EXPLANATION OF CODE SYMBOLS USED
WITH ANNOTATIONS

* Asterisks denote books of special distinction.

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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Rudy, twelve, tells a story that, despite the yeasty style of writing and the humor of the dialogue, has a painlessly pithy message about harmful products, advertising, and consumer protection. Rudy and Gillian help a third friend, Alfred, get public attention focused on a drinking cup (a promotional giveaway) that they've tested and in which they've found a dangerous amount of lead; the fact that Alfred's father is responsible for the sponsor's advertising makes it difficult—but they are successful. There's a bit too much cuteness from a young brother, but it's easily outweighed by the tight structure, the believable achievement, the combination of light tone and serious purpose, and the solid friendship and cooperation among the three children.


Archer uses accounts of actual cases to illustrate and dramatize legal problems and the procedures of the law and the courts. The text, addressed to the reader, describes the rights, obligations and processes in cases of false arrest, police brutality, suing or being sued on an issue of rights, being the victim of a violent crime, et cetera. Even on what it's like to be in prison. The writing style is a bit heavy but the book is very informative, with well-organized material and a substantial glossary, bibliography, and index.


Worried because the moon was getting smaller, Bear put out a bowl of honey for it when he went to bed at night; he was so worried that he lost his appetite and grew thin. He noticed, after a time, that the moon was getting plump and rounder. A bird, feeling sorry for Bear, admitted that the honey had been eaten by birds and that the moon waxed and waned naturally. Bear was happy about the moon, but sorry it didn't really need him. "Don't feel sad," the little bird said, "We still need you." The illustrations have large, simple animal forms set effectively against framed backgrounds that are finely detailed with minute geometric patterns. The story has an ingenuous quality and an affectionate tone.


There were many things about his new home that made Paul unhappy. Instead of lively London, they were in a dull small town; instead of the attention he was used to as an only child, he found his parents too busy with their grocery store to have time for him; instead of his friend's voice calling for "all my men" to join in a ball game, there were no friends at all. Paul's eagerness, when he starts school, to avoid the dull
boys like Arthur and to be accepted by a natural leader (and bully) like Billy is so acute that he does things that make him ashamed—but he does them. Anything to appease Billy and get on his team. Paul steals candy from the store for Billy; he accommodatingly lies when he’s made a goal and Billy, the goalkeeper, asks him to agree that the ball had swerved out. Assigned to work on a school project with Arthur, Paul becomes intrigued by Arthur’s grandfather, who teaches him how to use a camera; then he becomes interested in the project itself; he also becomes interested in one of the girls in his class, Lorraine. She is present when Billy swaggers on the scene while Paul is taking some shots to use on the project, and he becomes so incensed by Billy’s interference that he gives chase. And that’s how Paul learns what a coward a bully can be, and when he realizes fully how skewed his values have been. Ashley writes a nicely balanced story with good pace, but there’s a universal story of self-conflict and self-doubt that is perceptively introduced and that gives the book depth and significance.


Three Native American tales of the Southwest are retold with great simplicity and understated humor, and are illustrated with crayon drawings that capture both qualities. The text, carefully gauged for the beginning independent reader, describes the trickery of Coyote, whose wiles are usually matched by those of his partner, Badger. One tale is about the chore of putting stars in the sky (Badger places them slowly and correctly, Coyote flings them up with abandon), another is about hunting for food (Coyote sneaks off with a prairie dog after tricking Badger, but Badger also gets his fill), and the third—probably the most familiar—is the tale of the two crops: Badger does all the work, Coyote asks for everything above ground and gets no potatoes; when he decides he’ll ask for everything below ground with the second crop, Badger plants melons and Coyote gets none.


Illustrated by many photographs, this records the growth of a thriving city from its beginning as the encampment of a small band of westward-migrating settlers. Although the writing style is dry and static, and there are some details introduced that seem tangential if not irrelevant, the book does give a good picture of a typical growth pattern and of the factors that can influence the pattern: the availability of water or of wood for building, the decision of the railroads to go through one town rather than another, the mineral resources available, and so on.


Like many other East Europeans, Stefan and his father had fled from their home during the final days of World War II to escape from the Red Army. Ukrainians, they were now making their way through Germany, and their most precious possession was a valise filled with notes and drawings for Dad’s book, planned as a definitive work on Ukrainian plants. When his father is killed in an air raid, Stefan’s concern for the valise is almost as strong as his search for freedom and safety. He reaches the American Zone eventually, having lost and retrieved the valise and having had several dangerous or frightening experiences as he trudged, with other displaced persons, from one dreary ride or camp to another. The book gives a depressingly acute picture of the turmoil and terror of the times and of the persistence and courage of the
travellers, but it has a writing style that's a bit heavy, and the story line moves at an uneven pace.


Although the text is in narrative form, there is really no fictionalization or anthropomorphism in this account of the life cycle of a panda of southwest China. The birth, the care of the cub, and the description of its growing ability to fend for and feed itself, are followed by a description of mating, and the writing style is direct, and quite in tone. The sense of quiet is echoed in the soft, almost blurred, illustrations; watercolor and gouache, they combine white and a deep, rich blue to achieve an effective softness of texture.


Long popular as a writer for young children, Bonsall has created a lively heroine, reminiscent of Ellen Grae, in her first book for readers in the middle grades. Allie, whose widowed mother runs a rooming house, is just as glibly inventive as Ellen Grae, and far more in need of emotional security. She's not a disturbed child, but she clings with tenacity to those she loves: for example, Hartford. Hartford is an infant, usually asleep; every time Allie meets Hartford's mother in the park she begs to take the baby for a walk, and she spends much of her allowance on presents for him. Hartford's mother moves away, and Allie is desolate. She finds a new rooemer a delight, and is equally smitten when Ms. Lenya leaves; only gradually does Allie realize that farewells are just as much a part of life as the loving relationships of her summer. Above and through this serious theme is a very funny anecdotal account of Allie's ploys and problems through the eventful summer. The relationship between Allie and her mother has warmth and depth, the story has good pace and flow, the dialogue is yeasty (particularly when Allie becomes mendaciously garrulous), and the whole book has a bubbling humor.


A small book with minimal text and illustrated with awkward line drawings, spacious but static, describes the myriad activities of a small girl who's on her own when her parents sleep late. Susan picks flowers, watches clouds, breakfasts with a neighbor, draws pictures, and so on; when her parents finally wake up and are ready for breakfast, Susan is ready for lunch. "You've been asleep for a million years!" she tells her parents, as the book ends. The story conveys the sense of dawdling actively, but it's slight as a narrative.


