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Name and Address          Date
ANALYTIC REVIEW OF
SASKATCHEWAN READERS, 1867-1948,
WITH SUGGESTIONS FOR THE COMPILATION OF
READERS IN THE YEARS TO COME

A Thesis
Submitted to the Faculty of Graduate Studies
in Partial Fulfilment of the Requirements
for the Degree of
Master of Education
in the College of Education
University of Saskatchewan

by
B.G. Eugénie Thomas

Written under the Supervision of
Dr. A.F. Deverell,
Saskatoon, Saskatchewan

May, 1958

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(b) The Bulletin, Saskatoon;
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(d) The Times-Herald, Moose Jaw;
all of whom ran paragraphs that resulted in the finding of old reading text-books;

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## TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF TABLES</th>
<th></th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF FIGURES</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Chapter

#### I. THE PROBLEM

- Introduction to the Problem .................................................. 1
- Statement of the Problem .......................................................... 1
- Delimitation of the Problem ...................................................... 6
- Method of Study ............................................................................... 11

#### II. WHAT IS READING?

- Dictionary Definitions .............................................................. 16
- Reading as Thinking and reasoning ................................................ 20
- Reading as Understanding .............................................................. 23
- Reading and Literature ................................................................. 27
- Reading For Information ................................................................. 36
- Reading For Enjoyment ..................................................................... 37
- Oral and Silent Reading .................................................................. 43
- Reading as a Complex Process ....................................................... 48
- Summary ......................................................................................... 53
- Conclusion ...................................................................................... 54

#### III. THE SELECTION OF THE READERS

- Initial Discouragement ................................................................... 58
- Readers Begin to Come In ................................................................ 62
- Earlier Theses on School Readers .................................................. 68
- Further Difficulties ......................................................................... 80
- The New Line of Inquiry .................................................................. 85
- The Final Choice ............................................................................. 88
- Authentication ................................................................................ 90

#### IV. FORMAT

- Introduction .................................................................................... 98
- The Canadian Readers of 1881 and 1883 ......................................... 102
- Covers, Old and New ....................................................................... 105
- Paper, Type, and Leading ............................................................... 110
- Summaries of Format ...................................................................... 119
- Commentaries on Summaries of Format .......................................... 123
- Final Summary ................................................................................ 148
# TABLE OF CONTENTS (continued)

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>V. ILLUSTRATIONS</td>
<td>151</td>
</tr>
<tr>
<td>Introduction</td>
<td>151</td>
</tr>
<tr>
<td>Illustrations May Be Misused</td>
<td>159</td>
</tr>
<tr>
<td>The Effective Use of Illustrations</td>
<td>160</td>
</tr>
<tr>
<td>Late Nineteenth Century Illustrations in School Readers</td>
<td>162</td>
</tr>
<tr>
<td>Readers at the Turn of the Century</td>
<td>170</td>
</tr>
<tr>
<td>The Two Royal Blue Readers</td>
<td>177</td>
</tr>
<tr>
<td>The Last of the Series</td>
<td>182</td>
</tr>
<tr>
<td>Ruskin and Hawthorne</td>
<td>186</td>
</tr>
<tr>
<td>Summary</td>
<td>196</td>
</tr>
<tr>
<td>Conclusions</td>
<td>198</td>
</tr>
<tr>
<td>VI. THE CONTENTS OF THE READERS</td>
<td>202</td>
</tr>
<tr>
<td>Introduction</td>
<td>202</td>
</tr>
<tr>
<td>History</td>
<td>204</td>
</tr>
<tr>
<td>The Historical Summary</td>
<td>214</td>
</tr>
<tr>
<td>Geography and Nature Science</td>
<td>216</td>
</tr>
<tr>
<td>Summary: Geography and Nature Science</td>
<td>221</td>
</tr>
<tr>
<td>Biography</td>
<td>223</td>
</tr>
<tr>
<td>Moral and Philosophical</td>
<td>225</td>
</tr>
<tr>
<td>Summary: Moral and Philosophical</td>
<td>230</td>
</tr>
<tr>
<td>Health and Hygiene</td>
<td>232</td>
</tr>
<tr>
<td>Nothing Serious</td>
<td>232</td>
</tr>
<tr>
<td>Summary: Nothing Serious</td>
<td>235</td>
</tr>
<tr>
<td>Lyrics, Ballads, and Other Poems</td>
<td>235</td>
</tr>
<tr>
<td>Summary: Lyrics, Ballads, and Other Poems</td>
<td>237</td>
</tr>
<tr>
<td>General Summary</td>
<td>239</td>
</tr>
<tr>
<td>VII. THE KING OF THE GOLDEN RIVER BY JOHN RUSKIN AND THE GREAT STONE FACE BY NATHANIEL HAWTHORNE</td>
<td>242</td>
</tr>
<tr>
<td>Introduction</td>
<td>242</td>
</tr>
<tr>
<td>The King of the Golden River</td>
<td>244</td>
</tr>
<tr>
<td>Comparisons: The King of the Golden River</td>
<td>245</td>
</tr>
<tr>
<td>Observations on Comparisons: The King of the Golden River</td>
<td>262</td>
</tr>
<tr>
<td>The Great Stone Face: Introduction</td>
<td>266</td>
</tr>
<tr>
<td>Comparisons: The Great Stone Face</td>
<td>268</td>
</tr>
<tr>
<td>Summary</td>
<td>278</td>
</tr>
<tr>
<td>Illustrations - Brief Reference</td>
<td>283</td>
</tr>
<tr>
<td>VIII. MOTIVES FOR READING</td>
<td>285</td>
</tr>
<tr>
<td>Introduction</td>
<td>285</td>
</tr>
<tr>
<td>The &quot;Red Series&quot;, 1867, 1868</td>
<td>286</td>
</tr>
<tr>
<td>The Canadian Readers, 1881 and 1883</td>
<td>290</td>
</tr>
</tbody>
</table>
TABLE OF CONTENTS (continued)

