



I L L I N O I S

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

-

PRODUCTION NOTE

University of Illinois at
Urbana-Champaign Library
Large-scale Digitization Project, 2007.

FEBRUARY 1973
VOLUME 26
NUMBER 6

THE UNIVERSITY
OF CHICAGO
GRADUATE
LIBRARY
SCHOOL

**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.

* * *

BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS is published monthly except August by The University of Chicago Press for The University of Chicago, Graduate Library School. Mrs. Zena Sutherland, Editor. An advisory committee meets weekly to discuss books and reviews. The members are Yolanda Federici, Sara Fenwick, Marjorie Hoke, Isabel McCaul, Hattie L. Power, and Charlemae Rollins.

SUBSCRIPTION RATES: 1 year, \$8.00; \$7.00 per year for each additional subscription to the same address. Single copy rate: from vol. 25, \$1.00; vols. 17 through 24, 50¢. Complete back volume (11 issues): vols. 17-22, \$4.00; vols. 23-24, \$5.00. Reprinted volumes 1-16 (1947-1963) available from Kraus Reprint Co., 16 East 46th Street, New York, New York 10017. Volumes available in microfilm from University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Checks should be made payable to The University of Chicago Press. All notices of change of address should provide *both* the old and the new address. Address all inquiries about subscriptions to The University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois 60637.

EDITORIAL CORRESPONDENCE, review copies and all correspondence about reviews should be sent to Mrs. Zena Sutherland, 1100 East 57th Street, Chicago, Illinois 60637.

Second-class postage paid at Chicago, Illinois.

© 1973 by the University of Chicago. All rights reserved.

PRINTED IN U.S.A.

Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 26

FEBRUARY, 1973

Number 6

New Titles for Children and Young People

Aiken, Joan. *Winterthing; A Play for Children*; illus. by Arvis Stewart; music by John Sebastian Brown. Holt, 1972. 80p. \$4.59; Paperback \$2.95.

Ad
6-9 Four children and their peculiar old aunt-guardian come to a remote, imaginary spot—Winter Island. The forbidding woman who has ferried the family over warns them that the island vanishes from the sight of men for six-year periods. Second act: six years later, the responsible Rendall is still bearing the brunt of the work, Carilan is still lazy and selfish, and it is revealed that "Auntie" is a kidnapper and that the children are not brothers and sisters. The baby that they "found" on the island, who has just disappeared, reappears in the person of the ferrywoman, who tells them that her servants, the elements, have carried off Carilan and one of the boys, and that Rendall and the other boy will be able to leave the cold and desolate Winter Island in the Spring. There are some good roles, but the dialogue is uneven, and what Joan Aiken can create convincingly by exposition she cannot quite do with dialogue: the mood of mystery and fey magic just doesn't come off.

Archer, Jules. *Mao Tse-Tung*. Hawthorn Books, 1972. 211p. \$5.95.

R
7- A measured and objective biography that gives both a detailed description of its subject and a clear picture of the events in China in which he participated, from his years as a student and soldier to the announcement of Nixon's visit to China. A final chapter, "The Thoughts of Chairman Mao," discusses his ideology and his goals. The author's attitude is that of a detached observer, occasionally critical and occasionally appreciative of the biographee's dedication and tenacity; the book also gives a very clear picture of the power struggle between Chiang Kai-shek and Mao. The bibliography uses asterisks to denote books especially recommended, and an index is included.

Asimov, Isaac. *The Story of Ruth*. Doubleday, 1972. 102p. \$3.95.

R
6-8 Almost a third of the book is devoted to giving historical background to the story of Ruth, with Biblical quotations differentiated from the author's narrative by use of type face. Although it's slow going, what is achieved here is an illumination of the spare facts of the Bible, as Asimov explains the significance of each quotation in terms of laws and customs, so that innuendo and latent content expand the story. He concludes with a compassionate comment on acceptance of aliens, and on the benefit it might be in our own time to judge each individual on his own merit.

Baskin, Leonard, illus. *Hosie's Alphabet*; words by Hosea, Tobias and Lisa Baskin. Viking, 1972. 52p. \$4.95.

Not since Milton Glaser's illustrations for Conrad Aiken's *Cats and Bats and Things with Wings* has there been such a display of virtuosity in a picture book. Leonard Baskin's range of techniques is as impressive as his pictures are dazzling.

R
4-6
yrs. Children may not appreciate the humor in typography, but they should be enchanted by the pictures; some of the phrases ("Cadaver-haunted vulture," "Omnivorous swarming locust") may be sophisticated and some of the creatures unfamiliar, but the book should pull its readers up to its level, and any adult art lover will be enthralled.

Berson, Harold, ad. *The Thief Who Hugged a Moonbeam*; ad. and illus. by Harold Berson. Seabury, 1972. 29p. \$4.50.

R
3-5 Graceful and lively pictures echo the humor of the story and reflect, in their medieval setting, the venerability of a tale first written in Latin and published in the twelfth century. Planning to rob a wealthy man, a thief is perched on a rooftop. He hears the man, who knows the thief is listening, explain to his wife how he became so rich. He had been a thief, he mendaciously says in a loud voice, and had learned that if he said a magic word seven times and hugged a moonbeam, he could slide into any house. The thief on the roof says, "Sawool!" seven times, hugs a moonbeam—and tumbles off the roof into a rainbarrel. Caught and imprisoned, he is last seen muttering to himself, "Sawool. . ." The pace is brisk, the story mildly amusing and useful when a short tale is needed for storytelling.

Bodecker, N. M. *Miss Jaster's Garden*; written and illus. by N. M. Bodecker. Golden Press/Western, 1972. 29p. \$1.95.

R
K-2 Soft illustrations in pastel shades, vernal and Victorian, show the quiet charm of a house and garden on the British coast. A gentle, elderly woman, Miss Jaster is unaware that she has seeded a small hedgehog along with a garden bed. The hedgehog, too, is unaware, until he sees himself reflected in a puddle—and when he comes into bloom, Hedgie gambols rapturously about, the spirit of spring. Miss Jaster sees a piece of her garden take off, gives chase, enlists the help of a constable. By shrewd deduction, the constable reasons that a walking flowerbed would hide amongst other flowers, and he captures Hedgie. Remorseful, Miss Jaster feeds and waters him, and they live in increased amity and companionship. Very English, and rather sedate, but the nonsensical concept and the small flurry of action are enough to sustain the story—the illustrations, although repetitive, are quite self-sustaining.

Bolliger, Max, ad. *Noah and the Rainbow; An Ancient Story*; tr. by Clyde Robert Bulla; illus. by Helga Aichinger. T. Y. Crowell, 1972. 22p. Trade ed. \$4.50; Library ed. \$5.25 net.