Bold colors and ballooned captions fill the pages of an oversize book, telling the story of two children who wander into a giant's garden. The giant captures them and brings them home: the children use a series of trapdoors, jars, boxes (all cutouts in the pages) to seek an escape route—and end on the giant's plate. Abruptly, the last opening—the giant's mouth—leads them directly to their own front door. The pictures have vitality, the subject's appealing to children, but the text seems contrived to make use of the cutout device and the ending is weak.

Softly painted realistic pictures in which subdued tones of green and yellow predominate illustrate a pleasant but tepid story of a rabbit. Paul is chosen to take the classroom pet home during Easter vacation; he forgets to close the cage door one day and the rabbit disappears but is found. Paul doesn’t tell anyone at school about his carelessness but is always very careful thereafter to lock the cage door securely.


A Vietnamese boy of eleven, Em has come to America with the three surviving members of his family; on the annual Day of the Ancestors, he remembers all that happened during the war. Most of the story is concerned with the tragedy of that time, and Clark evokes it sympathetically and poignantly. Unfortunately, the several shifts between past and present halt the flow of the narrative and are not always clearly defined. The writing style and dialogue are excellent, however, and the book gives a touching picture of the disruption and disaster that came to a rural community in South Vietnam and ended the serenity and dignity of its ordered and traditional lifestyle.


First published in England, this fine historical adventure tale is set in Saxon England during the reign of Ethelred the Unready. A Viking waif is accidentally stranded when the ship leaves while he is (against instructions) ashore. Brought up in the household of an elderly earl, Torolv becomes a loved foster child; as he grows, the boy shifts his allegiance, and by the time the earl dies fighting Vikings at the Battle of Maldon, there is no question of his loyalty to the English forces. Like Sutcliff, Clarke has the ability to blend historical details so deftly into her narrative that they seem effortless. While the book has many characters and incidents (identified in the author’s concluding notes) that are real, they are not wooden insertions but vivid parts of the whole.


Softened pencil drawings echo the tender quality of the newest story poem about the small black boy who has accepted a loving stepfather; here Everett has the usual first-child doubts about his mother’s love and attention. It is his stepfather who, with gentle understanding, takes Everett for a walk and talk so that he can reassure him that there’s enough love for two children and that he is a joy to his new father as well as his mother. It’s a long wait, while Mama gets bigger and rests more and more—and finally “somebody warm and brown and sweet” arrives. A very nice handling of the dethronement problem, and—as always—nicely honed writing that seems deceptively smooth and casual.


Save for the fact that the apparitions are children or young people, this compilation of anecdotes and legends about ghosts is much like any other: a series of anecdotes with varying degrees of supportive testimony. The writing style is a bit heavy, with adequate linking material between anecdotes but marred by the author’s tendency to end each section with a rounding-off remark: “The Bell Witch must remain a tantalizing piece of American folklore,” “Spirits are elusive. So are liars,” or “Unless
something quite unexpected happens . . . we must remain uncertain.” A bibliography and an index are appended.


Cohen wraps some unobtrusive lessons in a brisk story that should appeal to the ready-for-school and kindergarten audience, and Hoban illustrates it with slightly scrawly pictures of the same beguiling children who were in *Will I Have a Friend?* and other books about Jim and his classmates. Both the behavior and the speech of the characters ring true, as they pay a visit, wide-eyed, to the Museum of Natural History. Danny knows where the dinosaur skeleton is, and several children follow him when he breaks away from the group; Jim is a bit embarrassed by being afraid of the dinosaur but is acclaimed for his bravery when he volunteers to go off and find the teacher when his splinter group becomes aware they are lost. There’s a mild reprimand about staying together, but an even more important lesson about the fact that we are all afraid—or brave—in different ways. Happy ending: everybody eschews more wholesome food in the cafeteria and has a hot dog—even Teacher.

Coker, Gylbert. *Naptime*; written and illus. by Gylbert Coker. Delacorte, 1978. 78-50415. 27p. Trade ed. $5.95; Library ed. $5.47 net.

An almost-wordless picture book shows seven active children resisting sleep at the naptime that is part of their preschool program. The only words come from the teacher: he says (at separated intervals) “It’s naptime,” “Quiet please,” and “Quiet!” The children eat, play, use the bathroom, finally lie down, squabble or squirm, and finally fall asleep. The teacher sleeps also. A slight book that may have some minimal appeal because of the familiar activities; the black and white drawings are awkward and humorless.


Photographs of excellent quality, many of them enlarged, expand the usefulness of a text that describes, very simply, the fertilization, gestation period, and hatching of a trout egg. The information supplied is accurate and lucid, although it gives no indication of how fertilization occurs naturally; the process occurs here by human intervention in a fish hatchery. The title gives no indication of the fact that the text goes beyond the birth process and provides information about anatomical structure and about how a fish breathes and moves through water. Despite these minor flaws, the combination of direct, simple writing and fine photography plus a good format for young children (spacious pages, good layout) makes an unusually good introduction to fish biology.


Instructions for making such objects as rope hot pads, Christmas ornaments of bread-dough clay, weavings, a leather triangle stool, a fabric picture, et cetera, are prefaced by a discussion of the changing scene in South America and the work of artisans in rural areas. Most of the projects are not difficult, and the instructions and explanations are fairly clear, but there are gaps (one project begins with, “Build a small box,“) and although there is a picture of box parts, there are no instructions for making the box and the step-by-step instructions are not accompanied by step-by-step illustrations.
Trade ed. $4.95; Library ed. $5.99 net.

Crime does not pay, especially if one’s plans are revealed beforehand. Dahl’s
Enormous Crocodile boasts to a series of horrified jungle creatures that he is going to
use some clever tricks and catch some yummy, juicy children for his lunch. Each
ploy he tries (putting himself rigidly across a log and pretending to be a seesaw,
standing upright and clutching leaves and coconuts while pretending to be a coconut
tree) is foiled by one of the creatures he’s told; each creature warns the children who
were close to being caught. In the end, Enormous Crocodile is whirled around by the
elephant’s trunk until he shoots off into space, a projectile that goes straight into the
sun. End of Enormous Crocodile. Justice is done, danger has been averted, and most
of the animals are kind to children in a blithely told tale that is nicely matched by the
ebullient, comic Blake illustrations, colorful in the cartoon tradition.

Library ed. $7.89 net.

