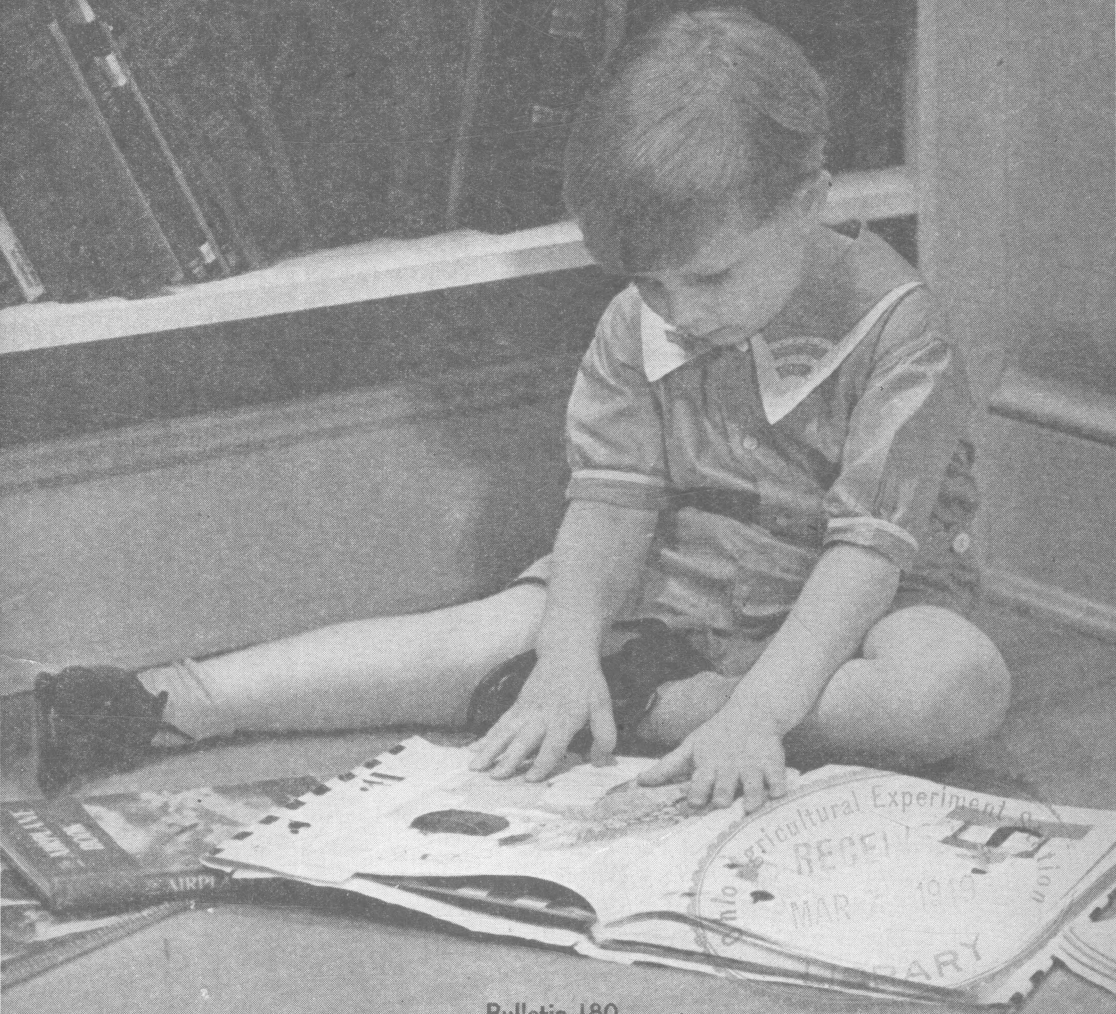


Choosing Book Friends

By
Florence Collins Weed



Bulletin 180
of the
Agricultural Extension Service, The Ohio State University

Contents



	<i>page</i>		<i>page</i>
WHAT BOOKS CAN DO FOR YOUR CHILD . . .	4	READING TO THE CHILD	18
Books give pleasure	4	Before the child can read	18
Books develop imagination	5	Regular reading periods	19
Books give knowledge	5	What to select	19
Books build a good life habit	6	The pleasant voice	20
GOOD BOOKS FOR THE YOUNG CHILD	7	BUILDING THE CHILD'S LIBRARY	21
Qualities of good books	7	A few well chosen books	21
The form of good books	8	Meeting the child's changing interests	22
Pictures in good books	7	The joy of owning books	22
The right books for the right child	8	Teaching care of books	23
WHAT INTERESTS THE YOUNG CHILD	9	THE YOUNG CHILD'S BOOKSHELF	24
Picture books	9	Worthwhile books for children	24
Picture books and rhymes	9	Picture books	24
Stories about everyday experiences	11	Picture books and nursery rhymes	25
Fairy tales and fantasy	12	Stories of everyday experiences	25
Animal tales	13	Fairy tales and fantasy	26
Read-to-me stories	13	Animal tales	26
The widening world	14	Read-to-me stories	27
Bible stories	15	The widening world	28
Poetry	15	Bible stories and religious books	28
		Poetry	29
		Stories and rhymes on records	29



Acknowledgment

The Agricultural Extension Service of The Ohio State University is indebted to the following firms for their courtesy in supplying the illustrations mentioned below:

The Book House for Children, Chicago, Ill.:

"My Book House — in the Nursery" Vol. I. Sketches, pp. 8, 11, 12, 32.

"The Latch Key of My Book House" Vol. VI. Initials on pages 4, 7, 10, 19, 22, and 25.

E. P. Dutton & Co., Inc., New York:

Sketch by E. H. Shepard in "Winnie-the-Pooh" by A. A. Milne, on page 6.

Sketch by E. H. Shepard in "When We Were Very Young" by A. A. Milne, on page 15.

John C. Winston Co., Philadelphia, Pa.:

Poem on page 17, "Two in Bed" from "Five Going on Six," by A. B. Ross.

Little, Brown & Co., Boston, Mass.:

Sketch in "A Song for Hal" from "Tirra Lirra," by Laura E. Richards, p. 18.

National Association of Book Publishers, New York, N. Y. — Poster on page 28.

The Pryors, Falls Church, Va. — Photograph on page 1.

Bachrach Studio, Columbus, Ohio. — Photograph on page 14.

J. B. Lippincott Co., New York:

"Sing for Your Supper," by Eleanor Farjean. Poem on page 15.

Thomas Nelson & Sons, New York:

"That's Why," by Aileen Fisher. Poem on page 16.

Bulletin 180, "CHOOSING BOOK FRIENDS," Third Edition, December, 1948

Choosing Book Friends



The first time I read an excellent book, it is to me just as if I had gained a new friend. When I read over a book I have perused before, it resembles the meeting of an old one. — *Oliver Goldsmith.*



GROWN-UP PEOPLE, looking back on their childhood, remember such trifles. It is not the high peaks that stand out in the background, but small things which at the time seemed nothing—rides through the cool shade of a fern bordered glen, a white rose bush that grew near the porch, father's voice when he read the Christmas story out of the big Bible that held the dates of all the births and deaths in the family. Story hours, book friends, are things that linger. Out of the past comes the remembrance of a well worn book with a blue gowned Mother Goose sailing majestically on her white gander across the cardboard cover.

Fortunate is the child who has good books in the beginning.

These first impressions have set the standards of all our later choices. Plato put it this way: "You know the beginning is the chiefest part of any work, especially in young and tender things, for that is the time at which the character is formed and most readily receives the desired impression."

A look at the lives of people who have done outstanding things will show us that most of these have loved good books. They have read for sheer pleasure—joy that comes from knowing new people living through experiences quite different from their own. Some have read thirstily to learn about everything "from cabbages to kings." All of them, although they may not have known it, have fed their imaginations as they read. Unconsciously, they were gathering their forces so that later they could create something new out of themselves—a poem, a suspension bridge, or a better world.