R
K-3 An oversize book affords the artist a splendid opportunity to use space with dramatic spareness; both the style and the restrained use of color are reminiscent of Japanese painting. The handsome illustrations are nicely collated with the text, which is told and translated with effective simplicity.

Brenner, Barbara. *Is It Bigger Than a Sparrow? A Book for Young Bird Watchers*; illus. by Michael Eagle. Knopf, 1972. 40p. Trade ed. \$3.95; Library ed. \$4.99 net.

Ad
K-3 Martin, who tells the story, is the youngest of three children who are fascinated by the woman who moves into the house next door. A painter, she specializes in birds and offers to teach the children how to become bird-watchers. The Bird-Lady tells the children about different kinds of birds, and she makes a book of paintings, with description, just for them. This "book" is the second half of the text, with colored illustrations of seventeen birds. The pictures are useful for identification but inaccurate in color, the story that precedes them is nicely written, and the combination of information and fictional framework is more smoothly achieved than is usual with this device.

Brink, Carol (Ryrie). *The Bad Times of Irma Baumlein*; pictures by Trina Schart Hyman. Macmillan, 1972. 134p. \$4.95.

Ad
4-6
Hardly a child is now alive who hasn't at one time or another desperately blurted out a fib to gain status with his or her peers, and readers can sympathize with Irma, whose lie gave her a very bad time indeed. Her mother was at a health resort, her father very busy at the family department store, and her home life dominated by a fusty great-aunt and uncle and a crusty pair of caretakers. And she'd just moved to town. Irma's boast that she had the biggest doll in the world was tested when one of her classmates suggested that the doll should be part of a school exhibit. Driven to theft, Irma made off with a store dummy, concealed it at home, and with much trouble produced the "doll" at school. To this slim plot there is added a clean-slate denouement in which Irma makes a public confession, finds her mother is in the audience, and learns that she is there to stay, that everybody understands, that she and Mama and Daddy are moving into a house of their own, and that she now can have a longed-for pet. The characterization is adequate, the plot far-fetched here and there, but the story has plenty of action, humor, and the perennial appeal of a protagonist in a predicament with which readers can identify.

Bulla, Clyde Robert. *Open the Door; and See All the People*; illus. by Wendy Watson. T. Y. Crowell, 1972. 69p. Trade ed. \$3.95; Library ed. \$4.70 net.

Ad
2-4
As long as they have been made homeless by a fire, they may as well expand their horizon, Mama decides, and move to the city. Jo Ann, seven, realizes the burden on Mamma, living in their bare little house and having to be away from her girls while she is working. Teeney is younger, and all she can think of is a doll, a doll that will make up for the one she lost in a fire. The girls are enthralled when they find that they may borrow dolls from The Toy House, a neighborhood institution that repairs and lends toys; they are even more delighted when they find that they may, after a probationary period in which they must show that they take good care of the dolls, go through an adoption ceremony. Simple, sweet, nicely written, this is a bit long for reading aloud (save, perhaps, in installments) to the preschool child and a bit sedate except for the most devotedly doll-loving of independent readers.

Carpenter, Frances, ad. *People from the Sky; Ainu Tales from Northern Japan*; illus. by Betty Fraser. Doubleday, 1972. 107p. \$3.95.

R
4-6
Ekashi, doyen of the model Ainu village on a north Japanese island, tells his grandchildren some of the lore and legends of their ancestors. Some of the stories are "why" tales that explain natural phenomena, others are tales of gods, warriors, animals with magic powers, and little people. Like most folk myth, these tales express the ethics and mores of their culture; they are capably told and are given an added fillip by the conversational way in which Ekashi addresses the children.

Clark, Ann (Nolan). *Hoofprint on the Wind*; illus. by Robert Andrew Parker. Viking, 1972. 128p. \$5.50.

Ad
5-7
An Irish story has appealing characters, a setting that is vividly created, a warm family atmosphere and a rather frail plot. Patcheen's two eldest brothers and his father have been lost at sea as have so many of the men of their sparse and barren island. His brother Sean and his grandmother refuse to believe that Patcheen has seen a beautiful Connemara horse running wild on the island; his gentle mother half believes it. From one of the older men, the boy learns that the horse had belonged to his father and was his to sell, but when a breeder comes and offers

to buy the horse, Patcheen can not give it up. The story is rich in dialect, but it is occasionally obtrusive, with none of the easy flow of Eilis Dillon's Irish stories.

Cole, William, ed. *Pick Me Up; A Book of Short Short Poems*. Macmillan, 1972. 183p. \$4.95.

R
4- Over two hundred brief poems are included in an anthology in which the selections are diversified and chosen with discrimination. An excellent book for browsing, for introducing poetry to those who are not already poetry lovers, and for classroom use when time is short or when children might be dismayed by longer poems to read or memorize.

Corcoran, Barbara. *A Trick of Light*; illus. by Lydia Dabovich. Atheneum, 1972. 117p. \$4.50.

Ad
5-7 There comes a time when brothers and sisters, however close they have been as small children, acquire other interests and drift away. Cassandra resented the fact that this had happened to her twin brother Paige, and her resentment was all the stronger because to her Paige was still the most important person in the world. She takes a step toward maturity and emotional independence when she and Paige spend the night alone in a camp that is closed for the winter and she has a chance to talk to him and to see that he does still care for her. They are in the camp because they have been looking for their dog (hurt by a car) whose tracks are in the woods. It has grown late and they have decided to stay there to get an early start the next morning—but are not concerned with the parents who do not know where they are. The dog is found, badly hurt but alive, but he dies at the vet's. Cassandra, when her twin tells her, gently suggests that he visit his friend; she now understands that their drifting apart is inevitable and she is charitable enough to make it easier for Paige. The relationship is seen with perceptive sensitivity, the writing style is competent, but this aspect of the story and the situation of isolation that brings it into focus do not ever quite blend.

Darrell, Margery, ed. *Once Upon a Time; The Fairy Tale World of Arthur Rackham*; illus. by Arthur Rackham. Viking, 1972. 296p. \$14.95.

R
4-7 A compilation of the full texts of seven works illustrated by Rackham: *Alice's Adventures in Wonderland*, *A Christmas Carol*, *Fables* by Aesop, *Peter Pan in Kensington Gardens*, *Rip Van Winkle*, *Seven Fairy Tales* of the Grimm Brothers, and *Three Tales from Shakespeare* by the Lambs. The illustrations, in black and white and in color, are valuable both in themselves and for historical reasons, and the editor's preface discusses both Rackham's work and his philosophy of illustration for children.

