, Mr. Christopher writes competently about baseball games and tosses in a bit of humor, a bit of brotherhood, and a bit of sub-plot—this time the neglected rich boy whose parents wake up to a realization of the problem. Pleasant, realistic and low-keyed.

Cosgrove, Margaret. *Plants in Time; Their History and Mystery*; written and il-lus. by Margaret Cosgrove. Dodd, 1967. 63p. Trade ed. $3.25; Library ed. $2.99 net.

An overview of botanical history, tracing the development of plants from the first simple forms of water plants to the complex angiosperms of more recent times. At intervals the text discusses the cause-and-effect relationships between plants and animals; one chapter is devoted to the grasses. The information is accurate and the material well-organized; the book is weakened by the writing style, which lapses here and there into supercilious or exclamatory remarks.

A science fantasy set on the moon, its protagonists—Dave and Jane—teenagers who are the first children born on the moon. Living in its atmosphere, the two are not well-adapted for breathing the air of earth, as they discover when they make a trip there. Earth scientists are interested in the odd animal pet Dave has acquired near a space station mining tunnel. When Dave and his pet return to the moon, they are exploring the tunnels and encounter a colony of creatures like the pet, only larger. Dave also discovers the father he had lost long ago and given up for dead after a Martian expedition had disappeared. The plot is contrived, the style of writing pedestrian; the most interesting aspect of the book is that it explores in some degree the problem of physical adaptation of human beings.


Eight years old and best friends, Gabrielle and Selena discuss the mournful fact that every day is just the same; they decide to trade places and each appears at the other's home announcing her new role. Both sets of parents play along, and each girl finds, to her dismay, that she NEVER eats chocolate ice cream, or that she ALWAYS does the dishes rather than watch television. Politely Selena goes through what she is told in Gabrielle's routine, and vice versa; at the end of the evening, comparing notes, the girls realize that their parents have all been teasing them. Simply written and attractively illustrated, the book has the appeal of familiar patterns, and it shows two pleasant families, one Negro and one white.


What would happen, Anita's mother wondered, if Anita were lost? They had just moved to New York City from Panama, and Anita did not yet know any English. Mrs. Garcia taught Anita her name and address in English; she didn't expect to lose her child while shopping, but it was best to be careful. Next day, they shopped; getting on the homeward-bound bus, Mrs. Garcia lost sight of Anita and hastily got off the bus. Thus they were separated; thus Anita found how useful it was to have her knowledge of English. The illustrations are pedestrian, save for one or two humorous touches and some local color; the story is rather slow of pace and quite long for the preschool child for whom it is designed, but useful because of the message and the setting.


A mature and powerful novel about a young German soldier in World War II. Hans, like many of his friends, had idolized Hitler and only slowly begun to question the Nazi philosophy. A soldier at fifteen, Hans had once believed all of the propaganda; as he saw the discrepancies between facts he knew and official statements, he began to doubt. Even after defeat, he believed some of the myths perpetrated against American soldiers, particularly Negro soldiers, until he met them. Understanding that his own prejudice had been without basis, Hans looks forward to a future in which there is truly brotherhood of men. Written with depth and conviction, this is a deep indictment of racism and war.

A romantic adventure story saturated with the color and drama of London in the eighteenth century, and people with robust or evil characters who live on the fringe of society. Smith is a twelve-year-old pickpocket who finds an important paper on a corpse; illiterate, the boy seeks a clue and is put in jail. He escapes and is then instrumental in solving the mystery; with a munificent award, Smith is able to remove his two sisters from the miserable tavern cellar that has been their home. The period details are superb; the dialogue is flavorful, and the story is written with gusto.

George, Jean (Craighead). Coyote in Manhattan; illus. by John Kaufmann. T. Y. Crowell, 1968. 203p. $3.95.

