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**BULLETIN
OF THE
CENTER FOR
CHILDREN'S
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

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

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 24

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New Titles for Children and Young People

Adkins, Jan. *The Art and Industry of Sandcastles*; written and illus. by Jan Adkins. Walker, 1971. 59p. \$4.50.

Ad 4-6 It almost takes an adult to tolerate the straightforward instructions for the techniques of building sand castles as an ingredient of a book about the development and structure of the medieval castle. The terminology (and the hand-lettered text) make the book too difficult for young children; the sand castle pages make it too juvenile for the older child. There is information about castles, but not as much as there is in Boardman's book on the subject. The writing has some humor, and the drawings are very attractive, but the interspersing of pages about what is basically imaginative play is out of proportion. Probably the book will appeal most to the child who already is interested in castles.

Adshead, Gladys L. *Where Is Smallest Brownie?* illus. by Richard Levenson. Walck, 1971. 41p. \$4.00.

NR 3-5 yrs Smallest Brownie wakes early in the morning and decides to go exploring on his own. He is chased by a cat and then he is lost; he makes a boat of a leaf and floats on the stream, being rescued by the other Brownies who have realized he is missing. They all get home in time for a meal set out by Old Grandmother from the "laborsaving house." There's no development of the last, and little reason for the introduction of human characters. The brownies might, in fact, be human; only the comparison of size between Smallest Brownie and the cat is a factor in the development of a very slight story told in a too-cute style.

Alexander, Martha. *Sabrina*; written and illus. by Martha Alexander. Dial, 1971. 28p. Trade ed. \$3.50; Library ed. \$3.39 net.

Ad 3-5 yrs Tidy little pictures of attractive children make this a pleasant book to look at, but the story is slight: a child is embarrassed, when she starts school, by her unusual name, then finds that other children admire it, and decides she is happy being named Sabrina. Gently affectionate and mildly amusing, but the story line is weak.

Ardizzone, Edward. *Lucy Brown and Mr. Grimes*; written and illus. by Edward Ardizzone. Rev. ed. Walck, 1970. 48p. \$5.00.

Ad
K-2 First published in 1937 and dedicated to the author's daughter, this has been rewritten and redrawn by Ardizzone and dedicated to his granddaughter. Both the tale and the illustrations are Victorian, the mood sentimental. There is no archness, however, so that the story of a lonely little girl who finds an old man who had been a family friend, who delights and fills his equally lonely existence, and who is adopted by him has a lavender-and-old-lace appeal. The telling is direct and bland, laced with an occasional note of humor, and the illustrations have the usual marvelous economy of line into which Ardizzone puts so much expression.

Asch, Frank. *Yellow Yellow*; illus. by Mark Alan Stamaty. McGraw-Hill, 1971. 43p. Trade ed. \$3.95; Library ed. \$3.83 net.

NR
K-2 The merest wisp of a plot, told in very few words, is overburdened by lavishly elaborated drawings filled with extravagant and usually fantastic details. A boy finds a yellow construction-worker's helmet and enjoys its diverse uses (as a boat in a puddle, as a flower-holder for mother) until he meets the owner. Then he gives it back and makes himself a yellow paper hat. Children will probably be amused at the humor of some of the details, but the cluttered urban scene, the grotesque people, the distraction of busy pages, and the emphasis on writing within the drawings make heavy weather for the read-aloud audience.

Asturias, Miguel Angel. *The Talking Machine*; tr. by Beverly Koch; illus. by Jacqueline Duhéme. Doubleday, 1971. 41p. \$4.95.

NR
K-2 “. . .Ranita lay dreaming on a lily pad. Her green legs peeped out from under her ruffled petticoats.” Ranita is a frog who goes shopping with moonbeams (she thinks the moon is a silver money box) for a talking machine. Meanwhile, at home, her mother and grandfather discuss this; he gets irritated, she brings him a rum drink. Ranita returns from the market with a small box, and when she produces her “talking machine” it turns out to be a parrot many times her own size. The story seems pointless, although it has some humor in the style. “A talking machine with a heart instead of tape”, the tale ends. The illustrations are colorful, flowery, and busy. A great disappointment to see so flaccid a tale from a winner of the Nobel Prize for Literature.

Barclay, Barbara. *Lamps to Light the Way; Our Presidents*; illus. with portraits by Celeste Swayne-Courtney. Bowmar, 1970. 444p. \$14.95.

Ad
5-7 An oversize book profusely illustrated with reproductions of old prints, portraits, and photographs. The biographies are mildly adulatory; although the author is objective about criticism and dissent during the tenure of each president, each section ends on a note of journalese-style obituary writing. This has some reference use, however, since the book gives the pertinent facts about each administration through that of Nixon. Additional information is accessible through the several tables that are appended; a glossary with pronunciation key and an index are appended.

Barth, Edna. *The Day Luis Was Lost*; illus. by Lilian Obligado. Little, 1971. 62p. Trade ed. \$4.50; Library ed. \$5.10 net.

Ad 3-5 Luis had come from Puerto Rico only six weeks before, so he couldn't speak English very well. On the day his older sister was ill and couldn't take him to school, he was sure he could get there alone - and he might have, if a burst main hadn't taken him out of his way. Taken to the police station, Luis found there was a communication gap. Why did they talk so fast? (Why, the policemen ask each other, does the boy talk so fast?) By chance, Luis looked out the window, and there was his school! The story is adequately told and realistic, but slight in plot. The incidents give it some vitality, however, and the lively illustrations and large print make it visually appealing.

Batterberry, Michael, ad. *Art of the Early Renaissance*. McGraw-Hill, 1970. 191p. illus. \$9.95.