Lincoln walked miles to borrow a book because he knew it could open doors to a new world outside his backwoods Indiana. By the light of the burning log in the fireplace, he filled his mind with fresh ideas and unconsciously prepared himself to be a leader. He valued books and once told his cousin, "The things I want to know are in books: my best friend is the person who gives me a book I ain't read."

The habit of reading must begin early. Like the part in a small boy's hair, it is of importance from babyhood. Only painstaking effort, performed before the mirror with the aid of water and a fine toothed comb, will make the unruly hair obedient if it has been a neglected mop for years. Like the reading habit, it needs constant attention through the years when growth takes place. If a child does not read when he is of high school age, you may know it is because he has not learned in early childhood. If grown men and women find life dull and lonesome, it is often because they have never learned to enjoy books as companions.

The interest in books should begin long before the child goes to school, so that a valuable life habit will be formed. Books give pleasure and knowledge; they develop the imagination and add richness to the background of everyday living.



What Books Can Do for Your Child

BOOKS GIVE PLEASURE



OR the young child, pleasure from reading is almost enough of an end in itself. Acquaintance with new words and new meanings will bring delight to the very young. "Silver bells and cockle shells" are lovely words to hear and to try to say. The child particularly enjoys sound words like hippety-hop, buzz, hum, and bow-wow. Just saying them over will tell a story. Through the sound of the words, he can really hear the cackle of hens, the murmur of the brooks, and the shriek of a whistle.

Word pictures widen the child's horizon. What child will not thrill to this new idea,

Old Mother Goose when
She wanted to wander
Would ride through the air
On a very fine gander.

Father and mother, of course, take the automobile, big brother coasts in his wagon, but Mother Goose sails through the air!

Reading encourages the young child's sense of humor. At first he enjoys the sound of strange names like Henny-Penny and Ricky-Ticky-Tavy. He catches the swing of words which all begin with the same letter like "the great gray green greasy Limpopo river" in Kipling's *Just So Stories*.

He can stand a great amount of repetition. He does not tire of chanting over and over,

Here we go 'round the mulberry bush,
The mulberry bush, the mulberry bush,
Here we go 'round the mulberry bush,
On a cold and frosty morning.

In the Scotch folk tale, "Wee Wee Mannie and the Big-Big Coo," he likes to hear the words, "big-big coo" in every sentence. Saying words again and again is funny to children.

The child's humor is not subtle, but of the broad slap-stick variety which approves of throwing custard pies and dropping stacks of plates in the movies. He appreciates the most ridiculous situations. The chocolate cat cavorting around in Eugene Field's *Sugar Plum Tree*, and kittens wearing mittens are all bits of delicious fun. If misfortunes happen to other people, they are funny. Children for years have enjoyed the troubles of *Little Black Sambo*. If tales are exaggerated beyond all probability, they are amusing.

The child is specially delighted when the unexpected happens in stories. It is funny to a child when the Little Gingerbread Boy, after running away from the little old woman and the little old man and the cow and the horse and the barn full of threshers, is finally eaten by the sly old fox whose mouth went snip, snip, snap.

BOOKS DEVELOP THE IMAGINATION

Whether we make apple pies with fluted edges or lay the plans for skyscrapers, we all want to create something that is all our own. Books help us to do this. The reading child stores up a multitude of pictures in his memory. From these he will draw this idea and that fact, and put them together to form something new. The commonplace becomes beautiful if it is touched by the magic of imagination. A sunset is never the same if one thinks of it as "day dying in the West."

This ability to imagine helps the child to understand people about him. He is able to imagine how he would feel if he were in their place. The story of "Goldilocks" and the "Three Bears" has taught many a little child a lesson in respect for the property of others. He knows just how it would feel to come home and find that someone had been tasting his porridge and had eaten it all up.



Suitable books, a place to keep them, and quiet in which to read.

BOOKS GIVE KNOWLEDGE

Through books, children learn how to live. People are explained, nature is described, and all the complex things in the world itself are opened to the child's understanding. By reading, the child can learn within a short time facts which would take him years to discover through his own experiences.

He learns about people and how they act when in situations which he will soon experience. He learns respect for their differing points of view. From stories he discovers that selfishness, cruelty, and dishonesty are traits which he will not want to possess. He learns that courage, kindness, faith, honesty, and loyalty are qualities which he will want to have. Books, then, are guides to direct his lines of growth.

Books help him to gain a sympathy and understanding of animals, an awe of the power that rules the seasons and the stars. If he has books he need never be ignorant. He may not know a fact, but he will know where he can go to find it quickly.

From books he learns new colorful words which he takes for his own—words which express thoughts more accurately because they are richer in meaning than those which most of us use in everyday life.

BOOKS BUILD A GOOD LIFE HABIT

The child who learns to spend a part of his leisure time in reading, is establishing a habit that will be useful and pleasurable to him through life. Before he is twelve, he will read fairy tales and history, science, biography, and fiction. The ups and downs of the adolescent years will be easier if he learns how others meet the problems of growing up. He can chart his own course and choose his vocation more easily if he reads the frank stories which modern men and women are writing about their own lives. Whether the child becomes a doctor or a farmer, a mother or a business woman, books are valuable aids in keeping up with the newest developments in the professions. Troubles are easier to bear for the person who finds comfort in poetry.

Life can never be commonplace for the man or woman who can see new lands and far away people through the pages of a good book.



Books have many values, but they can be justified if one considers only the pleasure they give. Vivid pictures, new ideas are thrown before the wondering eyes of the young learner. His native sense of humor thrives on the fun in books.

Books are a storehouse of knowledge where all the facts of the world can be learned far more quickly than by personal experience. Book characters teach the child to understand himself and his own experiences. Colorful words are added to his fund of words for future use.

The spark of creative ability is nourished by reading. Imagination thrives on a diet of tales of magic and poems of beauty. People are more easily understood when one can imagine himself in a similar situation.



Christopher Robin nails Eeyore's tail in place while Winnie-the-Pooh looks on.
E. P. Dutton & Co., N. Y.

The habit of reading once established will be useful through life. The adolescent can better understand himself and decide what he wants to be. Through books, grown men and women may keep up with the progress in their professions. As life moves on, books bring zest and companionship to lonesome days.



Good Books for the Young Child

QUALITIES OF GOOD BOOKS



EXCEPTING the beloved Mother Goose, the first books written for children were of the solemn, preachy kind. The little boy heroes were unsmilingly goody-goodies who never spoke an unkind word and never wore holes in the knees of their stockings. The little girls were sad faced prigs who learned long passages for their spiritual welfare and never wasted their time in play.

What a change from our robust tales of modern children! Now we demand that a book must be wholesome and true to life, but that it need not point to a moral. We have discarded very sad tales and hair raising stories that upset the emotions of the very young.

A good book must be accurately based upon facts, whether it is about airplanes or pioneer life. We have tabooed books which are overly sentimental and make life too happy and unreal. We ask that joys and sorrows be presented in their true proportion just as they come in life. The good book for the young child is a short simple tale, true to life, and within the range of his understanding.

THE FORM OF GOOD BOOKS

A cloth book that can be washed and ironed is suitable for first adventures in reading. Soon the child can have books printed on linette, or cardboard with strong bindings that will stand rough handling.

Most children, when given their choice, will choose fairly large books about 9 by 12 inches in size, provided they have attractive pictures. These larger books are harder to handle than little books, but the child seems to find pleasure in using something of grownup proportions. He prefers to lay the book on the table or on the floor when he looks at it.

The young child needs few books, but those that he does possess should be well made. Printing must be clear and easily read. Small type tires the eyes; too large type requires a separate eye movement for each letter so that the word cannot be understood quickly as a whole. Fortunately, modern publishers of children's books are designing books to be both attractive and easily read.

PICTURES IN GOOD BOOKS

Every book that the young child will use must have pictures. The year-old baby will be interested only in a picture, but within a few months, he will be interested in a picture and a rhyme, and still later he will be interested in a story with a picture as a secondary pleasure.

A gay, story telling picture on the book cover makes the first happy impression. Many fine artists are illustrating children's books. Their pictures are well drawn and true to life; their colors are clear and soft, not bright and crude. Modern children's books include some of the finest examples of the art of book making. The child who possesses an artistic book has a high standard of beauty before him.