As in her other books, the author does a fine job of describing the life of an animal with remarkable and detailed authenticity, evoking real personality without endowing the animal with any semi-human traits. Here the coyote, who has been set free by an adolescent girl, lives in Central Park; he mates, fights, forages for food, escapes the government health inspectors, and if finally taken to the Adirondacks by the girl who first set him free when he was caged. The book is weakened by the fact that the substructure of the story seems out of proportion; there are several sub-plots and they are not fully developed, so that they neither stand alone nor add to the story of the coyote.

Gray, Lee Learner. How We Choose a President; The Election Year; rev. ed.; illus. by Stanley Stamaty. St. Martin's, 1968. 173p. $3.50.

Simply and informally written, a good book about the process of presidential elections, from the search for candidates to the swearing-in. Italicized words used in the text are defined in an appended glossary; also appended are a bibliography, an index, a list of facts about presidential elections, and selections from the Constitution.


A companion volume to Shapes and Stories, reviewed in the April, 1966 issue. Here, too, the strength of the book is in the informal and lively, almost conversational style and in the competent discussion of techniques or media; here, too, the weaknesses of the book are in the disparity of treatment and in the poor placement—at times—of text in relation to pictures. There is a table of contents with full information about the artist, the work of art, and the collection of which it is a part; there is no index. Despite the weaknesses, a good book for art collections.


For many long months children of sixty countries created illustrations that were submitted to a group of editors and artists. The fifty
illustrations that were chosen (out of 8,000) are remarkable for their vitality, color, sensitivity, and sense of design; they are diversified, sharing particularly the quality of being imaginative and lacking almost as completely the quality of humor. The three prize winning pictures are noted in the table of contents, which gives the name, age, and nationality of each young artist. The versions of the stories are based on the Hunt translation; a title index is appended.

Harman, Humphrey. *Tales Told Near a Crocodile; Stories from Nyanza;* illus. by George Ford. Viking, 1967. 185p. Trade ed. $3.95; Library ed. $3.77 net.

A collection of ten stories from six tribes that live near the African Lake Nyanza—Lake Victoria. One romantic tale describes the lovers who were able to escape because he had the magical power to call up crocodiles, another is about a quarrel between brothers, another in the familiar pattern of the curious young wife who learns the secret of her husband's wealth and is punished. Almost all of the stories have both people and animals as characters; there is little humor, save in side remarks; there is much sagacity and drama.


Esther was ten when her comfortable and happy life in Vilna was completely disrupted. An only child, she had lived with a big and loving family of grandparents, aunts and uncles, and numerous cousins. Sent to Siberia, she lived in cramped and desolate quarters with her parents and one grandmother, all of them forced to labor in field or mine, and forced to live in cramped and dismal quarters. They managed. Esther went to school, worked at home, did odd jobs for—literally—a crust of bread. This true and harrowing story of five arduous years is all the more effective because it is told with direct simplicity and no bitterness.


As do most sports stories for young people, this book about some members of a high school track team has its brash newcomer who is disliked, learns the joys of cooperation, and becomes accepted by the group. Lars is the cocky newcomer who excels at the pole vault; showing off, he is injured and another member of the team learns to pole vault in his place. Bob, who is doing only moderately well, is finally given a few tips by Lars, and the team wins the state meet for track and field. The details of events at the meets will undoubtedly please sports fans, but the story is otherwise rather trite.


A slight plot is built on a double sight gag: a large man in a too-small house, and a tiny man in a too-large house. The exaggerations of the story and of the amusing illustrations add substantially to the humorous appeal; the rhyming text falters occasionally as it describes the plight of Budge, who could hardly fit into his tiny house and the sad
plight of Ball, who rattled around in his. End, obvious: a trade.


As are the other books in this excellent series of the selected works of individual poets, this is a volume in which the poems have been chosen with discrimination. The lively and informative essay gives biographical information and astute literary comment; it is preceded by a prefatory note in which the compiler confesses ruefully to have made some substitutions for obsolete words. Separate title and first line indexes are appended.