R 7- Profusely illustrated with full color reproductions of the paintings, sculpture, and architecture, the elaborate beauty of small, jeweled art objects and the ornate interiors of the early Renaissance. The text discusses artists and techniques as well as individual works, most of the material organized by region or city. A list of illustrations, with locations, and an index are appended.

Beatty, Patricia. *A Long Way to Whiskey Creek*. Morrow, 1971. 224p. Trade ed. \$4.95; Library ed. \$4.59 net.

R 5-7 From Cottonwood, it was four hundred miles to Whiskey Creek, but there wasn't anybody else who could go - so thirteen-year-old Parker set off on the grim errand of bringing back his brother's body. He'd suggested to Nate Graber, an orphan, that he go along for company even though Nate was a Yankee who liked, of all things, to read books. The story is set in Texas in 1879, and it shows both the lingering hostility between opposing factions and the easy violence of a frontier country. There are a few semi-stereotyped characters, but the two boys are convincingly drawn, their adventures have pace and excitement, and the moderating influence of Nate and Parker on each other is gradual and believable: Nate gains self-confidence and Parker some respect for education.

Bennett, Jay. *Masks; A Love Story*. Watts, 1971. 121p. \$4.95.

M 7-9 Jennifer had never been in love before, but she knew as soon as she met Peter Chen that this was true love. Her parents, who had always taught her to abhor prejudice, showed their own bigotry about the Chinese-American boy by insisting that she end the relationship; her mother even went to Peter's father and so hurt him that it was Peter who made the decision to break off, although Jennifer was ready to defy her parents. A worthy theme and good intent are defeated by the slow start of the book, the choppy conversation, and the abruptness of the denouement.

Bolton, Carole. *Never Jam Today*. Atheneum, 1971. 241p. \$5.25.

R 6-9 Taxation without representation was tyranny, Maddy said. After all, women paid taxes, didn't they? She knew her father disapproved, but Maddy agreed with Aunt Augusta: women should be able to vote. After all, it was 1917! After a

quarrel with her father, Maddy moved into Aunt Augusta's home, so it was natural that she should go along to Washington to work in the suffragist cause. The treatment of suffragettes, including jail sentences, is all too real; Maddy's deepening commitment is convincing, and the book has a mitigating balance of personal affairs to give it substance. Particularly commendable: Maddy's two love interests go by the board, and she opts for college, a career - and maybe marriage later.

Bonham, Frank. *Cool Cat*. Dutton, 1971. 151p. \$3.95

Ad 7-10 Some of the characters of *Mystery of the Fat Cat* appear again in another story of ghetto youth: again, the acceptance by adolescents of a retarded child is one of the assets of the book, although a minor aspect. Several boys pool their money to buy an old truck so that they can do some hauling; they are persecuted by the Machete gang and reprisals follow. In and out of the action is the cool cat, Cal Brown, whose behavior has made the others suspicious. A pusher? But Cal turns out to be a narcotics agent, and he gets his man. There is no hint of this until the very end of the book, which—although it is well-written and grimly mirrors the ghetto scene—lacks direction or focus.

Bradbury, Bianca. *A New Penny*. Houghton, 1971. 188p. \$3.95.

Ad 7-9 So they'd had to get married and here they were, Hank and Carey and the baby, cooped up in a trailer home at the edge of the campus. No place for Hank to study, and nothing for Carey to do when he was in class or working. Finish high school, everyone told Carey, but she stubbornly insisted she was dumb, no point to going back. The situation is presented vividly, and Carey's resentment at being left out of talk of books and college affairs is believable, but the story moves rather slowly toward its logical conclusion (Carey decides to finish high school) and the book is less an unfolding of action than an exploration of a situation. The writing style is adequate, the characterization good if not deep.

Brown, Margery W. *Animals Made By Me*; written and illus. by Margery W. Brown. Putnam, 1970. 27p. \$3.64.

NR 3-6 yrs A child finds a piece of chalk on the sidewalk and draws animals. The rhyming text begins, "It must have been a magic chalk/ I found last week on my sidewalk/ For now the animals made by me/ Are funnier than most I see. . ." and goes on to picture and describe a giraffe with elephant ears, a polar bear on ice skates, a zebra with plaid skin, a baboon with a balloon, and so on. The book ends with the suggestion that you, too, may find some chalk and draw a zoo of funny animals. The idea may appeal to some children, but the drawings shown here are neither incongruous nor exaggerated enough to be very funny in themselves.

Brownmiller, Susan. *Shirley Chisholm*. Doubleday, 1970. 139p. illus. \$3.50

R 5-9 "Ladies and gentlemen. . .this is fighting Shirley Chisholm coming through," she would begin her talk from the sound truck, and on November 5, 1968 the answer came. She was the first black woman elected to Congress. While this gives some background on Shirley Chisholm's childhood, the book focuses primarily on her

initiation into New York politics and her vigorous participation in the House of Representatives. Courageous, outspoken, articulate, "Unbought and Unbossed" (her campaign slogan), Mrs. Chisholm is an exciting subject, and her story is competently told. A list of "Facts You Might Like to Know" about the House of Representatives is appended.

Byars, Betsy C. *Go and Hush the Baby*; illus. by Emily A. McCully. Viking, 1971. 28p. Trade ed. \$3.50; Library ed. \$3.37 net.

R
2-5
yrs
Just as he is about to leave the house, bat in hand, Will is asked by his mother to pacify the baby. He performs and the baby smiles, but as soon as Will leaves the crying resumes. Play a game, mother suggests. Finally Will launches on a story that quiets the baby and so intrigues the storyteller that he is surprised when he loses his audience to a nursing bottle. "Well, I have to play this game of baseball anyway," he announces as he goes off. The pictures, very simple, have vitality and humor; the story has little plot but enough action - and more than enough affection - to make it appealing.