Chapter | Page
--- | ---
VIII. MOTIVES FOR READING (continued) | |
The Royal Readers, 1883 | 292
The Ontario Readers | 294
The Ontario Third Reader, 1885 | 298
A Brief Review | 301
The Victorian Reader, Book V, 1898 | 305
New Canadian Readers, Book V, 1901 | 306
The Alexandra and Canadian Readers, 1908 and 1922 | 309
Canadian Treasury Readers, 1932 | 312
Highroads To Reading, Book Six, 1934 | 317
All Sails Set | 322
Summary | 328
IX. PREFACE, NOTES, AND MANUALS | |
Introduction | 334
The Two Books of the "Red Series" | 335
The Canadian Readers, Books V, 1881 and 1883 | 336
The Royal Readers, 1882 | 337
The Ontario Readers, Fourth Reader, 1885 | 340
The Ontario Readers, Third Reader, 1885 | 343
The Victorian Readers, Fifth Book, 1898 | 345
New Canadian Readers, Fifth Reader, 1901 | 346
The Alexandra Readers, Fourth Reader, 1908, and
The Canadian Readers, Book V, 1922 | 349
The Canadian Treasury Readers, Book Six, 1932 | 350
Highroads To Reading, Book Six, 1934 | 351
All Sails Set, 1948 | 356
General Summary | 357
X. ALL SAILS SET: A CRITICISM | |
Introduction | 371
The First Section | 373
General Comments | 383
Odd Items | 391
Summary | 401
Conclusion | 404
XI. CONCLUSIONS AND RECOMMENDATIONS | |
Introduction | 409
Suggestions | 414
Recommendations | 423
The Final Word | 427

III
TABLE OF CONTENTS (continued)