Hieatt, Constance, ed. Sir Gawain and the Green Knight; retold by Constance Hieatt; illus. by Walter Lorraine. T. Y. Crowell, 1967. 41p. $3.50.

The centuries-old story of gallant Sir Gawain is nicely adapted from the poetry of the unknown author. To spare King Arthur, Sir Gawain offers in his stead to exchange blows with the green giant who offers his head; he asks only that a year later he have the chance to behead Sir Gawain. The giant knight proves to have been enchanted by Morgan le Fay; and when Sir Gawain has passed his tests and offered his life, he learns the truth and is ashamed, since to spare his own life, he has failed to keep one part of the agreement. For love of Gawain, all Arthur's court wear the green sash that is Gawain's badge of shame. Although this retelling lacks the elegance of the Serraillier version, the simpler language and the prose form are more suitable for the somewhat younger reader, and the book is both competently written and usable for storytelling.


Hands clasped together, the mouse and his child are never parted in all their search for love and security; they are a single unit, a wind-up tin toy. Broken and discarded, the toy is repaired by a tramp, and then the father and child have a series of adventures—many of them in an effort to escape the vengeance of Manny the Rat, vicious head of a gang of foraging rats. In the end, the mouse and his child achieve the serenity of being part of a household, a queerly assorted but compatible world of toys and animals. The book has some marvelously tender scenes, some that are humorous, some that are pointed and sophisticated. The unusual reader who sees the subtle comment on society will enjoy the book, but it will probably be limited in appeal to the general reader because of the long drawn chase, and because of the odd blend of a cast of characters best suited to the rather young child and a plot in which the nuances and the complications—as well as the vocabulary—demand on older reader.

Hunt, Irene. Trail of Apple Blossoms; illus. by Don Bolognese. Follett, 1968. 64p. Trade ed. $3.95; Library ed. $3.99 net.

A story about John Chapman that emphasizes his philosophy and his personality rather than the role that won him the nickname of Johnny Appleseed. The Bryant family, traveling by Conestoga wagon, are taken in and helped by Chapman, and they do not forget him. Some years later,
Chapman finds the family in the Ohio valley and helps save the community in which they live from Indians. The writing has an almost lyric quality in parts of the book, a note echoed in the illustrations; the story moves slowly and has curiously little impact despite the drama of some of the events and the appealing figure of Chapman himself, a humanitarian in the rough world of the frontier.


The indefatigable and enthusiastic entomologist describes, with his usual zest, the fascinating behavior of various species of ants, both group and individual behavior. The silhouette drawings and superb magnified photographs add interest, showing as no text can the enormous extended abdomens of the honey ants or the strange procession of the leaf-cutter ants. A selected bibliography is appended; boldface type is used in the index to indicate illustrations.


A Civil War story in which the protagonist is a young adolescent who tries, without success, to enlist with Stonewall Jackson. Tarleton Payne is only fourteen, and Jackson sends him home; en route he is wounded. His father having disappeared years before and his older brother being a cripple, Tar feels that it is up to him to prove that he can do his bit for the Confederacy and that he is no coward. The major portion of the book is devoted to an account of Tar’s experiences, when he does join the army later. The historical background is interesting, and the writing style is adequate, but neither the style nor the story line is unusual; the martial anecdotes and the southern viewpoint are capably handled but are, again, rather routine.

Jupo, Frank. *Atu, the Silent One.* Holiday House, 1967. 31p. illus. $3.75.

A story based on the rock paintings of the Bushmen. Atu lived many years ago in the African highlands; since the boy could not talk, he could take no part in the proud recitals of prowess after the hunts. Instead, he drew pictures on rocks and he became a great hunter and the storyteller of his people. The book gives a plausible picture of primitive life, a bit slow-moving but told in a simple, direct style.

Jupo, Frank. *No Place Too Far; The Story of Travel through the Ages;* written and illus. by Frank Jupo. Dodd, 1967. 64p. $3.25.

