PRODUCTION NOTE

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EXPLANATION OF CODE SYMBOLS USED WITHANNOTATIONS

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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New Titles for Children and Young People


Richly designed and deftly drawn, medieval in mood, Lester Abrams' pictures, in his first illustrations for children, echo the humor of a story in the folk tradition.

Three tradesmen set off on a journey, each dreaming of plump profits, each plagued by problems that make him crotchety and uncooperative. When they cannot get along separately, they are forced to go along together, and they find that sharing problems lightens the load. The overburdened donkey protests at a triple load, so the three silly men carry the beast and the burdens. Donkeys all, but the men learn how cheering it can be to share troubles.


Julia was the only person in the family that the dog, Mr. Prothero, talked to, and it was understood between them that his ability wasn't mentioned. Testy and conceited, Mr. Prothero grumbled at Julia's timidity, but he arranged a scene in which Julia was made to look heroic (daring to pull a big, vicious dog away from the boys who were teasing her) and gained a reputation for cool bravery. He also grumbled when the new baby was born, and became very uncooperative in his jealousy. Left to guard the baby's carriage, Mr. Prothero prevents an accident when the carriage starts to roll. Petted and congratulated, the amazing Mr. Prothero makes advances to the baby, his slobbering licks evoking gurgling joy. Not outstanding nor highly original, but a pleasant tale, nicely written and illustrated, conventional and, at the end, rather sentimental.

Banner, Angela. *Ant and Bee Go Shopping*; written and illus. by Angela Banner. Watts, 1972. 80p. $1.95.

A tiny book, illustrated in pedestrian style, is used for some thinly disguised lessons wrapped in a meandering story. Ant and Bee divide their shopping list, each takes money from the bank, they go shopping and all their goods are squashed in the new shopping bag. Their guest, Kind Dog, takes them shopping and each item is (unrealistically, even within the framework of the story) put in a large plastic box. Everything is intact when they get home and they have a good time playing with the bricks that Kind Dog has brought as a surprise. The story attempts to teach round, square, flat, and "fat" as concepts, as well as suggest care in transporting groceries; its appeal may be in the busy picturing of objects that small children can pore over and name.


When Daisy Bates, an Irishwoman who devoted many years of her life in Australia to recording Aboriginal lore, died in 1951, her notes were unpublished. Barbara
Ker Wilson's retelling of the tales of the Dreamtime, the period when men first inhabited the earth, has a sturdy directness; there is nothing interposed between the story and the reader. The tales reflect the Aboriginal culture and its mores and traditions, and give both legends and history of the people to whom Daisy Bates was Kabbarli, the white grandmother. The illustrations are starkly effective in dramatic black and white.


Adapted from the work of an eminent Danish scholar, the story of the mischievous little creature who lived at Timsgaard centuries ago is illustrated with lively and humorous pictures in black and white by the artist awarded the Hans Christian Andersen Medal in 1972. Tim, the nisse, strikes a bargain with a farm hand, Sorn, who sees that the nisse's material wants are supplied in return for the magically prodigious output of work that no human could manage. When Sorn has saved enough money to end his apprenticeship, he goes off and the squire gets the benefit of Tim's work—until his housekeeper decides it is too much trouble to feed the nisse. Timsgaard's prosperity ends, and Tim wrathfully leaves the estate to join his friend Sorn and bring new prosperity to one who deserves it. Nicely told, based more on incident than plot, the book reflects both the folklore and the customs of Denmark.


Although all of the books about Paddington, the bear who lives with the Brown family in London, follow the same pattern, each has been greeted by readers with equal enthusiasm. Each chapter is a distinct episode, one in which Paddington bumbles, in an artless and almost completely self-centered fashion, into some dire situation and falls squarely and sunnily on his feet. The engaging drawings, the brisk pace, and the light style and humor are no less amusing here as Paddington makes elaborate preparations at home and gets into scrapes in France.


Two artists and designers suggest ways of making collages of different kinds, using different materials, and suggest that even in architecture, buildings like Habitat '67 may be considered collage: the putting together of separate entities into a whole. While many of the suggestions and examples are interesting, and the authors encourage free creativity on the part of the reader, the book is limited in its usefulness because the instructions frequently are general rather than specific and because the illustrations are inadequate, showing some steps in the making of a collage (or showing only the finished product) rather than picturing the composing of a collage step-by-step.


An anthology of poetry, fiction, and nonfiction that incorporates the legends or folklore of many countries is illustrated with dramatic pictures in black and white. The book includes some familiar material—an excerpt from the tales of Sinbad, Masefield's "Mother Carey," the story of the "Flying Dutchman"—but most of it has not been repeatedly anthologized, and the variety of the material about sailing men and mythical creatures makes this a plummy trove of tales. A list of notes on sources is appended.
Brunhoff, Laurent de. *Babar Visits another Planet*; written and illus. by Laurent de Brunhoff; tr. from the French by Merle Haas. Random House, 1972. 26p. Trade ed. $3.95; Library ed. $4.39 net.