Eitzen, Ruth. *Ti Jacques; A Story of Haiti*; illus. by Allan Eitzen. T. Y. Crowell, 1972. Trade ed. \$3.75; Library ed. \$4.50.

Ad
3-5 His lively curiosity often led Ti Jacques into careless neglect of his tasks, but he was always sorry. Mama needed his help at market, since it was her garden produce that was the family's mainstay; Papa, hurt in a taxi accident, could do little. One day Ti Jacques and his brother went to Port-au-Prince to sell sandals Papa had made out of an old tire, and a tourist family accepted their offer for a guided tour at a later date. So Papa had work, and when Ti Jacques' curiosity led him to help a stranger who gave him some plump chicks as a reward, there was a present for Mama. Sometimes it was good to be nosy! A pleasant if not outstanding story has an interesting background, an engaging family, and an adequate plot.

Engdahl, Sylvia Louise. *This Star Shall Abide*; drawings by Richard Cuffari. Atheneum, 1972. 246p. \$6.25.

R 6-9 A familiar setting in science fiction, the planetary civilization that endures after Earth is doomed, is the background for the story of a young rebel. Noren resents the dogmatic authority of the Technicians who, serving the elite Scholars, run the lives of commoners. He cannot understand why things happen, he wants to learn, and his heresy brings him—a captive—to the sacred Inner City of the Scholars, where he learns that the rulers have cogent reasons for all they do and for the fact that they keep their reasons secret. He has, in fact, been marked and selected, because of his inquiring mind, as a trainee for the role of Scholar. The concept of the culture is imaginatively and convincingly detailed, the story line moves with brisk momentum, and the characters have solidity.

Fabe, Maxene. *Beauty Millionaire; The Life of Helena Rubinstein*; illus. with photographs. T. Y. Crowell, 1972. 178p. \$4.50.

R 6-10 When Helena Rubinstein left Poland for Australia, she took with her twelve jars of the cold cream her mother had bought from a local chemist. When she died, the indomitable Madame had acquired two hundred million dollars from the mammoth industry she had built up, starting with the cold cream of Dr. Lykusky. While this competent and candid biography gives Madame full credit for her industry, zeal, and integrity, it is just as frank about her aggressive and acquisitive traits, her tyrannical behavior toward her employees and her neglect of her children, and her penchant for accumulation of possessions. As a success story, it vies with Horatio Alger's, as a portrait of a woman it is discerning. A selected bibliography and an index are appended.

Franchere, Ruth. *Westward by Canal*. Macmillan, 1972. 149p. illus. \$4.95.

R 5-8 Solid research, a vigorous and straightforward style of writing, and a dramatic subject combine to make an absorbing piece of informational writing. Ruth Franchere describes the political and financial machinations that preceded the work on the Erie Canal, the problems of construction, the boats that used it, the passengers and canal workers, and the wave of similar—and less successful—projects it spawned. A bibliography and an index are appended.

Freschet, Berniece. *The Web in the Grass*; illus. by Roger Duvoisin. Scribner, 1972. 28p. \$5.95.

R 4-7 yrs. Painting and collage in clear, bright colors show the myriad beauties of flora and fauna in a spider's world. The small spider, tenaciously constructive in a world of predators, spins her web in industrious silence; the world is busy about her, but she is concerned only with trapping her prey, evading her enemies, and laying her eggs. Hundreds of tiny spiderlings hatch from the eggs, drift in the breeze on their silken threads, and settle down to spin their own miraculously intricate webs. The story is very simply written yet has a lyric note, and there is a harmonious blending of mood in text and illustrations.

Gardner, Martin. *Codes, Ciphers and Secret Writing*. Simon and Schuster, 1972. 96p. illus. \$4.95.

R 6- A book that should delight the puzzle fan, this explains how to code and decode messages, moving from fairly simple transposition and substitution ciphers to increasingly intricate examples using symbols and numbers as well as alphabets. One chapter describes code machines such as telephone dials, wheels, and grilles; another is devoted to invisible writing. Many examples of classic codes and messages are included; answers to practice codes and riddles are not. A divided bibliography is appended.

Ginsburg, Mirra, tr. *The Chick and the Duckling*; tr. from the Russian of V. Suteyev by Mirra Ginsburg; illus. by Jose and Ariane Aruego. Macmillan, 1972. 28p. \$4.95.

R 2-5 yrs. The sunny simplicity of the illustrations is just right for a slight but engaging text, and they add a note of humor that is a nice foil for the bland directness of the story. A duckling is hatched, and exclaims joyfully, "I am out!" "Me too," says the chick who hatches a moment later. Everything the duckling does is copied by the chick, until swim time: the chick almost drowns, is rescued by the duckling. When the latter announces he is going in for a second dip, Little Sir Echo changes his tune. "Not me," he firmly states. The hint of a lesson is painless, and the brevity of the story is compensated for by the fact that the two baby creatures are always in motion. Easy enough to be read by a beginning reader, but too right (by length, subject, and level of concept) for the lap audience not to be directed primarily at them.

Glanville, Brian. *Goalkeepers Are Different*. Crown, 1972. 154p. \$4.95.

R 6-9 A novel by the chief soccer writer for the London *Sunday Times* describes the experiences of a young player who becomes a member of a professional team. Ron Blake is a quiet and diffident lad, thrilled by his good fortune and shy about the blaze of publicity that ensues when he substitutes for an injured first-string goalkeeper. Much of the book is devoted to game sequences, but it also gives a broad picture of international competition, relations with fans and with the press, team horseplay and the problems of adjustment to travel and to managerial conflict. Solidly written, the story is never over-dramatized, and Ron's career—described in first person—is realistically uneven.

Glasgow, Aline. *Honschi*; illus. by Tony Chen. Parent's Magazine, 1972. 28p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad K-2 A chickadee nestling, smallest of the brood, finally takes courage and flies. She is almost caught in a boy's cupped hand, but escapes, she is caught by a girl and sheltered after being buffeted by a storm, she escapes a predatory shrike, finds her way back to the home nest, and happily joins a flock of her own kind. The story is nicely told but lacks focus. The illustrations are very handsome indeed, with a landscape that changes from verdant summer to snow-blanketed trees, and with colorful, beautifully detailed pictures of birds, plants—especially of flowers.

Godden, Rumer. *The Diddakoi*. Viking, 1972. 149p. \$5.95.

