EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

R Recommended
Ad Additional book of acceptable quality for collections needing more material in the area.
M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
NR Not recommended
SpC Subject matter or treatment will tend to limit the book to specialized collections.
SpR. A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

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

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BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS is published monthly except August by The University of Chicago Press for The University of Chicago, Graduate Library School. Sara I. Fenwick, Faculty Representative; Mrs. Zena Sutherland, Editor.

Subscription Rates: $4.50 per year; $3.00 per year for each additional subscription to the same address. Single copy price: 75¢. Checks should be made payable to The University of Chicago Press. All notices of change of address should provide both the old and the new address. Subscriptions will be entered to start with the first issue published after order is received. Address all inquiries about subscriptions to The University of Chicago Press, 5750 Ellis Avenue, Chicago, Illinois 60637.

Please send editorial correspondence, review copies and all correspondence about reviews to Mrs. Zena Sutherland, 5835 Kimbark Avenue, Chicago, Illinois 60637.

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PRINTED IN U.S.A.
New Titles for Children and Young People

Allen, Robert. The Zoo Book; A Child's World of Animals; photographed in color by Peter Sahula. Platt and Munk, 1968. 54p. $2.50.

This author's previous book, Numbers, was made both useful and attractive by the clear, sharp photographs; here the pictures of animals (full page, full color) are not always sharply defined. The text facing each photograph gives random facts about the animals. Since there is no discernible arrangement, no index or table of contents, and since the inclusion seems arbitrary (most of the common zoo animals are included; however there are, for example, a seal—but not a porpoise, and a squirrel—but neither badger, skunk, porcupine, woodchuck, beaver, nor rabbit) the book has only a modicum of usefulness.

Ambruś, Victor G. The Little Cockerel. Harcourt, 1968. 23p. illus. Trade ed. $3.50; Library ed. $3.54 net.

An adequate retelling of a Hungarian folktale, useful for storytelling but a little flat if read aloud. The brilliant, virile colors of the illustrations almost get in the way of the story, they so demand attention. There is a modicum of humor in the story of the cockerel who persists in his efforts to retrieve a golden coin from the Sultan; thrown in a well, he drinks all the water; thrown in a fire, he puts it out with the water, and so on until the Sultan capitulates.


An oversize book gives the artist scope for big, crowded pictures bursting with action and grotesque faces; not as likely to appeal to children as to adults, the robust illustrations are interesting in the manner of Hogarth and Breughel. The story of the downtrodden little man who outwits a big bully is one of Andersen's most patterned tales: Little Claus, for example, pretends that his already-dead grandmother has been killed by an innkeeper and is given a bushel of hush-money; Great Claus kills his grandmother and attempts to collect money from a horrified apothecary.


The simplicity of the writing style and the clean, attractive drawings of horses and ponies are the continuing attractions of Anderson's books.
for young horse-lovers. Here the plot, satisfying in its achievement of a wish granted, is slight: a small boy, Tommy, loves horses and sees a pony he covets; his next-door-neighbor, Billy, tells Tommy's father and they find the very pony Tommy wanted.


Galdone's large-scale illustrations of ancient mammals have humorous touches that match very nicely the combination of humor and information of the text. The author makes no claim to being comprehensive; he has chosen a dozen beasts of Cenozoic times to describe in romping rhymes, mixing quips and puns with facts—but never confusing them. In re the sloth-like megatherium, for example, "The strangest thing was how he walked/ A queer, side-footed roll/ When asked, 'Why do you walk this way?'/ He said, 'To save my sole.'"


A detailed history of the Illinois River region, carefully researched and competently written in a straightforward style. The first half of the book is primarily an account of the explorers and Indians who traveled, traded, lived, or fought along the Illinois River; the second half of the book, while covering relations with Indian tribes and traffic on the river, is concerned with larger historical events such as the Lincoln-Douglas debates and the Underground Railroad. A final chapter describes things to see and do along the river, partially based on a canoe trip made by the author. An index is appended.


Delightful drawings brimming with Victoriana enhance the amusing story of a small rebel in Manhattan at the turn of the century. The sprightly verse describes the hatred Phoebe had for the elaborate, feminine clothes of her day; a sit-down strike in the bathtub, protesting frilly birthday garments, led to Phoebe's appearance in Father's clothes, his wayward daughter having chosen those garments. After a week of that, surrender by Phoebe—but Mother came to the rescue with a simple sail-or dress. Peace reigned. Can be read aloud to a wider audience.