Cameron, Eleanor. *A Room Made of Windows*; illus. by Trina Schart Hyman. Atlantic-Little, Brown, 1971. 271p. \$5.95.

R
5-8
Julia's room was at the top of an old, rambling house in which there also lived an old man who loved as she did, to write. His death came as a blow to her at a time when she was already upset by her mother's plans to remarry and by the mysterious unhappiness of the recluse next door. The book has several minor plots, but they are skillfully woven together in a solid and mature approach to the development of an adolescent's growing understanding. Julia, self-centered and sensitive, responds to the needs of others with increasing perception. The characters are firmly delineated, the dialogue and interrelationships deftly conceived.

Campbell, Douglas. *Looking Forward to a Career: Theater*; written by Douglas Campbell and Diana Devlin. Dillon, 1970. 101p. illus \$4.95.

NR
6-9
An especially disappointing book since it comes from two professional people who have worked in theater in England and in the United States. It gives information, but the organization of material is poor and the text is studded with generalizations and superficial treatment of some topics. There is a considerable amount of imagined participation of an audience: "The play is Shakespeare's *Romeo and Juliet*. They have already seen a movie of it, so the story is familiar to them." (No possibility that a group of teenagers may have read the play?) The book discusses participating roles: writer, technical staff members, director and his assistants, manager, publicity people, etc. There is no index, and the glossary is most inadequate.

Chapin, Cynthia. *Healthy Is Happy*; illus. by Joann Daley. Whitman, 1971. 31p. Trade ed. \$2.50; Library ed. \$1.88 net.

Ad
K-3
A discussion of the many kinds of direct and peripheral health services that exist, given in the form of conversations among the members of a fictional family. The interspersing of facts furnished by the author makes the fictionalization less

convincing; the information given is easily available elsewhere, but this is an adequate introduction to the spectrum of health needs, from hospital and outpatient care to sanitary inspection by government officials.

Christopher, John. *The Prince in Waiting*. Macmillan, 1970. 182p. \$4.95.

R
6-9
Like the taut and suspenseful science fiction story, *The White Mountains*, this is the first of a trilogy, a book that stands alone but whets the reader's appetite for volume two. It has a familiar theme in science fiction, man's destruction of his own civilization. Here the setting is England after the debacle, and Luke, who is destined to become a ruler of a city-state in a society in which machines and technology are anathema, learns that there is a secret society of Seers, a superbody with headquarters in an underground sanctuary. Here Luke finds a cache of all the marvelous inventions of the old days, and he is told that the Seers will strike - when the time comes. Style, dialogue, and characterization are good although not outstanding; the strongest qualities of the book are the wholly conceived setting and the well-paced and well-constructed plot.

Cleaver, Vera. *I Would Rather Be A Turnip*; by Vera and Bill Cleaver. Lippincott, 1971. 159p. Trade ed. \$4.25; Library ed. \$4.19 net.

R
5-7
It wasn't a very big town, and every body in it knew about her nephew Calvin, Annie realized. Eight years old, he was her sister's illegitimate child, a small genius, and he was coming to live with them. Annie didn't see how she could stand the shame; prepared to hate Calvin, she resisted the sensible advice of their housekeeper and resented her father's obvious love for his grandson. Only as she sees the corrosive effect of the prejudiced behavior of others does Annie gain perspective. She's a wonderfully belligerent character, and the gentle, amiable Calvin a striking contrast. Their relationship is perceptively developed, and the loving, no-nonsense black housekeeper's relationship with both children is warm and sensitive. It is surprising that the term "bastard" is several times referred to tangentially as the "name" that some girls have called Calvin, but neither the housekeeper nor the father uses it when Annie remarks on it. A very small flaw in a well-constructed book that is written with verve, humor, and compassion.

Clymer, Eleanor (Lowenton). *The Spider, The Cave and the Pottery Bowl*; illus. by Ingrid Fetz. Atheneum, 1971. 66p. \$3.95.

R
3-5
Each summer Kate and her mother had gone back to the Indian village where her grandmother lived, to help with the work and enjoy life on the mesa. But this summer Kate and her brother had come alone, and Kate—who tells the story—was disturbed because Grandmother was so listless. Not until Kate and Johnny found a source of good clay for pottery did Grandmother bestir herself. The story line is simple, but woven around it are the traditions of the mesa people; simply told, the story is particularly effective because it takes for granted the advantages of Kate's two cultures: she is irritated when a white tourist is patronizing, but her pride of heritage is not shaken.

Coatsworth, Elizabeth Jane. *Under the Green Willow*; illus. by Janina Domanska. Macmillan, 1971. 21p. \$3.95.

R
K-3 In tones of green and yellow, stylized and handsomely composed, Domanska's illustrations show the water creatures of the crowded, busy spot beneath the willow tree. The text, brief and lyric, describes the darting life in the clear, sunny waters: the wily trout that snatches a crumb before the others can get near, the catfish nipping at the ducks' toes, the confident ducks kicking at the turtles in their way. Not a story, but a small, incisive picture of water life.

Collier, James Lincoln. *Why Does Everybody Think I'm Nutty?* Grosset, 1971. 143p. Trade ed. \$4.50; Library ed. \$4.59 net.