M 4-6 A Cinderella story. Kizzy Lovell is half-gypsy; her parents are dead, and she lives with her gypsy grandmother in an encampment on the property of gruff old Admiral Twiss. When her grandmother dies and she becomes ill, the rebellious and defiant Kizzy, who hates the school where children tease her, is taken in by the Admiral and cared for by him and his devoted servant. Both of them become fond of the child, but feel she should live with a woman. Kizzy doesn't trust Miss Brooke, calm and sensible, but everything ends in sweetness and light when Miss Brooke and the Admiral marry, and when all of the children troop over in amity after a serious fire. Good dialogue, good style, almost-stock characters, and a saccharine plot.

Goffstein, M. B. *A Little Schubert*; story and pictures by M. B. Goffstein; record by Peter Schaaf. Harper, 1972. 24p. Trade ed. \$3.95; Library ed. \$3.79 net.

Ad K-3 Small framed pictures, with Schubert or two friends stiffly gesturing in each, illustrate a slight but engaging tale of how the composer in old, cold Vienna forgot the dreary privation of his bare room because his head was so filled with music

he couldn't get it all written down. And when his hands grew so cold he could no longer write, he danced to keep warm. Included is a recording of five Schubert waltzes. Despite the brevity of the text and the frugality of the illustrations, the book can give small children an impression of the composer's absorption in his creative work—and fortunately, it does not attempt to do more.

Gridley, Marion E. *Contemporary American Indian Leaders*; illus. with photographs. Dodd, 1972. 201p. \$4.95.

Ad 6-10 Biographical sketches of twenty-six eminent Indian leaders are prefaced by an introduction that describes the sorry record of Indian-white history. The material is varied, the subjects interesting, and the book is very useful for the information it gives. It is weakened by the author's tendency to make flat statements ("The men who fish the sea are a hardy people and they are able to endure great hardship.") and generalizations (In speaking of opportunity for Indians, "They are limited only by the limitations they place upon themselves.") and by an inclination, despite the range of viewpoints expressed by the biographees, toward implied approval of the Indian who does not reject white standards. A section of photographs and an index are included.

Grimm, Jakob Ludwig Karl. *Red Riding Hood*; retold by Beatrice Schenk De Regniers; illus. by Edward Gorey. Atheneum, 1972. 43p. \$5.25.

R 2-3 Retold in verse for the young independent reader, this version of the familiar tale is also appropriate for reading aloud, the narrative flow well-paced. The illustrations are effective in their restrained use of color, and the wolf has a sinuous elegance that is distinctively Gorey.

Hall, Lynn. *The Siege of Silent Henry*. Follett, 1972. 142p. Trade ed. \$4.95; Library ed. \$4.98 net.

R 6-9 Robert is a loner. Not an unhappy boy, but so committed to accumulating money and getting by easily in school that he devotes much of his time to scheming and thinking of ways to manipulate people. Aware that he can earn a great deal of money by finding ginseng roots, he carefully cultivates a friendship with lonely, elderly Henry Leffert, a taciturn recluse who is well aware of what the boy is doing: trying to find out where Henry finds the ginseng patches that are his livelihood. But in the course of the relationship, both Robert and Henry change; each has filled a need in the other's life, and each becomes less self-preoccupied and mercenary because of it. The changing pattern is beautifully developed, the characters strongly drawn, and the story is given impact by the inner conflict each feels and by Robert's mystified resentment at the fact that his parents know what he is doing and approve of it—a subtle touch, and a realistic one.

Henry, Marguerite. *San Domingo; The Medicine Hat Stallion*; illus. by Robert Lougheed. Rand McNally, 1972. 232p. Trade ed. \$4.95; Library ed. \$4.79 net.

R 4-6 Peter knows that some event in his father's past has made him cold and critical, but he doesn't find the solution that establishes better relationships until he has left home and become a courier for the Pony Express. The bandit he kills is the man who had wronged and embittered his father. This element of coincidence is the one weak note in a book that should otherwise satisfy readers who enjoy action stories of the western frontier. Set in the Nebraska Territory in the mid-nineteenth century, the book stresses the boy's love for his pony, San Domingo, who is traded away by his father, and whom he finds again when he rides for the Pony Express. The story has good setting and structure, adequate style, and more perceptive

characterization than is usual in Marguerite Henry's writing. Appended is a list of source materials.

Hillerman, Tony, ad. *The Boy Who Made Dragonfly; A Zuni Myth*; retold by Tony Hillerman; illus. by Laszlo Kubinyi. Harper, 1972. 86p. Trade ed. \$4.50; Library ed. \$4.11 net.

R
5-7 First recorded in 1883, a story that weaves fact and myth about a Zuni tribe is retold with a high narrative sense, a flowing style, and an appreciation of the legends and mores that were incorporated or made explicit in the tale. Left behind when all the members of their pueblo fled in a season of drought and famine, a boy and his little sister eke out an existence. The boy makes an insect out of cornstalks, and it comes to life, a Cornstalk Being that provides the children with food and protection by acting as a courier between them and the Beings of their pantheon. The children had been kind to two such creatures in a time of plenty, when they came disguised and were spurned by the villagers. When the people of the tribe come back to the pueblo, they recognize the fact that the boy has been touched by divinity, and he becomes the first Corn Priest of the Zunis, and his Cornstalk Being with its double wings becomes a dragonfly. A lovely tale, serene and classical in its morality.

Hoban, Russell C. *The Sea-Thing Child*; illus. by Abrom Hoban. Harper, 1972. 35p. Trade ed. \$3.95; Library ed. \$3.79 net.

SpR
3-5 A small gem, the story of the sea-thing child is poetry in prose, a book that should appeal to the reader who appreciates style and nuance. Cast ashore, the new-born sea-thing clings to what is familiar, builds a circle of safety about itself, and when it is mature enough to face the immensity of the ocean from which it comes, takes rapturous wing and flies away. A delicate fantasy, the story is given vitality by the brisk conversations that the sea-thing child has with some of the creatures of the shore.

Hodges, Cyril Walter. *The Puritan Revolution*; written and illus. by C. Walter Hodges. Coward, 1972. 32p. \$4.74.

Ad
5-7 A lucid description of the intricate causes and the progress of the Puritan Revolution in England begins with the establishment of the Church of England by Henry VIII and concludes with the beginnings of the present system of constitutional monarchy in the reign of William and Mary. Clear as the text is, it is printed with a solidity that is oppressive visually, and the details of British history may prove discouragingly complex to those readers who are wholly unfamiliar with them. The illustrations are vigorous and handsome in color and composition and impressive in their authenticity of architectural, military, and costume detail.

Joseph, Joan. *Folk Toys Around the World; And How to Make Them*; illus. by Mel Furukawa; working drawings and instructions by Glenn Wagner. Parent's Magazine, 1972. 96p. Trade ed. \$4.50; Library ed. \$4.19 net.