Set in Arizona in 1858, an amusing story that just misses burlesquing sagas of the Old West. Papa has been engaged to run a station for the new Butterfield Overland Mail Company, and his family comes out to join him. Mama's illness and Papa's absence force Jeff, thirteen, and his older sister to cope with the meals for passengers, the changing of teams, the temper tantrums of a baby brother, and the zealous attentions of a band of harum-scarum Yuma Indians. The light tone and the author's impartial poking of fun at one and all take any sting out of the portrayal of the Indians as a gang of whooping comedians. Each chapter is headed by a quotation from the Butterfield rule book, a sedate set of punctuation marks for a rollicking tale.
Most of the poems in this collection by a twelve-year-old author were written when she was nine, and several were previously published in magazines. Although an occasional poem seems flat or self-conscious, most of the selections have sharp imagery and fresh concepts; a few are wholly conceived and even in their excellence. The sensitive and dramatic black and white illustrations enhance the book; an index of first lines is appended.

A book that begins on a note of tragedy and closes on a note of hope, with neither too dramatic to be out of focus. Theresa, a shy child, is not only grieved when her mother dies but convinced that nobody will want her. She has it all figured out: dark is dumb, darker is dumber. When she is taken in as a foster child by a couple whose sons have left home, Theresa is sure they won't keep her. Tied to this problem are those of both Theresa and her new mother in accepting an integrated community; Theresa is frightened, Mrs. Chinton angry. The ending (Theresa adjusting, Mrs. Chinton accepting white neighbors) is believable in itself but not led up to gradually enough to be a natural development. The school situation that precipitates the denouement creaks just a bit, but the book is otherwise well-written; the characters and the situation are interesting, and the discussions of racial pride as well as those of racial conflict are candid.

The tribal markings of his pursuers were unfamiliar to Demba, but the boy had no doubt that these men were enemies. Thus begins the story of the capture and enslavement of a twelve-year-old African in the year 1795. The first part of the book, which deals with Demba's trek to the coast and life on the slave ship, is powerful and moving; parts two and three shift focus and have a new protagonist: the young doctor from Rhode Island who buys Demba to save him from being sold to a cruel man. The story is well-written and realistic in its portrayals of the slave trade and of the range of attitudes held by colonists, but it loses impact with the inclusion of the doctor's love story and the reduction of Demba to a supporting role in the cast of characters.

Again the adopted bear of a London family gets into trouble; again he emerges unscathed. The amusing drawings express to perfection the spirit of Paddington, amiable and antic. Here, for example, the overzealous bear misinterprets the role of usher at a wedding; he 'ushers the guests into dead silence and almost causes the whole thing to be called off because he has carelessly slipped the ring on his own finger and it is stuck. From this, as from the subsequent episodes, Paddington emerges subdued—but not much. The breezy style, the humor, and the
natural dialogue are as consistent and as spontaneous as they were in the preceding volumes.


Both her older and younger sisters were gentle and feminine, so Hannah assumed the role of a boy in their family, helping Pa with the farm chores and avoiding housework. While Pa was sick, Hannah discovered who had been stealing their cattle; she also discovered that Pa believed that the culprits had rights, too. Both the adventure and the aftermath helped Hannah grow up. The setting, Texas at the turn of the century, and the characters are convincing, and the role of the protagonist in deducing and catching the culprit is believable. The writing style is easy and colloquial.

Burn, Doris. *The Summerfolk*; written and illus. by Doris Burn. Coward-McCann, 1968. 38p. $3.50.

Willy's Dad was a fisherman, and he grumbled about the summerfolk who came in numbers, sprawled all over the beaches, and left food in the sand. Willy, of course, agreed with his Dad—but one day the summerfolk said, "Fine boat." "Leaks," said Willy. "Let's take a water trip," said the summerfolk. "Won't hold two," said Willy. But the summerfolk had his own boat (the summerfolk is another boy) and the two set off to accumulate more summerfolk, each with his or her own contraption. The story goes a bit overboard on quaintness and is saved by humor; the strong black and white illustrations are very effective, particularly the silhouette pictures of the assorted strange craft of the young summerfolk. Verging on fantasy, the story would have more impact were it either real or fanciful.


Translated from the French, an adventure story with an element of mystery. Nic, returning to the fishing town of Port Vendres to spend the summer with his grandparents, goes uranium prospecting and suspects one of the local boys when his ore sample is stolen. A gang of friends decides to track down the real culprit when the first suspect proves to be innocent, and the boys unmask some smugglers after being trapped in an underground passage. The plot is slow-moving despite the dramatic events, due in part to the writing style and in part to the introduction of incidents that are ancillary, but it is a believable plot; the boys, although not deftly characterized, are convincing in their roles.


Boy plants tree, boy grows up, boy saves from destruction the tree he loves. This story, first published in Great Britain in 1966, is limited in appeal by the subject; the sedate writing style contributes further to the static quality of the book. John plants an ash seed while a small boy visiting his uncle, who works on a forestry project. An older girl helps care for the tree for many years. John, grown and with children of his own, learns that the tree is to be cut down and decides to have it moved.
to his garden. All entirely worthy, but only the hardiest perennial plant lovers are likely to warm to this.


