ILLINOIS
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

- PRODUCTION NOTE -

University of Illinois at Urbana-Champaign Library
EXPLANATION OF CODE SYMBOLS USED
WITHANNOTATIONS

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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Some element of the usual Addams style seems lacking here, perhaps a spontaneity due to working with a prescribed text, so that the macabre touch seems, in some of the illustrations, superimposed and the pictures just aren't funny. There are a few pages that have high humor, a few that are grotesque, and the rest are simply a mite dull. Here and there, a picture demands the background not all children have: for example, the farmer's wife (and the farmer) in "Three Blind Mice" are adapted from "American Gothic." Older children who usually enjoy Addams may be put off by the nursery rhymes; not all children find this humor appealing, but those who do are a special group of readers who have early become devoted Addams fans.


An engaging character familiar to older readers of Mr. Alexander's books about the land of Prydain, the amiable Fflewddur Flam here is presented at the beginning of his career as a wandering bard. At his examination before the High Council of Bards, Fflewddur failed miserably; in pity, the Chief Bard gave him a strange and wonderful harp. Every time the player told a lie a string snapped; since the would-be bard was prone to flamboyant exaggeration, he had a series of musical disasters until he realized what was happening. The illustrations are deft and humorous although sedate in color; the writing has humor, vitality, and a distinctive turn of phrase.


Set on a South Carolina farm in 1939, the story of a middle child in a family in which there is marital conflict. Cam is the only one of the children aware of this, since her older sister is away at college and small Tal too young to know. When her mother takes Cam and Tal to her mother's home, it is clear that divorce is being considered. Called home by the sudden illness of their paternal grandfather, they return to the farm; both parents have seen the need for compromise and, to Cam's deep relief, decide to try again. The story is low-keyed and realistic, with a skillful interweaving of small subplots: a sister's love affair, the relationship between grandparents on opposite sides of the family and
between the children and each of those grandparents. A good and honest family story.


Determined to find the ex-lodger who had walked off with grandmother's savings, Fred McAlpine and his friends began a concerted effort to trace the thief. Unfortunately, the only way that they could think of—after some abortive sleuthing—was to sneak into his room. They did and they were promptly picked up by the police; and in a smash finish, the lodger was caught after a chase, and a handful of thieves were vindicated. The plot is just this side of credibility, with pace and suspense nicely maintained. The characters and their relationships are vivid and colorful: tough old Gran, with a soft spot for her grandson and his pal Sid; Fred's mother, who finds Sid common and her mother a troublesome old woman; friend Algy, overprotected but game for anything.


A book of advice and caution that is utterly sensible, quite comprehensive, and often entertaining; the material is neatly compartmentalized and cross-referenced for easy accessibility. Mrs. Bendick describes the dangers and problems in situations such as fire emergencies, sports accidents, emergencies on the road, and so on. General information on first aid precedes the discussion of specific situations; included are advice on animal emergencies and suggestions for the baby sitter. The illustrations are in cartoon style, some simply amusing and others in amplification of the text; a relative index is appended.

Brothers, Aileen. *Just One Me*; by Aileen Brothers and Cora Holsclaw; illus. by Jan Balet. Follett, 1967. 32p. Trade ed. $1.95; Library ed. $2.49 net.

Precise and tidy, the illustrations for this read-aloud book alternate in double-page spreads, black and white and gay color. The text—it isn't a story—describes a small boy's imaginary changes: he is the wind, a road, a merry-go-round, a tree, etc. The pictures are a straight reflection of the imagined state, that is, they show cars on a road, a real tree, and so on. The combination of the realistic pictures and the rather pedestrian writing are not sufficiently mitigated by the ending, thought-provoking but not sequential, in which father tells son that there's only one of him in the whole world and, looking in a mirror, the boy ends with, "If there's just one me, that's really what I want to be."


First published in England in 1965, the lively and appealing story of a youngster who, although not at the head of her class, does very well indeed on a television quiz show. Linda's motive is unselfish greed: she wants money desperately, but she wants it to buy a house for her mother. Looking across the crowded London street, Mum had once said, "If I ever won the pools, what I'd like to do would be to live on the other side. In a house." Widowed, with four children, Mrs. Knight seemed to have little chance of achieving that goal. She did, but—realistically—it
was not through Linda's efforts but through a second marriage. Thirteen-year-old Linda tells the story and it bounces with vitality; it is funny and honest, touched with that particular quality shared by so many British books for children—an acceptance of the child's personality as distinctive without a usurpation of the adult's role and status.


