

attractive, though not especially distinguished picture book that quite small children will enjoy—and these books seem very scarce. Often this artist keeps to the farm—she lives on one—but here, using her customary exotic color, she goes for a walk in the jungle with a small striped tiger and a little spotted leopard. (No moral except that they are friends.) And at the end the return home to their big striped and spotted mothers is what children will love. It is thoroughly a child's book. Ages 4-6.

**NOAH AND THE ARK.** By Harold Jones and Kathleen Lines. Watts. 32 pp. \$3.95. A long-shaped English picture book with a number of double-page spreads measuring twenty-two inches, which give the ark and its animal procession a very impressive setting. The story is simply retold by Kathleen Lines and, though it is not the Bible text, it makes a pleasant introduction for children. The pictures have an imaginative feeling of the flood; they are line drawings with soft blues and browns and gold applied. After some of the unsuccessfully "modern" picture books I've seen, this seems quite restful, especially as Harold Jones can draw. The double-page spread with the animals inside the ark is a picture with detail that children will pore over for a long time. And the story is one they will soon "read" for themselves, undoubtedly asking to have it read to them many times, then using their own simplifications. The book is expensive, but seems worth the price. Ages 5-8.

**BEYOND THE HIGH HILLS: A Book of Eskimo Poems.** Photographs by Guy Mary-Rouselière. World. 32 pp. \$3.95. The poems—more strictly chants—were among those collected by Knud Rasmussen, Danish explorer in Arctic North America. The pictures in color were taken by a missionary priest. All have a strange, cold light.

I arise from rest with movements swift  
As the beat of raven's wings  
I arise  
To meet the day  
My face is turned from the dark of  
night  
To gaze at the dawn of day  
Now whitening in the sky.

A handsome, individual book that compels attention and gives something to all ages of young people, as well as to adults interested in other cultures.

**THE SNOW AND THE SUN. LA NIEVE Y EL SOL: A South American Folk Rhyme in Two Languages.** Woodcuts by Antonio Frasconi. Harcourt, Brace. 32 pp. \$3. Antonio Frasconi, an artist noted for his woodcuts, has made two other books for children, "See and Say," using words in two languages, and "The House That Jack Built" in French and English. This year he goes back to a folk rhyme remembered from his childhood in Uruguay, but uses his adaptation of a version from Argentina. Its start—"Snow that hurts my feet/Why are you bad?/I am not bad;/The sun is bad that melts me"—shows its European origin. For some time it goes on building up the things

that are "bad" to the snow. Suddenly a cat and a rat appear, and the resemblance to two English folk tales begins. The illustrations are strong and striking to grown-ups, but not quite as near to children as Mr. Frasconi's other books. Ages 6-10.

**MADELINE IN LONDON.** By Ludwig Bemelmans. Viking. 56 pp. \$3.50. Madeline is a most popular heroine, as everyone knows, though just in case you haven't met her before, a clever little pictorial run-down on former adventures starts the book. The pictures for the new adventure sparkle with color, and the story is amusing. In London, Madeline becomes homesick for Miss Clavel, who comes immediately by plane with all the other eleven little girls. Now a present has to be bought for Pepito, son of the Spanish Ambassador—and that's where the fun really begins. They buy a "retired" horse for him, and he and Madeline start out on a grand horseback tour of London. In one double-page spread, as mascots of the guard, they see Buckingham Palace. "The people below are stout and loyal/and those on the balcony mostly Royal/." England in a nutshell! The ending is an entertaining surprise. On the back flap is Bemelmans's Baedeker of London, so you can recognize the places. Almost all ages.

**WHAT DO YOU DO, DEAR?** By Sesyle Joslin. Pictures by Maurice Sendak. Young Scott Books. 48 pp. \$2.75. "A second handbook of etiquette for young ladies and gentlemen." A companion to "What Do You Say, Dear?" but not quite as funny. The children, recognizing their favorite television heroes or "bad men," may like it better. Though the children pictured in the book seem a little young for knights and Robin Hood, they have possibly seen them on the screen. The situations are absurd, the humor being largely in the pictures.

You have just taken a great mouthful  
of pudding when into the dining room  
rides a handsome prince on a white  
horse. He says, "I am a handsome  
prince. Would you care to marry me?"

What do you do, dear?

Swallow what you are eating before  
you speak.