BIBLIOGRAPHY ................................................. 429

Appendix

<table>
<thead>
<tr>
<th>Alphabet</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>W.J. Gage and Co.'s Educational Series</td>
<td></td>
</tr>
<tr>
<td></td>
<td>English Readers, Book V</td>
<td>440</td>
</tr>
<tr>
<td>B</td>
<td>W.J. Gage and Co.'s Educational Series</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Canadian Readers, Book V</td>
<td>458</td>
</tr>
<tr>
<td>C</td>
<td>The Royal Readers</td>
<td>461</td>
</tr>
<tr>
<td>D</td>
<td>The Ontario Readers, Fourth Reader</td>
<td>484</td>
</tr>
<tr>
<td>E</td>
<td>The Ontario Readers, Third Reader</td>
<td>497</td>
</tr>
<tr>
<td>F</td>
<td>The Victorian Readers, Fifth Reader</td>
<td>509</td>
</tr>
<tr>
<td>H</td>
<td>The Alexandra Readers, Fourth Book</td>
<td>532</td>
</tr>
<tr>
<td>I</td>
<td>The Canadian Readers, Book Five</td>
<td>547</td>
</tr>
<tr>
<td>J</td>
<td>Canadian Treasury Readers, Book Six</td>
<td>560</td>
</tr>
<tr>
<td>K</td>
<td>Highroads To Reading, Book Six</td>
<td>574</td>
</tr>
<tr>
<td>L</td>
<td>All Sails Set</td>
<td>589</td>
</tr>
<tr>
<td>M</td>
<td>Pertinent Letters</td>
<td>602</td>
</tr>
<tr>
<td>N</td>
<td>1 Prefaces and Other Selected Data from 1867 Reader</td>
<td>614</td>
</tr>
<tr>
<td></td>
<td>2 Prefaces and Other Selected Data from 1868 Reader</td>
<td>616</td>
</tr>
<tr>
<td></td>
<td>3 Preface from The English Reader, Book V, 1881</td>
<td>619</td>
</tr>
<tr>
<td></td>
<td>4 Preface from The Royal Reader, Fourth Book of Reading Lessons, 1882</td>
<td>620</td>
</tr>
<tr>
<td></td>
<td>5 Preface from The Ontario Readers, Fourth Reader, 1885</td>
<td>621</td>
</tr>
<tr>
<td></td>
<td>6 Preface from The Ontario Readers, Third Reader, 1885</td>
<td>630</td>
</tr>
<tr>
<td></td>
<td>7 Preface and Appendix from The New Canadian Readers, Book V, 1901</td>
<td>634</td>
</tr>
<tr>
<td></td>
<td>8 Preface and Notes on the Selections from The High School Reader, 1886</td>
<td>645</td>
</tr>
<tr>
<td>O</td>
<td>Excerpts from Jean Betzner, Exploring Literature with Children in the Elementary School</td>
<td>649</td>
</tr>
<tr>
<td>P</td>
<td>Authors and Selections Carried, or Not Carried, in Selected Successive Readers, 1881 to 1948</td>
<td>655</td>
</tr>
<tr>
<td>Number</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>I. Readers Authorized in Ontario Elementary Schools, 1846-1946</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>II. Readers Authorized in the North-West Territories and in Saskatchewan Elementary Schools, 1900-1946</td>
<td>69</td>
<td></td>
</tr>
<tr>
<td>III. Readers Authorized in More Than One Province</td>
<td>70</td>
<td></td>
</tr>
<tr>
<td>IV. Data Taken From Graph, Table 7, of Langley's Thesis</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>V. Comparison of Data From Boyce and Langley</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>VI. Readers Used in the North-West Territories and Saskatchewan Between the Years 1868 and 1954 Showing Approximate Duration of Each Reader</td>
<td>96</td>
<td></td>
</tr>
<tr>
<td>VII. Size, Colour, and Cover Designs - Canadian Readers Used in Saskatchewan 1884 to 1954</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>VIII. Volume, Selections, Extra Lines, Authors, Illustrations, Canadian Readers Used in Saskatchewan 1884 to 1954</td>
<td>101</td>
<td></td>
</tr>
<tr>
<td>IX. Type, Leading, Words, Lines, Margins</td>
<td>112</td>
<td></td>
</tr>
<tr>
<td>X. Ratio of Selections to Illustrations</td>
<td>196</td>
<td></td>
</tr>
<tr>
<td>XI. Types of Selections in Nineteenth-Century Readers, 1831-1898</td>
<td>205</td>
<td></td>
</tr>
<tr>
<td>XII. Types of Selections in Twentieth-Century Readers, 1901-1948</td>
<td>206</td>
<td></td>
</tr>
<tr>
<td>XIII. Humorous Selections in Readers Examined With Authors and Dates</td>
<td>234</td>
<td></td>
</tr>
<tr>
<td>XIV. Section Titles, Numbers of Prose and Poetry Selections and Two Titles in Each Section in the Fourth Book of Reading Lessons, 1867</td>
<td>287</td>
<td></td>
</tr>
<tr>
<td>XV. Percentages of British, Canadian, and American Authors in Canadian Readers, 1867-1885</td>
<td>295</td>
<td></td>
</tr>
<tr>