An overview of the movements of peoples, from the first trading trips of early civilizations to the speedy, often luxurious, and highly organized travel today. The focus of the book is on travel for pleasure, but the author discusses trade, migration, and exploration in passing. There is no new material, but the book may be of some use as one that gives a broad picture. It is, however, superficial in treatment and over-extended.


A good first book on the subject, giving some background informa-
tion about theories of the ancients and some about recent scientific re-
search on sleep patterns and dreams. In discussing both the psychologi-
cal aspects of dreaming and the studies of physiological processes, the
author goes into the subjects only enough to make them comprehensible,
so that the amount of information given is not too heavy for the under-
standing of the intended audience.

Lagerlöf, Selma Ottiliana Lovisa. The Wonderful Adventures of Nils; narr. in
pictures by Hans Malmberg; text ed. by Tage and Kathrine Aurell; tr. by Richard E. Oldenburg. Doubleday, 1968. 92p. Trade ed. $4.95; Li-
brary ed. $5.70 net.

An oversize book, the vitiated text of the original Swedish classic
being based on a motion picture. The text is choppy; some of the color
photographs are handsome, some contrived. When lazy Nils shrinks to
a boy just a few inches high, he is carried away by geese migrating to
Lapland. In the course of his adventure, Nils does good deeds that earn
him a return to human form.

ed. $3.27 net.

Running from a Harlem gang, seventeen-year-old Alfred takes ref-
uge in a boxing club. Thus begins his training for the ring, a desparate
effort to break away from the dreary life he knows—living with a pry-
ing aunt, working in a grocery store, worrying about the fact that his
best friend has become a dope addict. Alfred wins some bouts, but he
learns that boxing isn't enough of a life; he decides to finish his educa-
tion and to work for more substantial goals. The book has a vitality
and honesty that are impressive; there is drama without melodrama,
and a realistic treatment of the burdens and problems of Harlem life.

McNeill, Janet. The Battle of St. George Without; illus. by Mary Russon. Little,
1968. 188p. $4.50.

First published in England, an appealing story of a group of children
in a heterogeneous urban neighborhood; first one boy, Matt, then his
friends, discover the small fenced area of greenery in which stands an
abandoned church. The children realize that some thieves are destroy-
ing church property, and they marshal their forces to save the church
and to get help from the authorities. In the end, the children learn from
the Bishop that the whole area is condemned, but they also realize that
—both for him and for themselves—their effort has brought satisfaction
and pleasure. The writing style has resilience and humor, and the author
gives a lively and varied picture of the urban neighborhood in which,
amongst the transient people, live those who remember the old days.

231p. $3.95.

A vivid document, profusely illustrated with reproductions of old
prints and photographs, and written with compelling force and direct-
ness. Using a considerable amount of commentary from contemporary
sources, the author describes the horrors of child labor, the misery
and poverty of immigrant piece workers and mill hands, the sweat
shops and the company towns. Battling against the privileged and wealthy, against hired strike-breakers, and depressions that brought starvation, the laboring class in the United States fought and lost, and fought again; organized and were overthrown, organized and were imprisoned—and organized again. The history ends with the long and bitter struggle of the miners at Ludlow in 1913-1914. A glossary of labor terms, a bibliography and an index are appended.

Melzack, Ronald. The Day Tuk Became a Hunter and Other Eskimo Stories; retold by Ronald Melzack; illus. by Carol Jones. Dodd, 1968. 92p. $3.95.

Handsomely illustrated with strong, stylized pictures in black, white, and brown, a selection of Eskimo legends and folk tales are retold here by a Canadian psychologist. The lovely illustrations, large print, and dignified format make a handsome book, and the stories are good material for telling, but the text is weakened by the flat and often staccato writing style.


Although much of this biography is frankly fictionalized, it has the appeals of faithfully colloquial dialogue, lively illustrations, and appropriately rustic humor. All of the characters and the events are based on verified source material, the author (one of our leading Lincoln scholars) points out. The book covers Lincoln's years as a boy and young man; the style of writing is a bit fragmented, but the book does give a warm and vital picture of Lincoln.