Babarians and elephant-lovers notwithstanding, this latest in a long series is an accumulation of trivia, with a modicum of humor in the page-filling illustrations and an appeal vested chiefly in the brisk tempo of fanciful incidents. Babar and his family are sucked into an unmanned space ship and taken to another planet where elephant-like creatures live in balloon-supported platforms that connect to form a city. The elephants are invited to depart when Arthur accidentally damages a balloon and causes a near-panic. Back they go to Earth with a blue puppy as a parting gift.


Instantly smitten by the go-cart he had seen at a party, Doodle was determined to get one despite the fact that a go-cart cost $200. He could have one, his father said, if he earned the money—but how could a farm boy earn that much? Doodle tries various projects, accumulates over $150, and has to stop his most lucrative project, trapping, when he becomes ill. When he is offered the profit to be gained if the family’s mule is sold, Doodle decides he can’t give up a loved animal—and sets about planning another project, spurning the chance to get his go-cart then and there. Written in a pleasant, light style but slow-moving and fragmented, a story that stresses a boy’s perseverance and resourcefulness.


Kirt’s family was one of those participating in a Self-Help housing program in Alabama; the land was cleared and cinder block foundations laid, then prefabricated parts were brought in by truck. Kirt describes the procedure and his own mystification when he was told the house would come on a truck. His story so intrigues his classmates that the teacher arranges a visit to the site. Photographs are variable in quality, and they do not show the steps in construction clearly, many being of Kirt or of the class visit. The concepts of self-help and cooperation are introduced but not stressed; there is emphasis on Kirt’s trepidation about moving and on the fun he has playing and working on the project. The “story” is so slim as to contribute little to what is basically an informational book.


A medieval setting, a deeply devout approach, and a romantic style frame a tale that moves slowly and is not quite convincing. Father Ambrosius, a peripatetic lover of God and nature, acquires two small boys and a large dog in the course of his wanderings. Everywhere he goes, Father Ambrosius is revered as a rescuer and healer; his magical wallet is always replenished, and when he and the boys go off to a deserted, rocky isle off the coast of Ireland they withstand even a Viking crew. The writing style is graceful, the plot plodding.


A fascinating book, a handsome one, and a useful compendium for the reader dedicated to crafts, this also has some material so simple that it can be used with very young children. It gives directions for making and decorating Easter eggs in
myriad ways, the major part of the text preceded by a discussion of Easter egg customs and by a list of equipment, techniques, and materials. In large, clear print any tool or procedure that is hazardous is marked "CAUTION" in the margin, and the author points out some of the eggs that can be made by the special child. The text describes and gives instructions for eggs decorated in collage, batik, yarn, scratchings, et cetera, eggs of manufactured materials and novelty eggs being described in separate chapters. The book concludes with chapters on Easter entertainments and egg games. Simply and lucidly written, helpfully illustrated by diagrams and adorned by photographs of beautifully decorated eggs, this is a book to be enjoyed in home libraries as well as in school and library collections. A bibliography and an index are appended.


An oversize book is illustrated with photographs and describes a working day for the two men who are an ambulance team; some of the material is devoted to hospital treatment. The work performed by such a team is inherently dramatic, and this gives an adequate picture of the various emergencies with which they must cope. It includes a small amount of information about training and the ways in which the team spends time while waiting for a call, but it is far from comprehensive and it is weakened by the dry writing style and by the author's proclivity for putting some terms in quotation marks: in one sentence, for example, "antiseptic solution" is so enclosed, while "adhesive tape" is not.


Beautifully illustrated with meticulously realistic drawings of plants and plant parts, this is not only an excellent book for identification and appreciation of weeds, but gives a great deal of information about botanical structure, photosynthesis, and propagation. The plants described are those found in three urban areas: Manhattan, Denver, and Los Angeles. Lucidly written, the text is followed by lists of plants for each of the three areas, each list divided into rare, common, and very common weeds. An index is appended.


Covering much of the same material as Archer's *Mao Tse-Tung*, but less objective in approach, this is a detailed study of the power struggle between the two Chinese leaders. It focuses on their relationship but gives a superficial picture of them as people, although there is a tendency to identify with Chiang's position. The chapter on "Uncle Sam or Uncle Sucker" is an interesting discussion of American policy, again favoring the Kuomintang. The summary chapter, a skimming of events since 1949, is in line with the author's position. No sources are cited; an index is appended.


Johnny begins his story in 1773, when the plague devastated London and spread to his home in Bristol, where his mother's death was the first of a series of tragic family events that culminated in his shipping for America. The ship he was on changed its name and its course and took on a load of slaves—plus an English-educated black man who was a stowaway and became Johnny's friend and mentor. After an attack by a Portuguese craft, the ship is wrecked; Johnny reaches shore, works his way north from the Carolinas, meets patriots, becomes converted from his Loyalist position to serve with Light-Horse Harry Lee, and is befriended by
Thirteen-year-old Miyax (Julie is her English name) is alone on the Arctic plain, hidden, watching carefully the behavior of the wolves nearby, hoping that she can learn their ways of communicating and get some food. She is almost starving, having run away rather than submit to an arranged marriage, and she slowly, patiently learns to talk to her wolves and is treated as another child of the leader whom she has named Amaroq. The central portion of the book goes back to cover Miyax’s story up to that time, when she has run away, planning to get to the United States and visit a pen pal. Part III picks up the story of Miyax and the wolves, and brings her to a camp where she finds that the beloved father she had thought dead is alive. But he has changed; he has a white wife and has forsaken the Eskimo ways. The story ends with Miyax slipping off to resume her journey, a child caught between cultures. The setting is beautifully evoked, the scenes in which Miyax learns the language of the wolves dramatic and compelling. Taut in structure, poignant in implication, an absorbing story.