**A LION IN THE TREE.** By Bill Sokol. Pantheon. 32 pp. \$3. Printed in dark green line throughout, except for a colorful jacket, this is a designer's book from beginning to end. It is also a book for the children of designers, and of some artists. Decidedly you should see it for yourself. The pictures are sometimes extremely unclear and lacking in communication.

Miranda daydreams during her violin practice that she is a lion tamer, and there is such a complicated dream-within-a-dream that it seems impossible for children to follow. Just when the lion in the dream springs for the tree in which she is sitting, Miranda awakens from the daydream. Nothing has happened. Dream stories usually disappoint children; daydreams are probably no exception. Ages 5-8.

## Art Books for the Family

**THE GRANDMA MOSES STORYBOOK.** Edited by Nora Kramer. Biographical sketch of Grandma Moses by Otto Kallin. Random House. 141 pp. \$5.95. From its advance publicity this big volume appeared to be unusual. The reality is a disappointment.

True, there are some factors that may make it worthy of being a gift for children this Christmas. The stories have been, on the whole, well selected: they are by writers whose work we know well; in subject matter they go with the pictures. Children will find here much about old-time America, and the introduction tells of the remarkable old lady who did her paintings between the ages of sixty-seven and one hundred.

But what the designer has done to the book is unkind. Paintings have borders that frequently kill the artist's colors. A moody winter picture is, for some reason, bordered by two strips of vivid green. Opposite a picture with the green feeling of spring there is a bright pink text page. The worst feature is the rectangles of color that hold the titles of the stories—presumably put there to use all the color available. The general effect is that of a scenic road with slick billboards all along the way.



—From "The Grandma Moses Storybook."

**THE GOLDEN ENCYCLOPEDIA OF ART: Painting, Sculpture, Architecture and Ornament, from Prehistoric Times to the Twentieth Century.** By Eleanor C. Munro. Golden Press. 300 pp. First edition \$12.95. Subsequent editions \$15. This is a well-designed book that does not allow the pictures on its pages to interfere with each other—and that gives a general introduction to art, sculpture, and architecture. The text is by an editor who knows the material she is presenting and how to present it clearly and succinctly.

A great deal of work obviously went into preparation. Transparencies were checked against the pictures, and some pictures photographed for the book. While photography seldom gives a true representation of paintings, the flesh tints have obviously been carefully taken care of, the reds not overdone. Without comparing the reproductions with the originals it is hard to tell how faithful they are, but the book is well printed and, for the price, undoubtedly a very good introductory work. There is a useful glossary of artists and a full index. It is rather heavy (five pounds) but the weight also means coated paper, on which sharpness of reproduction (in offset lithography) partly depends in America.

## Folk Tales

**T**HE BROTHERS GRIMM hoped their carefully collected "Household Tales" would be a heritage in the house, and that is what they became.

We do happen to have as our children's heritage a sturdy body of literature of which folk tales form substantial pillars. These through the years have had considerable kicking around and bear some deep scars. At present they are being commercialized and rewritten to an uncomfortable degree.

The worst blow that has been dealt them is the use of the name of a television personality, or of an artist, as part of the title of the book. Librarians have usually stood firmly against this type of thing; parents and teachers should. We do have a group of delightful picture books in which a single story is presented with respect, as well as carefully made collections by those who have the background for making them. But this year we have two books to which any critic with any standards would object. So that we can contrast them with better books, they are considered first. —A.D.

**SHIRLEY TEMPLE'S NURSERY TALES.** Illustrated by J. P. Miller. Random House. 24 pp. \$1. These are familiar tales, somewhat retold, with Shirley Temple dimpling and smiling at us from the top of the laminated cover. The tales appear to be Shirley Temple's. All are in that everyman's land known as "public domain" and are without copyright. However, there still is, and should remain, the courtesy acknowledgment. "The Shoemaker and the Elves" was presented by the Brothers Grimm in their collection of folk tales, and there is not even an "adapted from." It is even more shocking to see that Beatrix Potter's original story, "The Tale of Peter Rabbit," is presented entirely without credit. We can only hope it was an oversight.