A story about imaginative play, appealing because of the details of making "something out of nothing" but slow in starting; the illustrations are pedestrian but show some inventive detail. Julie and Ethan, used to many toys, are always wanting new ones; they go to Maine to visit a woman who is used to "making do" and learn the pleasure that can be found in creativity by making and furnishing a doll house out of scraps.


First published in England, a vocabulary-tested book with pleasant woman's magazine type of illustrations. The story is not sturdy: dressed as pirates, a small brother and sister in a rowboat stumble into a Children's Fancy Dress Parade. Robinson Crusoe and Friday, who had waved from another boat, win first prize and the pirates win second prize. Either the boy who is Friday is black (nobody else attending is) or he is wearing makeup; it is not made clear. The weakest aspect of the story is the coincidence of the costume contest.


The story of Peace Corps volunteers in Ghana, the protagonist an idealistic girl who cannot understand the cynical viewpoint of a young American business man she meets. To Neil, Allison and her fellow workers are just meddling do-gooders; by the end of the story, Allison's humanitarian ideas have affected Neil. In addition to the love affair, the book has several sub-plots: Lydia, Allison's room-mate, drops her Peace Corps job to marry the wealthy man she's been hoping would come along; Frances, full of zest and compassion, dies in an accident; one of Allison's pupils achieves her goal with her teacher's help. Adequately written, with good but not deep characterization and with a plot that is of less importance than the setting.

De Regniers, Beatrice Schenk, ad. *Willy O'Dwyer Jumped in the Fire*; variations on a folk rhyme by Beatrice Schenk De Regniers; illus. by Beni Montresor. Atheneum, 1968. 34p. Trade ed. $4.50; Library ed. $4.29 net.

In the pattern of the original, Willy bounces from one peril to another. The fire is so hot he jumps in the pot; the pot is so wee he jumps in the sea, et cetera. The chanting rhyme is brief, the book slight. Montresor's illustrations, full of movement and handsomely designed, are in harsh colors and frequently contain details or concepts more appropriate for children older than the read-aloud audience.


The hint of Irish laughter, familiar to Dillon's fans, is in "The Road to Dunmore," in which two young brothers become separated from their parents while traveling. The boys get to their destination by trading
music for rides, since the older one has his violin along. Lively and light hearted, a pleasant tale. "The Key" is both more significant and more contrived, although capably written. A Basque lad goes with his father to a market town, discovers that the landlord of the home village is there, and tricks Don Manuel into agreeing to keep open the community well which was destined to be closed.


In the comfortable years before the first world war, many an English household was run as was the Hatton's: father was at best the total authority, at worst a despot. Here the lives of the four Hatton children are made almost miserable by their tyrannical father; it is not quite so because the children have made, in self-defense, a life of their own. United in their plans and abetted by sympathetic servants, the children manage to enjoy life despite parental strictures, although in one wistful moment one of them says of a kind manservant, "I wish we were his children." The story has been adapted successfully by Phillipa Pearce from a book intended for adults. There is enough humor and action for children, yet there remains a nostalgic note and an evocation of period that adults can best enjoy.


When their parents died in an automobile accident, Miranda and her brother Brian had no family left except a grandfather in Mexico and a grandmother who lived in Europe. Neither of them wanted to take on the burden of caring for children, so both were sent to boarding schools. Miranda, desolate, felt that Grandma couldn't love her and not want to share a home, but as she grew older, she began to understand and to sympathize with Grandma's needs. Clinging to the hope that she and her brother could make a home together, Miranda realized, after she left school and went to Mexico to join Brian, that he was in love and would make a life of his own and that she must do the same. Although the story is uneven in pace (a year may be recorded in a paragraph, and a short space of time described in detail) and the ending is flat, there is interest in—and mature treatment of—the adult characters and of Miranda's relationships with them. Grandma has an aging friend (boy friend? lover?) who travels with them at times, and Miranda realizes, for example, how much a lonely elderly woman can cling to the person who has rescued her from the isolation of genteel, moldering pensions.

Greene, Carla. Moses; The Great Lawgiver; illus. by Anne Lewis. Harvey House, 1968. 45p. Trade ed. $2.95; Library ed. $2.97 net.

Useful for religious education classes but written in a pedestrian style, this biography adheres closely to the Biblical story although it is fictionalized. The dialogue is not infrequently so undignified as to be jarring, but there is not a great deal of dialogue; the illustrations are moderately effective, the costumes and architectural details giving some flavor to the book.

