



THE NEW CHILDREN'S BOOKS

By Anne Carroll Moore

From "The Wonderful Adventures of Ludo the Little Green Duck"

VARIETY in content and a happy release from static fashions of manufacture are refreshingly evident in the outstanding books of the autumn. Variations in size and color, close relationship between typography and illustration, a note of individual attention to makeup which is at the same time free from eccentricity, are in no department of publishing so essential as in the production of children's books. The form in which a new book appears, or an old one reappears, has a far more determining influence on whether the book will be read and kept alive in the memory than any well intentioned introduction or recommendation of it after publication. Children know the looks of the books they like — outside and inside — long before the names of authors or the words of a title stick in their memories. All honor then, to the artists and the makeup men who are achieving books of distinctive appearance.

"The Wonderful Adventures of Ludo

the Little Green Duck" is such a book. It's gay, it's fresh, and it's different. It captivated my imagination at a psychological moment, for the dummy came into my office on the last day of the Democratic Convention in Madison Square Garden. Bored by the confined limits of her own pond, this delightful little Green Duck starts out to see the world and travels completely round it, enjoying many curious and brilliantly colored adventures before returning to her family life, a wiser but not a sadder duckling. The story is a translation from the French by Jack Roberts. And the color printing of the festive little book was done in France.

"The Little Green Duck" was accompanied that morning by the new cover jacket for Virginia Gerson's charming nonsense story for little children, "The Happy Heart Family", which has been out of print for several years and sadly missed in libraries on St. Valentine's Day, since it stands alone as a valentine book.

I well remember my first delighted impression of this original picture-story-book when it appeared among the Christmas books of 1903. The whole setup was different from any child's book I had ever seen and the artist-author had very evidently played with the type with a true sense of a little child's interest. So entirely childlike is its quality that writers and artists may well look to the book for touches of child psychology not to be found elsewhere.

A more obvious type of story-picture-book of certain appeal to little children bears the delectable title of "The Poppy Seed Cakes". Auntie Katushka, fresh from the old country in the brightest of shawls, makes the poppy seed cakes, and Margery Clark tells the stories — tells them with a simplicity and sense of fun which must have made a strong appeal to the artists, for they have done their best work here. There is vanity, humor, and intimacy with old world life and character from a child's standpoint in these pictures by Maud and Miska Petersham, and the broad treatment in color has been well handled in reproduction.

The "Mother Goose" of C. B. Falls is a fine piece of decoration, color printing, and book making. The rhymes have been well selected from authentic sources. It is a book of distinguished appearance, but something highly important to little children is missing from its pictures — the quality that, differentiating Mother Goose characters from all others, makes them live again in a new way of their own. I found the key to the situation in Mr. Falls's drawing for "The Three Wise Men of Gotham" — they are easily recognizable as Wilson, Lloyd George, and Clemenceau. Then I knew that Mr. Falls had never really

got back to "Mother Goose" at all. Man or woman, all must go empty handed, and clear sighted, with a quick ear for silver bells.

There are certain basic integrities of nursery tradition which no artist may ignore, or set aside, for they are timeless and ageless and without a country. Nearly every artist I have ever known has aspired to do a "Mother Goose", and my invariable response to such confidence is: Try out the idea and make sure you've got it in you before signing up. The true "Mother Goose" feeling is in the spirited little drawings of Claud Lovat Fraser for "Nursery Rhymes", no less than in his broader treatment; and grown ups, as well as children, will delight in the little book.

Ever since I began shaping up this article I've wondered how and when I could pass on the delightful impression left on my mind by "A Guide to Caper" without spoiling the surprise — for the pictures are nearly the whole thing in this original little book. Denis Eden, who made the drawings, has always known Caper, and he has drawn its streets and houses and delightful inhabitants with a delicacy and charm that fixes them in the memory. The Jocko Hotel is unforgettable, and so are the Hanging Bedroom and the window of the bookshop. Is the book, as a book, too subtle for children? The author of the text, Thomas Bodkin, has also lived in Caper, he says, but it does not appear that he has lived there with children. I am chiefly concerned with the highly imaginative quality of the drawings, and having enjoyed them with a girl of ten, accompanied by her dog, I would say by all means give the children a chance to tell whether they like them or not.

