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Compiled by  
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Foreword by  
**Lawrence Clark Powell**

"There is something in this book for everyone — librarians, teachers, parents, storytellers."—**ALICE DALGLEISH**,  
*Saturday Review* Adults \$4.00

\*Viking library edition net

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## THE VIKING PRESS

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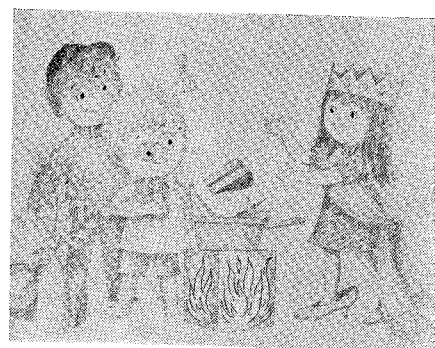
just plain cross and unhappy, but learns, perhaps with the help of the magic tree, that there is pleasure in gardening as well as in friendship. The McCreas have created a most decorative book, making good use of three colors and excellent design. Ages 4-8.

**The Story of the Three Bears. A Nursery Tale.** Illustrated by **William Stobbs**. McGraw-Hill. 32 pp. \$2.75. William Stobbs likes to do pictures in bright colors, which is probably why he sets this story in Norway, complete with Norwegian costumes on the bears. But among the colors he chose yellow was not one, so Goldilocks's hair is sometimes a kind of dusty pink, sometimes brown, which child readers may protest. Otherwise the book is attractive, with the story told much as it is in Leslie Brooke's *The Three Bears* (Warne). My heart belongs to Leslie Brooke, however, and to the story with its moral. A reviewer suggested that in reading it the moral should be left out. With this I don't agree: Goldilocks is presented as a disobedient, snoopy little girl, and she should get her just deserts. Ages 3-6.

**The Kittens' ABC.** Verse and pictures by **Clare Turlay Newberry**. Harper & Row. 32 pp. \$3.50. Published twenty years ago, *The Kittens' ABC* has now been reissued with pictures completely repainted. No kittens are more appealing, more furry than those by Mrs. Newberry; children will want to pat them, they look so real on the spacious pages. We welcome them back. Some of the alphabet rhymes are better than others; e.g., D is for dress or simply explains that kittens don't *have* to dress! Ages 3-7.

**Castles in the Sand.** By **Crockett Johnson**. Illustrated by **Betty Fraser**. Holt, Rinehart & Winston. 48 pp. \$3.50. Crockett Johnson has made many friends, first with his beguiling cartoon strip, *Barnaby*, then with his famous book character, Harold. Always there has been the play between fancy and reality so characteristic of children. In *Castles in the Sand* another artist's colorful illustrations are used, and the text seems to belabor the difference between reality and fancy—which at least the older child in the story should have established. The story begins with the well-worked theme of drawings coming to life, and the children do not seem to know whether they are in the story or out of it. Strange. I can only say "try it on children." The result at 4 and that at 8 should be quite different. Ages 4-8.

**A Thousand Lights and Fireflies.** By **Alvin Tresselt**. Illustrated by **John Moodie**. Parents' Magazine. 42 pp. \$3.50. No story to this one, but plenty of good color effects in very modern pictures, with pleasant-sounding words. As a comparison between city and country, however, this would seem only to confuse. Houses in the country do not "sit apart so they can look at one another." "A city sky is caught between tall buildings" will not mean much to a child. Perhaps it would be better to go back to some of Alvin Tresselt's far more successful descriptive books such as *Raindrop Splash!* and *White Snow, Bright Snow*. And, going back only a very short distance, there is this season's fine book *Hide and Seek* with Duvoisin's pictures. Ages 5-7.



—From "Little Plays for Little People."

**Little Plays for Little People.** Illustrated by **Ilse-Margret Vogel**. Parents' Magazine. 57 pp. \$3.50. The charm of this book lies in the pictures, and the simple costumes suggested. Although Judith Martin of *The Paper Bag Players* indicates how to make the costumes, children will need some adult help. The plays included are possible, but children do best with spontaneous plays of their own, and a mere suggestion of costume may suffice. Ages 3-8.