In a story set in the south during the Depression Era, twelve-year-old Ann is
unhappy; some of her woe is not related to financial strictures, things like the fact that
her best friend has moved away or that her grandmother dies: but the problem of
having enough money means taking in roomers. Ann hated the unctuous Reverend
Jenkins, and as for Miss Clancy—what kind of woman wore black lace step-ins and
spoke of her “bobbies”? Mama was pregnant, and Ann’s one confidant was black
Hallie, especially comforting after Mama was injured in a riot incited by Jenkins’
hate-mongering. Jenkins is ousted, Mama has the baby, and Ann finally accepts the
fact that she herself is on the verge of a new and more mature phase as an adolescent.
The book has good details of period and locale, and it’s competently written, but
some characters and relationships seem overdrawn: the evil Jenkins, who terrorizes
Ann by petting her, the heart-of-gold floozy Miss Clancy, the stern grandmother, and
the black housekeeper-white child stereotypical situation.


Fischler chooses eight hockey players who are, in his opinion, playing in peak
form: Syl Apps, Bobby Clarke, Guy Lafleur. Ken Dryden, Marcel Dionne, Denis
Potvin, Brad Park, and Darryl Sittler. Action photographs illustrate the section on
each player; the accounts give some biographical information but focus on each
player’s career. The writing is given some variety by the inclusion of comments by
players and coaches, but it is weakened by the insistently laudatory tone and the
often-pedestrian writing: “Clarke’s boyish face lends him a deceptively innocent
image. However, once he puts on his uniform he is all business.” An index is
included. This is a run-of-the-mill collective sports biography, but hockey fans will
doubtless enjoy it.

Fisher, Leonard Everett. *Alphabet Art: Thirteen ABCs from Around the World*; written and

This doesn’t give as much information as does Ogg’s *The 26 Letters*, but it is
beautifully illustrated (dark red and white scratchboard pictures, double-page spreads
showing 13 alphabets in dark red on white) and it gives information about historical
background. The 13 ABCs are Arabic, Cherokee, Chinese, Cyrillic, Eskimo, Gaelic,
German, Greek, Hebrew, Japanese, Sanskrit, Thai, and Tibetan; following an in-
trductory discussion of ancient alphabets, the separate alphabets are presented in a
three-part format: a picture that carries a text in that alphabet, with such phrases as
“Hudson Bay Company” in Eskimo, “Man, Myth, and Greece” in Greek, or “O,
the jewel in the lotus” in Tibetan; a page of information; and the two-page chart of the alphabet, with the English equivalent—when appropriate—in the corner of each box showing a letter.


A description of the various nutrients in food is followed by discussions of normal dietary requirements and of the illnesses that can be caused by malnutrition due to dietary deficiencies or by overindulgence in certain kinds of food or drink. Fodor includes information about dental health, physical conditions that are affected or improved by diet, and problems of supplying food to a growing world population. He gives advice on sensible planning of menus, on junk food, and on proper health care generally. Lists of carbohydrates, kilocalories, fat, cholesterol, and protein contents in “100 grams of certain foods” are appended but seem minimally useful, since a listing for “wheat germ” or “soybeans” can give the reader only a general idea of what this amount means. The information is accurate, the material somewhat repetitive, and the text (read in galleys) seems seeded with general comments that indicate this is not the field of the author, a geologist, and by an air of being written from notes rather than from professional knowledge.


The Wildcats (all three of them) are dismayed when their fourth member gets mumps, since the last football game of the season is coming up. The younger brother of one of the three is allowed to play, although all he knows is tackling. He can’t seem to learn the rules, but an older brother of one Wildcat tells them to forget the nuances and stick to three basic precepts. They win the game against the Spacemen (another team of four) and it’s little Herbie, wearing shirt number 22, who makes the goal line tackle that keeps one of the Spacemen from tying the score. Not highly original, and certainly slight, but adequately told, the story should satisfy the voracious needs of young sports fans.


In a sequel to *Bernard Sees the World*, the mouse leaves his Beacon Hill brownstone after hearing from a visiting English aunt that her son, a Scotland Yard Inspector, is on the trail of a jewel thief. Hastily constructing a balloon, our hero flies unerringly to Trafalgar Square, goes to the Yard to see his cousin, and is appointed a temporary Inspector. Hoping to catch the Mole Gang (suspected of a series of diamond robberies) the cousins go to a masked ball. Bernard follows the thieves after they have successfully taken the jewels of most of the women, and hears the gang plot their last heist: the crown jewels. Needless to say, the plot is foiled. What’s more, Bernard is knighted. What’s still more, he wins the heart of a lovely damsel he’d met at the ball. Nicely detailed drawings in soft black and white illustrate a tale that is blandly told—a nice contrast to the wildly improbable events and pace of the plot—providing a comic note.


Based on a Japanese legend, this is illustrated with handsome paintings, flowing in movement and richly detailed, in the style of an Oriental scroll. Small Yukio has a
bad dream, but each time he approaches an adult to tell about it, the man or woman
has a bad dream, too, to talk about, and sends Yukio away. Disconsolate, he wanders
to the bank of the river; there he rescues a strange creature who tells the boy he is a
baku, an eater of bad dreams. The grateful baku goes back to the village with Yukio,
and hungrily devours each person’s bad dream. Soon all are dreaming of lovely
things; they are happy and the baku, replete, is content. Nicely told, briskly paced,
and beautifully illustrated.

Girion, Barbara. Joshua, the Czar, and the Chicken Bone Wish; illus. by Richard Cuffari.

While the Czar (Mr. Romanoff, an elderly and colorful Russian-American living in
the nursing home where Joshua’s mother is a volunteer) is a vivid character, he’s just
a shade too eccentric to be believable. However, what he contributes to Joshua’s
much-needed gain in self-confidence is both believable and touching. Awkward and
puny, Joshua is the “klutz” of fourth grade, last to be chosen for any team, and
always outshone by his brother, a seventh-grade sports hero. There are classroom
and family episodes that balance the material about Romanoff, who insists he is the
Czar of Markovo, and there’s a developing friendship (at last) between Joshua and
another boy. The strongest aspects of the book are the humor of the dialogue and the
affection between Joshua and his ninety-year-old friend.

48p. $8.95.

White and cool colors are used as backgrounds for handsomely laid out pages that
carry the text and photographs describing and illustrating the art of the Viking period.

Goffstein, M. B. My Noah’s Ark; written and illus. by M. B. Goffstein. Harper, 1978. 77-
25666. 25p. Trade ed. $5.95; Library ed. $6.44 net.