NR
4-6 Harold is in a psychiatrist's office when the story begins, explaining that he really had seen a miniature walled city in the woods where the bulldozers were clearing land. The next day he decides to look again, and there it is. He jumps in and immediately shrinks almost to the size of the inhabitants, who quickly apprehend this oddly-dressed large creature. Then begins a series of capture-and-escape incidents (the major part of a sharply divided book) until Harold gets back to the real world. The breezy style and humor are the only strong aspects of the book, both the tedious plot and the uncohesive fantasy setting being very weak.

Coolidge, Olivia E. *Come By Here*; illus. by Milton Johnson. Houghton, 1970. 239p. \$4.25.

Ad
5-7 A story set in Baltimore's black community in the early 1900's, interesting as a presentation of the obstacles that beset the black child but not as effective a literary work as the previous books by Olivia Coolidge have been. An only child, Minty Lou is happy and secure until her parents are killed in an accident; then she is shunted from one relative to another, is sent to do housework for a white woman who is a shrew and who deafens her with a blow, is kept out of school and locked in her room by an aunt until she is so hungry she sneaks out to get food from garbage cans, is brushed off by a truant officer and sent to relatives in the country who do not know she is coming, who don't even know her mother has died. The writing style is good, the background and characters interesting, but the story line sags.

Daniels, Guy, tr. *The Peasant's Pea Patch; A Russian Folktale*; illus. by Robert Quackenbush. Delacorte, 1971. 36p. Trade ed. \$5.95; Library ed. \$4.47 net.

Ad
3-5 The cranes had stripped his pea patch, so the peasant filled a trough with vodka and, when the cranes came back and drank until they were senseless, he tied their legs together; when they became sober, they flew off, dragging him along. The tale moves from one exaggerated predicament to another, the peasant's stupidity the cause each time, so that the punch line, "That's the way cranes are, always making trouble," is the most amusing part of the story. The telling is humorless, the tall tale appeal not buttressed by the writing style. The illustrations, framed and ornate, have an appropriately old-fashioned appearance but are, on most pages, overly busy with small details.

Edwards, Sally. *The Man Who Said No*. Coward-McCann, 1970. 191p. \$4.95.

James Petigru's father had been a thoughtful man who was determined that his

R
7-10 son should have the education that he deserved. So, in 1804, the farm family scraped together the money to send the boy to an academy. From teacher to lawyer, from a poor country home to an established position in Charleston society, James Petigru was a staunch Unionist despite the loss of friends and the disagreement of his wife. At the age of 48, he bought a plantation and over a hundred slaves that came with it, but he had no real interest in farming (it was simply the thing for a retired gentleman to do) and lost the property. As the talk of secession grew, Petigru spoke more openly and with bitter eloquence of the folly of disrupting the Union. As he had grown older, he had become more and more convinced that slavery must not spread, and with the state's vote to secede he had broken all ties with the leaders of South Carolina who had for years been his friends and colleagues. "The Old Lion," they called him, but when James Petigru died in 1863, the quarrel was forgotten and the whole city took a day to mourn the death of an upright man. A good biography with well-integrated historical background, written in a forthright style with restrained fictionalization. An index is appended.

Ely, Jean. *The Inflated Dormouse; And Other Ways of Life in the Animal World*; photographs selected by Anne Feldman. Natural History Press, 1970. 112p. \$3.95.

R
3-5 A series of interesting photographs, each with a descriptive paragraph on the facing page, gives a broad view of the wide variation in techniques of protective behavior or in physical attributes that have helped species adapt. There are also some general facts about behavior patterns of the animals pictured and about observation of wild animals. The writing is informal, only occasionally addressing the reader ("Why do you suppose this strangely shaped insect is called a walking stick?") on a rather coy note. A long chart at the back of the book gives size, habitat, eating habits, and a brief identifying description for those animals discussed in the preceding pages.

Embry, Margaret Jacob. *Shadi*. Holiday House, 1971. 92p. \$3.75.

R
6-9 The other girls at school laughed at the old-fashioned ceremony that celebrated the achievement of womanhood, but Emma was glad that she had told her grandmother she was menstruating and that the four-day Navajo ceremony had been held. Although she knew she must learn all she could about the white culture, she clung to the Navajo traditions. It is on the theme of the responsibility of the older sister, or shadi, that the story is built. Deserted by their father, Emma's family are orphaned and separated when their mother dies; Emma simply brings the youngest child into the school where she lives. Like *My Name Is Lion* (reviewed in the March, 1971 issue) this is a situation in which the school authorities must cope with cultural conflict and stubborn resistance, and again a white teacher plays a sympathetic role; the difference here is that the characters have more subtlety and the story a more cohesive structure.

Emrich, Duncan, comp. *The Nonsense Book of Riddles, Rhymes, Tongue Twisters, Puzzles and Jokes from American Folklore*; illus. by Ib Ohlsson. Four Winds, 1970. 266p. \$6.50.

Illustrated with jaunty little drawings, a fine collection of riddles, games, autograph album rhymes, tongue twisters, game rhymes, and jingles that are pure

R 2-6 nonsense. A section of notes and a bibliography are appended, adding to the value of a collection of Americana (much of it having traveled with immigrants) by an eminent folklorist.

Fisher, Leonard Everett. *The Architects*; written and illus. by Leonard Everett Fisher and with photographs. Watts, 1970. 48p. (Colonial Americans) Trade ed. \$2.95; Library ed. \$1.98 net.