In the format of other “My Village” books, this photographically illustrated text is in first person; Carlos describes his family, the fishing village in which he lives, and the way in which the sea and foods from the sea dominate their lives. Conversations are used to give information, a device that is sometimes contrived, and a visit to an historic site is used to give some Portuguese history. Not exciting reading, but these books are both interesting and useful for the rounded pictures they give of all facets of a way of life, and the photographs are of excellent quality.

Franklin, Jefferson, etc. Remorselessly packed with action and laced with coincidence, the story is pedestrian, its minimal value in the convincing change of political viewpoint.


With her mother dead and all the older men in the family off fighting the British, fourteen-year-old Rebecca Ransome was left in charge of a younger brother and sister and one maidservant. Since a great deal of gold and a highly incriminating letter were hidden in the house, waiting to be picked up and used in the colonial cause, Rebecca was dismayed when British officers were quartered in her home. Rebecca’s spirited ploys on behalf of her patriotic cause are described in a fast-paced story, interesting in its historical detail, in the picture it gives of Philadelphia during the Revolutionary War, and in the limning of a stalwart and adventurous heroine. Neither the British, the patriots, nor the loyalists are pictured in stereotype.


A fascinating survey of recent research, with adequate historical background. The descriptions of experiments are clearly written in lively, informal prose; the authors discuss conclusive demonstrations (chiefly in animal experimentation) on sleep patterns and dreams, memory storage and transfer, and particularly in the remarkable recent achievements in recording and interpreting brain waves, and in remote control and computer instructions via implanted electrodes. A bibliography and an index are appended.

Profusely illustrated with photographs of architecture, room interiors, some craftwork objects, and—primarily—religious art objects, a good addition to Glubok's series of books in which art is related to the culture from which it emanates. Most of this volume is devoted to the Spanish heritage in the United States, the text describing objects and giving some background information. The photography and the design of the book are of excellent quality.


Chronologically arranged chapters alternate with brief (three or four pages long) "Close Ups" that make vivid the American participation in the Vietnamese War but are sometimes disruptive. The book is otherwise one of the best about the history of Vietnam and probably the best written for young people in clarifying the manner in which the United States became involved and its citizens erroneously informed about causes and commitments. Lucidly written, objective, and carefully researched. A list of books for recommended reading is selected from a full bibliography; an index is appended.

Grimm, Jakob Ludwig Karl. Snow-White and the Seven Dwarfs; A Tale from the Brothers Grimm; tr. by Randall Jarrell; illus. by Nancy Ekholm Burkert. Farrar, 1972. 26p. $5.95.

More direct than the Hunt translation, more poetic than the Crane, Randall Jarrell's version of the familiar story has an easy sonority. It is illustrated quite beautifully by Nancy Burkert, the soft colors romantic and magical, the draughtsmanship impeccable, the pictures conceived with grave loveliness, strong in composition and delicate in detail. A treasure.


A retelling of a Japanese legend is illustrated with soft-colored paintings slightly stylized in the Oriental tradition. A lonely old man finds a miniature infant when he slits a bamboo reed, and she becomes the child of his heart, so beautiful that when she grows up she is courted by great and noble men. Finally the Emperor becomes curious, and asks to see her; she refuses, telling her father that if the Emperor should ever see her she must go. He sees her, is enchanted, but understands that she is not of this world. A child of the sun, she goes back to her source, leaving her father desolate. At her request, he brings an elixir to be burnt on the mountaintop by the Emperor. The fire he lights burns still—it is called Fuji-yama, "never dying mountain." The story is intricate and patterned, only occasionally touched with the sophisticated humor that distinguishes The Moon in the Cloud, romantic but sedate.

Henderson, Nancy Wallace. Walk Together; Five Plays on Human Rights; illus. by Floyd Sowell. Messner, 1972. 128p. Trade ed. $5.95; Library ed. $5.79 net.

One play is about the Apache way and the conflict with white men, another about the education of migrant workers' children, the third a stiffly-formed documentary on slavery, the fourth a contrived scene in which children discover that they can be nicer if they are pleasant and like themselves, the last a school scene in which children are wrested from computer-teaching to flourish in two teachers' ten-
der, loving care. All five have a worthy goal that is vitiated by heavy-handed purpo-
siveness.


A discussion of the problems that exist in large cities today is followed by descrip-
tions of some of the model cities that have been established (Brasilia, Reston, Colum-
bia, Nuns' Island, Tapiola) and of the rehabilitation that has taken place or is planned
for many cities in the United States. The photographs and drawings are intriguing,
the present plans and those projected for the future—such as domed cities or
weather-controlled cities—exciting. This covers the same material as does *Old Cities
and New Towns* by Alvin Schwartz but has, since it is more recent, some added
information. It is written in a straightforward yet informal style, and has a variety
of useful appendices: a glossary, a bibliography, a list of schools that confer
bachelor's programs or two-year professional programs in city planning, and an
index.