As the child grows older he will enjoy black and white illustrations. Line drawings from Milne's *When We Were Very Young* are liked. Silhouettes are appreciated like those in Clara V. Winlow's story of *The Kitten That Grew too Fat*. In early reading the books most enjoyed are those filled with pictures. Surely poetry would be appreciated by many more people if book makers had begun earlier to illustrate books of poetry.

A beautiful book, illustrated by a fine artist, may seem costly if you think of it merely as a collection of colored pages, but it will seem a good investment if you think of it as "a tool by which the child measures his mind, molds his interest, and sharpens his taste."

THE RIGHT BOOKS FOR THE RIGHT CHILD

Just "any good book" will not do for your child. It must be a book chosen for him alone, especially suited to his needs, aimed to reach his interest, and on the level of his understanding. Because of the individual differences in children, no one can say, "This book should be read at the age of five." We need to think of the child as an individual. We need to remember whether he is mature for his age or just normal, whether he is especially active or whether he is rather fanciful and enjoys quiet pastimes. These characteristics will determine his reading interests.

Lists of the best books for children are useless unless one selects from them the best books for the particular child. A book may be good in itself, but it is undesirable if it does not meet the needs of the particular child for whom it is intended.

A small boy who is most interested in the world about him will want to read about firemen, policemen, automobiles, airplanes, and boats. A fairy tale like "The Shoemaker and the Elves" would seem very dull to him.

The right book for the right child will be within the child's own experience. He knows what it means to be hungry, to feel secure, and to be praised. Yet later life experiences of love and parenthood would be quite beyond his understanding.



Books chosen for the very young child must be wholesome, true to life, and within the range of the child's understanding. Durable books are best with strong leaves and binding, and a cover of cardboard or linette. The printing must be clear; the type should be neither too small nor too large.

Colored pictures are essential to the good book for the young child. A gay, story telling picture for the cover and many illustrations in soft, clear colors hold the child's interest and teach him to appreciate beauty. The pictures must be well drawn and of subjects within the child's own experience.

Children's books are ever changing as writers strive to meet the changes in modern methods of education. The good book will be accurate and true to life, not too sad and not too sentimental, but showing joys and sorrows just as they really happen. Books that point to a moral are not acceptable to modern boys and girls. Even at the pre-school age, our children dislike a moralizing tale unless it subtly tells its lesson at the same time it furnishes amusement.

The young child needs few books, but those which he has must be chosen for him alone, to meet his needs, to touch his interest, and to reach the level of his understanding.



What Interests the Young Child

PICTURE BOOKS



CHILDREN, VERY YOUNG, enjoy the thrill of recognizing a picture of something known in everyday life. With a little help, the child can soon go through his first picture book and point his chubby finger to kitty, cow, bow-wow, bunny. The new picture books contain excellent photographs of objects which children see every day—a mug of milk, a bowl of flowers, a teddy bear, the child's own shoes and sox, a kiddie car.

Little girls seem to enjoy most pictures of people and small animals, while boys are attracted by pictures of trains and large animals. The picture book must hold attention, be printed in clear colors, with pictures large enough so that the child can get a correct impression of the object presented. Pictures for the nursery age are most successful when they are of single large objects with few details.

Modern nursery schools have discarded alphabet and number books, because they no longer are useful to the child. New educational methods do not stress the learning of ABC's, but rather the recognition of the whole word instead of the individual letters. Numbers are taught at the beginning by understanding number groups of objects instead of learning to recognize figures. An earlier generation always learned their ABC's and how to count, but in modern times most first grade teachers prefer that a child shall come to school with little knowledge of letters or numbers.

PICTURE BOOKS AND RHYMES

As soon as the child passes beyond the stage of being satisfied with pictures of single objects, he is ready for pictures which tell a story and pictures which illustrate a rhyme. Long before he goes to school, he will enjoy having

rhymes read to him. Even before he can read, he will enjoy learning the rhymes which he repeats as he looks at the pictures.

Of all the literature for children, Mother Goose rhymes are the most universally loved. Interesting characters, quite true to life, are shown in exciting situations bristling with action. How the child loves them!

Mother Goose is an ancient character first known in 1697 when Per-rault published the first collection of nursery tales in French. Mother Goose was pictured as a French peasant who told exciting tales to old and young. The first English version was *Mother Goose's Melody*, collected in 1767 by John Newbery, famous London publisher, who was the first to print books entirely for children. In this English version, Mother Goose had become an English nurse, singing old English songs to her infant charges. The first reprint of the book was published in America in 1785. Each year brings editions of Mother Goose, in a wide range of prices, from 10-cent editions to beautifully bound volumes illustrated with colored plates made from paintings by famous artists. No one person is said to have been responsible for the rhymes, because they have been added to for years and years. For generations, these rhymes have stirred the imagination and trained the appreciation of countless children in many countries.

Perhaps their first attraction is the rhythm which sings through the lines.

Mary, Mary quite contrary,
How does your garden grow —
Silver bells and cockle shells
And pretty maids all in a row.

The rhymes are filled with funny pictures like the cow jumping over the moon and the dish running away with the spoon—impossible, yes, but amusing to children. Unusual chants are combined with the laughable ideas.

Deedle-deedle dumpling, my son John,
Went to bed with his stockings on.

Many verses win attention by repetition which children find fascinating.

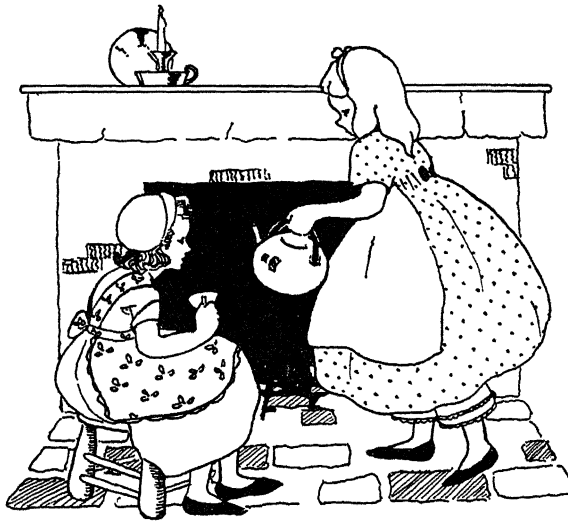
Pease porridge hot, pease porridge cold,
Pease porridge in the pot, nine days old.
Some like it hot, some like it cold,
Some like it in the pot, nine days old.



STORIES ABOUT EVERYDAY EXPERIENCES

The first stories which hold the child's interest without the aid of pictures are simple stories about his own experiences or about the world which he knows. Usually by the age of four, the child's interests widen so that he likes to hear about other children, animals and pets around the home, and about familiar objects in the world outside—trains, fire engines, and policemen. The subjects must be true to life just as his play is realistic. At this age, he enjoys making mud pies and playing train, and seldom indulges in imaginative play about fairies and elves.

He will want to hear stories of familiar things like the family cat and the rabbit that lives in the garden. Such unknown people as circus clowns and Indians are beyond his interest.



“Polly, put the kettle on”

These first stories must be short and illustrated with many pictures to hold his interest and to help his understanding. The tales must not be exciting so that he will be disturbed by them. These simple stories that are true to life take a familiar character through many interesting experiences. *Here and Now Stories* by Lucy Sprague Mitchell is a collection of short stories told by children about their own experiences and adventures. These can be read to children from babyhood to seven years.

Repetition in stories is a joy to the young child.