Although this book has some interesting photographs and there is some information given at the close of the book, it seems not right for any audience. It is certainly not an alphabet book despite the fact that it follows that format—with each double-page spread carrying an upper and lower case letter, a word, and a photograph. (For example, "L - 1 - LEM") At the back of the book, the words or terms are explained. For the older child, this can have little value save a minimal provision of browsing interest, since it is on the one hand far from complete, and on the other gives terms that are quite familiar, such as "rocket," "earth," and "astronaut." For the younger child, it is far too difficult, and some of the terms may even be confusing as variants of more familiar applications, or it may be confusing to distinguish between "blast off" and "rocket," since the blast-off photograph shows a rocket.


A discussion of China today is preceded by a rather hasty overview of earlier Chinese history and a brief discussion of the peoples and the geography of the country. The author's preface makes it clear that his material has been obtained from secondary sources, but the text is objective and fairly comprehensive in describing the struggle between the Communists and the Kuomintang, the relations between China and other powers, and the changes that have taken place in Chinese life under the Communist regime. The photographs are of good quality but not always of great relevance to the text. A one-page index is appended.


A book that is dignified in format and handsomely illustrated with drawings in black and white, delicate in detail but with a great deal of vitality. The anthology has been compiled with a discriminating eye and ear; the selections range from familiar narrative poetry to delightful nonsense, of which not the least is Mr. Cole's own contribution, "Undersea Fever." Title and first line indexes are appended.


Joey visited his aunt every summer, enjoying the familiarity of Pearl Street, even enjoying Aunt Liz, who was stubborn and strict—but fair.

That was why Joey was surprised when Aunt Liz said a house was empty—when Joey could see that somebody had just moved in. It soon became clear to Joey that the neighbors had decided to ignore the existence of the newcomers because they were Negro; uncomfortably, Joey made
a few feeble attempts to defend the newcomers—even more uncomfortably, he kept quiet when he found nobody to agree with him. Torn between his desire to be accepted by his own circle of friends and the inner conviction that they were wrong, Joey rebelled when a spiteful neighbor painted his own side of the fence white and the Foster's side black. The small victory he achieves is that Aunt Liz invites Mrs. Foster in for a cup of coffee; a straw in the wind is the fact that the child of a prejudiced woman comes over to play in the Foster's yard. The amount of change is modest, and there is no implication that all problems are solved, but change has begun. The problem of conflict is presented with just the right amount of depth for the younger reader, and the message of individual responsibility is given with conviction.


A familiar phenomenon among the young is enactment of a purely formal and usually temporary hostility, a mechanism of self-defense. The situation is given slight but adequate treatment here as small Joey encounters a boy his own size who has just moved into his neighborhood. The boys have an unfriendly exchange of words and then, united in a protective alliance against bigger boys, make the first overtures toward friendship. The illustrations are scratchy, lively, black and white drawings. The writing is simple in style and just a bit static.

Daetz, Gary. Rookery Island; illus. with photographs by the author. Rand McNally, 1967. 72p. $3.95.

With a single companion, the author traveled to Prince William Sound, Alaska, to observe and record the Great Northern Sea Lion. Rookery Island, the breeding ground for thousands of the species, was an excellent laboratory for study of the patterns of courtship and mating, family patterns, rivalry, communication, and so on; it was isolated, bare, and close to the base camp. The photographs are of variable quality, but many of them are very good and all are interesting. An index is appended. The writing is crisp and straightforward, the observations made with the accuracy of a scientist and embellished by the fond grace notes of a nature lover.


An adventure story set in Corsica, its plot based on the fact that observation of the blood feud still exists today. A country lad, Fon-Fon is excited by the fact that his uncle Jacques is taking him by train to a fair at the other end of the island. There Fon-Fon learns of the vendetta between his family and the rival clan whose members are also at the fair. The boy tracks them, warns his uncle, gets some share of the victor's glory, and feels a new pride in his uncle and in himself. The setting is colorful and the story line dramatic, but the plot moves a bit slowly and the conversation occasionally becomes heavily informative about Corsican customs or history.

An excellent biography of the great botanist whose major contribution to science was his development of a system of taxonomy and classification of plants. The book is well-written and well-researched, with a good balance of interest in the subject's personal life and his professional achievements, and with the additional asset of giving historical perspective that underlines the importance of the work of Linnaeus far better than could an author's encomium. An index, a list of important dates, and a list of source materials are included.


John, at sixteen, feels that he is old enough to sail the boat his grandfather had built and had named, just before he died, the Santa Maria. He and his friend are carried to a lonely island, and the solitary inhabitant there convinces the boys that they ought to sail from Ireland to Spain to visit his daughter, married to a Spaniard. So, with the old man's grandson as the third member of the crew, they set off. The story of their small adventures at sea and their experiences in Spain are colorful but not unbelievable, and the story line is sturdy; as in other Dillon books, the plot is outshone by the vigor of the characterization and the pithy, flavorful dialogue.