**If I Were a Bird.** By **Gladys Conklin**. Pictures by **Artur Marokvia**. Holiday House. 36 pp. \$3.50. The little boy who "narrates" this story tells what he would do if he were a certain kind of bird. In the attractive pictures he watches the birds and learns to listen to their calls. The notes of the calls are in the corner of each picture, and records for use with the book are also mentioned. The author suggests collecting bird feathers, but this seems rather a mature activity: the birds aren't always obliging about dropping them where they can be easily found. Ages 4-8.

**Chie and the Sports Day.** By **Masaka Matsuno**. Illustrated by **Kazue Mizumura**. World. 32 pp. \$3. Because of Masako Matsuno and the artist who pictures her Japanese children so skillfully, we have a group of fine picture books for younger children. This one is unusual in that it deals with a sporting event at school, in which a small sister helps her older brother win the three-legged race. Like American children, Chie wears as a proud badge of honor the small bandage earned when she skinned her knee in the race. Ages 5-8.

## Middle Group

**Chipmunk in the Forest.** By **Eleanor Clymer**. Drawings by **Ingrid Fetz**. Atheneum. 62 pp. \$2.50. Chipmunk was an Indian boy who did not want to learn to hunt. He was afraid of the deep woods and of wild animals. So he stayed at home and took care of Little Brother. There came the day when he had to choose between fear and his little brother—lost in the forest. A pleasant story with attractive pictures, this is almost certain to win its way with children who have just learned to read. Ages 7-9.

**A Letter to Anywhere.** By **Al Hine**. Illustrated by **John Alcorn**. Harcourt, Brace & World. 48 pp. \$3.50. This book is a carnival of color, bold in its design and light-hearted in its pictures. The text may seem a little overshadowed by the display, but interesting facts in the history of communication will win out. Imagine what so simple a

thing as gummed postage stamps—thought of by Rowland Hill in England, 1830—meant to postal service; also the Penny Postage System—something we wonder at today. Ages 7-10.


**Henry's Dog HENRY.** By Walter R. Brooks. Pictures by Aldren A. Watson. Knopf. 28 pp. \$2.95. This author's twenty-four books about Freddy the Pig and his friends went happily on their way for many years. The children loved them. Now one of Walter Brooks's magazine stories is attractively dressed up with pictures in color for children a little younger than the admirers of Freddy. Will Henry perhaps be a series? The book's humor is thinner, as it revolves entirely around the dilemma of having a boy and a dog both named Henry. Lively pictures. Ages 6-8.

**The Bad Child's Book of Beasts.** By Hilaire Belloc. Pictures by B.T.B. Knopf. 48 pp. \$3.25. Knopf is celebrating its fiftieth anniversary with a book that was published in 1896. We adults know these absurd, outrageous, and funny rhymes very well indeed, but to each new generation of children they are new.

Be kind and tender to the frog  
And do not call him names,  
As Slimy skin or Pollywog  
Or likewise ugly James . . .

All ages.

**The Big Fight.** By Pearl S. Buck. Illustrated by Mamoru Funai. John Day. 48 pp.



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biography for  
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Dickinson**

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TO THE WORLD**

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**THOMAS Y. CROWELL COMPANY**  
201 Park Avenue South, New York 3, N.Y.

\$2.95. An amusing and well-written anecdote—it is scarcely more than that—this is about a small circus in India and an American film company that hired a tiger and a lion to stage a fight before their cameras. How they wouldn't fight even over a deer, but how the fight eventually came off comprise the plot. Attractive illustrations by a Hawaiian-born artist. Ages 9-12.

**Mr. Chu.** By Norma Keating. Illustrated by Bernarda Bryson. Macmillan. 41 pp. \$3.75. Bernarda Bryson's pictorial presentation of this story of the friendship of Mr. Chu and Johnny, and of the Chinese New Year, is delightful. One puzzles over the story; it is mature in some places, but in others uses sound effects typical of stories for little children and, of course, of folktales. "Chop, chop, chop, chop went the big bright knife." "Plop, ploppity, plop went the eggs and the ginger." These digressions are few, however, and children will take them in their stride. An unusual book, told with tenderness, it avoids sentimentality. No age level.

**The First Book of the White House.** By Lois Perry Jones. Illustrated by Leonard Everett Fisher. Watts. 56 pp. \$2.65. Perhaps some day we shall have a more inspiring book about the White House; meanwhile this one supplies some good information. John Kennedy appears twice as President, once at his desk and once, at a conference, in the famous rocking chair. Lyndon Johnson merely floats in air on a page, with the telephone in his grasp. Any commentary intended? Ages 8-12.