R
5- A better-than-most book for the craftsman, requiring simple materials but needing a considerable variety of tools. The projects come from countries the world over, and each is introduced by a sprightly note on its history. The directions are detailed and clear, with diagrams printed on yellow pages, and the step-by-step sets of instructions concluding in most cases (some do not require it) with a direction for using the toy. A list of sources for material is appended, not addresses but the kinds of stores to which one should go.

Katz, Marjorie P. *Fingerprint Owls and Other Fantasies*. Evans/Lippincott, 1972. 60p. illus. \$3.95.

Ad 3-5 All it takes to make the pictures suggested in the book are an ink pad, paper, a felt tipped pen, and the human hand. Most of the pictures are animals, with inked fingerprints for the body and a few lines for feet, tails, sometimes heads. The prints give a soft, pussywillow texture that makes for engaging owls and rabbits; some of the pictures, however, require considerable drawing skill—a dinosaur, for example, has two fingerprints in the center of a fairly complicated animal outline, and the human figures are really stick drawings with fingerprint heads. Limited in scope, but the suggestions are easy and inexpensive to follow.

Kessler, Ethel. *Our Tooth Story; A Tale of Twenty Teeth*; by Ethel and Leonard Kessler. Dodd, 1972. 40p. illus. \$3.95.

Ad 4-6 yrs. It's hard to make a book about dental care enthralling, but the Kesslers have made a good try. Children in a kindergarten class talk with pride of the teeth they've lost and exhibit the book they wrote together. The book within the story describes a dentist's examination, treatment, and cleaning; various children compare their parting gifts, from a new toothbrush to a wiggly rubber spider, and the rules for good dental habits are cited. Frankly purposeful, but the light writing style makes the message palatable.

Kimbrough, Richard. *Cross-Country Courage*. Nelson, 1972. 160p. \$4.95.

M 6-9 Although the jacket shows two runners who look almost adult, this is a story about junior high school, where a new coach struggles with a white father who wants no black boys running cross-country, an event in which his own son, Kelly, shines. Kelly's buddy is even more jealous of Colly Moore, the black team member. A theft of a watch is leveled against Colly, and his leaving the team is attributed to guilt, although it is actually due to his older brother's insistence, on a racial basis, that Colly drop out. It is quite within the old formula of sports stories that Colly comes back, wins meets, and becomes very friendly with Kelly, and that the coach plays Sir Galahad throughout. Pedestrian writing, but the track sequences are good.

Kipling, Rudyard. *Just So Stories*; illus. by Etienne Delessert. Doubleday, 1972. 111p. \$7.95.

R 4-6 A 75th anniversary edition is illustrated by the eminent Swiss artist with pictures that take full advantage of the oversize pages. Imaginative and colorful, the pictures have an element of grotesquerie that is contemporary, yet they capture admirably the humor of Kipling's writing. "How the Alphabet Was Made" is illustrated by pictures that show the evolution of letters, not historically accurate, but clearly exemplifying the progression from pictures to symbols.

Klein, Norma. *Mom, the Wolfman, and Me*. Pantheon Books, 1972. 128p. \$4.50.

R 5-7 Brett knows and calmly accepts the fact that she is an illegitimate child. Since her mother is unconventional in every way, their easygoing household suits Brett admirably and she hopes her mother never will marry and become fussy and organized. When the "wolf man"—an acquaintance who has an Irish wolfhound—courts Brett's mother, the possibility of marriage looms, and Brett hopes to prevent it. She doesn't, and she adjusts. What gives the story its vitality are the warm relationships: Brett's special love for her grandfather, the easy and candid friendship she has with her mother, the attitude of mutual respect between the child and her mother's suitor. The characters are perceptively drawn, the dialogue realistic and often very funny.

Kuskin, Karla. *Any Me I Want to Be*. Harper, 1972. 31p. illus. Trade ed. \$4.95; Library ed. \$4.79 net.

Ad K-3 A collection of untitled poems written from the viewpoints of the subjects, animate and inanimate. Some of the selections have vivid phrases—like the moon, “With a secretive smile/ On my elegant face/ Cold light in my eye/ And a pale polished grace.” The majority of the poems are more prosaic, however: “When it is dry/ I cry/ The rain is a pest and a pain/ When I see flowers/ Growing red and high/ I hope they will die in their flower bed/ I/ Am a sled.” The occasional rhyme and the rhythm, the variety of familiar objects as subjects, and some of the concepts should appeal to the read-aloud audience.

Lane, Carolyn. *The Voices of Greenwillow Pond*; illus. by Wallace Tripp. Houghton, 1972. 48p. \$4.95.

Ad K-2 Freddie the frog is a disappointment to his father. He can't say “BarRUMP! BarROOP! BarREEP!” as properly brought-up frogs do. Playful and irresponsible, Freddie says “GLUMP.” Scolded, he goes off to brood, hears a baby owlet having trouble saying “WHO-OO”, and the two have a gay time, practicing and giggling. Both achieve their goal, and Freddie performs to the admiration of the frog community. The style is merry, the illustrations lively if repetitive, but the plot is slight.

Langone, John. *Death Is a Noun! A View of the End of Life*. Little, 1972. 228p. \$5.95.

R 8-12 An excellent survey gives many views on all aspects of death and on the research studies that have been done on attitudes toward dying. The text discusses euthanasia, fear or acceptance of imminent death, counseling, abortion, murder and suicide, capital punishment, the yearning for immortality, belief in the hereafter, and funeral customs. Although there is a heavy emphasis on the assuagement of fear by religious faith and a slighting of the view of those who prefer no funeral rites, the book is otherwise objective and balanced in treatment, written with dignity, and given diversity by the incorporation of the opinions and comments of many eminent people and the findings of many scientists. There is no list of source material and, alas, no index, yet the broad coverage and dispassionate treatment of a subject seldom written about for young people make the book both interesting and valuable.

Lyon, Elinor. *The Wishing Pool*; illus. by Mary Dinsdale. Nelson, 1972. 86p. Trade ed. \$3.25; Library ed. \$3.45 net.

Ad 3-4 Two sisters, Jean and Anna, climb a wall to explore in secret their neighbor's overgrown garden. They are surprised when the elderly owner brings her visiting grandson to a small pool, and enthralled to overhear it is a wishing pool. They fulfill the boy's three wishes (a dog, a red car, something pretty for Granny) with two toys and a bouquet. When they are invited to meet the visitor, the girls are delighted to learn that they have also provided his fourth, secret wish: somebody to play with. Pleasant but rather tepid, a story that is economically constructed and written in an easy, natural style is weakened by a lack of focus and little impact.