Like Theodore Taylor's *People Who Make Movies* (Doubleday, 1967) this is organized on the basis of function, i.e. chapters on the stuntmen, the film editor, the producer, etc. but does not cleave closely to that organization. Music, for example, has no separate chapter as in the Taylor book, but there are half-a-dozen scattered index entries. First published in England in 1966, the book has a British flavor that is no obstacle and is occasionally amusing. The humor in Taylor tends to be anecdotal or quippish, while Grey sees humor in the idiosyncracies of the industry. Informal and informative, the book has eye-taxing small, close print. An index is appended, as is a glossary of terms which differ from those in Taylor—not an Anglo-American split, but a difference of emphasis.


A turn of the century story, and quite entertaining. Perhaps because her own name—Lucy Snow—fit all of the jingles about Phoebe Snow, Lucy knew them by heart. "When nearly there her only care/Is but to smooth her auburn hair/Her face is bright, her frock still white/Upon the Road of Anthracite." Her own hair was red too, Lucy realized—and that was how a teenage girl, supposed to be on her way to visit with an aunt, pretended to be the girl from the ads so that she could get a free trip to the Louisiana Purchase Centennial. Lucy's plights and ploys are just this side of believable, and the ending pat (the whole family turns up at the station in St. Louis to greet their runaway) yet the story has a brisk, light-hearted appeal.


Miss Haywood's flair for writing simple, realistic stories with casual dialogue, amusing mishaps, and the small achievements of ordinary boys and girls is again demonstrated in another story about Eddie Wilson. Eddie's two best friends are competing for the office of class president, and he maintains a fine balance between acting as campaign manager for Boodles and keeping the friendship of Annie Pat. Some of the action seems irrelevant, but this is what gives the author's stories the homey quality that has made them so popular.


Any discussion of the modes of transportation of the future must be prefaced by an analysis of those in use today: their inadequacies, their susceptibility to improvement, and their interrelationship with other factors such as roads, cooperating systems, and the pattern of business and residential districts in urban areas. Considering all these factors, the author describes some of the projected or already-designed systems and vehicles for travel by sea and air, on the ground, and underground. The Hovercraft, the electric car, the monorail and the super-express train are in existence; the drawing boards of engineers have produced the air-cushion vehicle system, hypersonic transport, all-weather highways, automatic control of automobiles, road-rail systems, and a dozen other ideas. Some are impractical but all are possible. An intriguing subject is handled with authority; the writing style is brisk, informal, and only occa-
sionally smacks of journalese. A bibliography and an index are appended.


A slight text affords opportunity for some very pleasant pictures of birds, some accurate enough to be used for identification; a few facts about the birds and their nests emerge from the frail fictional framework. Coot finds a large red egg in her nest; she asks other birds if it belongs to them; Robin, Catbird, Meadow lark, Mourning dove, Cowbird, Oriole, Cardinal, Hummingbird and Owl all discuss the matter with the coot. A boy retrieves his red ball from the nest. Commenting on what a funny creature that was, the coot settles down happily to lay her eggs.

Holman, Felice. *A Year to Grow*; illus. by Emily Arnold McCully. Norton, 1968. 100p. Trade ed. $3.95; Library ed. $3.69 net.

A quiet, meditative book in which a shy and insecure girl of fifteen describes a year at boarding school. Nothing that seems important happens to Julie during the year, but there are important changes in her reactions and attitudes to the people around her: she begins to understand the stultifying insecurity of her roommate, Nora, and when the retarded son of the school president dies, Julie mourns deeply for another human being whose life has barely touched her own. The writing style is excellent, the picture of a rigid and dreary institution convincing; there is no strong story line—indeed, there is little action—the appeal being wholly in the felicity and percipience of the author's treatment of girlhood observed.


Set in England in the nineteenth century, an adventure story with good pace, dialogue, and period details. The plot boils down to one long chase, with the young protagonist thrown into the company of a famous highwayman; together young Stephen and the wily Matthew Turpin encounter, battle, and outwit a gang of rogues who are in search of a diamond necklace. Mission accomplished, Stephen ships out to sea, refusing to share the loot.

Jackson, Robert B. *Joe Namath, Superstar*; illus. with photographs. Walck, 1968. 48p. $3.25.

Informal in style, partial in tone, sketchy in coverage, this quick review of Namath's career in college and professional football nevertheless has interest for readers, partly because of Namath's recent spectacular performance and partly because of the breezy writing. Coming from a small Pennsylvania town where he played baseball and basketball as well as football, Namath was the star player at the University of Alabama until he became a pro. The highest-paid rookie of all time has suffered through several knee operations which seem not to daunt him at all; this brief book will probably delight his many fans.

Jarvis, Sally Melcher. *Fried Onions and Marshmallows; And Other Little Plays for Little People*; pictures by Franklin Luke. Parents' Magazine, 1968. 63p. Trade ed. $3.50; Library ed. $3.21 net.