Two generations of children have loved *Arabella and Araminta Stories* which begin: “Arabella was four years old and Araminta was four years old. Arabella had blue eyes and yellow hair and Araminta had brown eyes and

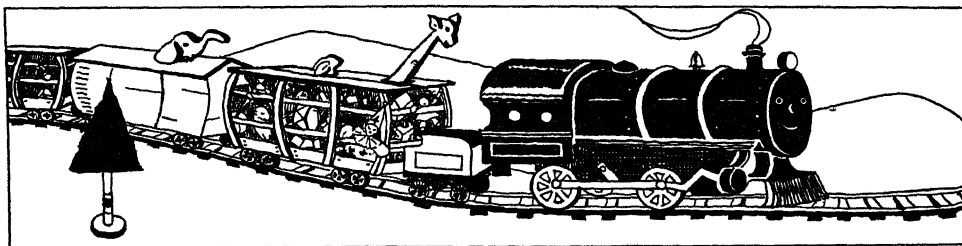
yellow hair. Arabella was a very pretty little girl, and Araminta was a very pretty little girl. And sometimes Arabella was naughty and Araminta was good, and sometimes Araminta was naughty and Arabella was good. Arabella lived in a white house on a green hill and Araminta lived in a white house on a green hill. (It was the same house, of course, you know, for Arabella and Araminta were little twin sisters.) Arabella's mama was Araminta's mama and Arabella's papa was Araminta's papa."

FAIRY TALES AND FANTASY

Traditional stories are usually very old. They grew up long ago in rhyme, myth, and legend, and they have been handed down by word of mouth from mother to child as well as in the printed book. Most familiar are stories like "The Three Bears," the "Three Billy Goats Gruff" and the later tales of "Peter Rabbit" and the "Little Gingerbread Boy." One of the modern tales which will surely become a classic is Wanda Gag's *Millions of Cats*. In all of these stories, the humor is simple and obvious. Sometimes it depends upon introducing a surprise, as when the three bears come home to find little Goldilocks asleep on the bed of the littlest bear.

The interest may depend upon suspense or relief when something difficult is accomplished. Very real are the troubles of the Train-of-Cars whose broken engine could not take the train over the mountains with its loads of Christmas toys. Then the little engine came along to help and as she toiled she kept puffing, "I-think-I-can! I-think-I-can!" until she reached the top of the mountain. Then she puffed out joyously, I-THOUGHT-I-COULD!

At the pre-school age, fairy tales make a problem because they introduce characters that do not really live, and experiences that do not really happen. In *North to the Orient* Anne Lindbergh has called fairy tales "magic that is written down." Most people believe that every child should know this magic through the best of the old fairy tales. When well selected, these stories do develop the child's imagination and stimulate his creative ability. They aid him to set up high standards of beauty by which he can judge the things of the everyday world.



The little engine that pulled the load of toys over the mountain on time for the children's Christmas.

Yet for the young child under six, fairy tales usually are not a wise choice. At this age, he does not yet understand human relationships except for the simplest types which he has experienced with his parents or his own brothers and sisters. The fairy tale plunges him into a maze of complex relationships which are beyond his understanding. Some fairy tales will teach him that there is more of cruelty and fear in the world than there is of kindness and faith. Some suggest that he can obtain his desires by magical means instead of by his own efforts.

He can accept most fairy tales only when he is sure of the world he lives in, and can recognize that fairy stories are only imagination and do not really happen.

Instead of banishing fairy tales altogether, let us select them carefully for the child of pre-school age so that they may give him only their advantages.

ANIMAL TALES

Nearly all children are interested in stories of animals, especially if illustrated by clever or humorous drawings. Animals are given the characteristics of human beings in such stories as *The Tale of Peter Rabbit* and *The Story of Ferdinand*. When animals laugh and cry or grow angry or jealous, it is humorous exaggeration. Children think it funny when a little pig has a stomach ache from overeating and kittens are scolded for losing their mittens. In *Make Way for Ducklings*, the ducks live as ducks but talk as human beings. In still another type of animal tale, such as *Angus and the Ducks* and *April's Kittens*, animals are described objectively by an observing writer.

The animal tales of Thornton Burgess were the first of the talking beast stories. Many writers copied this idea and aimed to make their stories true to life and scientifically correct. Familiar cats and dogs appear in animal stories for the very young child but unfamiliar animals interest older children, provided the books are well illustrated. In *Slip, the Story of a Little Fox*, the child meets baby bears and other wild creatures long before he sees them in real life. Many of the most popular animal stories have a humorous and unexpected ending. *What Happened to George* is the story of a small pig who grew rounder and rounder from eating doughnuts. At last he disappeared. Some people thought he sailed through the air like a zeppelin, but the author suggests that he probably burst!

READ-TO-ME- STORIES

Although the young child asks that a favorite story or poem be read again and again, by the time he is four, he is usually ready for a variety of tales. The good story has simple interesting action; it is told in lively, colorful language and brief sentences, and it is illustrated by humorous but life-like pictures which help the child's understanding. The child is pleased by new

words which he will quickly absorb and often repeat as he plays. He will relish awkward situations, as when Mrs. Tabby Gray put her black kitten inside an open trunk and the lady who owned the trunk shut it, locked it, and put the key in her pocket.

The pre-school child early develops special interests; girls like stories about dolls, home scenes, and small, familiar animals; boys choose stories about trains, boats, planes, and automobiles. As the child grows older he will enjoy a wider variety of stories which can be chosen from excellent anthologies, aimed to satisfy varying moods.

THE WIDENING WORLD

When the child is six years old, the world begins to grow surprisingly larger. He becomes aware of many things he had not seen before. No longer is his world bounded by his home and his play yard. He observes everything passing in the street or the road nearby. The wind, flowers, trees, and bugs suddenly have become interesting. Circus clowns and elephants are now within his understanding.



Bachrach Studio

A child likes to hear father read aloud.

The story about things in nature must be accurate and written in a simple, interesting style. It must be well illustrated to help him to understand meanings which he cannot get from the words.

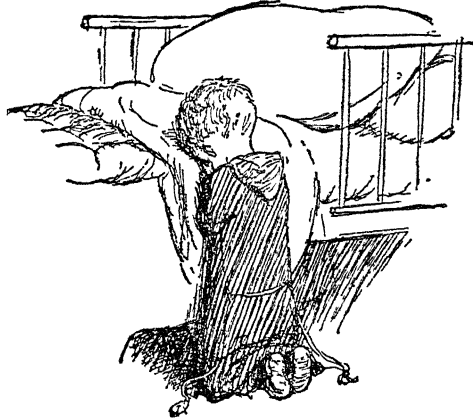
The Social Science readers are good books for the child just learning about the larger world. They tell stories about the fireman, the policeman, and the motor man on the street car.

William Clayton Prior and Helen Sloman Prior have written interesting books about glass, rubber, cotton, paper, and steel. Plants are well explained in Irma E. Webber's simple books on elementary science. Through such books a child soon learns that books supply the answers to his questions.

BIBLE STORIES

The Bible in the old King James version is acknowledged by critics to be the finest literature ever written. Simple and vivid, it has a beauty and a majesty that is matchless in all writing. Although children may not understand much of the meaning, they do recognize the moving prose and feel the rhythmical swing of the Psalms.

Even the pre-school child should hear the Bible read, especially the Psalms and parts of the Gospels. The Bible in the actual words of the old writers need never be simplified for the older children, provided a good choice of readings is made. Few Bible stories have kept their beauty when retold in commonplace English.



E. P. Dutton & Co., N. Y.
Christopher Robin saying his prayers

POETRY

Laura E. Richards, mother of seven children and the author of more than fifty children's books, says: "The sense of rhythm appears early in a child's life, but if it is not nourished on verse and song, it soon disappears. It is a fairy gift; not being used, it fades away."

Mothers should begin in babyhood to teach their children to love poetry. There are charming lullabies to be sung, and if the modern mother does not approve of rocking her baby to sleep, she can rock the child after he awakens, as one eminent child specialist suggests!

Surely every baby should know the comfort of hearing a mother croon,
Bye bye, Baby bunting,
Daddy's gone a-hunting,
To get a little rabbit skin,
To wrap his baby bunting in.

Many a person has tried to explain why we need to read and hear poetry:

POETRY

What is poetry? Who knows?
Not the rose, but the scent of the rose;
Not the sky, but the light of the sky;
Not the fly, but the gleam of the fly;
Not the sea, but the sound of the sea;
Not myself, but something that makes me
See, hear, and feel something that prose
Cannot; what is it? Who knows?