When Greville MacDonald wrote me that his old friend Francis Bedford was making the pictures for a new

edition of his own favorite among his father's beautiful stories, I knew we should have something worthwhile. Mr. Bedford has not disappointed me. He has the true pictorial fancy of childhood and the skill to transmit what he sees. His drawings for "At the Back of the North Wind", as for "Billy Barnicoat", Greville MacDonald's own child story of last year, are worthy of reproduction in a limited edition which would give them full space value.

Few recent picture-story-books have given such pleasure in children's libraries as "The Magic Fishbone" of Charles Dickens with its festive pictures by Francis Bedford. The present day artist is often a little too fearful of drowning his own talent by deep diving in the author's text, and trusts to inspiration to yield him vision before he has knowledge of his subject. That's the reason why there are so many pictures in children's books which mean nothing to the text, or the child.

Jay Van Everen, in his pictures for "Nicholas", was spared the deep diving into the author's text, since the story was being written while the pictures were being made, and the artist was at no time in possession of the manuscript. This may seem a little hard upon an artist, but the alternative would have been not writing the story at all. Having lived with Mr. Van Everen's drawings for nearly a year before their publication in the book, I can bear testimony to the appeal of their authenticity and childlike quality to both young and old. Mr. Van Everen had to know New York very well in order to draw the kind of pictorial map of Manhattan and make the kind of pictures he has made for "Nicholas". He had to do more. He had to see Nicholas as he is seen through children's eyes.

Since the book has been previously announced in *THE BOOKMAN*, it is only fair to state the reasons for further delay in its publication. Nicholas was twins all the time, but his author failed to make this interesting discovery until after *THE BOOKMAN* for May had gone to press. To his much enduring publisher was then confided the news that "Nicholas, A Manhattan Christmas Story", could not possibly qualify as a spring publication for seasonal reasons within the text. "Nicholas and the Golden Goose", which opens in France, will be free to fly at any season when his artist and author have given it the best they have to give, but the second book will not be ready before 1925. I may add that I have discovered that second books are by no means always written at the suggestion of eager publishers. They may happen as naturally to a writer as anything else in life. I've thought it before, but now I know it as a personal experience.

It is a delight to find Nancy Barnhart's pictures in a new edition of Mrs. Thacher's "The Listening Child". Marguerite Wilkinson has added to this fine anthology an excellent selection from modern poetry. Personally, I would prefer always to have an anthology of the first rank as its compiler left it. From the practical standpoint of the needs of schools and libraries, however, we have gained an immediately popular book for the poetry shelves. Miss Barnhart, who made the delightful drawings for Kenneth Grahame's "The Wind in the Willows", gives to this book a life and color which is sadly needed in books of poetry for children.

"Silverhorn: The Hilda Conkling Book for Other Children" is a direct response to the suggestion for a selection of poems, from her two published



From "At the Back of the North Wind"

books, which are known to be favorites with children. Dorothy Lathrop's drawings for the book are both decorative and fanciful, but are characterized by a sophistication and remoteness from a child's way of seeing that puts something between Hilda and the other children. Hilda's great charm in her own right, as in her poetry, is in her clear rendering of what she sees. Her work should have been spared all frills. "I cannot see Fairies", she says; "I dream them." The simplest of line drawings with beauty of line

would have given this book an enduring place. Hilda may one day make her own choice of verses and drawings.

In his highly illuminating, and very readable, biographical and critical study of Walter de la Mare — a book which I opened with dread, and closed with a desire to place in the hands of every librarian, writer, artist, teacher, and reading parent in the country — R. L. Mégroz says many things about poetry in general in relation to childhood, and says them more clearly than



From "The Listening Child"

they have been stated by any critic before. The rising tide of the new romanticism which he sees and feels has been pounding against the walls of American schoolhouses and libraries and publishing houses ever since the new century came in, to my certain knowledge, but we have not paid much attention to it. It is deeply significant that it should still be considered necessary to subject the published work of children to long and, all too often, patronizing introductions. If we have gained a new respect for the child's mind let's prove it by crediting good work for its own sake and introducing it on its merits. Nathalia Crane's "The Janitor's Boy" affords a capital illustration. It is accompanied by two introductions, a photograph, and an afterword. This afterword by Edmund Leamy tells all one needs to know about Nathalia.