When his grandmother died, Brad was alone in their Alaskan cabin; he had to tell Captain Ed about it, and Ed insisted that Brad stay at his home until they could make plans. Only fifteen, Brad knew that his mother's sister would want him to live with her in Seattle. Captain Ed and his wife were fond of the boy, but Brad had to make his own decision. The book gives a vivid picture of life in the far north, and there are some exciting scenes (an encounter with a bear, an attack by a wolverine, some experiences while salmon fishing) but the story lacks cohesion.

Mosel, Arlene, ed. Tikki Tikki Tembo; retold by Arlene Mosel; illus. by Blair Lent. Holt, 1968. 43p. Trade ed. $4.50; Library ed. $3.97 net.

An amusing picture book to read aloud, since the crux of the story is the long, long name (for which the title is an abbreviation) with its rhythm, nonsense, and rhyme. When Tikki Tikki Tembo's brother falls into a well, it isn't too hard to summon help from the Old Man with the Ladder, who comes down from his hill in obliging fashion to rescue and dry out little Chang. When Tikki Tikki Tembo falls in—that's another story. The writing style has bounce and humor; the line and wash illustrations echo the humor of the folktale and have an appropriately Oriental beauty.

Munzer, Martha E. Pockets of Hope; Studies of Land and People; maps by John
R 8-12 Each has a problem of different origin, and the author gives ample historical background for understanding how the problems of the area developed. More important than the problems, however, are the solutions; in each case the rebuilding of the community or the area of community has depended on cooperative efforts by residents, usually with some outside help, and on a hopeful attitude that does not assume that hope alone is sufficient. The five communities: Wilkes-Barre, Pa.; the Anasazi Indian community near Santa Fe, N. M.; Marquette, Michigan; residents of the Johnson Creek watershed, Tenn.; and Sitka, Alaska. A reading list and an index are appended.


Maris, a college freshman, is shaken and distressed when Jim drops her abruptly after she has refused sexual intimacy. A prize for an essay in medieval history enables Maris to go abroad for the summer; she decides to follow the old route of pilgrimage from Paris to Santiago de Compostela; at the end of her adventures and her pilgrimage, she feels she has found herself, knows her life's goals, and is beginning a more important pilgrimage. Not badly written, but so heavily larded with information about medieval history—especially in much of the dialogue—that the story moves with heavy determination.


Orphaned, Mark and Joey were staying with their aunt and uncle while their grandparents were in Europe; young Joey could tell something was wrong with Uncle George. Joey could tell because he could read minds. Uncle George, a teacher, was working for a new school and one of the most prominent citizens of the town was working against Uncle George. When Joey used his talent to help find the citizen's lost son, there was a stir. Mark, angry, insisted that his younger brother could fly if he wanted to, and precipitated a situation in which Joey had either to show that he could fly (which Mark had seen him do) or back down. Mark, who tells the story, realizes that Joey must not show how different he is or he will never be able to lead a normal life. The fantasy is not quite convincing, but the writing style is smooth, and the unusual relationship between the boys is beautifully drawn: Mark is Joey's protector, Joey is Mark's precious responsibility.

Olney, Ross R. Sound All Around: How Hi-Fi and Stereo Work; illus. by Lewis Zacks. Prentice-Hall, 1967. 60p. $3.50.

A good introduction, very simply written, that explains to the uninitiate the different kinds of equipment (tuner, amplifier, tape recorder, et cetera) and the ways in which their parts function. One chapter gives general advice on building a hi-fi kit. A glossary of terms and an index are appended.

Thirteen tales are included in this collection, some lesser-known ones along with such durable favorites as "Cinderella" or "Puss in Boots." The print is rather small, but the spacious margins compensate (visually) for this; the illustrations are delightful in their vigor, charm, and melting colors.