A woman in her nineties looks back to her childhood, when her grandfather carved
an ark and some animals, to which her father added other beasts. As a young mother,
she told her children Noah’s story and told them how her grandfather had said, “... behind a closed door, his voice booming like God’s: ‘Make it three hundred cubits long.’” Now everyone associated with her memories of the ark is gone, but those memories warm the old woman like sunshine. The jacket quotes Goffstein: “You should work and work until it looks like you didn’t have to work at all.” And that is what this gentle, loving book does; the text is stripped of verbiage but gravid with sentiment, and the small, spare drawings are framed and static.

71p. $6.95.

Entranced by a description of a walking-and-talking-monster ad, Julius sends off
$2.99 and waits. And waits. When a small box comes he’s apprehensive, and rightly
so; his “forty-eight inch” monster is a balloon, and it soon bursts. Julius asks for a
refund, and with his three dollars he buys The Monster Book of Fairy Tales, and he’s
soon lost to the world. This is a gentle reminder of the satisfactions of imagination,
but it’s also a well-written and funny family story with good structure and dialogue.

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Based on a real incident of World War II, this is the story of an ethical dilemma in the midst of an exciting adventure on the small Aleutian island of Attu, last of a chain of islands off the coast of Alaska. Susan and her brother Sidak are the only persons in their village who get away when a troop of Japanese soldiers take over Attu Village. Their father is away; their mother is dead; the grandmother who had taken care of them has just died. The children decide they will leave early for the summer fishing camp, but once they are there, Susan decides that they must go back to attend church—and that’s when they see the soldiers. They get back to camp safely but find an enemy soldier, wounded and unconscious. They save the man’s life, but then they must decide what to do with him, for a Japanese scouting party comes and goes without finding their camp. Taro, the soldier, has promised not to call out and has kept his word. When Susan and Sidak leave to get help, they are picked up by a submarine crew; Taro has promised not to tell his superior officer about the children and again they find that his gratitude has been placed above military duty, and they feel relieved that they, too, had kept to the old ways of kindness Grandmother had taught them. The story has suspense and drama, it’s well told, and the achievements of the children are believable.


In a version that adheres to standard translations, this edition of a favorite Grimm tale is illustrated in rich fashion, with paintings and page frames that are intricately and beautifully patterned, romantic in mood, and superb in the use of color and the delicacy of costume and architectural details. With advice from a wise old woman and the help of a cloak of invisibility, a poor soldier solves the riddle of the dancing princesses—why are their shoes worn through each morning?—and chooses the eldest for his wife because, he says, “I’m not as young as I was.”


The story of a gang that terrorizes the teachers in a London school, written by an English adolescent, has enough originality of plot to show promise, but is laboriously overwritten. All the staff of the school have been threatened in letters that ask for large sums of money and threaten death. There’s also an organization (never fully explained) that offers to help the teachers but is rejected as being suspect. Only when one boy discovers that the terrorists are a group of girls (from whom he escapes) and the gang comes into the open and shoots a tranquilizer dart into a teacher and holds him as hostage, is it discovered that the girls are led by a woman who wants to take over the world, a woman who escapes by helicopter. The book ends with a bet that “She’ll be back by Easter,” hinting at a sequel.


Because his parents prefer health foods and decry television, Jonah looks forward to being admitted to Fairlee, a private school for boys; he knows, although his parents don’t, that each room at Fairlee has a refrigerator and a television set. Throughout the story he pauses to record some section of the questionnaire he’s answering, piously framing his comments in hopes of admission. The burden of the story is Jonah’s series of encounters with Goober, an eccentric boy who lives in the same apartment building and who is just as convinced that Jonah’s eccentric—a conclusion that’s not surprising, since Jonah tells horrendous lies about himself.

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Jonah tries unsuccessfully to avoid Goober, but the book ends with his discovery that not only has Goober been accepted at Fairlee but also that they will be roommates. There is some fun in the story, but it suffers from heavy-handedness, not usually a facet of Heide's writing. Too much coincidence, too much contrivance, and not enough balance of other aspects of Jonah's life weaken the book.


In a variant of the device used in the many folktales about stone soup, a peddler joins a family celebration on the first evening of Hanukkah and shows them all how you can make potato pancakes out of a crust of bread. He adds a bit of salt...onions...and so on; each of the grandmothers had been preparing potatoes, so he decides he might as well add them, too. Result: heaps of delicious potato pancakes that everybody says are the best ever. The concept isn't original, but it's still amusing, and the tale is adequately told; the illustrations, yellow and brown, that crowd the pages, show a European village of the past; both text and pictures stress the coziness of the extended family. A recipe for potato pancakes and a brief explanation of significance of the holiday are appended.


There have been other books about fat children, but few have explored causes and reactions with as much depth and perception as this. Dinah's twelve, the only girl in a family of four; her father is understanding but her mother (well-organized, determined, and "task-oriented") nags and nags about Dinah's weight and diet. Having a puppy helps a bit, but not enough to compensate for sharing her bedroom with an irritatingly perfectionist cousin, Brenda, recently orphaned, or for the teasing of her brothers and classmates. While getting counseling with Sister Elizabeth, a nutritionist, who works at a school for special children, Dinah becomes friendly with a handicapped boy and finds some consolation in that friendship: her real consolation, however, is in the dreaming (some of it vengeful, some optimistic) and writing she does: her "Green Fat Kingdom." When a combination of circumstances makes her plight seem unbearable, Dinah erupts; she pours out her bitterness at the dinner table, including her anger at her brothers, her dislike of Brenda, her resentment against her parents, and her belief that her mother doesn't love her. Certainly cares more for Brenda—and then she runs out of the house. Hours later, her father brings her home and she has long, candid talks with each parent in turn. There's a clearing of the air that promises better future relations, but Holland never promises Dinah a rose garden; she's lost only five pounds, there's been no change in the behavior of her peers, and the new parental rapport is a hopeful sign but not an unrealistic capitulation. The writing style is smooth, with good dialogue and excellent characterization; it is, however, in insight into motivations and relationships that the author excels.


"Little Hattie had been filling in the gaps in my education for a long time," eleven-year-old Harrison says, and what he means is that his neighbor had been telling him about things that had happened before he was born and things about what was happening in their community now. And that's how Harrison discovers that he has a first cousin who is Hattie's kin. Harrison is white, and Hattie's black, and cousin Horatio is, it seems, the son of Hattie's sister and Harrison's Uncle Joshua. Later Horatio is shot by a man who hates blacks, and Harrison learns that the man
has a black ancestor and is in fact, distantly related to Horatio. Hattie disappears; much later Harrison and two friends find her skeleton. There's also an incident in which Harrison is pressed into serving as anesthetist at a baby's birth. The story is set in the 1930's in the rural south, and it does evoke setting and the sense of intricacy of community relations; woven through the book are some lighter episodes, but the story seems inappropriate for its audience—not because it deals candidly with sexual relations between races, but because it is so heavily laden with a range of depressing subjects, from acrimonious gossip among the adults to murder. Too bad, because it is written with skill.