"Each story reveals a new dimension in the living concept of patriotism." says the jacket copy of this collection of descriptions of some American heroes in war and in peace. What new dimension is added by accounts of Lincoln's Gettysburg Address or Kennedy's bravery as Commander of the PT-109, it is hard to say; certainly nothing is added by the style of writing, which is mediocre, often trite, and liberally sprinkled with exclamation points. Save for a few pages devoted to recent heroes (Charlton in Korea and Carpenter in Vietnam) the material in the book has become fairly familiar. A bibliography, an index, and brief notes on the authors are appended.


Any child has some obstacles to overcome in learning socially acceptable behavior patterns, but Roberto's were enough to make him seem obdurate. He spoke only Spanish, and the neighbors and shopkeepers scolded him often when his behavior was based on lack of comprehension. His parents quarreled. He was too old for the babies and not old enough for school. Bored, fractious, bewildered, worried, the small boy was taken to a Children's Center when his mother left (temporarily) after an argument. As he learned skills and acquired confidence, Roberto's behavior changed. The story is told with too much candor and simplicity to be grim, but it is bluntly realistic. Five children sleep in one room—a teacher does lose her temper sometimes—parents do quarrel, and some people do, like Roberto's mother, find it hard to discipline or be disciplined.

There was dissension in the air in Salem, Massachusetts in 1775; as were the adults, the youngsters were hotly partial. Fourteen-year-old Daniel knew that most of his schoolfellows were patriots, but he proudly followed his father's path of loyalty to the king. Bit by bit, reluctantly, Daniel began to have creeping doubts about the British attitude and intentions, to see the patriot viewpoint, and to join—when a clash was incipient—with the townspeople against the British troops. The period details and the historical background are excellent, both in themselves and in the easy way they are incorporated into the story. The characters are believable, but are less interesting as people than as examples of people's attitudes. The plot, based on some facts, is adequate; here again, the plot is less interesting in itself than it is as a means of showing the general pattern and movement of events and morale.


A warm and lively look back at family life in a small town early in the twentieth century. The pattern of events is episodic, and the overall effect nostalgic, although the writing has no sentimentality. Julie is nine, her sister Elizabeth eight; they enjoy a vacation trip to the shore despite a case of mumps, they occasionally find good deeds do not always bring rewards or mischief punishment; they are reasonably convinced that there is a Santa Claus... but they wonder.


A beginning book in natural science, illustrated with pictures in varied techniques and of variable usefulness. The text describes, quite simply and with some repetition, the facts that decaying matter forms humus, that humus added to soil makes the rich topsoil in which plants grow best, that the amount of topsoil varies in different places, and that topsoil is liable to be dissipated by the vicissitudes of harsh weather.


Howie Coleman hates having moved from his home town to Baltimore, he doesn't particularly enjoy his two older sisters, he is uncomfortable at his mother's fussing, he wishes his nose weren't so Jewish, he is in love with a movie star (Holly Warner) until he kisses a girl for the first time. His father is his idol, and Howie cannot accept the fact that his idol—a glib and hearty salesman—has walked out. When he finally returns, on the boy's fifteenth birthday, Dad proves to be as unreliable as ever; even when Howie gets into trouble (shoplifting and drawing a scurrilous picture in school) Dad shrugs it off. And Howie begins to see how he, too, has been infected with Dad's attitude of it always being somebody else's fault. The story has fragmentary moments of perspicience or of poignancy, but it is diffuse in treatment and—despite the fact that the characters are believable—unpleasant in its cast. Almost all of the adults, particularly, are shown as either disagreeable or foolish, and there isn't a sunny relationship in the book.

Mrs. Moon, an elderly woman who had conducted a story hour at a library, lives in a large converted brownstone and has a story hour for the children who live there. Maria reports that little Tara will not talk English because she, Maria, has laughed at her; Tara is so interested—when story hour comes—that she speaks, and speaks, and speaks again. What excites Tara and the other children is a visit to Captain Jack, on the top floor; his home is decorated in South Seas decor, with a real thatched shack and a talking parrot. He tells the children stories. The idea of a story hour is appealing, but the elaborate South Seas set-up is not convincing; the frumpish, kind Mrs. Moon is a stock character; the writing style is pedestrian.


Five of the most familiar Japanese tales are retold here in a direct and simple style, with illustrations of variable quality—some having the graceful economy typical of Japanese art while others seem busy and page-filling. A page of notes on sources is appended. The stories: "One-Inch Fellow," "The Good Fortune Kettle," "The Tongue-Cut Sparrow," "Momotaro," and "The White Hare and the Crocodiles."