From "Sing for Your Supper" by Eleanor Farjean
Copyrighted J. V. Lippincott, Philadelphia, Pa.

Children are so near to the essentials of poetry that they respond to it naturally. They love the rhythm, and their imaginations are still concerned with beauty which presents the commonplace in a new light. Even before they can understand the meaning of words, they respond to the swing of poetry. Later they will appreciate the emotion that poetry holds and the lessons it teaches. But for the very young child, the sound of words and the swinging cadence of the lines is enough in itself.

In this poem repetition and rhythm will delight the child:

Sing, little bird, when the skies are blue,
Sing, for the world has need of you,
Sing, when the skies are overcast,
Sing, when the rain is falling fast.
Sing, happy heart, when the sun is warm,
Sing, in the winter's coldest storm,
Sing little songs, O heart so true,
Sing, for the world has need of you.

As the child grows older, he will learn to love poetry if snatches of verse are associated with his everyday experiences. Mothers have the best chance to do this because they see the child in a natural setting. Poetry learned in school is harder to feel, because one cannot live through such experiences as swinging and hearing Stevenson's lines:

How do you like to go up in a swing,
Up in the air so blue
O I do think it's the pleasantest thing
Ever a child can do.

An everyday sight becomes an enchanting picture if touched by imagination:

ICICLES

After a storm
the cold sun rouses
and ice-whiskers grow
on the chins of houses.

From "That's Why" by Aileen Fisher
Copyrighted Thomas Nelson and Sons, New York

A rainy day calls to mind the childish poem:

Who likes the rain?
"I," said the duck, "I call it fun,
For I have my little rubbers on.
They make a cunning three-toed track
In the soft cool mud, Quack! Quack!"

Verses with childish humor have their place in teaching children to love poetry:

TWO IN BED

When my brother Tommy
Sleeps in bed with me
He doubles up
And makes
himself
exactly
like
a
V
And 'cause the bed is not so wide,
A part of him is on my side.

From "Five Going on Six" by A. B. Ross
Copyrighted John C. Winston Co., Pa.

Laura E. Richards has written delicious nonsense-verse that fathers and mothers can recall from their own childhood. Rhymes old and new are now collected in a recent volume called *Tirra Lirra*, which contains "A Song for Hal" with this chorus which two generations of children have chanted:

And every little wave had its night cap on,
Its night cap, white cap, night cap on,
And every little wave had its night cap on,
So very, very early in the morning.



"Every little wave has its nightcap on"—from "Tirra Lirra"

Children's interests change from year to year as they advance from babyhood to school age. The first picture book must show familiar things like home pets, other children, and objects the child uses every day. Alphabet and number books are being replaced by picture books of familiar objects with few details, printed in clear colors.

After the first interest in picture books, rhymes begin to attract. Mother Goose continues to charm children of the modern day with rhythm and repetition of words and sound. Interesting characters, quite true to life, have such exciting adventures!

Simple stories are the next interest. They must be realistic experiences of other children, animals, pets, and the familiar world that is broadening beyond the home. These stories must be short, well illustrated, and true to life.

At the age of five or six comes interest in folk and fairy tales which have been handed down for many years. For interest, they depend upon surprise, suspense, relief, awkward situations, and the troubles that come to unpopular characters. Fairy tales develop the imagination and foster an appreciation of beauty. They must be carefully chosen if they are to be helpful.

As the world widens, children want to learn about everything they see and hear. Nature stories and tales about things in the widening world must be simple, accurate, and well illustrated to help the child's understanding.

The actual words of the Bible tell the story of Christianity far better than most books which retell the story by turning the world's greatest literature into commonplace English.

Interest in poetry may be cultivated from the first lullaby. It develops imagination, satisfies the child's desire for rhythm, and cultivates an interest in rich colorful words. Nonsense-verse cherishes the child's sense of humor. The love of poetry may be taught easily if it is associated with everyday experiences.



Reading to the Child

BEFORE THE CHILD CAN READ



JUST AS LONG as the child finds difficulty in reading easily to himself, he will prefer to be read to. This may mean having a story hour from babyhood until he is as old as eight or nine. Once he has passed through the picture book stage, he wants companionship and guidance on his excursions into reading. For busy mothers, this added duty may seem a burden unless we keep in mind that this is the period when the child needs this particular attention. In another year, it may be too late to start this important reading habit.

Fortunate is the child who has a mother or a father, an aunt or a grandmother who will put reading ahead of less important tasks.

We know that a child's ability to understand is greater than his ability to express himself. Hence, in choosing books to read, we can go beyond the elementary stories into older tales which the child will wish to read later for himself. Reading in itself is a serious business for the beginner who must spell and sound out the words one by one. If stories are read to him, he can center his whole attention on what he hears, and not be distracted by the effort to make it meaningful himself.

It is true that many parents lack appreciation for the mental development of their children. Reading aloud to them often shows that they do have understanding and interests far beyond our belief.

REGULAR READING PERIODS

Winter is the best time for reading, when dark comes early and the day's work is finished and the family gathers inside the house. The radio may be a distraction, because some member of the family will be sure to want to hear his favorite program. Most radio listening can be postponed until after the bedtime of the young child.

The reading period must be quiet and uninterrupted by people coming and going in the room. The bedtime story is a rite in many homes, and once this habit is established, the children will not let it be overlooked. In summer, when outdoor activities take so much of the time, the reading period can take place just after the noon meal. If the children are beyond the age of taking naps, they still can profit by this quiet period in the heat of the day. This is a custom followed in all tropical countries where the siesta is an important part of living. It is a routine followed in all the good summer camps, where a quiet period is set aside for rest and relaxation in the middle of the day.

The mother of two active boys found that a reading period was a fine remedy for quarreling. Often when difficulties arose between the children, she called them into the house and in the quiet living room, she calmed them with the magic of a fascinating story. Grown children recall these story hours as among the happiest of their childhood.



A pause that refreshes mother and child

WHAT TO SELECT

In reading to very young children, one should "begin with the here and now and lead to the there and then." A three-year-old child cannot listen without strain to any experience which has not been lived through in person. Children slightly older can go into experiences beyond their own lives, provided they are not too new and strange.

The plots of stories to be read to children must be peopled with characters that actually move through the story. Things that happen in the mind are beyond the realm of the child. Quite as important as action are word pictures of sounds, smells, and tastes which must be described in rich words of everyday life. When words are repeated, children love them for their sound alone, as in "Hundreds of cats, thousands of cats, millions and billions and trillions of cats."

The first rule in reading aloud is to keep the child interested. It is important to choose a story or poem which suits the mood of the moment, but, if the choice does not interest the child at that time, that book should be laid aside. The reader must be quick to enter into the child's pleasure or to sense his lack of interest. It is wise to read aloud only worthwhile books; those of passing interest should be left for the child to read for himself. When a mother reads to a group of varying ages, the story must be one of general interest. One good example is "The Story of Cinderella." The young children are enthralled by the rats and mice which become horses and coachmen, the older girls and boys are interested in the beautiful garments, the jealous sisters, and the fairy Prince Charming.

Whether to read the comics aloud is a question that comes up in every home. Children delight in them because they are so human and their humor is so understandable. The older child knows that none of it is real, just funny stories that are not likely to happen. For the very young child who is just being introduced to reading, the comics are a doubtful choice. They are commonplace, some are even vulgar, and they do cheapen taste. In far too many homes, the comic supplement is the only reading the child ever hears. If we want to set high standards in the beginning, we must select more worthwhile material.

When the child is older, he will be introduced to comics through the older children in the family or by his school friends. Nothing is likely to prevent him from acquiring the habit of reading the "funnies" at this time. But if he has had a background of good reading in early childhood, he will not limit himself to the comics alone. It is wise to postpone the reading of comics as long as possible.

THE PLEASANT VOICE

Children enjoy having some one read aloud to them if it is well done. Unconsciously, they learn the art of listening and form a good life habit. Children are very susceptible to the sound of voices. Fortunately, reading can be improved best by practice in reading aloud. By pitching the voice low, and



reading quietly and smoothly, the meaning of the words become clear. Expression in the voice to indicate surprise, anger, sorrow, or other emotions, can be added as one becomes more proficient in the art.

