

adventures, the girls move from ill-concealed fear and enmity to respect, affection, and admiration for each other's different gifts and cultures.

Kernaghan's perceptiveness about the key issues in Andersen's story is equalled by the effectiveness of her writing. When the girls reach the Snow Queen's palace, for instance, descriptions of the landscape increase the suspense: "The moon hung like a great pewter dish in a cobalt sky. Trackless snowfields, stained with violet shadows, stretched away to the dark line of the horizon, where they vanished into a silvery mist. . . ." (116). Although the meaning of the original tale may be largely inaccessible to modern children, this version is turned into a gripping adventure story for young adolescents that builds upon the mystery and complexity of Andersen's story. Finally, however, the two stories have opposite meanings: whereas Andersen's Kay and Gerda go back to the innocent paradise of their rose garden, Kernaghan's heroines head off into adult life with the courage born of increased self-awareness. Andersen's story records a stalemate in the dialectic of faith and reason: to idealize childish innocence is to isolate oneself from the larger world. Instead, Kernaghan's characters make the dangerous passage from innocence to experience.

Mary-Ann Stouck is an associate professor of English and Humanities at Simon Fraser University who specializes in medieval studies.

Rough Guides to Faeryland

The Secret Life of Fairies. Penelope Larkspur. Illus. Leslie Elizabeth Watts. Kids Can, 1999. 27 pp. \$14.95, \$16.95 with faux gold fairy pendant. ISBN 1-55074-547-6, 1-55074-555-7. *How To See Fairies.* Charles Van Sandwyk. Illus. Charles Van Sandwyk. Raincoast, 1999. Unpag. \$29.95 cloth. ISBN 1-55129-275-4.

Fairy populations are dwindling because of habitat encroachment but "At the beginning of the second millennium fairies are still very much with us," and the illustrations in these books are, as ever, much more important than the text. Anyone who enjoyed Cicely Mary Barker's delightful *Flower Fairy* books as a child probably still remembers the delicately drawn fairy pictures decades after forgetting the poems, if indeed he or she bothered to read the poems in the first place.

The Secret Life of Fairies is beautifully illustrated in soft greens and pale earthy colours. The delicately drawn fairies are robust and unsentimental, sometimes quite wicked looking and always smug. These are the fairies of Shakespeare not Walt Disney, fairies to respect and keep at a safe distance. The text is a humorous attempt at imaginative cultural anthropology. The reader is told in detail, perhaps in a little more detail than is strictly necessary, where fairies live, what they wear, how they entertain themselves, and all about their diet. It seems that fairies wear a batwing cloak when it rains. Political correctness has obviously not reached fairyland; this is surely the equivalent of our wearing a fur coat. The reader is offered some useful advice on where to find fairies and how not to offend them. The book concludes with a delightful fairy tale. Two or three more fairy tales and less fairy information would have made the book one that a child would read again and again.

The book concludes with an empty page on which readers can list their fairy sightings.

How To See Fairies is a gift box containing note cards, a poster, a bookmark, a small book of recommendations on where to search for fairies, and a journal in which to list fairy sightings. Charles Van Sandwyk's illustrations are delightful. These fairies, in rich russet colours, are reminiscent of Arthur Rackham fairies. While being more benign than Leslie Elizabeth Watt's fairies, they are in no way twee. The rich orange, yellow, gold, and green fairies tumble about on leaves, feed birds, dance, and play with mice. The illustrations are featured throughout the books, on the box, and on the cards, poster, and bookmark. The charm of this set lies less in the content, which is somewhat thin, and more in the enchanting illustrations and its being a set, with all the bits and pieces in one attractive box. All in all, I find that providing a journal in which to record one's fairy sightings is a little too precious. By way of contrast, parents may wish to peruse *Lady Cottington's Pressed Fairy Book* for a less innocent view of faeryland.

Janey Southey collects old children's books and does not believe in fairies.

Moments in Time

A Moment in Time with Troodon. Eric P. Felber and Phillip J. Currie. Illus. Jan Sovak. Red Deer, 1997. 44 pp. \$17.95 cloth. ISBN 0-9682512-0-X. *A Moment in Time with Albertosaurus.* Eric P. Felber and Phillip J. Currie. Illus. Jan Sovak. Red Deer, 1998. 48 pp. \$17.95 cloth. ISBN 0-9682512-1-8. *A Moment in Time with Centrosaurus.* Phillip J. Currie and Eva Koppelhus. Illus. Jan Sovak. Red Deer, 1998. 56 pp. \$17.95 cloth. ISBN 0-9682512-2-6. *A Moment in Time with Sinosauropteryx.* Phillip J. Currie and Eva Koppelhus. Illus. Jan Sovak. Red Deer, 1999. 56 pp. \$17.95 cloth. ISBN 0-9682512-3-4.

It is a truism in museums that very young children can learn to pronounce words like "Parasaurolophus" with no difficulty. The volume of new print and visual media publications released every year testifies to dinosaur popularity. Moreover, the last decade has yielded many new perceptions about dinosaur behaviour. The "Moment in Time" series describes parenting, natural catastrophes, migration, and pack hunting in the Cretaceous landscape. These four books have been marketed for the age range of seven to fourteen, although, given the sophistication of eight-year-old enthusiasts, I would be inclined to target the lower end of that range.

Each book comprises an illustrated narrative followed by photographic fossil evidence and descriptions of paleontologists at work. The language level differs slightly between the two sections, with the narrative being simpler. Technical terms are boldfaced and appear in a glossary in each volume. A preface gives an overview of what is known and what must be "guessed" about each species.

The credentials of authors and illustrator are impeccable: Currie is the Curator of Dinosaurs at the Royal Tyrrell Museum of Paleontology in Drumheller and has explored sites around the world as well as in the museum's backyard, so to speak. Felber is a geologist familiar with the badlands of Alberta, while Koppelhus is a