

avec la gardienne d'enfants préférée de Sébastien), il avoue que, pour être aimé des filles et respecté des garçons de l'école, il doit "s'affirmer", avec tout le machisme que cela implique (p.57-58). Quand l'éducation commence à la maison, se poursuit-elle à l'école? Et l'inverse?

La problématique de l'amour et du sexe est également abordée. Dans son humour tout à fait particulier, l'auteur fait réfléchir Sébastien sur la question, un Sébastien choqué qu'à la télévision on ne parle "jamais d'amour [mais plutôt] de sida et de condoms" (p.81). Le premier amour est également l'occasion de la première expérience sexuelle, avec ses ardents désirs axés sur le plaisir et non sur la procréation [une réserve ici pour les défenseurs d'une morale sexuelle plus rigide], avec toutes les pressions et angoisses que cela entraîne: "Dans la vie sexuelle" nous dit Sébastien, "aucune expérimentation autorisée. Du premier coup, il fallait viser le septième ciel. C'était l'incroyable règle du jeu qui semblait exister" (p.83).

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REPRISE: A SELECT GROUP

The wheels on the bus. Maryann Kovalski. Illus. author. Kids Can Press, 1987. \$10.95 cloth. ISBN 0921103-09-3; **Brenda and Edward.** Maryann Kovalski. Illus. author. Kids Can Press, 1984. \$4.95 cloth. ISBN 0-919964-77-X; **Midnight visit at Molly's house.** Jirina Marton. Illus. author. Annick Press, 1988. Cloth, paper. ISBN 0-920303-994, 0-929303-98-6.

Out of a collection of picture books and picture storybooks by Canadian writers and artists, I have made a personal selection of those which, because of their high quality text and illustration, should be brought to the critical attention of the CCL readership for use with young children.

The wheels on the bus, a large format picture book, is a story about Grandma and her two grandchildren who go shopping for winter coats and then wait for a bus to go home. The wait is so long that Grandma entices them to join her in singing a song from her own childhood. The song continues with a variety of verses that suggest the activity and rhythm of experiences of a typical bus ride, as for example:

The money on the bus goes clink, clink, clink
clink, clink, clink
clink, clink, clink
The money on the bus goes clink, clink, clink
all around the town.

They have so much fun singing that they miss their bus and have to taxi home.

The fifteen full-page colour illustrations, produced mainly in a dry medium



such as coloured pencil with some wash, are whimsical in content, well composed in terms of balance, and uncluttered. Colour, skillfully used, runs from fairly solid, intense colours in foregrounds to pale, diluted colours for backgrounds. Facial expressions and other visual details support the text and warrant further examination by young readers.

Primary grade children would especially enjoy singing aloud and swaying along with the rhythmical verse. As well, they will be stimulated to create their own verse guided by the musical notation of the well known song provided in the book. A bus ride in the city can become through this book quite a meaningful experience for young children.

Brenda and Edward is a touching picture storybook about two dogs who live in a cardboard box behind a French restaurant. One day Edward, who works as a night watchdog, forgets to take his dinner to work with him. The simple storyline logically unfolds as Brenda searches throughout the city, looking for Edward to deliver his dinner, and Edward in turn searches for her over many lonely years. Eventually he finds Brenda, older but as beautiful as ever. Two happy dogs are reunited.



The twenty-one full page colour illustrations, including several double page spreads, appear to be done in mixed media such as combined pen, coloured pencil and watercolour. Illustrations effectively carry the storyline and depict a wide range of events in city scenes and interior views. They skillfully reflect varied moods

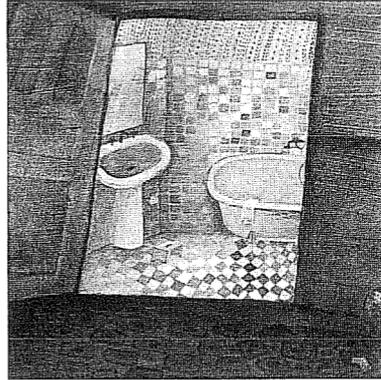
conveyed by the text.

This is a tender anthropomorphic story about love, caring, responsibility

and faithfulness which should be very appealing to pre-school and primary-age children, especially if they themselves have pets. The theme in this book can easily serve as a jump-off point for discussion about the qualities pets have and the relationships people have with animals, in this case their pets.

The simple tale of *Midnight visit at Molly's house* is about the Moon that departs from its regular nightly pattern of moving across the sky and shining down upon the town. One night the Moon decides to slip down for a close-up view, exploring the town and especially Molly's house. The Moon examines several rooms, always sighing "If only I had more time, I would do" such and such. There is never enough time. The Moon departs and sinks behind the horizon, taking the darkness with it just as the sky turns pink and the sun brings forth a new day.

Marton's illustrations are beautiful. The ten full-page works in colour are executed in a style of naïve realism, full of peculiar departures and distortions of our customary perspective. They are jewel-like, having depth, richness and luminosity. An opaque waterbase medium such as gouache or designer colour has been used to create half of the illustrations in sombre ochres and earth tones. Irregular geometric patterns for interior floor coverings, furniture and wallpapers create scintillating patterns, full of movement and rhythm. Other patterns and textures have been created by glazing (i.e. overpainting layers of transparent colours). These latter illustrations take on a veiled, ethereal quality.



Overall, Marton has imbued her illustrations with mystery and drama. They evoke an almost magical quality – or, more accurately, an unsettling, almost disturbing feeling in this adult reviewer. Children, pre-school through about grade three, will respond favourably to hearing the story and will be entranced by these stunning illustrations which verge on the supernatural.

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