Pleasant illustrations, alternately black and white and soft color, augment the simple text that describes what a small boy sees from the window of his high-rise apartment. The book will be useful, for urban children particularly, but the text is weak in being awkwardly written and in the fact that, with the first and major part of the book devoted to the difference between the size of an object seen from the sky and from the ground, and what one sees from a height, the second part of the book skims through several other activities.

Helfman, Elizabeth S. *Signs and Symbols Around the World.* Lothrop, 1967. 192p. illus. Trade ed. $4.95; Library ed. $4.59 net.

Profusely illustrated with clear examples of pictographs, signs, systems of notation, et cetera, a book that describes the uses of such means of communication throughout man’s history. The author discusses at some length the use of signs in a world writing system, semantography; with the amount of travel and intercommunication around the world, the book concludes, there is a serious need today for universal signs and symbols that can be correctly interpreted by the traveler. A bibliography and an index are appended.


One of the first of the scientific archeologists, Leonard Woolley was particularly interested in establishing the truth of the Bible; therefore it was to him a great satisfaction when, during the course of his excava-
tions at Ur, evidence of a great flood was discovered. Although the writing style is sedate, the exotic nature of the facts lend dramatic interest. The amount of biographical information about Woolley seems a bit out of balance, since the book becomes neither a full biography nor—because of the amount of personal information—a book on a segment of archeological history. A bibliography and an index are appended.


Attractively illustrated in black, white, and soft green, this fanciful story was written by Huxley for a small niece. Mr. and Mr. Crow were unhappy because the snake that lived in the bottom of their tree ate all their eggs. Their problem was solved by Mr. Owl, who baked some clay eggs and painted them, thus fooling the snake, who swallowed the false eggs and died, presumably. There is some humor in the sophisticated turns of phrase that appear here and there, but for the read-aloud audience this kind of humor has limited appeal.


A book that presents several concepts about age or age differential: one concept is that the age of a living creature is relative, depending on the life span, and another is that a human being's idea of what is "old" depends on how old he himself is. A third concept, not too convincingly stated, is that "one is as old as he feels." The illustrations, brisk and often funny, echo the light, bright quality of the writing style. The text has an abrupt ending, and the book is weakened somewhat by being repetitive, but this is on the whole a fairly effective presentation.


A variant on boy-meets-girl, loses girl, gets girl; quite smoothly written and low-keyed, with no depth in characterization. The plot is basically patterned, but the development is not. Steve Mathews (the odd man out) sets the scene by introducing the girl he loves, Lisa, and the guy she loves, Larry. Lisa tells her version of the love affair and the fact that Larry disappeared and was later heard of as a popular musician. Larry then tells his side of the same story; Lisa briefly describes the reunion and the promise of union. Pleasant enough, but not unusual.

Lampel, Rusia. That Summer with Ora; tr. and abridged by Stella Humphries. Watts, 1967. 159p. $3.50.

Awarded the German Children's Book Prize for the best treatment of a contemporary problem, this was first published in 1964 under the title Der Sommer mit Ora. Ora is the middle child of a Jerusalem family, and the story is told through her diary entries. The daughter of an old family friend comes to visit from New York; Eleanor is only thirteen, but she is far more sophisticated than fifteen-year-old Ora. Eleanor sneers at Ora's interest in the Scouts, she isn't interested in Israel, and she is rude to Ora's friends. During the course of the story Eleanor learns some humility, she comes to love Israel and respect the Scouts, she saves a girl's life by knowing how to cope in an emergency, etc. The author tends to the theory that all things Israeli are good, but her bias
is compensated for by the underlying message: the world's hope for brotherhood is in the young. The story gives a good deal of information about life in Israel, but the purposive introduction of much of this information into the dialogue slows the pace of the story.


This may well prevent many cases of Acute Pathetic Frustration on the part of young builders, since it most clearly describes, step-by-step, the putting together of a model plane. The illustrations are clear and are fully labelled; the author describes the types of planes, then discusses the details of parts and assembly. He gives tips on soldering, sanding, and the use of wire; he supplies charts in which are shown (actual size) the thicknesses of plywood, the size of dowels, the measurements of strip and sheet balsa. The text concludes with more complicated procedures of assembling an engine or flying a control line model. Sources of additional information and an index are appended to this very useful and carefully compiled book.

McCord, David Thompson Watson. Every Time I Climb a Tree; illus. by Marc Simont. Little, 1967. 43p. $3.95.