Sound words like "buzz" and "hum" should be read with the full value, as buz-z-z and hum-m-m, if the reading is to be rich and meaningful. By changing the voice to represent various characters, the story becomes more alive. In reading poetry, the accent and rhythm must be brought out, so that its singing quality is not lost.

The child recognizes when he is hearing good reading, and his enjoyment of the experience varies accordingly. These reading periods are precious moments in the lives of both mother and child; they lay the foundation for hours of reading enjoyment in later life.



Reading aloud to the child should begin in babyhood and should last until the child is eight or nine and can read easily and pleasurably for himself. Regular reading periods, quiet and uninterrupted, are most satisfactory. Stories about familiar things should be chosen first. Later, one can add stories of people and events beyond the child's own life. The first aim is to hold the child's interest by choosing plots with plenty of action, word pictures, and repetitions of sounds. Postpone the comics as long as possible. Read in a low pleasant voice with plenty of expression so that each character is made to appear different by the sound of the voice.



Building the Child's Library

A FEW WELL CHOSEN BOOKS



WHO DOES not remember a favorite book in childhood which was carried about as a dear friend? The very young child does not need many books. A few carefully selected because of the good colored pictures, the clear printing, and the firm binding, are far better than shelves of carelessly chosen books.

In this small number, there will be a few favorites which the child will call for time after time. These favorites may be chosen because of the attractive pictures or the way that mother reads the story. "The Story of the Three Bears" is so much more alive to the child if the reader has the three bears speak in a gruff voice, a middle sized voice, and a tiny, squeaky voice. When the child is as young as eighteen months or two years of age, he learns to repeat the little rhymes as the pictures are shown to him.

Pointing to the pictures, mother read: "Hickory-Dickory dock!" The child soon learns to answer, "The mouse ran up the clock."

Many stories and verses have delightful expressions which slyly creep into everyday conversation and afford pleasure and companionship for both parents and children.

MEETING THE CHILD'S CHANGING INTERESTS

The useful library grows with the child. Almost from month to month the child's interests change, but many of these interests wait to be awakened through books. Although all children develop differently, it is possible to plan, in a general way, what is likely to interest the child during the pre-school years.

Many year-old babies will begin to enjoy picture books and will like to hear rhymes read to them. From one to three years, is the picture book age. At this time, we must supply pictures of familiar things in everyday life, pictures about the child himself, and the animals he knows. Most of his interest will lie in recognizing familiar objects, and learning to point them out with a single word like "cat" or "baby." As he reaches the end of this period, he will like rhymes and simple stories, provided he is being taught by reading experiences from day to day.

From three to four years, the child begins to like more detailed pictures which tell a story. Other children interest him especially. Rhymes that sing and repeat many words are now within his interests. He will enjoy much reading of nursery rhymes. He will like such picture books as *This Little Pig*, which tells the simple story of a little white pig who wanted his tail to be straight.

Most children are ready for simple imaginative stories when they are from four to six years old, although some can enjoy them much earlier. Now we can read about "The Little Red Hen" and "The Three Little Pigs," and all of those traditional stories which children for generations have loved.

By the time the child is six years old and ready for school, he can use stories about real life with real action and a simple plot. *Queenie; the Story of a Cow*, is a favorite of one little boy. In it, real children come to visit their cousins on a farm and they learn to know Queenie, the Jersey cow. When her little calf catches its foot on the railroad track, Queenie runs back and forth ringing her bell until the engineer on the freight stops his train and saves Queenie's calf.



THE JOYS OF OWNING BOOKS

The sense of personal ownership is something every person acquires when very young. Every child likes to have his own books. A book which has the name Mary and Anne on the flyleaf, cannot be valued quite as highly as one that belongs just to Mary or to Anne. Although both children may use the book, it should belong to one alone, who can feel the pleasure of ownership and the responsibility of caring for it.

By beginning in babyhood to collect books for each child, the family soon will have a small juvenile library. The small child can read the books which belonged to his older brothers and sisters. Although he will profit by the

variety, they should not be denied the joy of owning a few books which are just his own. Favorite books will be used again and again until they become old friends.

In choosing books it is well to distinguish between the outstanding books to be purchased for the home library and lesser books of similar type which can be borrowed from a public library. Books may be purchased regularly for a specified fee from several Children's Book Clubs. While the selections of the clubs are generally good, they may not fit a particular child as well as if the books were personally selected for him alone.

Two national medal awards, established and endowed by Frederic G. Melcher, are good guides to choosing books. The John Newberry Medal has been awarded annually since 1922 by the American Library Association to the "most distinguished contribution to American literature for children." The Caldecott Medal, has been awarded annually since 1937 for the "most distinguished American picture book for children."

Once books are provided, a place must be set aside to keep them. This may be a lower shelf in the family bookcase in the living room, or a small bookrack in the child's own room. Books should be reached easily so that they can be read without much effort. It is easier for the whole family to use and enjoy books if they are placed on open shelves instead of behind glass doors. Perhaps the books may get dusty, but not if they are really used. Books should be alive, and this happens only when they are serving the people who own them.

A small booknook in the child's own room will help in the formation of this valued habit of reading. It should include low shelves within the reach of short arms, a comfortable chair with a good reading light, or a low stool that will fit the child. We must plan to make reading as easy as possible if the reading habit is to grow.

TEACHING CARE OF BOOKS

When books can be purchased at dime stores, borrowed from free libraries, and rented for a few cents a day in book shops, they are within the reach of every person. We cannot expect children to value them as prized possessions as Abraham Lincoln did. Yet we may expect that they will appreciate books and give them reasonable care.



The desire to take care of books must begin early, too. Even the baby can learn that books are good things, not to be chewed or torn. The child learns by doing, and if books are kept outside of his reach, he does not learn their care. He learns to handle books by doing it correctly, under friendly guidance. Later, he appreciates the freedom to hold books and to turn the pages alone. If he has had good training, he will not carelessly tear them or thoughtlessly leave them under a tree. He can even be taught to wash his hands before he takes up a book.

Yet in spite of all the care of mothers, pages will be torn by bungling childish movements, bindings will be broken by falls, and covers and pages will become grimy from soiled hands. This damage should be repaired—pages mended with transparent tape, the binding strengthened with adhesive plaster, and the marks erased with art gum. A bookcase filled with broken books with tattered pages may show use, but it does not show appreciation. Such books are not inviting to any reader.

The young child needs only a few books, chosen for their good pictures, clear printing, and durable covers and binding. They should be changed as the child's interest changes. In general, age interests are these: Picture books, ages 1 to 3; picture and rhyme books, 3 to 4; simple action stories, well illustrated with pictures, 4 to 5; stories with a plot, 6 to 7.

Books satisfy the child's craving to possess something of his own. Once he acquires books he must have a place of his own in which to keep them. Low shelves, a comfortable chair, and a good light help to cultivate the reading habit.

The very young child must be taught how to value books and to take care of them. He will learn by handling them. Books should be mended when necessary, to keep them inviting.



The Young Child's Book Shelf



WORTHWHILE BOOKS for children have been gathered together in many lists, but there is no one list which includes all of "the best books." The following list is presented only as a suggestion of books that are worth owning. There are some listed that will not fit the needs of every child; there are many omitted that many children would enjoy and find useful.

Supplement this list by advice from a good librarian who is trained to know what books will fit any special need the child may have. When buying books, ask the advice of the clerks in the book shops and department stores. Some are interested only in selling the books they have on hand, but there are others who make it their business to find the right book for the right child. Book stores will be glad to order books that you need.

Choose books carefully, and distinguish between books that are worth owning and those worth reading only for passing interest.

Worthwhile Books for Children

PICTURE BOOKS

First Things, designed by George Adams and pictured by Paul Henning. Single familiar objects which the child will easily recognize.

All Around Us by Beauchamp, Crampton, and Gray. A picture guide for learning. Included are sections on Animals; Getting Work Done; Sun, Wind, and Weather, and Plants.