A detailed and comprehensive examination of the use of scale models in many
fields: architecture, flood control, industrial and scientific testing, theater, and
engineering, as well as those models (like child-size villages or small-scale artificial
"oceans") that are built for fun. Although there is some overlapping, most of the
material is well organized, the writing style is brisk and informal, and the topic
intriguing. A bibliography and an index are appended.

Hodges, Margaret, ad. *The Gorgon's Head; A Myth from the Isles of Greece*; illus. by
Charles Mikolaycak. Little, 1972. 31p. $5.50.

The story of Perseus, who fulfilled a challenging mission with help from the Gods,
is capably retold in an edition designed for younger children. The illustrations are
softly executed, static, gravely romantic. Perseus, cast off by a grandfather who
dreamed the child would kill him, has grown up on a remote island whose king
has assigned the task of bringing the head of the dread gorgon, Medusa. Perseus
is given Athena's shield and Mercury's sword and winged sandals to help him,
and he brings back the head and a bride as well: Andromeda, whom he has rescued
from captivity. The style of the retelling is simple and direct, not as fluid as that
of the *Book of Greek Myths* by Ingri and Edgar Parin d'Aulaire so that it doesn't
read aloud quite as well, but equally useful as a source for telling to younger children,
and—for some children—the single tale edition may prove more inviting than a
compendium.

Hood, Flora, comp. *The Turquoise Horse; prose & poetry of the American Indian*; illus.

A compilation of prose and poetry from many North American Indian tribes,
the selections arranged more or less in order from birth poems to old age, is illus-
trated with awkward, quite simple drawings that use Indian design motifs and are
reminiscent of Jeanne Bendick's work. The selections are eloquent and brief, unti-
tled, and the pages are not numbered. The index of first lines includes tribal identifi-
cation but is inconvenient to use since the entries are arranged in order of appearance
in the book but—with no titles or page numbers—require leafing back and forth.

Bobbs-Merrill, 1972. 40p. $4.50.

Poems about the weather, toys, the zoo, city sights, Christmas, the delight of
having one's own room . . . such are the subjects for a collection of poems that record images rather than reflect moods. Although there is little innovation in the poetry, the combined appeals of rhyme, rhythm, and familiar sights and objects may appeal to the independent reader, since the poems are simply written. The illustrations are mediocre.


A book that should intrigue Robert Lawson's young readers and be useful to adults working in the field of children's literature. Helen Jones was one of the author-illustrator's editors, and she prefaces each section of his pictures—which form the major part of the book—with a discussion of his work in that area. A final section gives a brief biographical sketch and discusses his work, including a long description by Lawson of his technique and approach to illustration. A list of Lawson's works and books illustrated by him, an index to titles represented in the book, and a comprehensive index are appended.


Joey and his family, Puerto Ricans, move from their tenement building to a new housing project several blocks away. A gang of boys, black and white, harass Joey, calling him "spic" and telling him they want no Puerto Ricans in their neighborhood. There are frequent fights and so much bullying that Joey's mother wants to leave. The new building becomes dilapidated. All of this is realistic, adequately told and illustrated with good (if occasionally posed) photographs. It is not unrealistic that Joey goes to a karate class, beats the leader of the gang in a fight, and later becomes friends with him, but it is a superficial solution based on might-is-right, and the ending, in which the two smiling boys are shaking hands, elides the real problem.


An autobiography of Denmark Vesey, the slave who bought his freedom, dedicated his considerable knowledge and energy to expounding against the institution of slavery, and organized a drive to kill all the white population of Charleston, South Carolina, in 1822, a plan that was thwarted by one slave's indiscretion in mentioning the plot to another black man who reported it to his master's son. Vesey and other leaders were hanged, and the reaction amongst the white citizenry led to even more stringently restrictive legislation than then existed. Much of the book, which is highly fictionalized, is based on Trial Record of Denmark Vesey; other sources are cited. The writing is vivid, the tone passionately sympathetic, the dialogue convincing. Despite the surfeit of fictionalization, the book is a valuable record of an important early militant in black history.


A detailed description of the causes of water pollution is prefaced by a discussion of the water cycle, and of the many reasons why clear, unpolluted water is needed for ecological balance as well as for the needs of people. The text covers pollution from detergents, sewers, farms, factories, heat, detritus, erosion of soil and seepage from strip mining, et cetera, and the consequent damage to marine life, human beings, commercial fishing, and often the bodies of water themselves—as in the speeded eutrophication of lakes. There is some discussion of controls, legislation, industrial and volunteer projects, and purification plants. Adequately written, although the author frequently introduces incidents that shift focus, and the style is flat. An index is appended.
More ornate than *The Tombs of Atuan*, to which it is a sequel, this third volume of the magic lands of Earthsea ends the story of Ged and introduces a new hero, Arren, the young prince who travels with the Archmage Ged on his last perilous mission. The writing has, as the concept has, a majestic intricacy; to appreciate it the reader must enjoy ornate language, the grave discussion of life and death and love and courage, and the tongue-rolling exotic names of a legendary land.