Dextrously constructed and smoothly written, a story set in contemporary Scotland begins with an attention-getting incident, as fourteen-year-old Jinty (Janet) responds to a notice that she must come to the Office of the Procurator Fiscal to give evidence. Most of the story is told in flashbacks, as Jinty remembers her longstanding fear of the old earl whose death is being investigated, her growing awareness that he was—despite his reputation—a kind man, but one beset by fear. What he feared was the family curse, which stipulated that no eldest son would live to inherit the title. The earl has one son, and on his twenty-first birthday the earl dies. Jinty is one of the few who knows that his suicide is a father's sacrifice, and she is determined not to let the Procurator Fiscal discover this. There is a balance of other plot-threads: Jinty's discovery of her mother's past, her friendship with a blind child, and her concern about an older sister who has alienated their mother by marrying against her wishes. Hunter does a superb job of weaving the plot-threads into a rich whole, giving vivid impressions both of the well-defined characters and of the cohesive intricacy and continuity of village life.


In describing the activities of one day in the life of a veterinarian in rural Vermont, David Sequist, the author gives a great deal of information about procedures, safety measures, equipment, and the variety of animals and animal problems with which a country veterinarian deals. A few facts about training are included, but the emphasis here is on the profession: its challenges, standards, and satisfactions. Since most of the material is about animals, as are the many photographs, this should appeal to readers as well as inform them, and it fills a gap between such books as Goldreich's *What Can She Be? A Veterinarian,* which is for younger children, and those by Buchenholz (*Doctor in the Zoo*) or Scott (*Animal Doctors*) which are for older readers.


A brief introduction discusses the attitudes of those who believe in ghosts, those who don't, and those who may be dubious but keep an open mind. This is followed by a few stories of ghosts, a description of some of the beliefs held by peoples of the past, and some comments on types of ghosts: ladies in distress, ghosts that haunt a building, poltergeists, etc. The book concludes with a discussion of some of the famous people who wrote about ghosts and about some of the investigation being done today. It's all fairly well-used material; although the writing style is adequate, there seems to be a discrepancy between the appropriateness of the text for readers young enough to enjoy the superficial level of the treatment and those old enough to
easily read such sentences as the one that begins, "It is a prototype of supernatural visitations and contains every possible ingredient—a soul tormented by remorse . . ." and ends four lines later with ".. and the eventual laying or exorcism of the ghost with the aid of masses for its salvation." An index, printed in very small type, is appended.


Karin McKay, a young child of a Scottish fisherman, had always wondered why her mother seemed different from the other islanders. One stormy night her mother disappeared, taking a seal's skin with her; in the morning her father, who had been missing in a storm, was home safe, saying a seal had rescued him. Then he told Karin her mother had been a "silkie" (more often referred to in folklore as a "selchie") who had come to him in human form and had gone back to the sea and her seal-form to save him. Karin went out alone to find her mother and herself felt the call of the sea; she was ready to become a sea creature when her mother reappeared (in human form) and reminded Karin of the loved ones at home, so both went back to the island. There are more convincing stories about seal-people, but this has adequate style and considerable dramatic impact. Occasionally there's an awkward usage or an incident that seems extraneous, but the setting is quite vivid, and the realism and fantasy are fairly smoothly blended.


One of the first three volumes in new versions (the others are The Red Fairy Book, illustrated by Faith Jacques, and The Green Fairy Book, illustrated by Antony Maitland) of Lang's color series, this has been revised by an eminent British folklore scholar to be closer to original versions, since Lang was adapting for children of the Victorian era. Alderson has not simplified the writing; indeed, it is often more difficult: in the beginning of the story of Jack the Giant-Killer, for example, Lang's Jack "was a boy of bold temper and (who) took delight in hearing or reading of conjurers, giants and fairies." Alderson says "He was brisk and of a ready lively wit, so that whatever he could not perform by force and strength he completed by ingenious wit and policy." Alderson also consolidates material so that the new version often has longer and heavier blocks of print. In the story of Jack there are a considerable number of changes, primarily the reinstatement of material; in other tales there are comparatively few alterations. In appended notes, the editor explains the reasons for his changes in texts, describes Lang's sources, and discusses the versions adopted. Also included is a reprint of Lang's introduction to the 1889 edition. The black and white illustrations have an appropriately antique air, varying in degrees of the macabre and the romantic to suit the tale being illustrated.


Recent winner of the annual prize for the best Canadian children's book in English, this is a collection of nonsense poems that only rarely go beyond humor to achieve mood or imagery. Some are brief four-liners, others are longer narrative poems, and they all have the appeals of rhyme, a pronounced rhythm, and exaggeration. Samples: "Quintin and Griffin," "Quintin's sittin' hittin' Griffin / What will Griffin sit 'n' do?" and, an excerpt from the title poem, "I'm handy with candy / I star with a bar / And I'm known for my butterscotch burp / I can stare in the eys / Of a Toffee
Surprise / And polish it off with one slurp / My lick is the longest / My chomp is the champ / And everyone envies my bite / But my talents were wasted / Until I had tasted / The wonders of Garbage Delight.


Framed pictures, wonderfully detailed, combine bucolic charm and humor for this story in folktale style. A farmer convinces his wife, when they go to market, to buy some pigs: however, each morning that she proposes that they work on a pig-oriented project, the lazy husband goes back to sleep, promising to help when pigs bloom in the garden, or grow on trees, or fall like rain. Although the wife arranges such demonstrations, the lazy husband doesn’t stir until he thinks the pigs have disappeared. Then it’s the wife’s turn to pretend laziness, and she extorts a promise that she will help only if he will jump out of bed and promise never to be lazy again. And he promises, and keeps his promise. A pleasant tale, told in smooth, bland style, and the illustrator uses it to nice advantage.