Ad 5-7 The first colonists in the New World included no architects; the builders were craftsmen, often assisted by untrained laborers, and the designs of the buildings were based on books brought from Europe or on adaptations conceived by gentlemen amateurs. As in Europe, some outstanding architectural design was translated into handsome buildings by gifted amateurs like Thomas Jefferson. In separate sections, the author discussed architectural developments in the southern, eastern, and middle Atlantic colonies. The book is illustrated with drawings and with photographs of colonial buildings, concluding with pictures of Carpenters' Hall in Philadelphia, the home of the first organization of carpenter-builders in the colonies. The patterns described in the three sections of the country are somewhat repetitive, and the book gives less information about techniques and skills than do most of the preceding books in the series, but it is useful, if not very substantial. An index is appended.

Harris, Rosemary. *The Shadow on the Sun*. Macmillan, 1970. 198p. \$4.95.

R 5-8 A sequel to *The Moon in the Cloud* (reviewed in the June, 1970 issue) in which the young couple Reuben and Thamar have Egyptian adventures while hunting animal species for Noah's Ark. The scene is again Egypt, but Reuben plays a secondary role; this is primarily a love story in which the young king wins the love of Meri-Mekhmet, the Court Chamberlain's daughter, who doesn't know his identity. Her capricious behavior when she learns the truth leads to a series of adventures, with Reuben sent to rescue Meri-Mekhmet when she is kidnapped. The plot has flamboyant embroidery, but the sophistication of humor and writing style, the half-invented background of the land of Punt and the colorful Egyptian setting, the vigorous characterization and dialogue make this as diverting as its predecessor.

Haviland, Virginia, ad. *Favorite Fairy Tales Told in Denmark*; illus. by Margot Zemach. Little, 1971. 90p. \$3.95.

R 4-6 Six tales are retold with directness and simplicity, and are illustrated with pictures in soft details touched with humor. The tales are "The Wonderful Pot", "Ee-aw! Ee-aw!", "The Knapsack", "Grayfoot", "The Tree of Health", and "A Legend of Christmas Eve". Useful as a source for storytelling as well as for independent reading.

Hunter, Mollie. *The Walking Stones*; illus. by Trina Schart Hyman. Harper, 1970. 143p. Trade ed. \$3.95; Library ed. \$3.79 net.

In a smooth blending of realism and fantasy, a story that reflects Celtic folklore. In the Highland glen where Donald Campbell lived, a dam was to be built so that

R 5-7 the residents would have electricity and those who lived there would be moved to the village, which stood on higher ground. The majestic old man, the Bodach, who was the Campbell's neighbor, wanted to stave off the flooding so that the towering stones that walked every hundred years could have their chance, and he passed on to the boy his magical powers. In a wonderfully graceful and convincing fanciful episode, Donald sends his double flickering through the glen and halts the flooding. The story has pace and suspense, and the writing has an authentic cadence that adds to the flavor of the Scottish setting.

Hutchins, Pat, illus. *Changes, Changes*. Macmillan, 1971. 27p. \$4.95.

R 2-5 yrs Another book for the very young child who delights in "reading" by himself, the lack of text amply compensated for by the bright, bold pictures and the imaginative use of blocks and two stiff little dolls. The clocks are used to build a house, the house catches fire (How? It just does.) and the copious use of water puts out the fire and floats the house away. It then becomes a boat, the boat is beached and the blocks used to make a truck, then a train, and at last - a house again.

Kantrowitz, Mildred. *Maxie*; illus. by Emily A. McCully. Parents' Magazine, 1970. 30p. Trade ed. \$3.50; Library ed. \$3.21 net.

Ad K-2 If this were a bit more convincing or a bit further developed, it could have substance; as it is, the story has a good theme and an unusual protagonist. Maxie is an elderly woman whose schedule is rigid: up at seven, back window shade up at 7:20, canary's water dish filled at 7:22, tea kettle whistling at 8:45, etc. Lonely and bored, Maxie takes to her bed and a perfect avalanche of neighbors ensues, all complaining that because she had missed her schedule they, having timed themselves by her, had missed theirs. It isn't quite believable, but the concept of neighborly awareness and the concern for Maxie are positive values, and the very fact of having a solitary, elderly person as a protagonist should expand small children's social awareness.

Leach, Maria. *Riddle Me, Riddle Me, Ree*; illus. by William Wiesner. Viking, 1970. 142p. Trade ed. \$3.95; Library ed. \$3.77 net.

R 3-6 A collection of over 200 riddles drawn from folk materials the world over. They are grouped by kind: riddles about the universe, or animals, or—reflecting a contemporary type—elephants. The last section is a selection of jokes and tricks. The source for each riddle is given, and a section of notes makes the book particularly useful for adults interested in folklore.

McNeer, May Yonge. *Stranger in the Pines*; illus. by Lynd Ward. Houghton, 1971. 248p. \$4.95.

Ad 5-8 Adam Quinn, running away from the blacksmith to whom his grandfather had had him apprenticed in the early 1800's, bore the guilt of having killed, albeit accidentally, his master. From Philadelphia he comes to the pine barrens of New Jersey, where his bitterness against Quakers (his wealthy grandfather being one) is modified by meeting a Quaker family who are kind. Indeed, their daughter is Adam's mentor. He learns to read, he gets a job, he works for a black doctor, helps

fight an epidemic of yellow fever, discovers his grandfather is dead and a penitent uncle ready to pay for a medical education, learns that he had not killed his old master, and makes a mild commitment to the Quaker girl who had begun his education. The atmosphere is set convincingly, the illustrations are handsome, the characters are believable and the style competent, but the plot bogs down, slowed by too many tangential incidents and minor characters.

Madden, Betsy. *The All-America Coeds*. Criterion Books, 1971. 143p. \$4.25.