In traveling together to the far reaches of Earthsea, Ged and Arren seek the evil spirit who is choking the land, taking the mystic powers from the mages and dragon-lords. Using all of his magic in one heroic effort, Ged seals the breach through which potency is being drained and gives up his life in the effort.

The title is misleading, since many of the photographs show work by the author and other adults, and since many of the projects shown might better be called crafts, collages, or constructions. The book, which consists primarily of photographs and has little text beyond the descriptive captions, shows carving, junk construction, paper sculpture, objects made with clay, plaster, styrofoam, cardboard, pebbles, etcetera. While it may give children—or adults who work with children—some ideas for media, it gives little help with techniques, although some construction is explained.

A light, informal style and lucid explanations are used in conjunction with humorous pictures in cartoon-strip style to demonstrate how the reader can do his own experiments in the laws of probability. The materials are simple, the instructions for doing the experiments, keeping records, and drawing inferences are clear, and the text covers enough material to enable young readers to grasp basic principles but not so much that they may feel overwhelmed.

In a book first published in Sweden under the title *Precissomduvill*, one of Sweden's foremost author-illustrators tells the story of a boy who is in disgrace for arguing with a friend, breaking a window while playing ball, and scattering his toys. He is also nagged at mealtime by his mother. Larry invents a fantasy world, the cave of *What*Ever*You*Want*, in which he wins a contest as the world's fastest eater, is helped in his tidying by a tribe called the Clean-Up Indians, is pardoned by his neighbor for a broken window because the man realizes that the ball bounced off a tree, etc. At the end, back to reality, with Larry's parents complimenting him on finishing lunch, putting his toys away... Mildly minatory, mildly therapeutic, and attractively illustrated, a somewhat sedate story in which the appeal seems to rest in the concepts rather than the action.
that chewing on steak might loosen the tooth, so they raid the icebox; in fact, they deplete it. Eventually the recalcitrant tooth comes out, the bear goes off, the boy goes back to bed with a huge bicuspid under his pillow. The illustrations have an engaging sort of demure lunacy, and the story is told with ingenuous directness.


Emily and Eugene (a pig and a turtle) can't understand what's wrong with their usually amiable friend Carruthers, a large and gloomy bear. They try to cheer him with music, compliments, honey cakes, and rides at the amusement park. Carruthers remains dour and grumpy. They rake leaves together, and Carruthers, yawning prodigiously, plops down and falls into a deep sleep. Of course, Emily realizes, it is time for Carruthers to hibernate and he's forgotten that. The two friends carry the bear indoors, tuck him in, and set the alarm clock for spring. There is humor in the situation, and the text and illustrations share a blithe, ingenuous tone; the story is somewhat weakened, however, by the slightness of the story line.


Well-researched, well-written and organized, a very competent and comprehensive survey of man's right to refrain from self-incriminating testimony. Meltzer describes in full the mechanics and principles of the Inquisition and of the slow accrual, in English law, of safeguards to the right to remain silent. The American colonies, inheritors of this law, established Constitutional principles to protect this right, and the record of case law and the interpretations and rulings of the Supreme Court are described to the present. A bibliography and an index are appended.

Mistral, Gabriela. Crickets and Frogs; A Fable in Spanish and English; tr. and ad. by Doris Dana; illus. by Antonio Frasconi. Atheneum, 1972. 26p. $3.95.

A bilingual text is printed with the English and Spanish sometimes on the same page, sometimes on facing pages; the grading is for the English version. The illustrations are effective (woodcuts in blue, yellow, black, and white) but are not Frasconi's best work. The story has a nice flow, but a diffuse quality that leads to a weak conclusion, lacking the pointedness of the usual fable. In the beginning of time, there is only one cricket; when others begin to chirp, the first one worries about establishing identity: "Which song is my song? Which cricket am I?" Then the noisy frogs begin their croaking, the two groups cannot agree on whose prerogative it is to fill the night with sound, and from that day to this they have never agreed. Old Cricket still searches for his identity, and—the story ends—you can still hear "the Old Cricket chirping everywhere. He will never again be ONE cricket—never again."


Rudi Schimmelpfennig is one of eleven children in a Pennsylvania Dutch family of 1820. His running commentary on family events in each month of the year are accompanied by paintings of the primitive school, appropriate for the simplicity and the bucolic robustness of the text although not outstanding in themselves. Rudi's remarks in the Pennsylvania Dutch dialect are warm and natural, giving a good picture of the family, the farming community, and the customs of the region. The distelfink, a carved bird that is an emblem of good luck, is carved by Rudi to replace the one his sister takes when she marries, and it is one of the slight threads of
a minimal story line: Mutti wishes she had more daughters, Anna-Marie is taking the family distelfink, Rudi’s Christmas surprise is that he has carved not one but two good luck symbols, and on the day before Christmas Eve, Mutti gives birth to twin girls.