Culled from previously published collections, two dozen of Mr. McCord's poems best suited for younger children, many of them nice to read aloud to the very youngest. The writing has both emotional appeal and literary distinction; it comments on the familiar with loving zest and on the unfamiliar with a childlike wonder. Both kinds of poems are echoed and enhanced by the illustrations, as often comic as they are beautiful; some are almost cartoons, some are lovely and delicate scenes of nature.

Molloy, Anne Stearns (Baker). The Girl from Two Miles High; illus. by Polly Jackson. Hastings House, 1967. 184p. Trade ed. $4.25; Library ed. $3.99 net.

When her father is killed by a landslide in Peru, thirteen-year-old Phoebe goes to live with her dead mother's mother in Maine. Knowing her mother's reputation for beauty, ability, and personality, Phoebe—a shy girl—feels handicapped from the start in adjusting to life in a small New England town. As time passes and she makes a few friends, Phoebe gains confidence; in time the relationship between her and her grandmother deepens to affection and trust. The Peruvian setting at the beginning contributes little save to explain Phoebe's preference for isolation; but the picture of community life in the major part of the book, the realistic characters and dialogue, and the believable changes that take place are all convincing.


A description of Philadelphia in 1787, beginning with the arrival of Washington in May and concluding with the conclusion of the Constitutional Convention in September. The book gives some truly interesting bits of information about Franklin, about Philadelphia, and about colonial life in general. Its weakness is in lack of focus, the text shifting from the narrative framework to quite separate topics: for example, a chapter
entitled "Fire!" gives some pertinent facts about fire-fighting in those
times, digresses to include other dangers, and brings in—briefly—two
characters by saying, "George Washington and Robert Morris surely
dressed and ran to the scene of the fire."

Moore, Lilian. I Feel the Same Way; illus. by Robert Quackenbush. Atheneum,
1967. 26p. Trade ed. $3.25; Library ed. $3.14 net.

A small, attractive collection of poems about a child's reactions to
such everyday phenomena as wind and rain, or to the awareness of his
own patterns. The pictures capture the moods of season and weather
that are so frequently the settings of the poems, which are short, bright,
perceptive, and simply written—neither too long nor too complex for the
read-aloud audience.

Moon, Sheila. Knee-Deep in Thunder; drawings by Peter Parnall. Atheneum,
1967. 307p. Trade ed. $4.95; Library ed. $4.43 net.

This is one of Those Books, the much-discussed stories of fantasy
for the perceptive, and present a real puzzle because so few of the
readers who can appreciate the subtleties and cope with the language
want to read (at length) about a little girl who goes on a long, hazardous
journey with three vocal beetles and an ant of integrity. Maris, resting
on a hillside, is transported to another world when she gazes into a
strange stone; in this world the power of good is Them, and their oppo-
sites are the Beasts. Maris and her companions (they pick up a cater-
pillar, a spider, a boy, et cetera) learn that they have been chosen by
Them to end the depredations of the Beasts; as they gain courage, they
gain a small measure of success, and with increasing self-confidence
and insight, Maris and her friends attain their goal. Although the story
is brightened by amusing characterization and characterful dialogue, it
is heavy with a relentless succession of exotic or dangerous episodes
and with a self-conscious array of symbolism, mythological overtones,
psychiatric interpretations, and mystical experiences. The talking ani-
mal really are best suited to younger readers, while the writing style
(sometimes beautiful, sometimes precious, often difficult) is best suited
to older readers.


A facsimile edition of the manuscript in the Osborne Collection of
Early Children's Books, this small book was written by Miss Mure in
1831 as a birthday present for her nephew. The water color pictures
have a rather attractive amateurish simplicity; the verses are occa-
sionally faulty in rhyme and oftener in meter. "To the bedroom they
went; and the first bear then said/ 'Who since I've been out, has lain
down in my bed?'/ The second bear, quite aghast, fiercely did say,/ 'Who has had the presumption in my bed to lay?'" Despite the inverted
phrases and old-fashioned flavor, this should interest children (as well
as those adults who recognize the book's historical importance) because
of the variance from the more familiar version: the three bears are
visited by an old woman, not a little girl, whose curiosity brings her
to a bad end when the bears toss her to the top of St. Paul's church-
yard steeple.

A long, silly, rambling poem that eschews the meandering departure from metric form that is the Nash trademark. Here the author observes 2-4 rhythm and rhyme in a tidy manner, and in coupled lines; he handles rather deftly the few difficult words introduced; speaking, for example, of a heavy rain, "... The bushes dripped, the mosses dripped, And Aardvark's own proboscis dripped. Yes, even Aardvark's nose was runny/ On a day the weatherman promised Sunny." Aardvark, an insufferably conceited animal, joins a tropical cruise; he is put in his place, gains humility, does a good deed, and gains friends. Only at the close of the poem is it divulged that the captain's name is Noah, and the ship lands on Ararat.