My First Animal Book by Tony Brice. Full page colored pictures of animals printed on hard board covers and pages.

Fun for Baby by Dean Bryant. Large familiar objects are pictured with one identifying sentence.

The Kittens' A B C by Clare Turley Newberry. An irresistible alphabet book with 26 pictures of charming cats and verses for each.

Picture Book of Animal Babies by Irene and W. W. Robinson. Charming pictures of baby chicks and frisky lambs, colts, and rabbits.

PICTURE BOOKS AND RHYMES

The Tony Brice Picture Book, a large-sized book, containing well-loved nursery rhymes and pleasing pictures.

Johnny Crow's Garden, by L. L. Brooks. A delightfully funny book with story-telling pictures. *Ring 'O Roses* is a good collection of nursery rhymes, with humorous pictures.

Copy Kitten, by Helen and Alf Evers. This charming series for the small child also contains *Chatterduck*, *Cheeky Chipmunk*, *Crybaby Calf* and others.

Angus and the Ducks, by Marjorie Flack. A humorous story about a lovable Scottie and his adventures with other animals and fowls.

Picture Rhymes from Foreign Lands, by Rose Fyleman. An international Mother Goose with translations from the Chinese, Czech, Spanish, German, etc.

Wanda Gag's Story Book, containing the classic "Millions of Cats," and other favorites. *The A B C Bunny* is by the same author.

The Animals of Friendly Farm, by Marjorie Hartwell. Large colored pictures and one line text are easily identified by the small child.

The Rooster Crows, by Maud and Miska Petersham. A distinguished picture book of favorite American rhymes and jingles with 62 colored pictures. A Caldecott Medal Award.

The Margaret Tarrant Nursery Rhyme Book. Familiar rhymes with full-color pictures by a distinguished artist.

The American Mother Goose, by Ray Woods. A collection illustrated by pictures of humorous, homespun people who enjoy fun.

STORIES ABOUT EVERYDAY EXPERIENCES

Andy and the School Bus, by Jerrold Beim. The story of a small boy who watched the school bus daily until it finally stopped for him.

Farmer in the Dell, by Berta and Elmer Hader, authors and illustrators. Year 'round adventures on a farm a generation ago.

About Harriet, by Clara Whitehall Hunt. Day by day adventures covering one week in the life of a four-year old child. Well illustrated.

Here and Now Story Book and *Another Here and Now Story Book*, by Lucy Sprague Mitchell. A collection of stories to be read and told to children from babyhood. *A Year on the Farm* is by the same author.

Pat 'N Penny, by Sheena Morey. The day's activities of two little sisters with charming drawings by Martha Scott.

White Snow, Bright Snow, by Alvin Tresselt. A distinguished picture book with an appealing story about a snowstorm. A Caldecott Medal Award.

Tommy and the Telephone, by Ellen MacGregor. A simple story telling how Tommy receives his first telephone call.

FAIRY TALES AND FANTASY

Stories and Tales, by Hans Christian Andersen. Selections should be made from any good edition of these classic tales.

East O' the Sun and West O' the Moon, (Children's Classic Series). Famous German fairy tales which have lived through the years.

Miss Hickory, by Carolyn Sherwin Bailey. The charming fantasy of a hickory nut doll who spends an adventurous winter with her animal friends. A Newberry Medal Award.

Peter Pan in Kensington Gardens and *Peter and Wendy*, by J. M. Barrie. English fantasy retold by Mae Byron with permission of the author.

The Wizard of Oz, by L. Frank Baum. A classic American fairy tale which is a favorite with children.

The Brownies: Their Book, by Palmer Cox. One of a series of brownie books with amusing pictures. A favorite for several generations.

The Adventure of a Brownie, by Dinah M. Mullock Craik. The doings of brownie who lived with a large family of children.

Alice's Adventures in Wonderland and *Through the Looking Glass*, by Lewis Carroll. An English classic with a wide appeal to children.

Fairy Tales, by the Brothers Grimm. Any good edition may be used for reading selected stories.

The Water Babies, by Charles Kingsley. Fairy tales for a land baby written by an Englishman for his 4-year-old son.

Just So Stories, by Rudyard Kipling. Some of the finest stories of a great writer: "The Elephant Child," "How the Camel Got His Hump."

Winnie the Pooh and *The House at Pooh Corner*, by A. A. Milne. Stories of Christopher Robin and his friends; an English classic.

Peter and the Wolf, by Serge Prokofieff. A Russian folk tale with a foreword by Serge Koussevitsky who directed the recorded orchestra setting.

Rootabago Stories, by Carl Sandburg. Modern fairy stories about the "Village of Cream Puffs", "Three Ways the Wind Went Winding," etc.

ANAMAL TALES

The Antique Cat, by Bianca Bradbury. The story of an alley cat who made his home in a shop window.

Freddie the Detective, by Walter Brooks. One of a series of books about a clever pig. Among others are *Freddie the Magician*; *Freddie's Perilous Adventure*, and *Freddie Goes Camping*.

The Happy Giraffe, by Frances Cavanah. A charming tale about a giraffe and her secret on the other side of the fence.

The White Princess, by Elva Dittman. The story of a white Persian cat who won a blue-ribbon contest.

What Happened to George, by Betty Engebretson. The story of a little pig who loved to eat everything, especially doughnuts.

Slip, the Story of a Little Fox, by Phoebe Erickson. Many kinds of animal babies are introduced in Slip's adventures in the Big Bears' wood.

This Little Pig, by Helen and Alf Evers. Black and white drawings help tell the story of the pig who wanted his tail to be straight.

Queenie, the Story of a Cow, by Helen Orton Fuller. Two children come to the country and meet a pleasant Jersey cow who has an adventure.

Wanda Gag's Story Book, including "Millions of Cats" and other favorites, charmingly illustrated. "*Nothing At All*" is a good dog book.

The Story of Ferdinand, by Munroe Leaf. The humorous story of a small bull who liked to smell flowers.

Make Way for Ducklings, by Robert McCloskey. The charming story of Mallard ducks who lived in a park lagoon. A Caldecott Medal Award.

The Gentile Giraffe and *The Elegant Elephant*, by Russell McCracken. Two fanciful animal tales with pleasing pictures.

April's Kitten and *Mittens*, by Clara Turley Newberry. Two books about kittens with pictures drawn by an outstanding artist in this field.

The Tale of Peter Rabbit by Beatrix Potter. The classic adventure of a small rabbit. *Squirrel Nutkin* and *The Tale of Tom Kitten* also are good.

When it Rained Cats and Dogs, by Nancy Byrd Turner. A gay picture-story about all the kinds of cats and dogs that came down with the rain.

READ-TO-ME STORIES

Little Black Sambo Story Book, by Helen Bannerman. A collection of six favorites including "Little Black Sambo," with original pictures in color.

The Wonderful Story Book, by Margaret Wise Brown. A collection of 42 stories and poems, well illustrated, by a modern writer.

The Little House, by Virginia Lee Burton. The story of a little house shut in by a growing city and how it finds its way back to the country. A Caldecott Medal Award.

Walt Disney Story Books. Small books illustrated by pictures from Disney films. Among them are *Snow White and the Seven Dwarfs*; *Bambi*; *Donald Duck*; *Water Babies Circus*, and *School Days in Disneyville*.

Hitty; Her First Hundred Years, by Rachel Field. Pioneer history told through the adventures of a wooden doll. A Newberry Medal Award.

Creepers Jeep, by Hardie Gramatky. A farm story about a boy who won a jeep at the county fair.

The Gingerbread Boy, an outstanding childhood favorite retold and illustrated by Violet Moore Higgins.

The Little Island, by Golden MacDonald. A beautiful picture book about life on an island visited by a kitten. A Caldecott Medal Award.

Snip, Snap, Snur and the Little Red Shoes, by Maj Lindman. The first of a series of adventures of three Swedish boys. *Flicka, Ricka, Dicka, and the Little Dog* is one of a series about girls.