**St. Valentine's Day.** By Clyde Robert Bulla. Illustrations by Valenti Angelo. 40 pp. **Mother's Day.** By Mary Kay Phelan. Illustrated by Alike. 32 pp. **Arbor Day.** By Aileen Fisher. Illustrations by Nonny Hogrogian. 32 pp. **Flag Day.** By Dorothy Les Tina. Illustrated by Ed Emberley. 33 pp. **Passover.** By Norma Simon. Illustrations by Symeon Shimin. 32 pp. Crowell. \$2.95 each. These five books represent the beginning of The Crowell Holiday Books, a new series of colorful little books that children should be able to read to themselves. They are illustrated by some of our best-known artists. Each gives a little history of the particular celebration and interesting facts about it. Like all series books, some stand out above the others. Age: primary grades.

**Desmond and the Peppermint Ghost: The Dog Detective's Third Case.** By Herbert Best. Illustrated by Lilian Obligado. Viking. 94 pp. \$3. Desmond, whimsical as he is, seems to show signs of becoming a popular character.

"Desmond could think as hard as any dog in Newtown. All the same this afternoon he had no idea that he was going to discover the most exciting mystery a dog detective had ever set nose to—the case of the Peppermint Ghost." A delicious title. Ages 9-12.

**The Children's Bible. The Old Testament and the New Testament.** 800 full-color illustrations. Golden Press. 510 pp. \$4.95. This huge and heavy children's Bible is "intended for children of all faiths in the ecumenical spirit." Sponsored by an editorial board consisting of a rabbi, a Protestant minister, and a Catholic priest, it is,

## Springtime at Scribners



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Ages 6-10 \$3.25

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Ages 7-11 \$3.25

**A. A. MILNE**

**Toad of Toad Hall.** Willow Leaf Library. Kenneth Grahame's classic, *The Wind in the Willows*, in a skillful and spirited dramatization. All Ages \$3.50

**WILL JAMES**

**Smoky.** Illustrated by the author. Willow Leaf Library. One of the most famous horse stories of the century and winner of the 1927 Newbery Medal. Ages 10 and up \$2.95

**ARTHUR S. GREGOR**

**Galileo.** Illustrated by George Giusti. An informative and understanding portrait of one of the first modern scientists. Ages 8-12 \$3.50

**GENEVIEVE FOSTER**

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**HELEN HILL MILLER**

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**CHARLES SCRIBNER'S SONS**  
New York



according to publicity, being distributed widely in Europe and America. Of the two children's Bibles published this spring, it is the better, but that is not saying much.

The book carries no editor's name, though the stories have been edited. It bears the name of no artist, and a copyright notice tells us that the pictures must have originated in Milan, where they may have been done by a group of artists. They are one step—barely—above old-fashioned calendar art. In the New Testament Jesus is pictured most frequently with vivid yellow hair, although it is occasionally brown. The "ecumenical spirit" staggers under this "Bible," which is not good enough for children. No age level.

**The Bible Story Library.** Illustrated by Gustave Doré. Edited by Turner Hodges. Introduction by Webb Garrison. Bobbs-Merrill. 726 pp. Maps. \$5.95. Here is another large and heavy volume, with the same "ecumenical" sponsorship but different names. The poorly presented text is interlarded with explanations such as "Later Esau was also called Edom meaning 'red' just as we might give the nickname 'Red' to a red-haired boy." To my mind, this takes the Bible out of the classification of literature, and so it suffers the fate of other digested and explained classics.

Not all of the pictures are by Gustave Doré, but all of them have tints of yellow, red, or green applied to them. Paintings in badly reproduced full color are sprinkled throughout. A naïve caption under the engraving of the Deluge questions why the artist drew the people without clothes. Weren't they supposed to be sinful and wasn't the idea of nakedness as shameful presented just before this in the story of Adam and Eve? No age level. Not good enough for children but may be liked by adult traditionalists.

**All About the Universe.** By David Dietz. Illustrated with diagrams by John Polgren and with photographs. Random House. 144 pp. \$1.95. Climbing down from that title to the facts, here's the "nugget" the publisher gives to aid reviewers: "An introduction to the nature and origin of the universe." Better.