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Thirteen very short plays previously published in *Humpty Dumpty's Magazine*. The casts are small, the author suggesting in a prefatory note that sets and costumes be very simple. The themes are familiar: city mouse and country mouse, predatory animal outwitted by intended victim, the Midas touch, an elf who takes revenge on a human, et cetera. The dialogue consists of very brief lines that are easy to learn if not theatrically dazzling; the level of humor is right for the age group. The illustrations are pedestrian and give little help to prospective players, but the book should be useful simply because of the dearth of material.


Small, precise drawings and sharp black and white photographs show the flora and fauna of the woods in an attractive book that should appeal especially to the nature lover. The author does not attempt to be comprehensive, but to give a picture of the appearance of the woods in each season and to describe the sorts of activities that take place in the animal world and the sorts of changes that occur in the plant world. The writing is simple and direct, the organization of material random, and the information interesting if not unusual. A good general book for nature study, and one that can be used by adults for discussions with younger children.


A story set in Russia early in the nineteenth century, many of the incidents being typically boarding-school fare: mischievous ploys, stern teachers, schoolgirl rivalries and crushes. What gives the book historical value and romantic interest is its authenticity; the story of Masha's nine years at school is based on the regimen of the Smolni Institute for Noble Girls, a school founded by Catherine the Great in St. Petersburg. Masha is entitled to education there as the daughter of a military casualty, and the shy little girl from the country never achieves the sophistication of her classmates; the ending is less than convincing, therefore, since Masha is chosen by the glamorous Grand Duchess as her lady-in-waiting.


To a small Cockney boy, the varicolored bright lights of an amusement park ("The Other Side of the World") loom through the fog like an enchanted palace. Alfie has come across the Thames by ferry, looking for a newsvendor who is his friend; he finds him, and the two go home—Alfie transported with delight by his adventure. The plot is slight and the writing style adequate; the book is lifted to beauty by the illustrations: with shimmering lights and vigorous colors, the strongly patterned London street scenes are made fairylike by the artist's interpretation.

A biography based on historical research as well as on the Biblical story and Judeo-Christian legends, with all dialogue taken from the Bible. The familiar, dramatic story is told in a slow-paced style, the writing occasionally moving with sweep and dignity but broken by such obtrusive phrases as, "... the people could not sit or lay down or lean their bodies on anything without crying out in pain." or, "... Miriam returned with Jochebed, never letting on that Jochebed was the boy's real mother." A list of sources precedes the text; it is followed by Catholic, Protestant, and Jewish versions of the Ten Commandments, and by an index.


A story of life on the American frontier in the mid-eighteenth century, the plot slow-moving despite some sequences of intensive action. The writing style is pedestrian; the historical background is convincing but sometimes is laboriously interpolated. Obadiah, a fatherless apprentice, conceives a warm admiration for a passing stranger, Captain Tennent; when his mother dies, the boy runs away from his master to follow the captain in the wilderness. He joins the British Army and meets General Washington in the wars against the French and Indians.

Kraus, Robert. *Unidentified Flying Elephant*; illus. by Whitney Darrow. Windmill, 1968. 30p. $4.95.

An oversize book illustrated by a cartoonist often seen in the New Yorker, the vigorous drawings a felicitous echo of the story's mood—a blend of nonsense, broad humor, and sophisticated overtones. Arthur, a garden variety earth elephant, is peering through his telescope when he first meets the flying elephant. "My name is X22 and I come from the haunts of Venus and Mars looking for my flying saucer. It flew away," the space elephant says. Arthur flies with his new friend (the saucer is a security saucer; X22 can't eat without it) in a silly, enjoyable, and successful hunt for the missing saucer. Thanks to the Elephant in the Moon, the lost is found and the hungry are fed.


Eight chapters are devoted to Alan Paton, Nelson Mandela, Albert Lutuli, Robert Sobukwe, Beyers Naudé, Nana Sita, Dennis Brutus, and Michael Scott, black men and white, Asians and Africans, white men of English stock and Dutch. The authors give two chapters of background information that make clearer the courage and tenacity of those who fight against apartheid, and the final chapter discusses the bitter choice of weapons that lies ahead: violence, guerilla warfare, partition, international intervention. Informative, timely, sober and stirring, a well-written book by South African exiles who were forbidden to return home after the publication of an adult book on South Africa's crisis. A chronology, a list of books by the eight subjects, and an index are appended.


First published in England, one of a series of books about children.
around the world. The text is simply written, occasionally choppy, and
the photographic illustrations are clear and attractive—particularly
some of the wintry scenes of Moscow streets and buildings. The mate-
rial is not unusual, but the book does an adequate job of establishing the
universality of childhood while giving some information about one child’s
living pattern in a Russian city.


Black and white photographs, some of details—an insect, a budding
twig—and some of quiet vistas, echo the mood of the writing: a gentle
recapitulation of the seasonal joys of nature. The park is in the city, but
there are few people in the pictures, and the static, reflective quality of
the book may limit its appeal to those readers who enjoy poetic imagery
for its own sake.