Thirteen-year-old Jill, her older brother, Carter, and their parents have always been interested in scientific aspects of the region in which they live, the Sierra foothills. Her mother’s a history teacher and amateur archeologist and her father’s a cave scientist, so when Jill talks to an old man who has a map of a cave that has a ‘‘fish on a cave wall’’ she excitedly suspects an ancient petroglyph. To the mystery of the old man, who disappears, and the hunt for the fish are added other plot threads: Jill’s resentment of the fact that her brother’s growing away from her, her amusement and exasperation with a friend from the city who’s nervous about almost everything, and the puzzle of the two louts (male and female) who are breaking down fences, frightening animals, and turning up as the malevolent possessors of the map. A bit too much coincidence with the recurrent appearances of the latter weakens the book, as do the multiple plot threads, a common failing in a first novel. However, the characterization of the family has substance (the minor characters are less convincingly drawn), the dialogue is natural, the familial relationships strong, and the plot—albeit overcrowded—has direction and a good pace.


Set during the Great Blizzard of 1888 in New York City, this story of twelve-year-old Katie’s experiences is illustrated with black and white drawings that capture to chilling perfection the wind, snow, and cold that battered the city. Papa, a railroad conductor, had not made it home; Mama was ill, and Katie was responsible for running the household and caring for small brothers. She was also aware that it was the last day to redeem a family heirloom from the pawnbroker, and knew how unhappy Mama would be if the brooch were sold, for every woman in her family had worn it on her wedding day. Not aware of the severity of the storm, Katie slipped out without telling her mother but reminding her brothers to ask a neighbor if help were needed. Thus begins a hazardous odyssey in which an el train is stalled, traffic is halted so that Katie has no way to get home, strangers find her lying in the snow—and all along the way she meets only kindness: a boy refuses to take Katie’s pennies for rescuing her from the stalled train (he’s charging adults five cents each to use his ladder), the pawnbroker’s wife gives her hot soup and some dry clothes, and she is given a lift in a sleigh when there seems no way to get back to Mama. An exciting and convincing story.

Murphy begins with a geographical survey, discusses the language groups of Africa and describes the peoples of major regions, and proceeds to a succinct history of the continent, moving from ancient times through the colonial period and then, in more detailed coverage, to Africa today. Substantially revised from the 1969 edition, this gives a clear picture of the leaders, the conflicts, the pride of the emergent nations, the relations with major powers, and the diverse problems facing African countries today. In the concluding chapter, "Africa Faces the Future," Murphy deplores the paucity of foreign aid and concludes that many nations will remain dependent on agricultural resources for many years, that new educational systems are needed, and that African leaders are gaining in ability and experience and are aware that their constituents will demand both strong leadership and better communication. A competent and informative introduction, this has an extensive divided bibliography and an index.


Because his father, a widower, is away and the housekeeper is lenient about his Ad schedule, Charlie Gribble is able to give a great deal of time to helping his friends build a plane. The friends are a tart old kangaroo rat, Rory, and a nervous young lemming, Crispin. Rory has found a model plane in a dump and is determined to repair and fly it. And does. There's a great deal of conversation among the three about the technicalities of flying, and there's a contrapuntal plot wedged in that has to do with starlings who are a nuisance in Charlie's town and a threat to Rory's plane and plans; the two are pulled together at the end. The writing style and dialogue are well executed, but the book seems too sophisticated in style and vocabulary for the audience that enjoys talking animal stories.


Reference sources are cited for the material used in eight stories about indentured servants during the colonial period; meticulously detailed and textured drawings are grave in black and white. Some of the stories have to do with children—one aged eight—who were kidnapped and taken to the colonies to be bound over to their new masters; in one case, a child was sold by her father, in another a young man was indentured as punishment for theft. In one instance, the anecdote concludes with a former indentured servant going back to Scotland, writing a book that was attacked by the magistrates of Aberdeen, and successfully suing the magistrates, who objected to his stories of kidnapping and indenture. Another servant, Sarah, was set free by the court after she had twice complained of being cruelly punished. There is enough variety in the individual accounts to compensate for a writing style that is rather sedate, the stories are all based on material that is inherently dramatic, and the book has historical interest.


A book of photographs encourages observation, and moves from simple differences to some that are more complicated. In the first set of facing pages, for example, one picture is missing from one page; in the second set, the same thing, only it's missing from the recto rather than the verso page. By the end of the book, there are changed actions, changes in the numbers of things, and—in the last set—changes
of more than one kind. The text consists of simple questions like "What is missing? What was on page 6 that isn’t on this page?" or "Something is different here. What is it?" The book offers some challenge to young children but not so much as to be discouraging.


Double columns of close-set type give facts about the galaxy, universe, and solar system; information on each of the planets of our solar system follows, as do separate sections (a page or two each) on asteroids, comets, meteors, and living in space. Interspersed are occasional pages of riddles and cartoon style drawings that are crowded together: "What goes up and never comes down? A person’s age." "What can you swallow that can swallow you? Water." "Why should you never tell secrets near a watch? Because time will tell." The riddles may catch some readers who would not otherwise read the book, but for most of those who seek information, the riddles may seem redundant. The information about space is adequate and accurate, although it is easily available elsewhere. A glossary is included.


Summer has begun, Jill’s friends are away, and she has nothing to do—until some boys let her join their softball game, and her outfield catch wins the game. Happy, she goes home to report on prospects for a bright summer, and she’s disappointed when her parents announce they’ve found a late placement in a summer camp for her. Jill knows she’s going to hate camp and therefore she hates it; she doesn’t even do well in a softball game. Everything takes a turn for the better when her team’s captain chances to see Jill throw a stone to distract a dog who’s treed a cat, a perfect throw. Jill’s a natural pitcher! So Jill finds a friend, a new prowess at sports, and a great enthusiasm for Camp Keewee; she writes home proudly to say that they call her Camp Keewee’s Secret Weapon. The light tone of the story is echoed by the illustrations (which have a resemblance to the work of Margot Tomes) and the realistic, sunny text is nicely gauged to the interests and reading abilities of primary grades readers.


Showers, in his usual direct and informal style, reinforces an explanation of family generations by working backward (from the speaker, a girl) to her great-great-grandparents and then tracing the line the other way, from a particular great-great-grandparent down the years to the same girl. She’s inherited that ancestor’s red hair, as has her father. The text then moves to an explanation of Mendel’s experiments and hereditary traits; Showers doesn’t go into dominant and recessive traits or the role of the gene, but describes clearly the facts about inheriting ancestral traits and notes that all living things are governed by the laws of heredity. The just-comic-enough drawings add a light note.


Subdued, representational watercolor paintings illustrate a book that corroborates or disproves some of the popular beliefs about animals. Pages are paired, with the belief stated on a recto page: "An owl is a wise bird," or "Some bees sting only once." Turn the page, and find that the first is a fable, and why; turn the page and find
that the second is a fact, and why. The writing is direct, the explanations succinct but adequate.