It's a competent book, with excellent illustrations and a no-nonsense author. One hopes, however, that 15-year-olds reading this will not feel they have all the facts.

**The Tiger and the Rabbit and Other Tales.** Told by Pura Belpré. Illustrated by Tomie de Paola. Lippincott. 127 pp. \$2.95. Pura Belpré is a New York librarian who tells, in person and in print, stories that she heard when she was growing up in Puerto Rico. Originally published in 1944, these stories now appear in a new edition with new pictures, and a few stories added. Puerto Rican children in New York will welcome them, as will storytellers in other parts of the country. The stories show both European—mostly Spanish—and African origins. Ages 8-12. (10?)

**Miss Pickerell on the Moon.** By Ellen MacGregor and Dora Pantell. Illustrated by Charles Geer. McGraw-Hill. 142 pp. \$2.75. Children loved Miss Pickerell and her adventures, and when Ellen McGregor

died, we thought that was the end of a pleasant group of books, part science-fiction, part fantasy. Fortunately, there were notes and plans left for other books, and the present co-author seems to be able to carry on, as well as one can with the plans of another writer. One misses Paul Galdone's pictures though Charles Geer is a competent artist. Ages 7-10.

**Three on the Run.** By Nina Bawden. Illustrated by Wendy Worth. Lippincott. 224 pp. \$3.75. Concerning this independent sequel to *The House of Secrets*, the author states that she wanted "to write about children actually escaping—even though temporarily—from the world of grownups." It is the usual English pattern, but a good tale about London and Africa in which a chief's son who is held a prisoner is helped to escape by Ben (the hero) and a memorable little girl named Lil. She and Ben go their adventurous way, then return home (after not eating for two days) to the most extraordinary "high tea" I've met in any book. "So they had smoked finnan haddock and butter . . . and apple tarts with cinnamon and cream . . . a great slab of crumbly cheese . . . followed by apples and yellow pears." (And as the dots indicate, only part of it appears here.) Ages 8-12.

**No Boats on Bannermere.** By Geoffrey Trease. Illustrated by Richard Kennedy. Norton. 252 pp. \$2.95. From its pleasing out-door jacket right through its mystery, this is a book children should enjoy, especially if they like English stories—and buried treasure. When the Melburys went to Bannermere Lake they found a boat in the boathouse, but it was one they couldn't use. Boats, the local squire said, were forbidden on Bannermere. In the end they find the treasure, dating back to the days of the Viking raids, and announce it with typical British understatement: "I think we've found the monastery treasure, Sir." How exciting that silver treasure was! It was sent to the British Museum, the children got a three-hundred-pound reward, and had fun spending part of it. Ages 8-12.

**The Village That Slept.** By Monique P. De Ladebat. Illustrated by Margery Gill. Coward-McCann. 188 pp. \$3.50. How pleasant to an unquestioning mind to slide happily through this story without bothering about reality—the attitude that some French authors take toward their young readers. The two leading characters here, a boy of possibly fourteen, a girl aged twelve, find themselves after a plane accident in the Pyrenees. Both have "partial amnesia," forget their names and who they are, but conveniently remember other things. They also find a baby and two deserted villages, with a certain amount of food and a collection of animals (fortunately, including a cow and a hen). They set up housekeeping, are courageous and resourceful, for eighteen months, then go back to civilization and relatives with regret. No ends are firmly tied but there is a general indication that all will be well. For all its unreality, the story is a warm, interest-compelling one, and many children will enjoy it. Ages 8-12.

**North to Freedom.** By Anne Holm. Translated from the Danish by L. W. Kingsland. Harcourt, Brace & World. 190 pp. \$3.50.

While many features of *North to Freedom*, which won the 1963 Gyldendal Prize for the best Scandinavian children's book, give the impression that the book is an allegory, its seeming reality makes it stand for the many escapees who had similar experiences after World War II. David's escape from a prison camp, his scant knowledge of people and his feeling that no one can be trusted, his gradual discovery of identity (he knows nothing but that he is "David")—all these hold interest throughout, and we are delighted when he crosses the border to Denmark, his country.

An unusual feature of the story is what might be called David's "letters to God," which run through the story. "God of the green pastures and still waters," he begins, and ends, "I am David, Amen." Ages 9-12.