Once upon a time the tree had been full of letters. "They lived a hap-
py life, hopping from leaf to leaf ..." One day a gale blew some of the
letters away, and those that were left huddled, frightened, in the foliage
of the lower branches. A word-bug taught them that there is strength in
union, so they combined to form words. Then a caterpillar suggested
that they get together and make sentences and mean something; so they
did. At the caterpillar’s urging, they made an important sentence: "Peace
on earth and goodwill toward all men." Then they climbed on his back.
"But where are you taking us?" "To the President," the story ends. Too
complicated in concepts for the youngest, and slight in plot, the story
doesn’t have enough about words to please the word-lover, and the fan-
tasy of sentient letters is lost in the message at the ending. The illus-
trations are lovely, but page after page of lovely leaves begins to pall.


When the Civil War began, there were no Negroes permitted service
in the Union Army; many of the northern states had legislation as re-
strictive as that of the south—nowhere was the black man accepted as a
participating citizen. Yet through the years of the war, Negro men and
women fought—on the lines and in back of them—for union and, they
hoped, for freedom, proving their loyalty and their courage. This
smoothly written account of the Negro’s role and portion in those years
has, interspersed throughout, quotations from original sources, some
in the measured phrases of statesmen and others in the awkward but
vivid comments of soldiers or slaves. A bibliography and an index are
appendix.


A book of photographs, accompanied by a few lines of text on each
page, describes the start of school for a small Negro child. The photo-
graphs are of good quality but some of them seem posed and many are
repetitive. Jenny’s older sister takes her to kindergarten; at first Jenny
is very shy, but her new friend Nancy makes the day a happy one. There
is a sequence about Jenny's family at home that evening, and a closing episode about the girls going to the library. Although the book seems contrived, it should be welcomed because of the inclusion of father in the family scenes, the interracial friendship, and the encouraging picture of a first day at school.

Mendoza, George. *The Crack in the Wall; And Other Terribly Weird Tales;* pictures by Mercer Mayer. Dial, 1968. 57p. Trade ed. $3.95; Library ed. $3.69 net.

Four short stories with a moderately malign aura that is deftly reflected in the black and white drawings of desolate country, bleak, dead tree limbs or roiling waves, and characters with staring eyes. The story of two small brothers who venture into a deserted quarry is capped in suspense by the other three tales, all macabre but tinged with humor. The writing style is adequate, occasionally marred by awkward or flat passages.


Kävik had been raised and trained as a sled dog by tough old Charlie One Eye, who never had a kind word or caress for his animals. The wolf dog was purchased by a wealthy American and injured in a plane crash when he was being shipped to Seattle; rescued by Andy, a boy of fifteen, the animal learned kindness for the first time in his life—and the kindness grew into affection. Sent on to Seattle, Kävik ran away and made his way north to Alaska and the boy to whom he belonged. The motivation is love, but there is no trace of sentimentality in the writing; the setting is vividly created, and the dangers of the long trek are described with pace and suspense. Kävik had lost his courage at the time of the accident, and Andy was teased by the other boys because his "champion" was afraid of other dogs; Kävik returns after his trip through the wilderness a hard-bitten fighter, and it is Morey's particular talent that he can made an animal character like this so powerfully real and so consistently animal.


Of all the Scorpio Sector planets, only Beltane had been set aside as a biological experimental station, and its peaceful citizens could not believe that refugees from another planet would harm them. Ten young people were trapped underground when the refugee attack wiped out the population; primarily this is the story of their fight for survival. There are pace and suspense up to the point where the youngsters discover that all their people are dead and that their real enemies are the mutant animals; the brief survey of several years of coexistence ends the book anticlimactically. The characters are good, the action sustained; the writing is weakened slightly by the author's persistent and not always relevant references to plants and animals with exotic names, a device that reminds one jarringly that this is science fiction.


Three brothers had sailed out of Nantucket in search of the Amy
Ad Foster, wrecked two years before with a precious cargo of whale oil and ambergris. Had the wreck been the fault of the oldest, the grim Captain Caleb, or of the debonair Jeremy? Sixteen-year-old Nathan, who tells the story, begins with the fact that Jeremy has been missing for a week; as the story develops, he investigates both that mystery and the details of the peculiar long box that has appeared floating in the ocean—the dark canoe. The story has drama and tension, but it is slowed by the mystic belief of Caleb that he is Ahab, and the references to Moby Dick and to symbolic—or simply significant—relationships become cumbersome.

Ravielli, Anthony. From Fins to Hands; An Adventure in Evolution; written and illus. by Anthony Ravielli. Viking, 1968. 47p. Trade ed. $3; Library ed. $2.96 net.