Orphaned Larry Scott had lived in foster homes all his life, always hoping to win a permanent place in a family, always being disappointed. He had little hope that his new berth with the Chandlers on Star Island would be any different; in fact, he was suspicious because the islanders—their ranks depleted—had taken in foster children. Touched despite himself by the sturdy affection and integrity of the Chandlers, charmed by the simplicity of island life, impressed by his own prowess at boating and fishing, Larry was deeply content when he learned that he would live permanently on Star Island. The small events of the plot are not unusual, but they are realistic; so, too, the relationships are moderately rather than dramatically handled. The island atmosphere, the lore of lobster fishing, and the brine-flecked dialogue add to the book's appeal.

Ripley, Elizabeth (Blake). *Copley;* A Biography. Lippincott, 1967. 72p. illus. $3.75.

As always, Elizabeth Ripley writes with quiet competence, in a straightforward style and with a good balance of information about the artist's personal affairs and the course of his career. This is one of the few books about Americans in the author's series of biographies of great artists. Copley, taught as a boy by his stepfather, was able to earn his living as an engraver when he was thirteen; marriage brought him money, and his talent brought him an invitation to come to England. So, just avoiding the Revolutionary War, Copley began anew in London, becoming the most sought-after portrait painter there. The illustrations are clear black-and-white reproductions of Copley's work; a bibliography and an index are appended.


Based on an incident in Peters' *General History of Connecticut,* this is a story in which the language and subject are suited to an older group than the audience indicated by the publisher (ages 4-8). The illustrations are effective in layout, technique, and humor; unfortunately, although they show a pumpkin being used to measure haircuts in New Haven (in obedience to a law that all hair must be cut the same length) the result of cutting with the pumpkin as a guide would produce very short haircuts rather than the length shown as proper.


Peake was almost twelve in 1917, and she found it hard to cope with her unpredictable mother and her all-too-predictable older sister, who in turn found Peakie a nuisance. Deeply attached to Jo March, her only confidante, Peakie found her ideal man to replace Jo. (She was still only twelve.) Then came convent school; two years later, a private
school, then another. And then, for the first time, Peakie found a real friend. This would be merely a piece of nostalgia were it not so amusing; the writing is effervescent, and the characters highly individual without being exaggerated.


> An excellent first book on the subject. The writing is direct, simple, and clear; the text is nicely complemented by the illustrations, which are large, uncluttered, and carefully arranged in relation to the pertinent text. The author describes the attraction and repulsion of magnetic poles, the magnetic field, the way in which one can make a magnet, and the reason the new magnet can attract iron and steel.


> Designed as a lesson about shapes and about human relations for the very young, this has an execution as weak as its goal is worthy. Squares, triangles, rectangles, circles. Each group lives apart; each discriminate against the other three; each thinks the only way to be good, beautiful, and smart is to be the desired shape, the other shapes being bad, stupid, and ugly. One day some of the younger shapes meet by accident and discover (again by accident) that together they can make things they couldn't each make alone. Message: being different is not bad. Good message, but the translation from concrete objects (a wagon from a rectangle and what appear to be just two circles) to the fact that men can accomplish some tasks only if they work together is difficult for the very young, especially since the difference is of quite another kind.

Smith, Garry. **Florabelle**; by Garry and Vesta Smith; illus. by Fred Crump. Steck-Vaughn, 1968. 32p. $2.95.

> Florabelle was a chubby little fairy who had lost her wand; Butch Butterfly teased her when she fell from a toadstool or capsized in a leaf boat. When Butch was captured by a human being and put into a jar he confessed that he had hidden Florabelle's magic wand. The first thing she did with the wand was release Butch; able to fly and float and work magic, she was busy and happy again. The frail plot seems padded, and the illustrations have the quality of comic valentines.