**Persian Folk and Fairy Tales.** Retold by Anne Sinclair Mehdevi. Illustrated by Paul E. Kennedy. Knopf. 118 pp. \$3.50. The author is "Persian" by adoption, having married an Iranian, and she has made an interesting collection of tales first told by the family's old nurse, Nana Roosie. Undoubtedly, she has given the retellings refinement of her own.

It is interesting to find a variant (or a root?) of "Cinderella" in one of the tales, "The Pumpkin Child," in which the beautiful girl lives in a pumpkin from which she emerges to meet her prince, only to disappear and leave him frustrated. The identifying object in the search for the girl is a ring that exactly fits her finger. "Mistress Cockroach" is familiar to us in Pura Belpré's picture-book (Puerto Rican) version, but this tale has interesting variations. The volume is attractively illustrated. According to publisher, it is for "all ages" and grades 7-9 (reading age?).

**Our Fellow Immigrants.** By Robert Fromman. Illustrated by Anne Marie Jauss. McKay. 118 pp. \$3.50. A modest-looking little book that proves to be extremely interesting, especially to animal lovers, *Our Fellow Immigrants* tells how many of the plants and animals that we take for granted came to this country from abroad. Pigeons, now so much regretted in cities, were among the very early European settlers. One of the most fascinating stories is of a German-born American drug manufacturer devoted to Shakespeare who decided to do something for his adopted country by bringing here all the species of birds mentioned by the Bard. He imported hundreds of pairs of skylarks, nightingales, and other birds—but none of them survived, though skylarks lasted for a time. He did, however, have much success with starlings—and we know the rest of that story.

Children will like to know how domestic animals got here. For instance, cats, so the author says, are from East Africa. No age level.

**Breakthrough to the Big League: The Story of Jackie Robinson.** By Jackie Robinson and Alfred Duckett. Illustrated with photographs. Harper & Row. 178 pp. \$2.95. It is an anniversary for Jackie Robinson, and baseball fans will welcome this book. Not so long ago I heard Jackie Robinson talk, and saw his great pride in being able to (Continued on page 56)



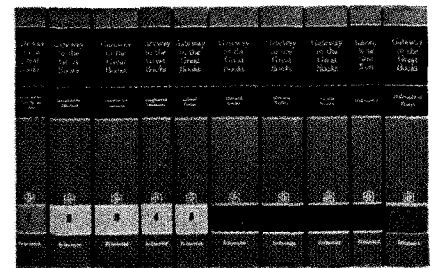
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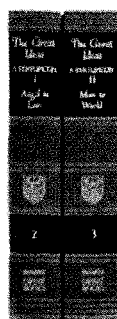
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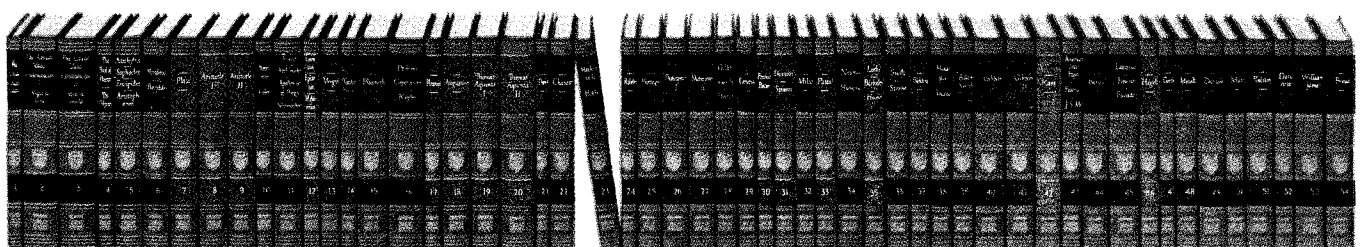
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## SCOTLAND'S AUTUMN FLING

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The Games are a curious mixture of ritual and informality. Nature provides the arena. You picnic in the heather and watch a Highland valley fill with gathering clans in a whirl of tartans. It's no place for the color-blind.

The grand finale of every gathering is the march-past of the massed bands—as many as two hundred pipers and drummers. Glorious hullabaloo. Even an Englishman's heart beats faster.

Highland Games often last from dawn to dusk. Yet the full day of caber tossing, piping, dancing and athletics can cost as little as 35 cents. Games are held all over the Highlands. Ask your travel agent for dates and locations.