An excellent survey of the subject is written with clarity in a style that is straightforward and mature but not dry; the author uses simple but accurate terminology, not medical jargon. The text describes some of the devices, both bionic parts and machines, that can help those suffering because of malfunction or loss of a body part. The descriptions of some of the devices that help people who are blind or deaf, for example, are prefaced by precise descriptions, with good diagrams, of the way the normal eye or ear functions. Coverage is comprehensive, and the book closes with an explanation of the pace of scientific research, the problems in choosing or inventing materials that will not damage the body or be damaged by it, and brief biographical sketches of some of the major medical contributors in the field. An index is included.


Smith examines the lives and the philosophy of five contemporary women who have broken the barriers that have traditionally barred women from religious leadership. Perhaps the most remarkable is Jeanette Picard, who began her theological study for Episcopalian priesthood at the age of 77; also an Episcopalian priest is Daphne Hawkes, whose four children participated in her ordination ceremony. Rabbi Sandy Sasso is the first woman rabbi to serve a Conservative congregation; Patricia Green is a minister in the African Methodist Episcopal Zion Church; Sister Jogues Egan is a reformer within her order and her church, an ardent pacifist who was jailed for refusing to testify at Philip Berrigan’s trial. The writing is brisk and straightforward, prefaced by an introduction that gives historical background and discusses the emergence of women as religious leaders as a part of the feminist struggle and as a phenomenon of progress in contemporary religious life.


Full-page photographs of good quality illustrate a history of railroads in the United States, a survey that concludes with a cautiously hopeful appraisal of a renaissance of train travel in the future. Snow incorporates facts about inventions and inventors, such legendary feats as the last ride of Casey Jones, background history, and information about the builders and the workers into a smooth, lively text. He indulges in an occasional moment of lyricism or nostalgia, but the book as a whole has straightforward writing with a good narrative flow.


*Tiffky Doofky*, a canine garbage collector, goes to a fortune teller and is informed that he will, that very day, meet the one he will love and marry. An old hen shoots a "magic arrow" and tells him to follow its path to find his true love. His first sight of a graceful figure is followed by disappointment: it's a scarecrow. After other misadventures, he ends a nap to find himself in the coils of a boa constrictor, but it proves to be pet snake, and its owner appears in the sunset light. A charming French poodle! Instant love, reciprocal variety. Steig’s pictures have their usual raffish ebull...
lience, but the story is—despite the allure of comic mishaps—perhaps less likely, as a love story, to appeal to the read aloud audience than earlier Steig books.


Prefaced by some historical material about cats, the text describes the cat's appearance and anatomy and places it among carnivorous mammals. Most of the book is, however, devoted to features common to most books about pets, giving information about choosing a kitten, caring for it and feeding it, training it, and treating it kindly. There are also some facts about the cat's intelligence and about the various breeds of cats. An index is included. The writing style is straightforward but not dry, the arrangement of material is logical. Other books in the "You and Your Pet" series give similar information about aquarium pets, birds, dogs, horses, rodents and rabbits, and terrarium pets.


A survey of the ways in which pilots are trained is written in a somewhat repetitive journalese, but gives adequate information about education, levels of training, schedules, salary, et cetera. Several interviews with pilots add variety but contribute little additional information. Stilley lauds the Air Force training program but predicts a shortage of pilots in the future that may necessitate training programs operated by commercial airlines; he also discusses the possibilities for women who are, or wish to be, pilots. An index is appended.


Jassy, visiting with a couple who had been on her grandmother's staff, is fascinated by the long-empty big House that is being renovated. Her hosts, Lizzie and Jo, head gardener for the estate, have no idea of the depth of Jassy's interest in the House, and certainly no idea that she periodically slips back in time to meet the young man who had lived there. The title of this English story refers to Jassy's first bewilderment, before she realizes that there's been a time-shift, by references to Hitler, by crocuses out of season, and other facts that don't fit. Her friend is at times mischievous, almost hostile, and at times gentle and considerate; there are contradictions in what he tells her—and the conflict is not explained until the end of the story, when Jassy learns that there had been twin brothers who lived in the House. The time-shift element will appeal to many readers, although the explanation (the twin brothers) of the contradictions seems abrupt; this has none of the humor of the author's *Miss Rivers and Miss Bridges*, but it is smoothly written and the time shifts are deftly handled; despite the fact that the story doesn't lead convincingly to the denouement, the friendship between young Jassy and the brothers is in itself convincing.


Based on the author's own experiences, this story is told by seventeen-year-old Ching, daughter of the only Chinese family in a small Minnesota town. While Ching yearns to be fully accepted as an American, her parents are still tied to the larger Chinese community: her mother saves money to bring a nephew from the old country, her father is instrumental in helping people in other parts of the country save their money. When the son of a local tong leader spends the summer with Ching's
family, she tries desperately to entice him into marriage, or even into bed. He gently refuses both suggestions, explaining that he is politically committed and plans to return to China—and he tells Ching that some day she will understand. The book gives a convincing picture of family life and of Ching’s feelings of cultural conflict; the characterization is vivid; what the book lacks is plot and direction, for when it ends little has changed, and there is no sense of climax or resolution.


First published in Australia in 1963, this romantic story of a boy and his pet is beautifully matched by the spare, textured drawings by Schoenherr. When Storm Boy was four, his father had moved to an isolated coastal shack; there, with only one man (an Aborigine) as friend and neighbor, the boy had grown; there he had been free and happy, learning to cherish the sea birds and enjoy the wild storms. When a hunter shot his pet pelican, Storm Boy sadly agreed it was time to go to the city and to school; he had been offered backing for an education by a crew that his father and their friend had rescued in a storm, a rescue made possible by the fact that the trained pelican had flown out to the boat with a safety line. This is not as convincing as Thiele’s more recent books for older readers, but it’s well written, it has the allure of a dramatic setting, an appeal to young conservationists, and the perennial appeal of a tender, if sad, pet story.


Brightly colored, crowded scenes, in which Professor Peabody appears in Victorian garb while other figures seem contemporary, may confuse children because of the fact that Peabody’s figure often appears several times on a single page. Peabody, a detective, sets out to find the man who has robbed a bank, following his one clue, a rare stamp; the robber had taken money and rare stamps. The solution is not illogical, but the development is halted by a series of bold-print questions addressed to the reader: “Can you see how many places he searched? . . . Can you remember what that clue was? . . . Can you see where Peabody and Humbug should look? Can you see what he has found?” and so on. The device may add game appeal, but it fragments the story and seems, at those times when the question doesn’t have a clear answer (“What does this tell you?”) a possible irritant to the lap audience.