> First published in England, an ABC book based on Victorian limericks as recollected by Jessie Townsend. Each page devoted to a limerick and a letter is faced by an illustrative page that has elements of Victoriana, poster art, and cartoon humor. The limericks have the appeals of rhythm and—at times—nonsense humor, but many of the jingles seem rather pointless, and the alphabet book audience is not the best one for what humor there is. On the other hand, few independent readers will deign to look at an alphabet book, although they may be the right age for limericks.

The story of the Siege of Troy, told here from the viewpoint of the protagonist, Asterius, a lad who is a slave of Helen's. The minimal value of the book is in the main (and most familiar) events of the struggle and the victory of the Greeks. The story is dramatic, the style of writing egregiously contrived. "Then Helen got up and paced around the room awhile, swishing her skirts and frowning." Also, dialogue is often used to give information in a quite artificial fashion: ". . . if you are so certain that Troy is doomed, why do you not tell your father, King Priam? Why do you not tell your mother, Queen Hecabe, or your great warrior brothers, Hector . . . " etc.


Having first wandered away from the rest of the litter, a small polka-dot piglet was made a pet by a young farm wife; then the pig (now named Wallace) was entered in a greased pig contest and won by Christina. The rest of the book describes Wallace's adventures after he escapes from a pet parade. The writing has some humor, and the story will probably appeal to animal-lovers, but the style verges occasionally on cuteness: "He stayed close to her feet as she strained the milk and washed the breakfast dishes. 'Wonk,' he said, and added, 'Ernk!'"


A new Katie Rose story. Here Katie Rose is struggling to write a play for a contest and being distracted by her own problems and those of her family. Brother Ben is half attracted, half repelled by a tough girl working as a car hop; sister Stacy is having trouble with her boy friend; Katie Rose herself is bothered by the fact that she has turned her back on an acquaintance who needs help, because she doesn't want to be associated with his tawdry family. Although the warm family relationships of the Belford family are appealing as ever, the story bogs down somewhat in a complexity of sub-plots and characters and a repetitive use of small events or phrases.


A simplified biography, with many photographs of President Johnson from babyhood on; the text is written in a flat style, the tone not quite adulatory, but verging on it. The facts about Johnson's career are outlined, with an occasional kindly but irrelevant comment; for example, in describing Johnson's year as an elementary school teacher, the author adds that "Johnson spent his own money to buy basketballs and baseballs so that they could play games." The book ends, "These are only some of the things that President Johnson has done to help make the United States a better place in which to live."

Wiggin, Kate Douglas (Smith), ed. *The Fairy Ring*; ed. by Kate Douglas Wiggin and Nora Archibald Smith; a new ed. of a classic collection, including
tales from fifteen lands; rev. by Ethna Sheehan; illus. by Warren Chap-

A new edition of an anthology as useful today as it was on first publi-
4-6
cation in 1906; the book is rather sparsely illustrated with attractive
pictures, a few in subdued colors and the remainder in black and white.
The arrangement of material is by place of origin, with some sources
being well represented (Scandinavian and German tales) and others
having only one candidate (Italian, American Indian, and Russian). The
revision consists of some material being dropped, some tales added
from companion books (the other three volumes of the original Wiggin
and Smith Crimson Classics) and some changes in the copy.

The World's Best Fairy Tales. An Anthology ed. by Belle Becker Sideman and
Reader's Digest editors; illus. by Fritz Kredel. Funk and Wagnalls,
1967. 832p. $7.95.

A good anthology of tales from such eminent sources as Grimm,
Andersen, Perrault, Lang, and others. Each tale is accompanied by
one illustration in full, but not vivid, color; each is followed by a ci-
tation of the source. A brief section of biographical notes about the
original authors and collectors is appended.

Yulya. Bears Are Sleeping; words and music by Yulya; pictures by Nonny
Hogrogian. Scribner, 1967. 18p. Trade ed. $2.95; Library ed. $2.97
net.

In a simple, lovely setting of cool scenes of the quiet snowbound
forest, the musical phrases and the words of an old Russian lullaby
are given, a measure or two at a time. The whole melody (a charm-
ing one) is repeated at the back of the book.
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