Ad
6-9 Joyce Collins and the other members of the girls' basketball team of Wheaton High knew they were good, and they wanted a chance to play the boys' team and prove it. They played other teams under the name of the "All-America Coeds", since school rules didn't permit official games—until a school-sponsored benefit gave them the chance to play the boys' team. While this has several weaknesses (a formula situation in which one very good player lacks team spirit; a pedestrian style) it has as protagonists a group of girls who are intelligent and attractive, not presented as tomboys because they are sportsminded. The racial situation (Joyce is black and there is passing reference to the problems her father had had in his career) is not made a problem competing with the major plot.

May, Julian. *The Land Beneath the Sea*; illus. by Leonard Everett Fisher. Holiday House, 1971. 36p. \$4.25.

R
3-5 As simply written as is consistent with the use of correct terminology and sometimes complex phenomena, this is a good introduction to a subject of growing interest. The sharp lines of the scratchboard drawings show vividly the formations of underwater mountains and trenches, the deep abysses and the guyots. Pictures in series make clearer the textual explanations of volcanic action and erosion. There is brief mention of marine creatures and of the research vehicles used to explore the deep sea, but most of the book is devoted to the terrain of the ocean deeps.

Meltzer, Milton. *Freedom Comes to Mississippi*; The Story of Reconstruction. Follett, 1970. 192p. illus. Trade ed. \$4.95; Library ed. \$4.98 net.

Ad
6-9 A detailed study of reconstruction in one state, strong in presentation of background, especially that of changing policies emanating from Washington, but weakened by a deviation from chronological development and by a lack of objectivity in the tone. The author describes the adamant efforts of ex-Confederates to block progressive measures and to keep the black freedmen powerless; not until four years after the war was a constitution approved that opened the door to reform legislation. The second half of the book discusses the political, educational, and economic gains made by blacks during reconstruction, the leaders who rose to political prominence, and the campaigns (open and underground) that led to the end of the era. A bibliography and an index are appended.

Mendoza, George. *The Thumbtown Toad*; illus. by Monika Beisner. Prentice-Hall, 1971. 26p. \$4.25.

Suggested by the publishers as appropriate for the kindergarten audience, this is

NR 3-4 a macabre piece that might have humor if it were more blatant or nonsensical. It is a compilation of comments on a wicked woman, the thumbtown toad. Examples: "The thumbtown toad is a wicked woman/ from dark coffins she borrows her clothes/ for her bracelets and trinkets she strings bones/ her shoes are skulls—CLUNK! Her shoes are skulls—CLUNK!" or, "The thumbtown toad is a wicked woman/ she spikes her fences with poison spears/ to catch juicy children and fat old men/ she'll boil you in stew! she'll boil you in stew!" The illustrations are imaginative, but neither text nor illustration seems appropriate for the young child.

Mitchell, Donald, comp. *The Gambit Book of Children's Songs*; comp. by Donald Mitchell and Roderick Biss; illus. by Errol Le Cain. Gambit, 1970. 159p. \$7.95.

R 4-7 A traditional collection, and a good one. Donald Mitchell has chosen, as he states in the preface, to eschew the protest songs of today, and present "in a spirit of affectionate renewal" an anthology of old songs that have qualities that appeal to the young. The sources and the styles are varied, the piano accompaniments simple; the collection includes French and German songs, some classic rounds, songs gay and plaintive. Some of the selections have, in addition to the piano accompaniment, additional notation for percussion or for melody instruments. Separate title and first line indexes are appended.

Monjo, Ferdinand N. *The Vicksburg Veteran*; illus. by Douglas Gorsline. Simon and Schuster, 1971. 62p. Trade ed. \$4.50; Library ed. \$4.29 net.

R 2-5 Handsome pictures that have the flavor of old engravings add to the value of an excellent historical book for young readers. The story is told by the twelve-year-old son of Ulysses S. Grant, who served with his father in the Vicksburg campaign of 1863, when the North made a fifth attempt to capture the city that controlled the Mississippi. By running the shore battery and crossing below Vicksburg, Grant was able to circle through Confederate territory and achieve victory. The easy simplicity of style and the personal observation give the account an immediacy that makes it vivid; the book has none of the stiffness so often found in descriptions of military action.

Mother Goose. *Best Mother Goose Ever*; illus. by Richard Scarry. Golden Press, 1970. 92p. \$3.95.

M 2-5 yrs An oversize book that contains the most familiar of the Mother Goose rhymes, the pages filled with large, bright pictures of animal characters. There is always an appeal to the indestructible rhymes, but there seems little advantage to replacing the human characters with animals, and there are many editions of Mother Goose, old and new, that are either more comprehensive or better illustrated, or both.

Nevin, Evelyn C. *The Extraordinary Adventures of Chee Chee McNerney*; illus. by Emily McCully. Four Winds, 1971. 224p. Trade ed. \$4.95; Library ed. \$4.88 net.

M 5-7 A good setting and a sturdy, adventurous heroine are the strong points of a junior novel in which the tedious plot and stereotyped characters are the weak ones. Chee Chee, orphaned daughter of an Irish-American father and a Chinook

mother, is living with her grandmother when a young man turns up who claims to be her uncle and who wants to send her to her father's parents. Grandmother dies, and Chee Chee suspects that "Uncle" Jim or one of his two odd companions has stolen a piece of valuable evidence. She convinces Jim to take her along to the Yukon, so the four set off. The story line is halted by contrived incidents, and—although there is one unexpected twist in the outcome—the growing affection between Chee Chee and Jim makes it rather clear that this will end eventually in romance, a contingency explained by the fact that Jim announces that he is not a blood relative. (She's 14, he's 24.)

Nickel, Helmut. *Arms and Armor in Africa*. Atheneum, 1971. 58p. illus. \$5.25.