I put off reading the book partly because of the introductions, partly because I had been so excessively

bored by "The Elfin Pedlar", which to my mind should have been laid away in lavender until its author reached maturity. Determinedly at last I opened "The Janitor's Boy", and to the tune of "The Owl and the Pussy Cat Went to Sea" I began following Nathalia in her reading, as well as in what she's written. For Nathalia's poetry reflects her reading—reading done, I've since learned, just as I thought, with a father who has treated her as his equal. If she has been influenced by Kipling's metre she has held to her own fresh, spontaneous thought. One reads her book, not because a child has written it, but for sheer joy of her companionship. Nathalia's moods are objective for the most part and they are entirely true to her own childish experience of life in a big town. I can picture Walt Whitman chuckling with delight over Nathalia's keen enjoyment of her Brooklyn. One must have lived in Brooklyn to get the full flavor of some of her verses, but such poems as "Prescience", "The Blind Girl", "The Reading Boy", and "The Vestal" spring from soil that lies beyond local boundaries.

Whether Walter Barnes would have included Nathalia's verses in his "Children's Poets" I do not know. Probably not, for Nathalia defies analysis. Mr. Barnes has made a contribution of considerable value in his book of informative essays and appraisals of English and American poets who are known as children's poets. It is, as the author states, the first book in this field, and the lack of it has been so long felt in schools and libraries that it will find its place immediately. The essay on Walter de la Mare, fully illustrated by selections from his poetry, is timely in view of his visit to this country in October. The bibliography will be

piece of work for so brief and informal a review as this. The stories live as they have not lived for boys and girls before, with a glow and color upon them that bids fair to keep them alive for years to come.

“The Book of Story Poems” compiled by Walter Jerrold I have not yet seen, but his “Big Book of Nursery Rhymes” has made me ever hospitable to his other intentions.

“The Torch”, compiled by Louise Collier Willcox, is described as an anthology for boys. This seems misleading, since the selection is general in character. The boy for whom it was originally made was a small grandson.

While Mrs. Richards did not spread “The Magic Carpet” for children, her book is a most suggestive one for the reference and reading room shelves of children’s libraries and high schools.

The “Joy Street” annual is a capital idea if children’s interests are put first, and the editorial standard is sufficiently keen and critical. “Number Two Joy Street” is even more attractive in form than “Number One” of last year, but some of the distinguished authors whose names are appearing on its title page must look to their laurels and write better stories if they want to be respected by the rising generation. I have as yet seen only the dummy of this year’s publication. “The Dragon at Hide and Seek” by G. K. Chesterton has possibilities.

“The Island of the Mighty”, Padraic Colum’s rendering of stories from the Mabinogion, is too distinguished a

piece of work for so brief and informal a review as this. The stories live as they have not lived for boys and girls before, with a glow and color upon them that bids fair to keep them alive for years to come.

“Tales from Silverland” by Charles Finger is another book of strong character and definite quality. Mr. Finger absorbed many stories of South American folk lore while traveling in that country some years ago. He digested them, dreamed them over and over again until they shot through and through his imagination. Then he began telling them to his own children, who range in age from eight to sixteen. It is interesting to learn that they chose the stories to be put into this book. The wood cuts by Paul Honoré are exceedingly fine, and carry an atmosphere of the country to be found in no other book on South America. In its essential atmosphere, it bears a closer relation to W. H. Hudson’s “A Little Boy Lost” and “Far Away and Long Ago” than to any other books I know. Mr. Finger makes his own dramatic appeal.

A romantic story of American pioneering is told by Cornelia Meigs in “The New Moon”. You are held in Ireland by the first four chapters of the book, and then you cross in a sailing vessel with a flock of sheep, and land in Philadelphia. “We will cross the



From “Tales from Silverland”



From "The Listening Child"

state of Pennsylvania which is bigger than Ireland and as green", says Thomas Garrity. "It might seem a tedious journey to walk at a sheep's pace across the whole state of Pennsylvania", says the author; but no more than the boy who came over with Thomas Garrity do we find it tedious to follow beyond the Mississippi, for there is beauty and authenticity on every page, and a light that does not shine on many stories drawn from American history. Miss Meigs has pioneered in a field of writing which holds rich possibilities for the historically minded who have the artist's sense of values in the selection and blending of their material.