Nathan, Dorothy. The Month Brothers; illus. by Uri Shulevitz. Dutton, 1967. 95p. Trade ed. $3.95; Library ed. $3.91 net.

Once a year, the Russian legend says, the twelve brothers who are the months meet around a forest campfire. Seeing a poor waif searching vainly for snowdrops, the Month Brothers take pity on little Katya and make it possible for her to find some; she has been sent into the winter night to find them because there is a reward, the Queen having demanded snowdrops for the New Year. The greedy stepmother comes to a bad end when the Queen asks to be taken to the place where the snowdrops grow; but lovely Katya is rewarded—with the help of the Month Brothers—beyond her expectations. Taken from the play TwelveMonths, based on Eastern European folktales, the story has all the requisite elements of the genre; virtue rewarded and evil discovered and punished, supernatural intervention, talking animals, and even a few moments of humor.


A book written with authority and enthusiasm, the illustrations profuse and the examples well-chosen. The author focuses on the diversity of Greek art, some functional and some ornamental, and on the changes in technique as well as on the varieties of medium and form. The book is not a history of Greek art, but it may serve admirably as an introduction, since it discusses architecture, sculpture, pottery, coins, painting, jewelry, and ornamental objects for household use. Permeating the discussion is an attitude of appreciation, and inextricably a part of it is an awareness of the people of Greece: the artists, artisans, models, and consumers. A list of notes on illustrations and some books suggested for further reading are appended; a map of the world of the Greeks precedes the text.


Three Brer Rabbit stories told in rhyming verse, illustrated with distinctive and humorous pictures by Gorey. The rhyme falters occasionally, but the rhythm and flavor of the verses are excellent; Mr. Rees has shed the burden of heavy dialect but kept intact the personalities of Brer Fox and Brer Rabbit and has even kept some of the language of the Harris dialogue. The three tales are "Brer Rabbit and the Tar Baby," "Winnianimus Grass," and "Hello, House!"
Reesink, Maryke. The Two Windmills; illus. by Georgette Apol. Harcourt, 1967. 28p. $3.95.

First published in Holland under the title De Twee Molens, an oversize picture book with bright but (with few exceptions) overly busy illustrations. The plot is weak: the contrast between good and evil is too obvious, the turning point too easy. The happy miller lived in a white mill with his nine children; the stingy, childless miller lived in a dull grey mill. Jealous because the gay, happy miller had more customers, the stingy miller planted trees around the white mill, and when they were full-grown they kept the mill from running; then they saved the mill in a storm that ruined the grey mill. The kind family took the stingy miller in and succoured him, and in his gratitude the latter cut down the trees, and they all became and still are the best of friends.

Rose, Karen. There is a Season. Follett, 1967. 155p. Trade ed. $3.25; Library ed. $3.30 net.

A junior novel that explores one of the not infrequent (but infrequently written about) problems in the lives of adolescents, the problem of parental disapproval because of religious difference. Katie is fifteen, her religious conviction already wavering; she resents her mother's criticism of her friendship with Jamie, since he is a Catholic and Katie's family Jewish. She's also shaken by the fact that—despite her affection for Jamie—she finds Gary Berg attractive. Both problems are removed when Gary enlists in the Army and Jamie announces that he is entering the priesthood; in a final episode, in which Katie achieves a measure of adult sagacity, she describes the incidents of her brother's Bar Mitzvah ceremony. With a new realization of family solidarity and a new insight into human relationships, Katie is content to wait for whatever life will bring. The first-person approach gives an immediacy to Katie's problems, moods, and emotions; the characterizations are not deep but are convincing; the pace of the story is rather slow, but the universality of many of Katie's troubles should appeal to readers.


Mother sent Sam out of the kitchen; his brother scolded him for touching a box and his sister for picking up her paper dolls; when Daddy barked at Sam to leave the typewriter alone, he just sat down and cried. A little rocking, a little attention from the others, a little job—and Sam was all smiles. The story is more an expanded situation than a plot, but it is adequate and it is certainly realistic. The illustrations are heart-melting in the fidelity of expression as Sam's small face is wistful or hopeful or delighted. Sam's family is attractive: Negro, middle class, ordinary; the only dubious aspect of the book lies in the fact that after the last picture of Sam (happily working away at his job) there is a double-page spread, not related to the text, showing Sam in a thoughtful, serious mood.