R
5-9 The Curator of Arms and Armor for the Metropolitan Museum of Art describes and illustrates with his own drawings and with photographs both contemporary and ancient weapons and armor. The information in the text is related to facts about the cultures of the peoples discussed and the material is divided by region: West Africa, the Sudan, the Congo, East Africa, North Africa, and South Africa. A map precedes the text; an index is appended.

Polland, Madeleine A. *To Kill a King*. Holt, 1971. 187p. Trade ed. \$4.50; Library ed. \$3.97 net.

Ad
6-9 A sequel to *The Queen's Blessing*, this is a story of England in the time of William the Conqueror. Merca, who had been taken in by Malcolm's queen, Margaret of Scotland, is now sixteen and determined to enter a convent. Sent to London as part of a court mission, the remote and unhappy girl falls in love with a young Saxon who is plotting the death of the Norman King. When her lover is reported dead, Merca retreats completely, but—to her joy—the report is wrong; reunited with Edward, Merca realizes that life holds more than vengeance. The historical background is convincing, the characters solidly drawn, the plot and style adequate but heavy.

Price, Christine. *Made in Ancient Egypt*. Dutton, 1970. 153p. illus. Trade ed. \$5.95; Library ed. \$5.89 net.

R
6- Informed and informative, written in a direct and dignified style, this is a fascinating study of the ancient Egyptians through their tombs and temples, their carving and pottery, and the many artifacts that have been recovered from royal burial chambers. The material is arranged chronologically and facts of historical and cultural significance are consistently related to the objects that reflect them. A dynastic table and map precede the text, which is profusely illustrated and which is followed by a list of illustrations (numbered and with source given) and a bibliography.

Raskin, Ellen. *A & THE; Or William T. C. Baumgarten Comes to Town*; written and illus. by Ellen Raskin. Atheneum, 1970. 26p. \$4.95.

Ad
K-3 Not very substantial, not quite as witty as most of the author-illustrator's previous books, but an amusing book with a mild lesson about prejudgment, some English history (a bit too much for a picture book) and a use of heavy type for

“a” and “the” whenever they appear as words or within words that is slightly obtrusive. When William T. C. Baumgarten moves into the block, the other children jeer when he tells them the “T” stands for “The”; who ever heard of a name like that? Then their teacher tells them about William the Conqueror, and they smile in recognition. This great coincidence produces instant acceptance of W.T.C.B. The most engaging thing in the book is the everchanging backdrop of the houses in the block: for example, in one apartment a woman is watering her roof garden; pages later the hose, twisted, is inside; on the last page the wee figure is being rescued from a flooded room.

Robertson, Keith. *Henry Reed's Big Show*; illus. by Robert McCloskey. Viking, 1970. 206p. Trade ed. \$4.50; Library ed. \$4.13 net

R
5-7 The indomitable Henry takes on another project and describes it in the same ingenuous style that contrasts so amusingly with the frenetic activity of the story. To the appeal of familiar characters and believable adventures is added the contemporary attraction of rock music, as Henry's ambitions to be a theatrical producer crystallize first in a rock festival and then in a rodeo that includes a knightly tournament. Would you believe that Henry and his buddy, Midge, had planned an ordinary play?

Rogers, Fred. *Mister Rogers' Songbook*; illus. by Steven Rogers. Random House, 1970. 59p. \$3.95.

R
2-6
yrs A collection of songs that have been used on the television program, “Mister Rogers' Neighborhood”. The songs, echoed by lively little pictures in color, are concerned with the problems and developmental tasks of children, the approach childlike. In “I Like To Be Told”, for example, the lyrics make it clear that a child wants to know if something is going to be difficult or going to hurt, when a parent is returning home, how long he will be away. A note addressed to adults explains the fact that the child's trust will be strengthened by being informed about such things. Each song is prefaced by a paragraph addressed to the child.

Rowland, Florence Wightman. *Amish Boy*; illus. by Dale Payson. Putnam, 1970. 45p. (See and Read Books) \$3.29.

M
2-3 When the Lapp barn burns, Jonathan helps get the animals out; he also helps the men and older boys who come to help build a new barn. The slim plot has a few embroideries: a pig bears a litter, the Amish neighbors have an outdoor feast at the barnraising; on the whole, there is little that is distinctively Amish, however, despite the references in the story to Amish cooperation and to a few customs. The story might almost as well apply to any friendly farm community. The illustrations show the Amish garb in soft black and white drawings. The writing style is stilted beyond the limitations imposed by the need for a vocabulary simple enough for the primary grades independent reader.

Ruskin, Ariane, ad. *Art of the High Renaissance*. McGraw-Hill, 1970. 189p. illus. \$9.95.

R
7- A companion volume to that of Batterberry, reviewed above, with the same advantages of handsome illustrations, good coverage, and good index. Like the earlier volume, the book covers all of the arts; most of the work is Italian and the discussion of painters and painting is the major part of the text. The writing style here is rather more graceful, but both books are beautiful and informative, worthy additions to a fine series.

Shaw, Evelyn. *Fish Out of School*; illus. by Ralph Carpentier. Harper, 1970. 61p. (I Can Read Books) Trade ed. \$2.50; Library ed. \$2.57 net.

Ad 1-2 A small herring loses the school with which she has been swimming, swims about looking for them, meanwhile feeding and avoiding predators, and finally finds a school - not the one she had been in, but acceptable to her (and she to them) because she is the same kind. The illustrations are adequate, the text simple and accurate but slow-paced and sedate.

Sugano, Yoshikatsu, illus. *The Kitten's Adventure*. McGraw-Hill, 1971. 22p. Library ed. \$3.83 net.