It will be good news to the many admirers of the work of N. C. Wyeth and Maxfield Parrish to know that a notable reduction in price has been made in the well known series with which their names are associated. Mr. Wyeth has this year illustrated "David Balfour" by Robert Louis Stevenson.

New series and reductions in price are announced by other publishers also.

The Wonderful Adventures of Ludo the Little Green Duck. Duffield and Co.
 The Happy Heart Family. By Virginia Gerson. Duffield and Co.
 The Poppy Seed Cakes. By Margery Clark. Illustrated by Maud and Miska Petersham. Doubleday, Page and Co.
 Mother Goose. Pictures by C. B. Falls. Doubleday, Page and Co.
 Nursery Rhymes. Embellished by Claud Lovat Fraser. Henry Holt and Co.
 A Guide to Caper. By Thomas Bodkin. With pictures by Denis Eden. George H. Doran Company.
 At the Back of the North Wind. By George MacDonald. The Macmillan Co.
 Nicholas. By Anne Carroll Moore. With drawings by Jay Van Everen. G. P. Putnam's Sons.
 The Listening Child. Compiled by Lucy Thacher and illustrated by Nancy Barnhart. The Macmillan Co.
 Silverhorn. By Hilda Conkling. Illustrated by Dorothy Lathrop. Frederick A. Stokes Co.
 Walter de la Mare. By R. L. Mégroz. George H. Doran Company.
 The Janitor's Boy. By Nathalia Crane. Thomas Seltzer.
 The Elfin Pedlar. By Helen Douglas Adam. G. P. Putnam's Sons.
 The Children's Poets. By Walter Barnes. World Book Co.
 The Book of Story Poems. Compiled by Walter Jerrold. Frederick A. Stokes Co.
 The Torch. Compiled by Louise Collier Willcox. Harper and Bros.
 The Magic Carpet. Compiled by Mrs. Waldo Richards. Houghton Mifflin Co.

Number Two Joy Street. D. Appleton and Co. Oxford: Basil Blackwell.
 The Island of the Mighty. By Padraic Colum. The Macmillan Co.
 Tales from Silverland. By Charles Finger. Doubleday, Page and Co.

The New Moon. By Cornelia Meigs. The Macmillan Co.
 David Balfour. By Robert Louis Stevenson. Illustrated by N. C. Wyeth. Charles Scribner's Sons. (Illustrated Classics Series.)

MORE NEW BOOKS

More Wild Folk. By Samuel Scoville, Jr. The Century Co. "The Reef", one of the stories of this collection, is exceptionally fine.

Tales from Nature's Wonderlands. By William T. Hornaday. Charles Scribner's Sons. Dr. Hornaday tells of pioneering among animals in terms of his own exploration and knowledge.

The Boy Whaleman. By George F. Tucker. Illustrated by George Avison. Little, Brown and Co. (Beacon Hill Bookshelf.) Based on facts of a New Bedford boy's three years' voyage on a whaling ship.

Yourselves and Your Body. By Dr. W. T. Grenfell. Charles Scribner's Sons. A unique and valuable book embodying Dr. Grenfell's talks to his own children, with original and amusing drawings.

Taytay's Memories. Collected and retold by Elizabeth Willis DeHuff. Illustrated by Fred Kabotie. Harcourt, Brace and Co. Fully equal to the first book, with most interesting pictures.

America, the Great Adventure. By George Phillip Krapf. Illustrated by Philip Von Saltza. Alfred A. Knopf. An unromantic treatment but accurate as to economic and historic facts.

The Boys' Own Book of Frontiersmen. By Albert Britt. The Macmillan Co.

Filibuster. By Gordon Hall Gerould. D. Appleton and Co. A well written story of the Spanish War. Lacks dramatic strength.

Goin' on Fourteen. By Irvin S. Cobb. George H. Doran Company. Written for the man looking back on boyhood rather than for the boy.

The Colonial Twins of Old Virginia. By Lucy Fitch Perkins. Houghton Mifflin Co. Mrs. Perkins got her local color by going to stay on a Virginia plantation, and was drawn into telling a pirate story.

Days of the Pioneers. By Louise Lamprey. Frederick A. Stokes Co. (Great Days in American History Series.) Miss Lamprey is accurate as to facts.