<td>XVI. Topics, Numbers of Selections, and Numbers of Pages in Highroads To Reading</td>
<td>320</td>
<td></td>
</tr>
<tr>
<td>XVII. Topics, Numbers of Selections, and Numbers of Pages in All Sails Set</td>
<td>323</td>
<td></td>
</tr>
<tr>
<td>Number</td>
<td>Page</td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>XVIII. Percentages of British, Canadian, and American Authors in Canadian Readers, 1867-1948</td>
<td>325</td>
<td></td>
</tr>
<tr>
<td>XIX. Population of Saskatchewan by Origin, 1951</td>
<td>379</td>
<td></td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
<td>Page</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>1.</td>
<td>Fourth Book of Reading Lessons, 1868, &quot;Entered&quot; and Preface</td>
<td>60</td>
</tr>
<tr>
<td>2.</td>
<td>Cover, 1867</td>
<td>61</td>
</tr>
<tr>
<td>3.</td>
<td>Cover, 1868</td>
<td>61</td>
</tr>
<tr>
<td>4.</td>
<td>Title Page, 1867</td>
<td>61</td>
</tr>
<tr>
<td>5.</td>
<td>Contents, 1868</td>
<td>61</td>
</tr>
<tr>
<td>6.</td>
<td>Paragraph, Star-Phoenix, Saskatoon, October 30, 1954</td>
<td>62</td>
</tr>
<tr>
<td>7.</td>
<td>Portion of Letter From Mrs. L.W. Purdy</td>
<td>63</td>
</tr>
<tr>
<td>8.</td>
<td>Mrs. L.W. Purdy, Balfour</td>
<td>65</td>
</tr>
<tr>
<td>9.</td>
<td>Mrs. H.W. Collins, Saskatoon</td>
<td>65</td>
</tr>
<tr>
<td>10.</td>
<td>Mrs. E.S. Campbell, Bigger</td>
<td>65</td>
</tr>
<tr>
<td>11.</td>
<td>Mr. Campbell-King, Saskatoon</td>
<td>65</td>
</tr>
<tr>
<td>12.</td>
<td>Paragraph, Leader Post, Regina, November 5, 1954</td>
<td>67</td>
</tr>
<tr>
<td>13.</td>
<td>Canadian-English Reader, 1881, Title Page</td>
<td>103</td>
</tr>
<tr>
<td>14.</td>
<td>The Canadian Reader, 1883, Title Page</td>
<td>103</td>
</tr>
<tr>
<td>15.</td>
<td>Canadian-English Reader, 1881, Glossary</td>
<td>103</td>
</tr>
<tr>
<td>16.</td>
<td>The Canadian Reader, 1882, Glossary</td>
<td>103</td>
</tr>
<tr>
<td>17.</td>
<td>Similarities and Differences in The Canadian Readers of 1881 and 1883</td>
<td>104</td>
</tr>
<tr>
<td>18.</td>
<td>The Royal Readers, 1883, Cover</td>
<td>106</td>
</tr>
<tr>
<td>19.</td>
<td>Victorian Readers, 1898, Cover</td>
<td>106</td>
</tr>
<tr>
<td>20.</td>
<td>The Alexandra Readers, 1908, Cover</td>
<td>106</td>
</tr>
<tr>
<td>21.</td>
<td>The Canadian Readers, 1922, Cover</td>
<td>106</td>
</tr>
<tr>
<td>22.</td>
<td>1901 Cover</td>
<td>107</td>
</tr>
<tr>
<td>23.</td>
<td>The Ontario Readers, 1885, Cover</td>
<td>109</td>
</tr>
<tr>
<td>24.</td>
<td>Treasury Readers, 1932, Cover</td>
<td>109</td>
</tr>
<tr>
<td>25.</td>
<td>Highroads To Reading, 1934, Cover</td>
<td>109</td>
</tr>
<tr>
<td>26.</td>
<td>All Sails Set, 1948, Cover</td>
<td>109</td>
</tr>
<tr>
<td>27.</td>
<td>Varieties of Type on a Double Page of Highroads To Reading</td>
<td>111</td>
</tr>
<tr>
<td>28.</td>
<td>Varieties of Type</td>
<td>113</td>
</tr>
<tr>
<td>29.</td>
<td>The Royal Readers, 1883</td>
<td>113</td>
</tr>
<tr>
<td>30.</td>
<td>The Ontario Readers, 1885</td>
<td>113</td>
</tr>
<tr>
<td>31.</td>
<td>Highroads To Reading, 1934</td>
<td>113</td>
</tr>
<tr>
<td>32.</td>
<td>All Sails Set, 1948</td>
<td>113</td>
</tr>
<tr>
<td>33.</td>
<td>Differences In Words Per Line and Lines Per Page</td>
<td>115</td>
</tr>
<tr>
<td>34.</td>
<td>The Royal Readers, 1883</td>
<td>115</td>
</tr>
<tr>
<td>35.</td>
<td>Highroads To Reading, 1934</td>
<td>115</td>
</tr>
<tr>
<td>36.</td>
<td>Type, Leading, Length of Line, Margins</td>
<td>116</td>
</tr>
<tr>
<td>37.</td>
<td>New Canadian Readers, 1901</td>
<td>116</td>
</tr>
<tr>
<td>38.</td>
<td>Canadian Treasury Readers, 1932</td>
<td>116</td>
</tr>
<tr>
<td>39.</td>
<td>Highroads To Reading, 1934</td>
<td>116</td>
</tr>
<tr>
<td>40.</td>
<td>All Sails Set, 1948</td>
<td>116</td>
</tr>
<tr>
<td>41.</td>
<td>Kinds of Type</td>
<td>118</td>
</tr>
<tr>
<td>42.</td>
<td>10 point on 14 point; 10 point on 10 point</td>
<td>118</td>
</tr>
<tr>
<td>43.</td>
<td>10 point on 12 point</td>
<td>118</td>
</tr>
<tr>
<td>44.</td>
<td>18 point; 6 points between</td>
<td>118</td>
</tr>
<tr>
<td>45.</td>
<td>7 1/2 point on 9 1/2 point (called 8 point)</td>
<td>118</td>
</tr>
<tr>
<td>46.</td>
<td>7 1/2 point on 7 1/2 point (called 8 point)</td>
<td>118</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES (continued)