McHargue, Georgess. *The Impossible People; A History Natural and Unnatural of Beings Terrible and Wonderful*; illus. by Frank Bozzo. Holt, 1972. 170p. Trade ed. \$4.95; Library ed. \$4.59 net.

R 6-9 A survey of the humanoid creatures of fairy tales and folklore is written in a casual, conversational style that has no labored note of the research on which it is based. The possible origins of such folk, and the variant forms they assume in different cultures are discussed in chapters on giants, little people, faery folk, sea people, halfway people like sirens or centaurs, and such good or evil spirits

as the demons and angels. Most of the material is from European sources, although there are some creatures from African, Oriental, American Indian, and other cultures discussed. A fascinating comparative study, with index and bibliography to add to its usefulness.

McLean, Allan Campbell. *The Year of the Stranger*. Walck, 1972. 192p. \$5.50.

Ad 7-9 The setting is one that will be familiar to McLean fans: a Scottish settlement in which the inhabitants have been driven from their lands by the laird and are trying to eke out a living in a coastal village. Calum Og, who tells the story, lives with his stern and rigid uncle and mother, and is reviled because he has befriended an itinerant tinker and poacher. The stranger who comes to the village, sets it on its feet by starting a herring industry, and as suddenly disappears is seen by Calum Og at the end as the healer and savior of all the handicapped people, who are gathered with him in a Utopian glen. This note of magic comes strangely at the end of a story so realistic, so that the usual welding of strong characters, fidelity of historical detail, and solid establishment of setting seems less cohesive than other McLean tales.

Marshall, James. *George and Martha*; written and illus. by James Marshall. Houghton, 1972. 47p. \$4.50.

Ad 3-5 yrs. No, not Washington, but two amiable hippopotamuses who are friends. The illustrations, like the text, are simple and amusing; the five very short stories have little substance but they each present a situation in which either George or Martha does something slightly silly and is gently put right. Example: George peeks in the window while Martha is taking a bath; Martha puts the tub on George's head, telling him that they are friends, but there is such a thing as privacy.

Monjo, Ferdinand N. *The Secret of the Sachem's Tree*; illus. by Margot Tomes. Coward, 1972. 61p. \$4.29.

R 2-4 A Hallowe'en story set in Connecticut in colonial times is based on a local legend about the charter (which had granted autonomy to Connecticut, been rescinded by James II, and was being sought by his governor, Sir Edmund Andros) being hidden in the hollow of an oak tree. Hannah and Jonathan Wadsworth have put a pumpkin into the tree, planning to hide it until the ghostly eve and then frighten Goody Gifford, suspected of being a witch. Their father says Goody is only a poor old woman, that Puritan folk shouldn't cut the devil's face, and he orders the children to remove the pumpkin. When Sir Edmund comes to Hartford to demand the charter, all the candles blow out, and the paper disappears. Not until years later does Captain Wadsworth admit that he hid the precious paper in the hollow tree that had been used for Indian's council gatherings. The story has historical interest and suspense, it's deftly illustrated, and it's told in a lively style; an appended note gives background, and the large clear print adds to the attractiveness and readability of the book.

Mosel, Arlene, ad. *The Funny Little Woman*; retold by Arlene Mosel; pictures by Blair Lent. Dutton, 1972. 36p. \$5.95.

R K-3 An engaging tale for telling or reading, the story of the little old woman comes from Japanese folklore. Deftly retold, it is illustrated in soft green and dun, with its impish characters, the wicked oni, in icy blue. The oni capture the little old woman when she runs after an escaping rice dumpling, and set her to cooking for them. One grain of rice, stirred by a magic paddle, produces a full pot; since the giggling woman loves to cook, she enjoys her work—but she misses her own home,

and makes a dash for freedom. The trip is not without its hazards, but the little woman escapes from the pursuing oni, and with the magic paddle she has taken soon becomes the richest woman in all of Japan.

Norman, Lilith. *The Shape of Three*. Walck, 1972. 192p. \$5.50.

Ad
5-7 Two Australian boys bump into each other at a fair and are stunned to see that they look exactly alike. Bruce is the only child of wealthy parents, Greg (who has a twin brother) one of a large Catholic family. Greg's twin, Shane, instantly dislikes Bruce and is jealous of his brother's friendship. As that develops, Bruce's mother meets Greg's family and is convinced (as the reader may well be already, since Shane looks like nobody in his family, and Bruce and Greg have the same birthday) that there may have been a mistake at the hospital. Blood tests show that this is so, and Bruce's mother insists that each boy go to his real parents. Both are miserable. Bruce is used to comfort and the ordered quiet of his life, Shane is lost without the large and loving family and the cheerful hubbub of their home; both miss their families, and the upshot is that each goes back to his home. The characterization and dialogue are adroit, the conflict between the patterns of Catholic and Protestant ideas presented with candor. The book's weakness is that it smacks of the documentary approach to a case history.

Oxenbury, Helen. *Helen Oxenbury's ABC of Things*. Watts, 1972. 52p. illus. \$4.95.

R
2-5
yrs. Pictures that are imaginative and humorous as well as handsome make this a far better than average ABC book. The verso page gives the letter, in big bold type, in upper and lower case; at the bottom of the page the object or objects on the facing page are identified. What adds zest to learning (or helping to learn) the alphabet are the engaging characters in the illustrations and the often-ludicrous combinations. "B" for example: baby, baker, bear, bird, and badger are entwined in affectionate embrace, although the baker looks somewhat bleary-eyed; there's nothing odd about a leopard and a lion in the same tree—except for the jaded expressions of infinite boredom on their faces. Occasionally a word may need explanation ("wedding" of the wolf and weasel) but there isn't enough of this to be a burden.

Ross-Larson, B. C. *Kenya's Nomads*; photos and text by B. C. Ross-Larson; ed. by Paul J. Deegan. Creative Educational Society, 1972. 48p. \$4.95.

M
5-7 A documentary account of the pastoral life of the Samburu of northeast Kenya is illustrated by photographs, some of which are informative. The culture is based on cattle, with decisions about the herd as well as about other tribal concerns made by the elders. The dominant male pattern is that of the warrior, although new patterns have been imposed by the British during their tenure; the position of women is inferior. The Samburu are a handsome people and the details of their life-style are sociologically interesting, but the dry, solid style of writing and the fact that the continuous text has neither index nor table of contents to make its material accessible lessens the usefulness of the book.

Russ, Lavinia. *Alec's Sand Castle*; illus. by James Stevenson. Harper, 1972. 30p. Trade ed. \$4.95; Library ed. \$4.79 net.