Phumla M’Bane, Zulu, wrote this version (in English) of a folktale of her people when she was fifteen. Bland and direct, it is a variant of the Cinderella story. Nomi’s stepmother is cruel to her, doting on her own ugly child. Almost starving, Nomi is given food by a huge fish to whom she has told her troubles; the angry stepmother sees Nomi becoming plump and beautiful, learns why, and has the fish killed and eaten. The fish had told Nomi to put his bones in the Chief’s garden; when no servant is able to pick up the bones, the Chief declares he will wed whatever girl in his village can pick up the fish skeleton. Only Nomi can. Young readers can enjoy the simplicity, magic, and justice of the tale; adults may appreciate the way it reflects, in its details, the culture from which it emanates just as Cinderella’s ballgown and coach reflect the French court.


A lonely mansion—a gloomy day—a gaunt, peculiar figure—and the story of the visitor is off with an almost-Gothic establishment of eeriness and foreboding. Mr. Bogle has come to be tutor to young Harry, a semi-invalid who lives at the isolated, remote house called Fury Wood with his sister. Margaret is soon to be wed, and then the house will be empty, for Harry will go to live with her. Suspicious of Bogle, Harry is sure that there is something unnatural about the man: he peers and snoops, he seems to know secrets of the house, and he has an uncanny influence in the nearby village. The emanations of wizardry and black magic are introduced with compelling effect, as Bogle’s devilish scheme to destroy the house and disrupt the wedding almost succeed. Adroitly put together, the story has a marvelous mood and atmosphere, and the pace and sustention of suspense are admirable.


Profusely illustrated by William Stobbs, a winner of the Kate Greenaway Medal, this excellent collection of songs for young children includes many songs from languages other than English, with both the original and the English words provided. The accompaniments are very simple, minimally supporting the vocal line.

Pringle, Laurence. *This Is a River; Exploring an Ecosystem.* Macmillan, 1972. 55p. illus. $4.95.

Straightforward writing style, well-organized material, and authoritative information simply presented make *This Is a River* an excellent introduction to the subject of the ecosystem of rivers whether quiet or rapidly flowing. The author discusses the water cycle, sources of flowing water, plant and animal life, and the depredations by men in pollution and damming. Useful for nature study and geography; a glossary, a brief list of books for further reading, and an index are appended.


Zorri was three weeks old, weighed five ounces, and had been descented when the author’s family brought him home from a pet shop. Demanding, clownish, insatia-
bly hungry, Zorri soon learned that he was firmly enough ensconced in his family’s affection to do almost anything—including sleeping with Mr. and Mrs. Reynolds. The book is anecdotal, often amusing, and written in a light, conversational style: the skunk’s antics and tantrums are quite entertaining, but the material is somewhat repetitive and the author’s attitude, usually brisk, occasionally verges on doting.


A reprinted collection of tried-and-true tales is illustrated with conventional, quite old-fashioned drawings in color and in black and white. The tales are available separately in other versions, but it is useful to have them gathered; they include such standbys as “The Three Bears,” “Chicken Licken,” “The Bremen Town Musicians,” and “The Three Billy Goats Gruff.” No sources are cited.


William Bartram, son of an eminent botanist of colonial times, couldn’t seem to settle down and make a success of any of the several business ventures he tried. Poor Billy, they called him. Always restless, wanting to be off roaming in the woods and drawing pictures. It wasn’t until he was adult that William Bartram was recognized as one of the great naturalists of his time, and this biography takes his life at its own pace: a rich and rambling account of the many journeys through the wilderness of the Southeast, and of Bartram’s passionate enthrallement with the exotic flora and fauna he recorded and pictured. His friends and admirers were some of the great men of the Revolution—Franklin, Washington, Jefferson—and his life was shaped by the example of his gentle Quaker father, his love for a cousin he could never wed, and most of all by the compelling need to know, to see, to explore the beauty of the land. A chronology, an extensive divided bibliography, and an index are appended.


A series of short, short stories illustrated in over-busy cartoon style is funny only in the pratfall sense. Animal characters get in trouble, their adventures punctuated with exhortations to the audience (“Don’t YOU ever ride your tricycle in the street!”) or with object lessons about consideration or cooperation. The appeal to children is in the uninterrupted flow of frantic action, like a Mack Sennett comedy, and the banana-peel humor.


Written by a curator at the American Museum of Natural History, a simple and succinct book describes an alligator’s life cycle in narrative form. The female prepares a nest, lays her eggs and covers them with mud and plants; two months later the baby alligators hatch, but—a natural and convincing moment of suspense—the mother is at that moment in hiding from hunters and cannot get back to the nest to uncover the babies. A larger alligator frightens the hunters away, and the mother is able to get back to the nest and rescue the forty babies. The book ends with the young alligators old enough to go off on their own. Authoritative, nicely gauged in length, vocabulary difficulty, and coverage for the beginning independent reader.


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A pleasant, tidy town is enjoyed by its residents, and two of its young people, Rita and her brother Ralph, have been much happier since they moved there from a farm. Then some factories are built, and suddenly (too suddenly) the town is filled with garbage in the streets, crowded and neglected homes, overflowing garbage cans. Even the nice youngsters who had been so proud of their city now are careless and even deface property. Ralph and Rita start a school clean-up project that extends gradually to have citywide scope, and the city becomes beautifully tidy again. The fictional framework is unconvincing, and makes the details of the project seem tedious. The second part of the book, comparatively brief, is directly informational and gives examples of some of the improvement programs that have taken place in specific cities. A good cause, a sensible program, but a dull story.