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
<td>127</td>
</tr>
<tr>
<td>43</td>
<td>127</td>
</tr>
<tr>
<td>44</td>
<td>127</td>
</tr>
<tr>
<td>45</td>
<td>127</td>
</tr>
<tr>
<td>46</td>
<td>131</td>
</tr>
<tr>
<td>47</td>
<td>131</td>
</tr>
<tr>
<td>48</td>
<td>131</td>
</tr>
<tr>
<td>49</td>
<td>131</td>
</tr>
<tr>
<td>50</td>
<td>133</td>
</tr>
<tr>
<td>51</td>
<td>135</td>
</tr>
<tr>
<td>52</td>
<td>139</td>
</tr>
<tr>
<td>53</td>
<td>139</td>
</tr>
<tr>
<td>54</td>
<td>139</td>
</tr>
<tr>
<td>55</td>
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<tr>
<td>Figure</td>
<td>Title</td>
</tr>
<tr>
<td>--------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>80</td>
<td>Madonna of the Chair</td>
</tr>
<tr>
<td>81</td>
<td>Portraits in the Alexandra Readers</td>
</tr>
<tr>
<td>82</td>
<td>&quot;Pandora and Her Box&quot;</td>
</tr>
<tr>
<td>83</td>
<td>&quot;Patrasche and Nella&quot;</td>
</tr>
<tr>
<td>84</td>
<td>&quot;On the St. Lawrence&quot;</td>
</tr>
<tr>
<td>85</td>
<td>&quot;The Return of Persephone&quot; - Highroads To Reading</td>
</tr>
<tr>
<td>86</td>
<td>Marginal Drawings</td>
</tr>
<tr>
<td>87</td>
<td>Wild Duck</td>
</tr>
<tr>
<td>88</td>
<td>Marginal Drawings, All Sails Set, 1948</td>
</tr>
<tr>
<td>89</td>
<td>&quot;The Visitor at the Door&quot;</td>
</tr>
<tr>
<td>90</td>
<td>South West Wind Esquire, Alexandra Readers</td>
</tr>
<tr>
<td>91</td>
<td>South West Wind Esquire, All Sails Set</td>
</tr>
<tr>
<td>92</td>
<td>&quot;Gluck's Visitor&quot; - All Sails Set</td>
</tr>
<tr>
<td>93</td>
<td>The Great Stone Face: All Sails Set</td>
</tr>
<tr>
<td>94</td>
<td>The Great Stone Face: All Sails Set</td>
</tr>
<tr>
<td>95</td>
<td>The Old School - Cartoon by Andy</td>
</tr>
<tr>
<td>96</td>
<td>Miss Lindsay Is Dismayed</td>
</tr>
<tr>
<td>97</td>
<td>The Tools For the Job</td>
</tr>
<tr>
<td>98</td>
<td>The Renovation</td>
</tr>
<tr>
<td>99</td>
<td>The New Look</td>
</tr>
</tbody>
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CHAPTER I