The beautifully drawn and meticulously realistic illustrations trace the slow development of the human hand from the skeletal structure of the first vertebrates. The author describes the adaptations of man's ancestors to living on land and to such adjustments as walking on two limbs and assuming an erect posture. Although the focus here is on the hand, there is mention of other anatomical changes (binocular vision, longer leg bones) and the book can be used by older readers because of the straightforward writing and the profuse and accurate pictures.

Rendina, Laura (Jones) Cooper. Destination Capri. Little, 1968. 214p. $4.50.

Lisa had resented having to give up the Junior Prom even though she looked forward to touring Italy with Aunt Meg, but she met a fascinating Italian man on shipboard who seemed as much interested in her as she was with him. Wherever they went in Italy, Enzo followed, much to Aunt Meg's annoyance. Lisa was slow to realize that there was some connection between Enzo and all the mysterious events that occurred in Capri, Rome, Taormina, et cetera, but she finally discovered that a stolen da Vinci painting had been hidden in her suitcase. The plot is an attenuated standard foil-and-pursue, quite unconvincing, with sightseeing and romance thrown in. What merit there is in the story lies in the few unsterotyped characters like Aunt Meg, who is impulsive and moody, and an eleven-year-old boy who has a crush on Lisa.


This is a book as interesting for its historical material as for its architectural focus. With remarkable lucidity, the author traces the events in the life of the boyhood friend of Louis Capet, Suger; Louis became the King of France and Suger the Abbot of St. Denis. Fat and sometimes foolish, Louis was propped and sustained by Suger, whose life was dedicated to his king, his country, and his church. In the slow, patient years in which the old church of St. Denis was torn down, the new one was rebuilt with the innovatory features that became popular throughout Europe—the stained glass windows, the piers and buttresses, the ribbed vaulting and soaring pillars of Gothic architecture.

A modest but effective story about a first camping experience. The attractive illustrations show small children of assorted hues, shapes, and sizes. Katie, who is fighting to conquer her homesickness, clings to her doll and explains that it is the doll who is homesick. It takes only two days for the conviviality of camp life to assuage Katie, who decides that the doll now feels secure and can be left in the bunk when Katie goes off. Just long enough, simple and realistic, low-keyed and pleasant.

Sindall, Marjorie A. Three Cheers for Charlie; illus. by Margery Gill. Criterion Books, 1968. 64p. Trade ed. $2.95; Library ed. $2.89 net.

First published in Great Britain, this story of farm life is about eight-year-old Charlie, who had never been out of the city until his mother heard of "some kind people who arranged free vacations for children." The Days welcomed him, but their daughter Sally taunted Charlie because there was so much he didn't know about farm life and there were so many things he was afraid of. To prove his courage, Charlie doughtily braved the bullocks one night—and, spotting a fire, saved hundreds of baby chicks. The plot is rather slim and patterned, the drama of the fire seeming contrived to give the ending some color; the fire has little to do with the theme of the conquering of fear. Adequately written and very attractively illustrated.

Singer, Isaac Bashevis. When Shlemiel Went to Warsaw; And Other Stories; tr. by the author and Elizabeth Shub; pictures by Margot Zemach. Farrar, 1968. 116p. $4.50.

Eight stories, some of them based on traditional Jewish tales, are included in a new collection by one of the great storytellers of our time. One of the most amusing is "Shrewd Todie and Lyzer the Miser," in which the miser is outwitted as much by his greed as by Todie; another delightfully funny story is the saga of Shlemiel, so stupid that when he came back to his home town by mistake, he refused to believe it was his town and family. The writing has a cadence that is especially evident when the tales are read aloud; the length, the style, and the humor make them a happy source for storytelling; the individual reader will have the added pleasure of the Zemach illustrations, which are distinctive in their own right.

Skorpen, Liesel Moak. That Mean Man; pictures by Emily McCully. Harper, 1968. 32p. Trade ed. $2.95; Library ed. $2.92 net.

A picture book that should appeal to children's love of exaggeration, the bouncy story echoed in the vigorous illustrations that have a tinge of Price's cartoons. The mean man cut balloon strings, frightened babies in their carriages, kicked cats, and growled at dogs. "I mean he was mean. When he had something nice like jelly beans, he didn't share. When he had something nasty like chicken pox, he did." The mean man met a mean woman, and they married; they had a large brood of mean children who played tricks on their father. In a triumph of justice, the mean old man was driven to his bed for the rest of his life. Blithe nonsense, ably reinforced by the pictures—for example, one page reads, "They honeymooned at sea," and shows the groom at one end of a rowboat (named Cupid) and the bride, in full regalia, sourly contemplating him from her end of the boat.

Softly-executed drawings in black and white picture realistically the flora and fauna mentioned in the coy story of the tiny elf who dedicates himself to the task of scaring somebody, just as the bigger elves do. By using a bluebell to amplify his tiny voice, the littlest elf scares a cat; after that he is never shy and lonely again. The triumph of the smallest is always appealing to the smallest listeners, but the story is saturated with sugar: "The littlest elf went tip-i-dy-toe till he saw—Mousie." and the use of "Silently he creeped . . ." seems unnecessary, to say the least.