Silverstein, Alvin. *Guinea Pigs; All About Them*; by Alvin and Virginia Silverstein; photographs by Roger Kerkham. Lothrop, 1972. 96p. Trade ed. $4.50; Library ed. $4.14 net.

Everything you ever wanted to know about guinea pigs: where they came from, what varieties there are, how useful they are as laboratory animals, and—in infinite detail, and with some repetition—how to care for them. The authors discuss the guinea pig’s life cycle, diet, sleeping and feeding habits, and behavior; they explain how to breed the animals and how to build hutches for them, how to handle them, play with them, and train them. The writing style is brisk and dry; some of the photographs are useful, others merely of casual interest. An index is appended.


Although written in a fairly choppy style, this is a biography well worth reading for the objectivity and candor of the author and the intriguing idealism and ardor of the subject. Born in Scotland in 1795, orphaned and wealthy, Frances Wright came to America as a young woman because she had been enthralled by the principles inherent in the structure of the new country. A woman out of her time, Wright was an atheist, a fighter against slavery, a believer in free love, a writer and speaker of note. She was emphatically not a practical woman, and her efforts to establish a communal settlement (Nashoba, in Tennessee) were a disastrous failure. Interesting as a life story, this also has value as a social document. A bibliography and a relative index are appended.


A collective biography impressive in its perception and for its scholarly research is also eminently readable, a useful book for students of American literature and a fascinating one for admirers of the writers discussed. Sullivan’s discussions of Dana, Emerson, Hawthorne, Holmes, Longfellow, Lowell, Melville, Parkman, Prescott, and Thoreau take cognizance of the philosophies and credos of the ten men as well as their lives and their writings. A divided bibliography and an index are appended.


Just before Christmas the Mexican village of Oaxaca has a contest, the prize going to the best radish carving. Pablo has carefully, hopefully tended his crop, carved the radishes into a Madonna and Child and some sheep. He takes his entry to Oaxaca, enjoying the crowds, the music, the festival foods. When he wins the prize, Pablo is overjoyed: now he can buy his widowed mother a radio; his con-
science is smitten by a sight of a very poor woman and her child, however, and he buys all of her stock for 200 of his 300-peso prize money, spending the rest on a pinata for the younger children. Pablo dreams that poor woman is standing beside him, her head haloed with gold. Sentimental, but the story, attractively illustrated, does give a picture of Mexican customs and of the warmth of family relationships.


A description of the course of the river, the early explorations along its meandering length, the voyageurs, mountain men, and later explorers of the Missouri, the years of steamboat traffic, and more recent dams and programs of reinforcing the riverbanks that have brought renewed importance to the river as a means of transport. The information is useful, but the book is weakened by flat writing and mediocre illustrations. A list of important dates in the history of the Missouri River, and an index are appended.


Ginger McGill is the best pitcher in the girls' softball league, owner of a loved if ancient hot rod, and having trouble with her coach and her boy-friend, who can't seem to make up his mind about what girl he wants—if any. Indeed, he departs at the end of the story, and Ginger looks forward to going out west to school with the Volvo her brother has given her as a graduation present. There's an expectable hot-rod accident, team rivalries, and many game sequences—a formula story translated into today's idiom and adequately written, commendable chiefly for being that still-rare thing, a girl's sport story.


Calder had come to spend the summer in Vermont with her grandmother; her newly-divorced mother was too busy with extra work in her television career to spend vacation time with her. Bored, Calder went prowling through the countryside and came across a huge and interesting rock, which was on Walt's farm. Walt, shy and often taciturn, was deeply upset at the prospect of the rock being moved, since a wealthy man, intrigued by the glacial boulder, proposed to buy and move it, setting it up in the town square. The story is capably written, the characters are solid and convincing (especially the adult characters) and the relationships among them are perceptively drawn—what is not convincing in the book is the heavy emphasis on, and concern about, the rock.


"I wouldn't miss a mummy if I had one. And I never miss Daddy. He's gone a lot, but I never miss him," Victoria told Dily. Boarding school, for eleven-year-old Victoria, held no terrors; but when Dily learned that she was to go too, to be separated from her beloved family for a whole year, she was dismayed. Victoria is a crusty, devious, salty character, Dily her pale follower. Even the other two girls who shared their room (Scarlett O'Harris, charity pupil; Eugenia Feldman, daughter of a doctor, allergic, solemn) became satellites, willing to believe Victoria's theory that there is a malign influence in the school that only she, with all her knowledge of black magic, could cure. The increasing unhappiness of the other three eventually leads to their rejection of Victoria and only a long talk with the head of the school brings Dily to an understanding of Victoria's unhappy back-
ground and her driving need for attention and importance. A perceptive story, adroitly written; perhaps not since Harriet (the Spy) has there been a young heroine so self-centered, so complex, and so touching.

Weiss, Peter. *Balsa Wood Craft*; written and illus. by Peter Weiss. Lothrop, 1972. 94p. Trade ed. $3.95; Library ed. $3.78 net.