THE PROBLEM

Introduction to the Problem

The writer was influenced to make this investigation when the paradoxical nature of certain topical discussions impinged themselves on her consciousness.

First, looms the paradox of the irresistible appeal of the comics, pulps, picture magazines, digests, press headlines, sports columns, movies, radio, and television, despite the advent of a greater number of books than the world has ever known.

Second, comes the loudly-voiced parental and industrial dissatisfaction with the work of elementary and high school graduates, although it is said that more children read today than ever before.

Third, comes the implacable demand of a rising democracy for equality of educational opportunity in a world distinguished not only by racial, religious, political, and economic particularities, but also by a myriad of individual differences and concepts of desirable achievements due to inherent abilities, acquired environmental skills, and totally dissimilar conditioning.

Fourth, comes the dissatisfaction of educationists. In 1949, Professor John Lothian, Head of the Department of English, University of Saskatchewan, stated in his "Report on Freshman Students", that many freshmen are so little conversant with good English practices that they must take a remedial English course after entering University.¹

In the Teachers Manual to Accompany All Sails Set, the elementary school reading text-book now used in grade six in Saskatchewan schools,

Mr. J. Ranton McIntosh, Ph.D., General Editor, Professor of Education and Psychology, University of British Columbia, writes:

Surveys of the reading ability of Grade 9 pupils conducted by the writer have indicated that forty to fifty per cent fall below a grade 9 standard of reading achievement, the lowest scoring about the grade 4 level. Similar surveys of High School graduates attempting university freshman classes have revealed occasional individuals who failed to exceed a reasonable grade 6.²

A third educationist, Mr. Carlyle King, Ph.D., now head of the English Department, University of Saskatchewan, writing in The Saskatchewan Bulletin, has this to say:

Nowadays the common complaint about our educational procedures is that boys and girls emerge from high school unable to write or speak good English. Newspapers blare in headlines that half the entering students at the University of Toronto have failed to pass an elementary English test. Popular journalists in national magazines blast at what in their large ignorance they call "progressive education" and yell that we must get back to the Three R's... Business men complain that their stenographers can't spell or punctuate or compose a letter, and government executives discover that university graduates can't write a report in clear and concise English. Our young people are largely illiterate, so the complaint goes. The complaint is probably sound. If it is, the explanation of the situation is easy, and the solution of the problem is plain. Young Canadians don't read enough and therefore cannot write good English. . . . . . . . . . . . . . . . . Reading--much reading--provides everything that is needed for writing.³

It is clear that modern educationists are just as acutely aware of the anomalous reading situation as were, possibly, educators of by-gone ages. They, too, probably, tried to cope with apparently inconsistent trends too powerful for them to control. They, too, were


confronted by ever-changing challenges, and undoubtedly they, too, did what they could to propagate their own peculiar educational theories in the interests (or so they thought) of their own generation.

But evolutionary processes are slow. They are both helped and hindered by tradition and by an environment that is in a constant state of flux. Momentary equilibrium dissolves and vanishes as, tremulously and impalpably, new concepts merge with old. In this way, the status quo is subtly subverted by metamorphosing agencies that are barely sensed.