In a sequel to *Journey to Topaz*, the story of a Japanese-American family’s internment in a Utah camp during World War II, Yuki (now twelve) and her parents are released. They stay in Salt Lake City briefly, then learn that they may go home to California—but their home is gone, as is Father’s job. Taken in by a church group, the family arranges the purchase of a grocery store in cooperation with Grandma Kurihara and Mr. Oka—but the store is burned. Yuki has known that not all the neighbors are hostile, indeed some are supportive friends, but it hurts her that some white people feel so bitter. She’s also upset when her beloved brother Ken comes home; he’s moody, aloof, and depressed. At a Thanksgiving dinner at the Olssen’s, Ken learns that their only son was killed, yet they feel no bitterness toward the Japanese. And so he gains perspective, and with his recovery, Yuki feels that at last she has come home. Based on the author’s experiences, the story is poignant, and it lacks the sharp edge of bitterness. Written in a fluent, simple style, the book gives a candid picture of a shameful episode in our history.

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Based on a French legend, a tale about the Devil's tail is illustrated with black and white drawings that are impressive for their texture and shading. Bringing a frozen man indoors to thaw in the huge baking oven, three small brothers do not notice that he has a tail. When they learn he is the Devil, they get the usual offer; as the Devil says, "the standard three wishes." What the boys get is a sled and a hill, after their mother wastes the first wish. They enjoy a ride, but the once-level town is turned topsy-turvy; people flock in to pull the Devil's tail and get a wish, but they pull the tail off; the Devil flattens everyone's nose as revenge and vows that until his tail grows back, everyone in town will have a flat nose. But the Devil was never heard from again. And that is why there's a town in Burgundy where everyone talks through the nose. Nicely told, but slow of pace.


There is nothing offensive in this oversize book about an understanding, patient tree, but—aside from the concept that people should respect natural things—there's nothing much to it. The illustrations, pedestrian paintings, verge on greeting-card sentimentality, and the text is slight: a maple tree named Jennifer cautions the animals, who are worried about a boy and what damage he may do, to wait and see; years pass, the boy grows to be a man and brings his child to the hill, and Jennifer understands that he comes because it makes him happy.


Fresh, imaginative line drawings make marvelous use of page space and add to the humor of an intriguing minianthology of poems about ogres and giants. Some of the poems have been published previously; others were written for this collection; among the contributors are Dennis Lee, Lilian Moore, Laura Richards, Walter de la Mare, and Shel Silverstein.


Creep is an odd waif, a thin and silent child whose identity remains a mystery until well after his story begins; he proves to be the half-brother of a contemporary child who searches for Creep while the latter is having a series of grim adventures (in which he is joined by two other children) in various enterprises employing child labor during the time of the Industrial Revolution. The writing style is smooth but at times heavy, and the story gets off to a slow start; while this is a dramatic exposé of the cruel practices in the factories and coal mines of the period, it doesn't quite mesh as a time-shift story.


A clear and well organized text describes the long-range changes in the world's climate and discusses all the factors that have contributed to those changes and that will affect the climate of the future. Weiss points out that the world seems to be growing colder very slowly, and describes some of the aspects of changing climate caused by man, such as increased pollution and the growing amount of carbon dioxide in the atmosphere; he notes particularly that the changes have affected agricultural yield and will do so even more in the future. The tone is not one of dire prediction, but a matter-of-fact acceptance of the need to plan for anticipated...
changes. Save for one map in which code-colors seem to be reversed, the illustrations are helpful; a glossary and index are appended.


A third collection (*Small Poems, More Small Poems*) is again deftly illustrated by small drawings in pen and ink, nicely scaled to the page layouts and the quality of the poems. The poems are evocative and laser-focused, bringing fresh insights into such familiar things as rocks, pigeons, snow, garbage, stars, or an ordinary pail. A sample, "bell," "By flat tink / Of tin, or thin / Copper tong / Brass clang / Bronze bong / The bell gives / Metal a tongue / To sing / In one sound / Its whole song."


First in a proposed series of self-portraits, this autobiography is written in a direct and unpretentious style. Zemach describes her childhood, her interest in art, her meeting and marrying Harve Fischstrom, who became her husband and who wrote or adapted many of the books she has illustrated; she recounts the peripatetic life they had together, living in England and on the continent, having four daughters, producing the books she has so distinctively illustrated. The book closes with a brief mention of the events subsequent to her husband's death and the Zemach family's return to the United States. The illustrations are expectably delightful, and the artist's story will certainly interest any adult who knows her work. Whether it will be of equal interest to the young children who are the primary audience for her books is a moot point; if it is not, the fault lies in the conception of the publisher rather than in the execution by the author, for the text is commendably succinct, open, and modest. It can serve well as an introduction to biography as a literary form.

Zim, Herbert Spencer. *Caves and Life*; illus. by Richard Cuffari. Morrow, 1978. 77-337. 64p. Trade ed. $5.95; Library ed. $5.71 net.

Zim describes the ways in which caves of various kinds are formed, stressing the most common kind, the limestone cave, and discusses the various light zones in caves, explaining the way in which the life cycle is maintained even in the darkest zone. Most of the text is devoted to descriptions of cave dwellers: those that are white and blind forms of their counterparts in the outside world, and that live in complete darkness; those that (like bats) live in caves but make regular forays into the outside world; and those that (like hibernating bears or prowling raccoons) may use the cave on an irregular basis. Zim also discusses the cave dwellers of prehistory, and the art and artifacts they have left behind, and he describes some of the ways in which caves are used today (mushroom growing, wine and food storage) in addition to the fact that they attract sightseers. Large print, logical organization, good coverage, reliable information. An index is included.

Please note that Hilda Simon's *Bird and Flower Emblems of the United States*, reviewed and recommended in the January 1979 issue, is not defective in color registration; a second copy sent by Dodd, Mead made it clear that the review copy had been defective.
BIBLIOGRAPHIES

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.


Children’s Books for Holiday Giving and Year Round Enjoyment, 1978. Cleveland Public Library, 1978. 15p. Send a 20¢, stamped, self-addressed, 6 x 9 envelope, marked Third Class to the Publications & Public Information Dept., CPL, 325 Superior Ave., Cleveland, OH 44114, for a free copy. Additional copies are 50¢ each.


AWARDS


Caldecott Medal: Paul Goble, The Girl Who Loved Wild Horses (Bradbury); Caldecott Honor Books, Donald Crews, Freight Train (Greenwillow) and Peter Parnall, The Way to Start a Day, written by Byrd Baylor (Scribner).