Arabella and Araminta Stories, by Gertrude Smith. Stories of twin sisters, aged 4, told with repetition and alliteration which children love.

The Little Engine that Could, by Mabel C. Bragg, retold by Watty Piper. A classic about a train carrying Christmas toys over a mountain.

ANTHOLOGIES OF STORIES

Told Under the Blue Umbrella; Told Under the Green Umbrella, stories of everyday life by well-known authors, selected by the Literature Committee of the Association of Childhood Education.

The Childrens' Treasury, compiled by Marjorie Barrows. Two volumes of old and new stories and rhymes, charmingly and humorously illustrated.

Read-To-Me Story Book, selected by the Child Study Association. A rich variety of stories and verse to interest the pre-school child.

Told Under the Magic Umbrella, a popular story collection chosen and illustrated by Elizabeth Orton Jones.

THE WIDENING WORLD

Ola, by I. and E. Parin D'Aulaire. The adventures of a Norwegian boy which introduces the child to another country.

Pelle's New Suit, by Elsa Beskow. An illustrated story about a Swedish boy who earned a suit, showing the process from wool to cloth.

Boats on the River, by Marjorie Flack. Colored pictures illustrate the story of many kinds of boats on a busy river.

Little Toot, by Hardie Gramatky. The fascinating adventures of a little tug boat on a river adjoining a large city.

Big City, by Berta and Elmer Hader. The everyday life of two children who live in a big city.

Little Pear, by Eleanor Lattimore. The story of a lovable Chinese boy introducing the child to life different from his own.

The Little Train; The Little Sailboat; The Little Fire Engine, by Lois Lenski. Part of a series of interesting stories about everyday things about which children are eager to learn.

One is the Engine, by Esther K. Meeks. A counting book which gives interesting information about various kinds of cars and their cargo.

Petersham Story Books, by Maud and Mishka Petersham, including six information story books about food, clothes, transportation, houses, etc.

How Big is Big, by H. and M. Schneider. Science from stars to atoms interestingly presented for the very young.

Rain Drop Splash, by Alvin Tresselt. The fanciful story about rain which dripped from shiny leaves and dropped from a rabbit's nose, etc.

Up Above and Down Below; Travelers All, and *Anywhere in the World*, by Irma E. Webber. Elementary science interestingly and accurately presented.

The Wonderful Train Ride, by Ruth C. Wier. The story of a boy's ride on a modern train.

BIBLE STORIES AND RELIGIOUS BOOKS

A Child is Born, by Edna Dean Baker. The story of the Christ Child, told with understanding and illustrated with colored full-page pictures.

A Prayer for a Child, by Rachel Field. A lovely poem with distinctive illustrations by Elizabeth Orton Jones.

The Bible Picture Book, illustrated by Florian. Quotations from the Bible have been adapted to tell some of the ancient stories.

When the King Came, by George Hodges. A simple retelling of the age-old Christmas story, with literary excellence.

Small Rain, a book of Bible verses chosen by Jessie Orton Jones and charmingly illustrated by Elizabeth Orton Jones.

Mr. and Mrs. Noah, by Lois Lenski. An interesting presentation of the story of the ark with modern illustrations.

A First Bible, arranged by J. Maury. An illustrated Bible to be read aloud.

The Christ Child, by Maud and Miska Petersham. A beautiful book of Bible verses interpreted by pictures which the authors made in Palestine.

The Littlest Angel and *The Small One*, by Charles Tazewell. Fanciful stories with fine religious significance.

Tell Me a True Story, by Mary Stewart. Stories of Old and New Testament, simply told and brought to the child's understanding.

POETRY

Sung Under the Silver Umbrella, old and new poems selected by the Literature Committee of the Association of Childhood Education.

Rhymes About the Country and *Rhymes About the City*, by Marchette Chute. Original verse illustrated with silhouettes by the author.

That's Why, by Aileen Fisher. Short humorous verses with a clever twist to delight the child; illustrated by silhouettes.

Fairies and Chimneys; *The Fairy Flute*, and *Fairies and Friends*, by Rose Fyleman. Poems about fairies with attractive drawings.

For a Child, Great Poems Old and New, a good anthology collected by Wilma McFarland.

Christopher Robin Verses, by A. A. Milne, containing selections from *When We Were Very Young* and *Now We Are Six*, written by Milne for his son.

Tirra Lirra: Rhymes Old and New, by Laura E. Richards. A collection of nonsense verse which two generations of children have loved.

Sing-Song, by Christina Rossetti. A classic of children's verse, illustrated with ink sketches.

Child's Garden of Verses, by Robert Louis Stevenson. A children's classic with which every child should be familiar.

STORIES AND RHYMES ON RECORDS

Children's songs, stories, and childhood games have been recorded by good actors and singers with fine musical backgrounds. Record catalogues show what is available, and lists of records suitable for children are issued periodically by some music and department stores. Well chosen records develop good taste, stimulate appreciation, and entertain. While they are never a substitute for reading, they are an excellent supplement.

Alphabet Fun from A to Z, verse and songs sung by Irene Wicker, the Singing Lady.

Alice in Wonderland, excerpts from the book as told by Ginger Rogers, on three records.

Children's Story, The Great Gildersleeve retells the stories of "Rumpelstiltskin," "Jack and the Bean Stalk", and "Puss in Boots."

The Christmas Carol by Dickens, retold either by Ronald Coleman, Basil Rathbone, or Ernest Chappel.

Cinderella. Three records of the children's classic recorded by Edna Best.

Fairy Tales, recorded by Frank Luther, retelling "Cinderella", "Sleeping Beauty", "Little Red Riding Hood", "Jack and the Beanstalk", etc.

Goldilocks and the Three Bears, the nursery classic retold by Margaret O'Brien, on two records.

Hansel and Gretel, the story retold by Earl Rogers or the opera music played and sung by the Junior Program Opera Company.

In a House Built in Pook Corner, includes several of Milne's Christopher Robin verses sung by Robert Shaw.

The Littlest Angel, the Christmas story by Charles Tazewell, retold by Loretta Young with a musical background.

Little Black Sambo, retold by Paul Wing with sound effects, or recorded by Don Lyons with orchestra.

Lullabies. Two albums of favorite lullabies have been recorded by Jean Merrill and Crys Holland, and by Betty Martin.

Mother Goose. Several recordings of these familiar rhymes have been made by Frank Luther and by Earl Rogers.

Musical Fairy Stories, by Yvonne Reville, including "Gingerbread Boy", "Three Billy Goats Gruff", "The Night Before Christmas", and "Wee, Wee Woman."

Nursery Rhymes. A good variety of favorites are found in recordings by Frank Luther, Gene Kelly, and Two Ton Baker.

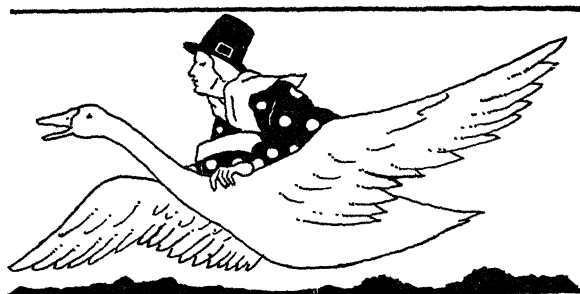
Peter Rabbit. Two records have been made by Gene Kelley who tells this favorite with a musical setting.

Peter and the Wolf, recorded by famous orchestras and narrated by Basil Rathbone, Richard Hale, Frank Luther, or Stirling Holloway.

The Shoemaker and the Elves, the well known fairy story recorded by Martha Blair Fox.

Snow White and the Seven Dwarfs, several albums containing the motion picture version of recordings by Frank Luther or Lynn Murray.

The Three Little Pigs, the popular classic recorded by Martha Blair Fox.



THE OHIO STATE UNIVERSITY AND THE U S DEPARTMENT OF AGRICULTURE, COOPERATING
AGRICULTURAL EXTENSION SERVICE, H C RAMSOWER, *Director*, Columbus, Ohio
Printed and distributed in furtherance of Acts of May 8 and June 30, 1914