We cannot stop the eternal insubstantial change, demand a conclusion, fix with a name, presuppose an end; conclusions are ignorance arrested on the path to less ignorance, and even our slightest wisdom knows that the final word is never uttered. There never is an end. Only a way. 4

New patterns may be nebulously defined—not necessarily more distinct or better patterns—but patterns with a slightly different weave, patterns that embody more of the old than the new but have superficially the appearance of a completely new design. Yet, though the woof is slightly altered, the warp remains the same. Certain truths persist through the ages and, while sporadic influences may tend to limit their application, they do not obscure their intrinsic worth. There is this pitfall in modern thinking: that current practices are either better or worse than those of bygone years. Actually, they are at best, or worst, but modifications of them. Time alone will reveal their respective and relative merits. There is this possibility: the dim halo of the past may be more illuminating than the blinding light of the brilliant present. But, to discern it, one must have long-range, clear vision, unimpaired by the phosphorescent flood-lighting that focuses attention on the most

spectacular facets of any fabrication, whether it be a building or a
school reading programme. This spotlighting tends to conceal the
fundamental hypothesis that all is based on what was built before.
Unless, therefore, the development of successive approaches to the
various methods of compiling readers is seen in true perspective and
proportion as part of a continuous and modifiable stream, there is the
hazard of over-emphasizing some one specific aspect, whether it be old
or new. The roots of the so-called "progressive" reading programme lie
deep in the past. Euclid (300 B.C.) enunciated axioms that are incorp­
orated in today's texts on geometry. Who is to prove that today's
presentation of these universally accepted truths is superior or
inferior to Euclid's original methods of presentation?

During the past seventy years, brief though this period is histori­
cally, elementary school reading text-books in the North-West Territories
and Saskatchewan, as elsewhere, have undergone changes in format, story
content, and methods of presenting reading material--changes analogous
probably to successive shifts in technical, social, economic, religious,
political, scientific, psychological, and other points of view. Evo­lu­
tionary variations have suggested various concepts of educational needs
and methods for their fulfilment. What might have been accepted in 1884
may not be acceptable in its entirety in 1956. But whatever the opinion,
good or bad, of current and past reading text-books, it cannot be ignored
that children of seventy years ago did learn to read and, furthermore,
that they did whet their mental appetites on stories written by authors
whose names still rank in the forefront of the literary great. Moreover,
many plays, poems, and romances of long ago are consentaneous with modern
taste.

Stratford, Ontario, 1954, saw reproductions of Sophocles and
Shakespeare minus the fantastic settings of current cinematic projections.
Oedipus Rex, dressed in ancient Greek theatre trappings with a minimum of scenic effects, was received enthusiastically by a 1954 Canadian audience much in the same way as it must have been received by a Greek audience four centuries before the birth of Christ. Shakespeare's Measure for Measure was received in the same way. The moving picture, The Second Greatest Sex, shown at the Broadway Theatre, Saskatoon, on January 3, 1956, is a modern rendition of Lysistrata, written by the Greek dramatist, Aristophanes, over twenty-three hundred years ago. As presented originally on the Greek stage, Lysistrata might have had even more enthusiastic audience reaction in 1956. John Keats' "A thing of beauty is a joy forever" is every whit as true today as when it was penned in 1820.

In the year 1477, William Caxton introduced the art of printing into England. Since that time, there has been no cessation in the production of the printed word. Millions and millions of words, good, bad, and indifferent, have been printed and read by all and sundry. The significance of the printed word is incalculable. Today, as of yore, educationists recognize its tremendous importance, more especially in the school reading programme. They are cognizant of the fact that reading is the mainspring on which all interlocking cogs of the school machinery depend. They know that it is essential to all study, that little of anything can be taught orally, and that independent reading is fundamental to greater understanding and to a wider range of information. Many are well aware, too, that no reading programme is basically sound unless the term 'reading' is used to include all of the many facets of the reading process.

With a view to discovering similarities and dissimilarities in the successive readers since 1884, the writer has analyzed their format and
content. Her objective was to discover the links in the age-long chain that connects them and to indicate the tenuous modulations that have resulted in the emergence of the modern reader from the chrysalis (or successive chrysales) of the past. Using these data, and selecting the best that may be acceptable to a mid-twentieth-century viewpoint, she hopes to be able to suggest format, and type and standard of content, that could be incorporated in the compilation of a future reader suitable for inclusion in the grades six, seven, and eight, school reading programme.

Statement of the Problem

The purpose of this study is to present an analysis of the content and format of selected reading text-books used in the elementary schools of the North-West Territories and Saskatchewan between 1884 and 1954 with a view to evolving a set of standards for modern elementary school reading text-books in the upper grades which will incorporate the best features that have appeared in readers of the past together with the best features accepted as modern standards for school readers.

Delimitation of the Problem

Since it was manifestly impossible to analyze all the reading text-books used in the North-West Territories and Saskatchewan between 1884 and 1954, the writer limited her field of study to twelve readers that were used in the higher grades of the elementary schools.