### Lively Autumn calendar

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Sword dance—ancient clan celebration.



Drum Major leads pipers into arena.

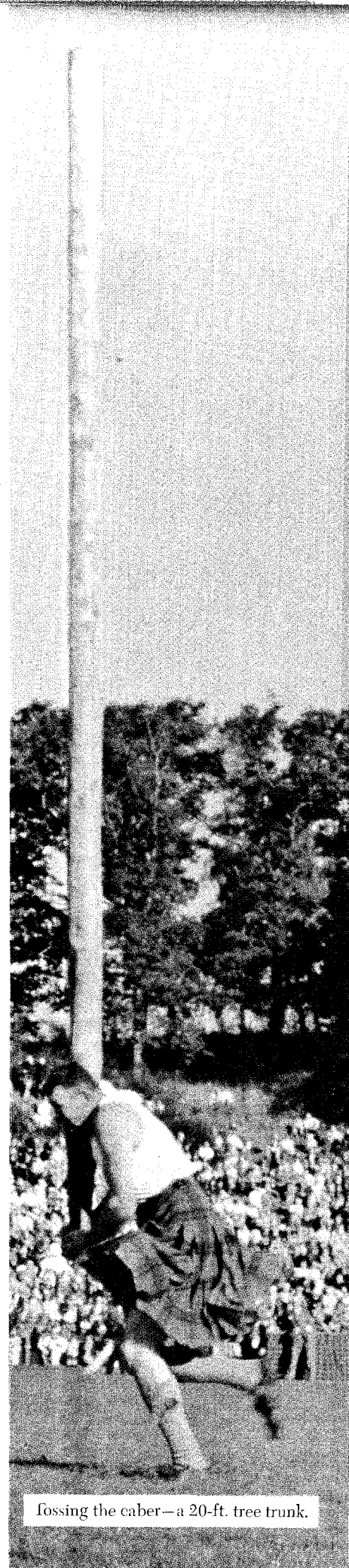




Brawny Highlander throws 16-pound hammer.



March-past of the massed bands.



fossing the caber—a 20-ft. tree trunk.





*Raccoons on a Weyerhaeuser tree farm where tree crops are grown in endless cycles.*

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- ☐ **Insects?**
- ☐ **Disease?**
- ☐ **Taxes?**

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For an informative booklet, "Plain Talk About Trees and Taxes," write Weyerhaeuser Company, Box A4, Tacoma, Washington 98401.



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## Waste of Dreams

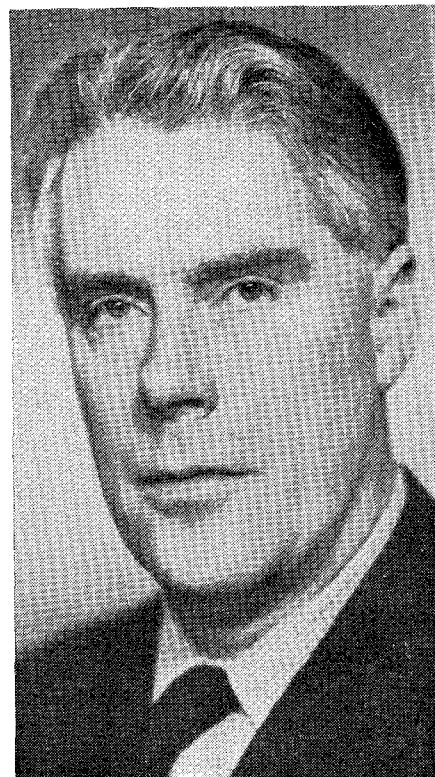
Continued from page 31

daughter, Hadassah, and her lover, Asa Heshel. They seem at first to be the Romeo and Juliet of Warsaw Jewry, separated by paternal disapproval, unwillingly married off to other partners, and, at last, freed by divorce and married to each other. Marriage turns out to be the greatest disaster to befall love's young dream; soon enough, Asa Heshel is carrying on with another woman—ironically, he meets her at a party where his wife is crowned beauty queen—and Hadassah has betaken herself to a rural exile. "Old love doesn't get rusty," says one of Singer's characters, but he is all wrong, for he is another example of love's dream gone sour. Moskat's bailiff, he has waited many years to marry the boss's daughter, but again a pair of divorces is necessary before the lovers can be joined, and, again, it all turns out to have been a waste of time. In his old age, the former bailiff promises himself that he will stop quarrelling with his wife, but he dies before he can fulfill even this modest ambition.