NR 2-4 yrs Color photographs of a cat show it investigating a large tube of paper and crawling through it; there is no text. Unlike most of the books that have appeared recently that consist of illustrations only, this neither gives information nor tells a story. The cat is attractive and the photographs are excellent but repetitive.

Troughton, Joanna, illus. *The Little Mohee; An Appalachian Ballad*; illus. by Joanna Troughton. Dutton, 1970. 29p. \$4.95.

Ad 2-4 The romantic story of the loyal maiden (Hawaiian in some versions of the ballad, Indian in others) to whom the sailor returned after the girl he left behind him proved faithless. The illustrations here, in strongly-outlined Tiffany style, show a doe-eyed Indian Princess in the New World offering her hand and heart to a British tar. The melodic line is given in musical notation at the back of the book, so that even non-musicians can pick out the notes if they use the book alone. The strong pictures and simple story, given in large print, have dramatic appeal.

Van Iterson, S. R. *Pulga*; tr. from the Dutch by Alexander and Alison Gode. Morrow, 1971. 240p. Trade ed. \$4.95; Library ed. \$4.59 net.

R 6-9 Chosen as the best children's book of 1967 in Holland, this is the story of a Colombian waif, one of the floating children of the urban poor. Pulga means "flea" and he was called that because he looked years younger than fifteen; when he took a job as a trucker's helper, Pulga had his first chance to see what life was like outside Bogota. The plot is anecdotal, the incidents tied together by the theme of Pulga's realization that he may be able to influence the direction of his life. His confidence is built up by some of the small adventures in which he takes part, and by the kindness of the trucker, Gilimon. In one incident, Pulga is responsible for saving the life of a kidnapped boy; the wealthy father wants to make a substantial show of gratitude—but Pulga has gone on his way by then, so there is no pat ending. The style is competent, with only an occasional indication that the story has been translated; the structure is tight, the characters not deeply drawn but wholly convincing.

Weber, Lenora (Mattingly). *Hello, My Love, Good-bye*. T. Y. Crowell, 1971. 200p. \$4.50.

Ad 6-9 Another story about Stacy Belford, now a senior at St. Jude's High School. Her old boy friend comes back to town, and much as Stacy loves him, she is bothered by the fact that he conceals their relationship from his snobbish parents. When an older man makes a vigorous pass at her, Stacy is shaken; she is further upset by the fact that her boy friend insists that the man wouldn't molest any girl unless she had encouraged him. Although he doesn't know the girl in question is Stacy, his opinion makes her feel that they must part. The warm relationships of a big family are always part of the attraction of this series, as are the familiar characters, but the

book is overburdened with minor characters and the writing is laced with irrelevant, often repeated, details.

Weir, Rosemary. *Boy on a Brown Horse*. Hawthorn Books, 1971. 157p. \$3.95.

Ad 4-6 Set in England during the time of World War I, a story that is well written but slow-moving and not quite convincing. Fabian, who has just been orphaned, comes from India to stay with his two great-aunts. A shy and timid child, he becomes infatuated with a boyhood picture of his adult cousin, David. The boy is the picture is everything Fabian is not: bold, assertive, sports-loving. Fabian conducts long conversations with an imagined David and, at the end of the story, meets the man who had been the boy on a brown horse. The characters are believable, but they are sedate, and there is little action to enliven the story.

White, Hilda. *Truth Is My Country*; Portraits of Eight New England Authors. Doubleday, 1971. 289p. Trade ed. \$5.95; Library ed. \$6.70 net.

R 7- The authors: Emerson, Dickinson, Frost, Hawthorne, Millay, Robinson, Stowe, and Thoreau. The arrangement is chronological, so that the book gives a picture of the development of a literary culture; the material is well-researched, with a good divided bibliography provided; the writing is objective in tone, perceptive in analysis, and mature and direct in style. The balance between biographical material and discussion of the authors' works is good, each being seen against the background of the times that affected the author's work and often was affected by it. An extensive index is appended.

Whitney, Thomas P., tr. *Vasilisa the Beautiful*; illus. by Nonny Hogrogian. Macmillan, 1970. 28p. \$4.95.

R 4-6 From the Afanasiev collection of traditional tales, a version of the Cinderella story, translated in good style to read smoothly for reading aloud or independently. The illustrations are handsome: soft colors, comic details, effective composition. Vasilisa, lovely and mistreated stepchild, is helped not by a fairy godmother but by a magic doll left her by her mother; the doll also helps her get out of the clutches of Baba Yaga and is instrumental in effecting that most proper of Cinderella endings, a royal wedding.

Wildsmith, Brian. *Brian Wildsmith's Circus*; written and illus. by Brian Wildsmith. Watts, 1970. 29p. \$4.95.

R 2-5 yrs Who needs words? The brilliant water color pictures leap from the page, the costumes glowing with color, the jugglers and acrobats tense with action, the big cats vibrant and snarling, the clowns and bareback riders splendidly poised. "The circus comes to town," it is announced at the start, and there is no further comment until, at the close, the last elephant shuffles off, and "the circus goes on to the next town."

Wyndham, Lee, comp. *Tales the People Tell in Russia*; comp. by Lee Wyndham; illus. by Andrew Antal. Messner, 1970. 95p. Trade ed. \$4.95; Library ed. \$4.64 net.

R 3-5 Told with a gusto that is appropriate to the oral tradition of the folktale, ten tales for which sources are cited in an appended note. The book also contains three fables and a short list of proverbs. The stylized illustrations are attractive in black and white, the stories delightful to read or tell.

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