R
K-3 Vigorous and gay paintings of a sunny beach echo the humor of a blithe story about a small boy whose solo effort is invaded by the helpful adults of his family. Mother, father, aunt, and uncle all pitch in to assist Alec at building his sand castle. Bored, he wanders away and constructs, in his imagination, a castle to end all castles. Called to admire the adults' handiwork, he dutifully says it's fine; when rain comes down, the adults' castle disintegrates. Not Alec's. This is both a song

in praise of imagination and an amusing realistic anecdote about adult participation—or intervention, depending on viewpoint.

Schlee, Ann. *The Consul's Daughter*. Atheneum, 1972. 176p. \$4.50.

Ad 6-8 An historical novel, based on an episode of 1816, is adventurous and romantic, adequately told but weakened by the fact that its protagonist never comes alive as a character. Ann's father is the British Consul in Algiers; when war is imminent and tension high, Ann and her stepmother are taken to a British ship. Headed for Gibraltar and safety, the vessel meets the British fleet and turns back, so that the two girls (her stepmother is only two years older than Ann) are on board during the bombardment of the Algerian defenses.

Shearer, John. *Little Man in the Family*; words and photographs by John Shearer. Delacorte, 1972. 60p. Trade ed. \$4.95; Library ed. \$4.58 net.

Ad 4-6 A double photographic essay about two boys is interesting both in the depiction of their lives and their positions in the family, and in the contrast between the two boys' lives, but this lacks the focus and impact of the author-photographer's *I Wish I Had An Afro*. The essays are based on interviews with the boys and their families and friends; although the jacket picture shows the boys together, and the author's appended note describes the one meeting between them, they do not meet in the textual descriptions. Louis (Lilo) Berrios is his mother's "little man," helping with his five sisters, dreaming of seeing his real father, still in Puerto Rico, wistfully remembering his one sailing experience on an outing arranged by a teen center. David Roth is the youngest of three sons, his parents white, middle-class, and financially comfortable. He excels at sports, his mother worries about his wanting to be best at everything, his father is proud of his son's prowess. The book is convincing—but not cohesive.

Silverstein, Alvin. *The Code of Life*; by Alvin and Virginia Silverstein; illus. by Kenneth Gosner. Atheneum, 1972. 89p. \$4.50.

R 7- Detailed and comprehensive, this survey of the mechanisms of molecular biology is as lucid as Aaron Klein's *Threads of Life* or *The Language of Life* by George and Muriel Beadle, and it includes accounts of research done since they were published. The Silversteins concentrate on the functioning of genetic inheritance, on mutation and on the production of a gene in the laboratory, on cloning and other aspects of genetic engineering, and on the possibilities of therapeutic introduction of viruses to supply missing genes whose absence has caused defects in human beings. A complex subject is competently handled, the only weakness of the book being the inadequate labelling of diagrams. An index is appended.

Sneve, Virginia Driving Hawk. *High Elk's Treasure*; illus. by Oren Lyons. Holiday House, 1972. 96p. \$4.95.

R 4-7 Joe High Elk is the great-grandson of the Sioux warrior who had participated in the Battle of the Little Big Horn, and his family has dreamed for years of starting a herd of horses as their ancestor had done. Anxious to get home from school because of an impending storm that may keep him from being present when the first addition to the herd is due, Joe takes refuge in a cave and finds an old bundle that he suspects was left by High Elk. The bundle proves to be a treasure of great historical value, and for Joe and his family a treasure as an inheritance from their progenitor. The story balances this theme of proud heritage with suspense about the old mare that is due to foal, and by an unexpected reunion with a cousin from another branch of the family. There is plenty of action, adequate characterization,

a well-developed setting, and good family relationships, but the strength of the book is that it makes clear without a sociological commentary the attitudes of contemporary Indians of different generations, and the solidity of family life that permits this with no generation gap.

Sneve, Virginia Driving Hawk. *Jimmy Yellow Hawk*; illus. by Oren Lyons. Holiday House, 1972. 76p. \$4.50.

Ad 3-5 He was tired of being called Little Jim. After all, he was ten now, and the boys at school teased him, accenting the "Little." In the past, Sioux boys had earned a new name through some brave deed, but what could a boy do today? After a near-disaster with a skunk, Little Jim succeeded in his determined trapping, caught a mink, and was thrilled to hear his father say, "My son, *Jimmy*, trapped it!" The story has some other plot threads, but it is not strong in construction; its strength lies in the picture it gives of a contemporary Indian family that has adjusted to ranch life, and has accepted the benefits of white civilization but given up neither their participation nor their pride in their Indian heritage. The book was awarded the Council on Interracial Books' 1971 award for the best book by an American Indian author.

Waber, Bernard. *Ira Sleeps Over*. Houghton, 1972. 48p. illus. \$4.95.

R 4-7 yrs. Ira had never stayed overnight with a friend before, and was delighted at the prospect of sleeping at Reggie's until his sister said that if he didn't take his teddy bear along there might be problems. That started Ira worrying, since he'd never slept without his bear. Would he miss it? But he couldn't take it, Reggie would laugh. Ira vacillates as the hour approaches—opts against it—can't sleep—steals home and returns to find that Reggie is asleep, clutching *his* teddy bear. The dialogue is natural, the plot explores a familiar stage in childhood as well as the delights of comradeship, and the text and illustrations have a cozy humor—as in the picture in which Ira departs for the night, going all the way to the house next door.

Walsh, Jill Paton. *Goldengrove*. Farrar, 1972. 130p. \$4.50.

Ad 6-8 Madge and her cousin Paul loved spending the summers at Goldengrove, their grandmother's home in Cornwall, partly because of its peace and beauty and partly because—although they never saw each other at other times—the cousins loved each other dearly. This summer was different, because Madge's attention to a blind neighbor aroused Paul's jealousy and because the acceptance of the man's handicap jolted Madge toward maturity. The story, told in present tense, is in very low key; only at the close is there a note of drama with the revelation that Paul and Madge are brother and sister, a fact that has been kept from them by their divorced parents, each of whom had taken one child. Madge, with her newly-acquired perception, sees that it is too late for their relationship to be a natural one. Paul is younger, he cannot understand. On this faintly melancholy note the story ends. Characterization and dialogue are good, and the author's handling of the nuances of changing relationships is percipient and sympathetic, but the pace of the story is slow.

Weir, Rosemary. *The Three Red Herrings*. Nelson, 1972. 157p. \$4.95.