A very good book indeed for the neophyte hobbyist, with information about what to use and where to buy it, basic techniques, and safety precautions preceding the major part of the text, which gives instructions for a large range of projects. Instructions are clear, each project including a list of materials needed. An index is appended.


There were "things" in the tall grass, Elizabeth knew this from her older brother, and she was afraid to cross the meadow alone, much as she wanted to watch the trains go by. Nobody had time to take her, but her brother assured her he'd only been teasing and her parents wisely instigated a family conversation about the things each of them had feared and conquered. So Elizabeth timorously crossed the meadow and watched a train, saw some rabbits, and came home proud and pleased. A nicely told story, all the nicer because it balances the many anti-urban tales and because Elizabeth and her family are black, cultured, and sophisticated rural dwellers—a rare milieu in children's books.


To earn money for college, Ben had agreed to serve as a guide to a man who had obtained a permit for hunting bighorn sheep, but he found Mr. Madec unpleasant—domineering and dishonest. When Ben realized that Madec had shot a man by accident and proposed to leave him in the remote desert area, he protested. Madec, after trying to bribe Ben not to report the killing, stripped Ben of his clothes and possessions and turned him loose to be stalked. Ben had less than a sporting chance to escape the vicious Madec, and the story of his fight for survival is capped by suspense—after he turns the tables and brings Madec in to the authorities—as to whether he will be believed or whether the police will believe the plausible Madec and his two lawyers. The book is taut in structure, with a deliberate pace that suits the isolation of the setting and the grim, slow battle between the two characters.


A collection of short stories by contemporary Russian writers presents a broad and varied picture of Soviet children and youth. Arkady Arkanov’s first-person "The High Jump" is an adolescent boy’s bittersweet account of a love affair, Vladimir Gonik’s "Honeymoon in October" a poignant contrast between young lovers and an older, settled farm couple; in Yuri Nagibin’s “The Green Bird with the Red Head” a father is disturbed by the fantastic tale told by his twin boys, and in Yevgeny Yevtushenko’s “The Chicken-God”, one of the best tales in the collection, a young man in love with an older woman understands the delicacy and devotion of a small girl who is in love with him. Interesting because of the setting, this would be a collection of value for the intrinsic merit of the stories.

Four stories about the tribulations and magical events in the kingdom of Regalia (suspiciously resembling New York City) are illustrated with scribbly, lively pictures with a sophisticated comic touch. In one tale, the Princess Amaryllis turns to an inventive young man, Jonathan Fizz the Fixer, when she cannot find a hat spring-like enough to suit her. So light is the hat that it also solves the King's problem of getting up to the throne room when the skyscraper elevator is broken—it wafts him skyward. Another story is about green snow at Christmas, a third about a picnic in Middle Park that is disrupted by a dragon, a fourth about a heat wave and a giant. Written in bouncy style, filled with action, but a bit contrived in plots.


Maia was twelve in 1939, living in Warsaw when the German invasion began. The family escaped to France, then to Lisbon, and then to England and finally to the United States. The author's reminiscences of the three turbulent years are intense and personal, emphasizing her own fears, ploys, loves and hatreds, so that the book is less a history of war and displacement than it is a journal of an emotional adolescent.


Two brothers who have been camping see a wounded colt; the older one rides home for help, the younger one stays with the colt. The rain crashes down, but the boy stoutly maintains that he is not afraid. He camouflages himself with juniper branches when some riders in war paint appear, and he keeps the wolves away with a campfire. The story ends with the arrival of the rescue party and the smaller brother feeling very proud of his father's approbation. The boys are never named nor do they appear in the illustrations save as tiny figures in a huge landscape, which never changes save as the towering buttes change with the sun and rain, the deep blue night or the glorious dawn. The plot is slight but the pictures of the buttes (on the Navajo Reservation in Monument Valley) are stunning.


Angry at his mother, Andrew had slammed out of the house and had taken refuge from the cold by entering a vacant house. Police making a routine check come in, are shot, and Andrew taken prisoner, for he has not been alone in the house—Craig Corso, a psychotic loner, has been hiding there. Craig takes the boy to the woods, anxious to silence his witness yet unable to bring himself to kill Andrew. The story shifts from Craig's viewpoint to Andrew's to the police chief Benson's (who dies of a heart attack when he finds the dead policemen) in separate chapters. The technique is used successfully, the book better written than the author's earlier book, and the situation is dramatic; it is weakened by the fact that once the scene has shifted to the hideout in the woods, the pace slows markedly, with many incidental events but no real forward movement.
To order any of the items listed below, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

American Indian Historical Society. The Weewish Tree. A magazine for young people, 6 issues per year, $6.50; 2 years, $11; 3 years, $17. Order from the A.I.H.S. 1451 Masonic Avenue, San Francisco, Calif. 94117.


Commire, Anne, ed. Something About the Author. Vol. III. Gale, 1972. 270p. plus indexes for the first three volumes. $15.


PREVIEWS; News and Reviews of Non-Print Media. 9 issues per year. $2.50 for those who already subscribe to Library Journal or School Library Journal; all others, $7.50. 2 years, $12; 3 years, $6.50. R. R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036.