Adam, eleven years old and recently orphaned, was unhappy living with two elderly aunts, so he decided (on the strength of an old Christmas card that had the note "Come see us!!" on it) to go to relatives...
in New York. Surprised but hospitable, Cousin Kate welcomed Adam, and so he started school at P.S. 595 in Brooklyn—a far cry from Oklahoma. The friends Adam makes, and the problems they have—separately and together—are convincing: garrulous, inventive Saul Katz; and Willie Weggfall, just up from Alabama; and Aunt Kate, generous and patient when she isn't bemused in authorship. The characters ought to be stock figures, but they have life in them, and they are real; the author has, with a light touch and a perceptive eye made Saul, for example, much more than the stereotyped brainy little Jewish boy—he's a person.


Intended by the publisher for children in the upper elementary grades, this description of the struggle of the patriot army during the winter of 1777 is limited in both usefulness and interest. The events of the winter at Valley Forge, dramatic and desperate, are made less interesting by the flat and choppy writing style and the occasional obtrusive use of a contemporary terms. "Your buddy slips and stumbles..." The usefulness of the book is limited by the inclusion of dabs of "human interest" incidents (Martha Washington tenderly caring for dying soldiers, who call for her to comfort them and pray with them; a Negro girl of seven who announces that she's come to join the army.) that blur the relevant material. The use of present tense seems forced. A one-page glossary and a list of Other Things to Do While Reading the book are appended.


Attractive illustrations of a heterogeneous group of children show several examples of the use of digits 1 through 5, with a brief discussion of the concept of "many." For 3, for example, the pictures show two girls turning a rope while a third jumps, three children playing hide and seek, another trio at "London Bridge is Falling Down." The writing is rather stiff, but the concepts are clearly presented, adequately repeated, and restricted to just a few ideas, so that the book is good for first number concepts; the situations are familiar, the setting urban; the illustrations and text subtly hint at social decorum.


Profusely illustrated, a history of New England of which the first half is devoted to the years before and during the Revolutionary War. The text is written with easy informality, its only weakness being the comparatively scanty treatment of twentieth century events. A useful book, however, and an interesting one. appended are a list of some important dates, a list of suggested readings that range from Rebecca of Sunnybrook Farm to The Maritime History of Massachusetts, and an index.


As much a history of the Mexican struggle for democratic independ-
ence as it is a biography of Juarez, this serious book has—although rather solidly written—a great deal of inherent drama and color. It begins with the arrival of an orphaned Zapotec Indian boy of twelve in Oaxaca; Benito Juarez had come from his mountain village in search of work and education. All his life he was to remember the discriminatory practices in education under the rule of Spain, and all his life to work for the people—all the people. In the turbulent years of fighting for freedom, Juarez remained quietly devoted to his cause; never flamboyant or hostile, he was dedicated to the law, the common man, equality, education, and a united Mexico. A list of books for suggested reading and an index are appended.


Mady and Sue Ellen lived across the hall from each other and were best friends, different as they were: Sue Ellen never wanted to talk about anything serious, like freedom marches, and Mady did. Her father had been killed in a voter registration drive. Then another difference emerged when the girls had a chance to go to a summer camp: Sue Ellen was bitterly resistant, while Mady was thrilled. When they got to camp, same thing: Sue Ellen resistant, Mady thrilled. Realistically, despite the fact that Sue Ellen found herself enjoying some aspects of life at camp, she never wanted to go back, whereas Mady hated being back in the city but found that she enjoyed her wonderful time in retrospect by sharing her memories with her mother. A good book as a camp story or as a picture of friendship values, but the most striking aspect is the fact that both at home and at camp, the girls are in a racially mixed community where integration is not The Issue of the book. Mady and Sue Ellen are both Negro; while this is a fact that enters naturally into the dialogue, it is a minor fact compared to the importance of personalities and familial relationships.


The bird speaks. "Once we were many—living in quiet valleys and green fields... flew in the crisp, clean air... but that was long ago..."

Then the bird describes the people who came in increasing numbers, the buildings that grew ever taller and closer, the encroaching bulldozers and the reeking chimneys. There was no place to feed, no place to drink clean water. As the story goes on, there are fewer and fewer birds shown; on the last page, high above the fumes and smog of the city, flies one tiny, lone bird. "... and I am the last free bird." The pictures are not unusual, but they are pleasant watercolors (with one or two quite striking pages) and the poignant closing note emphasizes the seriousness of the message of conservation. The message (a touching one) may be lost, however, to young readers because of the slow pace of the writing.