R 6-8 Eva Herring loved the atmosphere of London music halls; her sister Midge, who wanted to be a ballet dancer, did not—and little Willie was only interested in science. When their father, who had been a popular music hall singer, died, where else was there to turn? So fourteen-year-old Eva disciplined the younger children and worked up an act: *The Three Red Herrings*. Ma lay in bed and felt sorry for herself and complained while Eva worked, but she took great satisfaction in the children's

success and later, when Eva became a successful singer as a young woman, great pleasure in the material comfort Eva's salary brought. The Victorian setting is vividly evoked, the music hall atmosphere intriguing, and the characters are colorful and convincing. A lively story with plenty of action and drama.

Wellman, Alice. *Tatu and the Honey Bird*; illus. by Dale Payson. Putnam, 1972. 47p. \$3.96.

R
3-5 An African story is told with the cadence of Umbundu, a language the author spoke during her childhood in Angola. The story is simple and realistic, giving the hint of cultural change and tradition without overburdening the plot. The honey bird that leads people to a bee colony helps small Tatu and his sister Lovala solve their problem; to Tatu it is his problem too that Lovala cannot go to school with him. "Only a girl," says the old grandmother with whom they live. Tatu protests that he has learned wisdom from Lovala, that she will need education as much as he. En route to school, the children follow the honey bird, and then trade the combs for Lovala's school fee. The plot is not highly original but the combined appeals of the setting, the granting of the children's wishes, and the warm relationship between brother and sister are strong.

Williams, Jay. *The Hero from Otherwhere*. Walck, 1972. 175p. \$5.50.

Ad
6-8 Jesse and Rich had been fighting and had been called to the principal's office, but the room was strange and the two men in it even stranger. Slowly the boys grasped the truth of what there were told: they have walked into another world, in the kingdom of Gwyliath, where they have been summoned to vanquish an oppressor. The incantation had called for heroes, and that's what they were. Facing the task of finding and conquering a wolf controlled by a sorcerer, the boys didn't feel like heroes—but as their adventures (fanciful derring-do larded with courage and initiative) progress, they grow into their roles. What is better, they grow into friendship. Mission completed, they again face the prospect of seeing the principal, since no time has elapsed in their own world, but this time they face him as a united front. The realistic and the fanciful elements are not always smoothly blended, but both the conception of the intricacies and magic of the adventure, and the gradual changing of Jesse's and Rich's attitudes toward each other and their learning to compromise and complement, are soundly developed.

Winthrop, Elizabeth. *Bunk Beds*; illus. by Ronald Himler. Harper, 1972. 31p. Trade ed. \$3.95; Library ed. \$4.43 net.

Ad
K-2 A small brother and sister have retired for the night, but indulge in a small orgy of imaginative play before they sleep. Bunk beds contribute to the pretending, being very handy for playing house, sailing a highmasted ship, etc. The games are punctuated by parental appearances, a moment of envy when the two realize other children are still outdoors, and an exchange of beds—just for the night. The pictures have amusing details that change with the game: a doll in a toy cradle, for example, rows a lifeboat during the marine episode and parks her car next to a night-stand that has conveniently become a gasoline pump when the children are "driving." No real plot or direction, but the story has a cozy aura, and the play-without-props is appealing; the narration is adequate, the dialogue good and mildly funny.

Wolde, Gunilla. *Tommy Goes to the Doctor*. Houghton, 1972. 24p. illus. \$1.65.

R
2-5 yrs. A small book with simple drawings in bright colors describes the examination a small boy gets when he goes in for a check-up. The doctor gives him a shot, Tommy yells, and Mother explains that this is to keep him from being sick; the rest of the visit is painless. Proud of his Band-Aid, Tommy goes home to explain

the procedure to his toy bear and to play doctor. Slight, but the book handles the visit realistically, and the familiarity of the proceedings should appeal to the read-aloud audience.

Worth, Valerie. *Small Poems*; illus. by Natalie Babbitt. Farrar, 1972. 41p. \$4.50.

Ad 3-5 Attractive in layout, with small, deft pictures illustrating each poem, this collection is characterized by the brevity of the selections and the poet's focus on one clearly-defined thing: a cow, the sun, raw carrots, marbles, hollyhocks. The poetry is serene, the writing polished and circumspect, observant rather than imaginative or perceptive.

Yolen, Jane. *The Girl Who Loved the Wind*; illus. by Ed Young. T. Y. Crowell, 1972. 24p. Trade ed. \$4.50; Library ed. \$5.25 net.

Ad 3-5 Lovely pictures with an *Arabian Nights* quality are formally framed and rich with intricate detail. The story has an eerie, legendary ambience and is taut in structure. Wanting his beautiful daughter Danina to have no unhappiness in her life, her father—a wealthy Eastern merchant of long ago—builds a house walled on three sides and open to the sea on the fourth. Danina grows up surrounded by kindness, supplied with flowers and music, and she knows only smiles and happiness until she hears the wind moaning its description of the world outside and its mixture of pleasure and sorrow. Troubled and restless, Danina spreads her cape and sails off on the wind, over the sea, to learn what goes on in the “ever-changing world.” There the story ends, its lesson of involvement coming rather abruptly, its message of rebuke to the father implicit but inconclusive.

READING FOR TEACHERS

To order any of the items listed here, please write directly to the publisher of the item, not to the BULLETIN of the Center for Children's Books.

Bamman, Henry; Dawson, Mildred; and Whitehead, Robert. *Oral Interpretation of Children's Literature*. 2d ed. Brown, 1972. 129p. \$3.95.

Carter, Thomas P. "Cultural Content for Linguistically Different Learners." *Elementary English*, February 1971.

Children's Literature in Education. Ward Locke Educational, London. 3 issues per year; \$7.50. Available from Agathon Publication Services, 150 Fifth Avenue, New York, N.Y. 10011.

Cohen, S. Allen and Cooper, Thelma. "Seven Fallacies: Reading Retardation and the Urban Disadvantaged Beginning Reader." *Reading Teacher*, October, 1972.

Dietrich, Daniel. "Teaching Cultural Appreciation Through Literature." *English Journal*, January, 1972.

Fader, Daniel. *The Naked Children*. Macmillan, 1971. 254p. \$6.95.

O'Donnell, C. Michael and Raymond, Dorothy. "Developing Reading Readiness in the Kindergarten." *Elementary English*, May, 1972.

Piggins, Carol Ann. "A Reading Plan for Every Child." *Instructor*, December, 1972.

Rodgers, Dennis. "A Process for Poetry-Writing." *Elementary School Journal*, March, 1972.

Wolkstein, Diane. "Old and New Sexual Messages in Fairy Tales." *Wilson Library Bulletin*, October, 1971.

W. Beatrice Ziegenfuss and others. "Special Feature on Reading." *Today's Education*, October, 1971. Five articles.