**THE TASHA TUDOR BOOK OF FAIRY TALES.** Platt & Munk. 96 pp. \$3.95. The foreword states: "These stories, newly retold, blend wit and sparkle and soaring imagination with the delightful artistry of Tasha Tudor." This wit, sparkle, etc. I do not see. The stories are shortened and softened. Rapunzel suffers by the complete expungation of her twins—who were the natural result of the Prince's nightly climb to her tower. Why? Hans Christian Andersen's

stories are brashly retold, or shortened. Why? To make more room for oversweet pictures? We have known Tasha Tudor as an illustrator and writer for some time. This year she has a reissue in larger form of a favorite story, "Alexander the Gander," and a Christmas book with another publisher. Why do this inferior book? The proper credits are, fortunately, given.

**THE THREE WISHES: A Folk Tale.** Illustrated by Paul Galdone. McGraw-Hill. 32 pp. \$1.50. "The Three Wishes," says the beginning note, "dates all the way back to Greek mythology and has appeared in many versions and in many languages. This telling is from 'More English Fairy Tales' edited by Joseph Jacobs and reprinted by permission of G. P. Putnam's Sons." Now that's the way to do it! The story, which keeps "difficult" but descriptive phrases such as "the goodwife glowered and glowered," is the familiar tale of the woodcutter, who, through greed and foolishness, squandered the three wishes given him by a fairy. The book has robust pictures in earthy colors and is fun for reading aloud. Ages 4-8.

**TOLD IN NORWAY.** Retold from Norse Folklore by Virginia Haviland. Illustrated by Leonard Weisgard. **TOLD IN RUSSIA.** Retold from Russian Storytellers by Virginia Haviland. Illustrated by Herbert Danska. **TOLD IN IRELAND.** Retold from Irish Storytellers by Virginia Haviland. Illustrated by Artur Marokovia. All Little, Brown. Respectively, 87 pp., 86 pp., 91 pp. \$2.95 each. Three more of Virginia Haviland's group of Favorite Fairy Tales, which, although somewhat simplified for reading by today's children, seem true to the spirit of the originals. The Irish book contains two tales by Ruth Sawyer—always a fine teller of Irish stories. On the whole, the illustrations are good, but the most attractive are in "Told in Norway." Virginia Haviland is reader's adviser at the Boston Public Library, and she has respect for stories. I am a realist, and see that "Billy Beg and His Bull" cannot easily be read in Irish dialect today, but I do wonder why that classic little Norse tale "The Three Billy Goats Gruff" has to be changed at all.

**MCCALL'S READ ME A STORY BOOK.** Edited by Margaret Van Doren Bevens. Illustrated by Leonard Weisgard. Putnam. 256 pp. \$3.95. In this collection there are fifty folk tales selected from those sent in by 125 librarians as the most successful in their story-hour programs. But did the 125 librarians have anything to do with putting these stories in "their very best and most readable form"? To most of them, I am sure, the original form, or that closest to the original, would be best. The editor, while selecting and presenting interesting stories, and being most careful in giving sources and credits, has edited and shortened the stories, and she has not always had the true storyteller's ear for the nuances of the folk tale—those delightful turns of phrase which are so typical. Andersen's stories are tampered with. Does it matter that the lis-



—From "McCall's Read Me a Story Book."

tening child understand every word? There is also a softening of some endings.

For those who do not look at folk tales as a heritage, this is an attractive book with lively pictures. Many families will be as happy as larks with it this Christmas. Ages 4-8.

## For Older Girls and Boys

**A**S, IN company with many young people's librarians, I am a firm—very firm—believer that good readers should graduate in the early teens, or younger, to adult fiction or biography, it is not possible for me to take entirely seriously books written "for teen-age girls." No, not even though I have written two myself.

Many of the present-day books are encapsuled in the tight little world of "going steady." A few revolve around the drugstore circuit—will he or won't he ask me to have a soda?—a breathless moment. Some are beginning to depart, in a growing trend towards realism, from the chaste kiss. These call for skilful writing at its very best; otherwise they are better left unwritten. Others subordinate love, or first sex experience, to an interesting background. Are these as eagerly read?

The "teen-age novel" needs further discussion, but this month only a small number can be considered. Few are good. One, not reviewed here, is actually based on a false premise: a brother and sister cannot, biologically, be identical twins.

Boys seem to fare better than girls; they read more nonfiction, adventure, and sports stories. They do not seem to need the "gentle guide posts" (quote

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—From "Told in Norway."