American History Stories for Very Young Readers. By Eva March Tappan. Houghton Mifflin Co.

The Adventures of Harlequin. By Francis Bickley. With decorations by John Austen. E. P. Dutton and Co. Not a children's book per se, but a delightful addition to reading room shelves. The pictures are enchanting.

The Dog, the Brownie, and the Bramble Patch. By May and Margaret Baker. Duffield and Co. Another story for little children, illustrated in silhouettes. By the author and artist of "The Black Cats and the Tinker's Wife".

The Dream Coach. By Anne and Dillwyn Parrish. The Macmillan Co.

Tony. By Eliza Orne White. Houghton Mifflin Co. Tony and his little sister live and talk with humor and charm in Miss White's new story.

Rumpty Dudget's Tom. By Julian Hawthorne. Frederick A. Stokes Co. First published in "St. Nicholas".

Children of the Lighthouse. By Nora Archibald Smith. Houghton Mifflin Co. The story of an island in San Francisco Bay.

Peggy's Playhouses. By Clara Whitehill Hunt. Houghton Mifflin Co. The summer holidays of a little girl of nine who visits the White Mountains and an island camp, by the author of "About Harriet".

Buttercup Days. By Ethel Cook Eliot. Doubleday, Page and Co. For little children.

Forty Good Night Tales. By Rose Fyleman. George H. Doran Company. Stories by the author of "The Rainbow Cat".

Summer at Cloverfield Farm. By Helen F. Orton. Frederick A. Stokes Co. For little children.

Tell 'Em Again Tales. By Marguerite Day. Illustrated in color and black and white by Louis Glackens. Duffield and Co.

Dr. Dolittle's Circus. By Hugh Lofting. Frederick A. Stokes Co.

A Boy at Gettysburg. By Elsie Singmaster. Houghton Mifflin Co.

The Silver Tarn. By Katharine Adams. The Macmillan Co. Mehitable appears again in this story.
The Vanishing Comrade. By Ethel Cook Eliot. Doubleday, Page and Co.
Redcoat and Minute Man. By Bernard Marshall. D. Appleton and Co.

Follow the Ball. By Ralph Henry Barbour. D. Appleton and Co.
Youth Points the Way. By Douglas Fairbanks. D. Appleton and Co. Boys and girls and grown ups will read this book with interest and profit. It's excellent.

NEW EDITIONS

Vanity Fair. By William Makepeace Thackeray. Dodd, Mead and Co. (Great Illustrated Novels Series.) An addition to an attractive series which has been reduced in price.
Peterkin Papers. By Lucretia P. Hale. Illustrated by Harold Brett. Houghton Mifflin Co. (Riverside Bookshelf.) The original illustrations are supplemented by some amusing new ones. An indispensable book.
The Dove in the Eagle's Nest. By Charlotte M. Yonge. Illustrated by Beatrice Stevens. Duffield and Co. As attractive in form as the new edition of "The Little Duke".
Feats on the Fjord. By Harriet Martineau. Illustrated by Boris Artzybasheff. The Macmillan Co.
Tales from Shakespeare. By Charles and Mary Lamb. Illustrated by Frank C. Papé. Frederick Warne and Co. This is a very beautiful book.
The Spy. By James Fenimore Cooper. Illustrated by Harold Brett. Houghton Mifflin Co. (Riverside Bookshelf.)

The Spy. By James Fenimore Cooper. Illustrated by C. LeRoy Baldrige. Minton, Balch and Co.
Jim Davis. By John Masefield. Illustrated by Mead Schaefer. Frederick A. Stokes Co.
Jim Davis. By John Masefield. David McKay. (Golden Books.)
Martin Hyde. By John Masefield. With illustrations by T. C. Dugdale. Little, Brown and Co. (Beacon Hill Bookshelf.)
Peacock Pie. By Walter de la Mare. Illustrated by Claud Lovat Fraser. Henry Holt and Co.
The Kate Greenaway Almanac. Frederick Warne and Co. This is a reprint of the almanac for 1887.
The Bible Story. By William Canton. Illustrated by Harold Copping. George H. Doran Company.
Hans Brinker. By Mary Mapes Dodge. Illustrated by Louis Rhead. Harper and Bros.
Boys of '76. By Charles Carleton Coffin. Harper and Bros.



From "The Dog, the Brownie,
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