Intellectual and spiritual aspirations are defeated as thoroughly as personal ones. Asa Heshel is a promising scholar

and a dedicated student of Spinoza, but all he produces is a single manuscript, a treatise on the necessity of birth control, which he finally commits to the flames. Equally predictable is the decline of the synagogue that old Moskat supported. New aspirations arise to supplant the old ones; Zionism and Marxism have both been fully tested by the time the novel ends, but we may suspect that they will have as many drawbacks as romantic love and religious orthodoxy. The final comment upon all this hopeful striving is made by the advent of Hitler—a meaningless event that renders all events meaningless. If any interpretation can be provided for this last catastrophe, and for the others that have preceded it, it is contained in the last words of the novel: "The Messiah will come soon. . . . Death is the Messiah. That's the real truth."

*The Family Moskat* is more crowded with detail than might be gathered from this highly selective review of its contents. It is an old-fashioned family chronicle, a rather successful instance of its genre, better in its rendering of certain personal histories, like that of Asa Heshel and Hadassah, than in its management of the larger canvas. But it should have its principal appeal as a distinctive and curious example of a great novelist's early work.



—London Times.

Anthony Powell—"deadpan touches."

## Death in a Droshky

*Venusberg and Agents and Patients*, by Anthony Powell (Little, Brown. 328 pp. \$4.75), two early novels by the author of "A Dance to the Music of Time," provide an introduction to his virtuosity and his subtle, deadpan humor. Harry T. Moore, research professor at Southern Illinois University, has written a new book on E. M. Forster to be published in the Columbia Essays on Modern Writers series.

By HARRY T. MOORE

THE SPECIAL brand of humor that characterizes the novels of Anthony Powell is notable in an episode toward the end of *Venusberg*, one of two early books now printed in a single volume and published here for the first time. The incident has its grim aspects, for it concerns the murder of a man and a woman in a droshky driving away from a ball in the unnamed Baltic capital which is the principal setting of the story. Two men who dash out of a side street shoot them and run away; a gen-

eral who is accustomed to being a target is passing by in a car with his *aide de camp* and two detectives. They try to return the fire—or, at least, the general and the detectives do; the *aide de camp* draws his sword.

It is just such little deadpan touches of absurdity, amid violent and even serious actions, that make Powell a subtler humorist than his British contemporaries who lean more toward the discernibly exaggerated and grotesque. And perhaps it is this underplaying of the comic that has impeded full response in the U.S. to Powell's "A Dance to the Music of Time" series, seven of whose twelve projected volumes have appeared since 1951. Those novels, with their recurring characters and themes, picture British life both brilliantly and mordantly across the last half-century.

The present stories, *Venusberg* and *Agents and Patients*, each complete in itself, date respectively from 1932 and 1936. They naturally lack the sweep of the "Music of Time" sequence, but as excellent examples of this author's virtuosity they provide a good introduction to his work. The title of *Venusberg* symbolically evokes the enchantment

of a London newspaper correspondent, Lushington, with the glowing Ortrud, an unfaithful wife in a Ruritanian capital where an old-fashioned code of honor decrees that illicit lovers be shot. Ironically, the elderly professor to whom Ortrud is married, divining that his wife has a paramour, thinks the man is an English friend of Lushington's, and stubbornly refuses to believe the latter when he says the assumption is wrong.

Lushington's friend is escorting Ortrud home from the ball merely out of courtesy when they are both killed in his droshky. Those who tell Lushington about the murder take it for granted that the gunmen were plugging away at the general, and Lushington himself never seems to suspect that Ortrud's husband may have had something to do with the shooting (even the reader can only guess at this possibility on the basis of the perhaps deliberately puzzling text). Lushington's reaction to the event is typical of the numerous male characters in Powell's books who are detached or downright imperceptive; he "felt a little dazed and rather sick and he could only think that he had missed an eyewitness account of the thing for the paper and that now he had been given orders to come back to England things were beginning to happen out here."

His trip "out here," to the semi-mythical, operetta-like country, was in any case mere chance. On the other hand, the central situation in *Agents and Patients* is not accidental but artificially