A good history of the conflict, with more material about Franco than there is in Goldston's *The Civil War in Spain* (Bobbs-Merrill, 1966) and with far more detailed background material. The writing style is adequate, and the author covers most of the same people and events as does Goldston, but the coverage is more condensed, partly because so voluminous a history of Spain (perhaps unnecessarily voluminous) before the Civil War is included. A bibliography is appended.

Sonneborn, Ruth A. *Seven in a Bed*; illus. by Don Freeman. Viking, 1968. 27p. $2.95.

Mama and the baby and seven children got off the plane and were warmly greeted by Papa, who had come to America ahead of the family to make a home for them. Because the home wasn't quite ready, all the children had to sleep in one bed the first night, and the amusing pictures show the hazards of overcrowding. Papa put the boys on one side, girls on the other, but it was necessary to rearrange the belligerents several times before peace was declared. The last page shows the morning scene: two boys in a heap, one girl happily sleeping on the floor, and the other four distributed about the bed like so many jackstraws. Although the style is light and the situation here is temporary, the book should appeal to the children for whom a crowded bed is a way of life seldom reflected in children's books.


Caldicott Place is a run-down estate in Sussex that the youngest child in the Johnstone family has inherited from Lady Paine, the woman who was responsible for the accident that left Mr. Johnstone an uncommunicative and withdrawn neurotic. Happy to live in the country, Mother and the children take in foster-children, each highly individual; Dad leaves the hospital and recuperates at the estate lodge; complete recovery and joy all around are achieved. The story has a few contrivances and a pat ending; it also has several situations of great appeal: the integration of the foster-children, the move to the country and the solving of accompanying financial problems, and the return of father. The most appealing aspect of the book is, however, the easy, practiced writing of Mrs. Streatfeild: her attractive and varied (some just ever-so-slightly typed comic-rural) characters, the natural flow of the writing, and the conversations that show a keen ear for dialogue.
Taylor, Mark. Henry Explores the Jungle; illus. by Graham Booth. Atheneum, 1968. 40p. Trade ed. $5.95; Library ed. $5.73 net.

A sequel to Henry the Explorer, reviewed in the January, 1967 BUL-LETIN. Henry sets off again with gun (wooden stick) and provisions K-2 (lunch packed by mother) and his trusty hound Laird Angus McAngus, who looks like an ambulatory dustmop. Having airily told his mother, "We may find a tiger," it is a complete shock to Henry when he does meet one, an amiable beast that has escaped from a circus wagon. In almost believable fashion, Henry traps the tiger in the wagon, earning a free seat at the circus and the surprised admiration of his mother. The bland style is a good contrast to the high drama of the jungle adventure, and the humor is the sort that enables small listeners to feel in on the joke—as when Henry routs his first "jungle" animals, a herd of in-nocuous cows.


The precise and whimsical details of the illustrations are the most M appealing aspect of a book in which the story has an attractive idea that is poorly developed. Mr. Greenthumb moves to a mining town where nobody has ever seen a flower. "We think it's a flower," the mothers say, and the fathers agree that it looks like a flower. When Mr. Greenthumb becomes ill, one boy volunteers to save the untended, drooping flower that the whole town has lined up to look at each day. Success breeding confidence, every house in town sports a red flower.


As useful as it is handsome, this profusely illustrated reference book R is a mine of information about one of the most romantic periods of his-tory. The dictionary arrangement is supplemented by cross references and by a subject index; the entries are full and detailed; the illustrations form an attractive border to each page; the single column of type is easy to read; the writing style is lucid.


Originally published in Sweden, a fanciful story with lively illus-tra-tions in which the gigglers, Lena and Christina, share an adventure with a remarkably pig-faced family that lives in an oversize glass bottle. The greedy, plump son who has run away from his greedy, plump parents is rescued by the two girls after he eats all of his boat (candy) and sinks into the ocean waves. The girls and the parents rescue Snouty by riding out on the bottle (house) and paddling by hand. The story has some non-sense appeal but it is vitiated considerably by the labored quality of the plot and by the ending, which is anticlimactic.
Bibliographies


Language and Linguistics, A Selective Checklist. University of Wisconsin. $.30; 11 or more copies, $.20 each. Bookstore, University Extension, University of Wisconsin, 432 N. Lake St., Madison, Wisconsin 53706.


Without Whip or Rod. Hilda Limper, Ch. Troubled Child Subcommittee, Association of Hospital and Institutional Libraries. $.20; 20 copies, $3. ALA, Children's Services Division, 50 E. Huron St., Chicago, Illinois 60611.