A book that breaks sharply into two parts, a device that is used here to stunning dramatic effect. The story is an indictment of harsh and tragic imperatives of war. It took an unusual man to become the friend of the
villagers of Nogent-Plage, if you were an occupying German soldier—and Hans von Kleinschrodt was that unusual man: an athlete who coached local boys in soccer, a friend to the priest, a companion to the schoolmaster. Caught by official red tape, Hans was forced to permit the killing of six hostages and to take the blame. Years later, he was playing professional soccer on the German team in a world championship game, and on the opposing French team the star was the son of one of the hostages. The description of the game (excellent sports writing) and of the pathetic and tragic events that follow compose the second half of the book, and the contrast between the small Normandy village torn by grief and the frenzied enthusiasm of the stadium scene makes each the more vivid.


A pleasant selection of stories about adolescent girls; the sixteen tales (a few of them excerpts from novels) are all by authors of recognized ability and popularity. There is variety in theme and style, and the literary quality is of consistently high calibre. Each story is followed by a brief paragraph or two about the author.


As impressive a piece of informational writing as it is a literary one, this most interesting book describes the first organized social life that emerged in folk and tribal patterns, growing into kingdoms and societies rich in artistic acquirements, material wealth, and the complexities of sociological systems. Some of the peoples maintained a simple cultural pattern, others a rigid and intricate one; often there are diffusion and cultural feedback evident in legends and languages. The author writes with competence and vitality; the index is good and the long, divided bibliography is truly impressive.


Arthur's mother, describing her son, is less plaintive than she is resigned—a woman (that is, a female anteater) who has been through the mill of living with a young male. Arthur gives a long and rational explanation of why he has nothing to do: friends away, toys broken, books read. Mother suggests household chores; Arthur promptly disappears. The illustrations are attractive in a sedate way, a quality also present in the writing. For example, one section is headed "Sometimes Arthur's room is more than I can believe." Next page: "Arthur! I exclaim. 'Your room is more than I can believe!' " The understated humor is a nice foil for the solemn, beaked faces and the familiar patterns of child behavior.


Another book about the country boy who is a football phenomenon, this time assisted by some of his home-town friends who pinch-hit for the hospitalized members of the regular team of the Knights. They play the Bears, the Colts, the Giants, etc. to win the world championship by every unorthodox football play known or imagined. The whole thing is pure slapstick and corn, the sort of exaggerated nonsense that can be
very funny if it isn't run into the ground—as it is here. The boys from Rock Creek, Coonskin County, are stereotyped stage rubes, Ma Fuller cooks meals with such dishes as stuffed hog jowls with wild onion gravy, broiled filet of groundhog, and dandelion fritters with chocolate sauce. The eminent British physician who is called in is Dr. Leffingwell Gibb-john of Punting-on-Thames, Pussycat Mews, Thrums—very stuffy, very gullible. And so on.


First published in Switzerland, an oversize picture book with no text.

The naughty bird, out of its cage, flies about the house and teases the cat; the cat is pursued by the dog, and the chase ends with the cat in the bird's cage and the bird, perched triumphantly atop, looking happily down at the dog. There is some humor in the situation, but that is slight. The pictures are in double-page spreads; simple and rather awkward creatures in bold layout are effective for group use because of the large color masses. Unfortunately, there is little one can do to expand the minimal action.


Lisa had invited her friends Gavin and Jourdain to visit her home in Finland, and the two boys were enchanted with the beauty of the Karelian countryside and the hospitality of the people. They found adventure when they joined young Kai Korpi on a foray into Russian territory, hunting a medically valuable plant. What they also found was the supposedly-orphaned Kai's father, who had lost his memory years before. Pursued by the Russians, they made their way back to safety; Kai's father recovered his memory. The setting is interesting, and details about Finnish life and customs are smoothly introduced; the style of writing is good, but the story line is weak in shifting emphasis from the original trio and their relationships to the trip across the border and the affairs of Kai and his father; the ending inclines to patness.


First published in Great Britain in 1966, a book that covers both botanical and industrial aspects of forestry, all of the references being to practices (in conservation, lumbering, milling, etc.) in Britain or in Canada. The botanical information and many of the facts about processing are, of course, applicable to the United States; limitations in the book's usefulness are the explanations of such policy matters as commercial control (the Forestry Commission of Great Britain) or those procedures related to such local factors as climate—both of which are probably of small concern to the reader in this country. There is no index; a glossary is appended.
Bibliographies


Choosing the Right Book. California Library Association. $.50. Address above. To be used with children with little interest in reading.


The Hostile Child in Books. Association of Hospital and Institution Libraries; Troubled Child Subcommittee. Single copy, $.10; 10 copies, $.50; 50, $2.00; 100, $3.25. Available from the Children's Services Division of ALA, address above.


Selecting Materials for Children and Young Adults. ALA, Children's Services Division and Young Adult Services Division. 25 guides to printed and audio-visual materials. Single copy, $.25; 10, $1.25; 100, $10.00.