The earliest reader examined in detail, namely, The Canadian Readers, Book V, 1881, (named on the title page English Readers, Book V, 1881), was used but not authorized for use in the Territories. Its successor and imitator, (except in format and a few selections), The Canadian Readers, Book V, 1883, was authorized for use in the schools of
British Columbia, Quebec, Manitoba, North-West Territories, and Prince Edward Island. (See Fig. 14). There is no record of the authorization of The Royal Readers, Fourth Book of Reading Lessons, 1883, in the west, but it was undoubtedly used. Both The Ontario Readers, Fourth and Third Readers, 1885, were authorized for use in the North-West Territories. The Victorian Readers, Book V, 1898, and New Canadian Readers, Fifth Book, 1901, were used also; it has not been established definitely that they were authorized for use. Four of the last five readers analyzed: The Alexandra Readers, Fourth Book, 1908; The Canadian Readers, Book V, 1922; Highroads to Reading, Book Six, 1934; and All Sails Set, grade six level; were authorized for use in the province of Saskatchewan. The remaining reader, The Canadian Treasury Readers, Book Six, 1932, was not authorized for use in the province, nor was it ever used extensively. It is included in the series for examination because it possesses several excellent and unique features not to be found in any other books of the twelve.

In order to furnish a background for the study, the writer has referred to The Canadian Series of School Books, Fifth and Fourth Books—the "Red Series"—of 1867 and 1868, which were still being used in the Territories in 1884. These readers, although incidental to the investigation, demonstrate that certain techniques of format used in the 1948 reader had been used eighty years previously.

During the long time spent on the research, it was not possible to gauge exactly the age and grade level of each of the series until the publication of The Alexandra Readers, 1908, which were later authorized for use in grades five and six. In CHAPTER III on THE SELECTION OF THE READERS, the writer has pointed out the confusing difficulties she encountered in this connection.

5 See explanations, page 91 of this study.
The final choice of the readers to be analyzed was not made hap-hazardly. The books were chosen after a great deal of thought because each is typical of its particular era, and each at the time of original issue was the final reader of that particular series. Some were obviously designed for a higher grade level than others. Nevertheless, twenty-two selections in the Ontario Fourth Reader, 1885, were repeated at known grades five or six levels in succeeding readers. As the research proceeded, it became increasingly evident that selections were frequently changed from one grade level to another according to the decisions of the editor in charge. One outstanding example is the story taken from John Ruskin's The King of the Golden River, which appears in:

(a) The Alexandra Readers, Book IV, grade six, pp. 300-313;
(b) The Canadian Readers, Book V, grade five, pp. 169-181;
(c) All Sails Set, Book VI, grade six, pp. 254-267.

Only portions of the story appear in these three readers. The whole story appears in The Canadian Treasury Readers, Book VI, pp. 308-346. Many other instances of interchangeable grade levels could be cited.

Another confusing factor entered the picture when the writer consulted a thesis on Canadian readers written by Dr. Eleanor Boyce, University of Manitoba. On page 143 of her thesis she says that Book IV of The Royal Readers was used in grades five and six in New Brunswick and in grade four in Nova Scotia. Then, in CHAPTER IX, starting on page 159, she refers to reading difficulties in Canadian readers according to formula VIII, Lorge:

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These selections do not occur in The Royal Readers, Fourth Book of Reading Lessons, 1883, that the writer has at hand—a reader that is divided into Parts I, II, III, and IV, and was, doubtless, used for more than one grade. It is evident that The Royal Reader alluded to by Boyce is one of a different series from The Royal Reader entered, according to Act of Parliament, in the Office of the Minister of Agriculture, in the year of our Lord 1883, by Thomas Nelson and Sons and James Campbell and Son.

Several "old-timers" consulted were unanimous in stating that the word "grade" was not used in the schools when they came west from Ontario in the 1880's. Pupils remained in the "third reader" or "fourth reader" until they finished it and proceeded to the next reader; there was no rigidity of grading.

In view of the fact that grade levels were not consistently adhered to in the early years, the writer decided to abandon any attempt to compare or contrast the readers on the basis of grade levels. For example, there is a very great difference in quantity, quality, and type of selection between The Canadian-English Readers, Book V, 1881; The Ontario Readers, Third Reader, 1885; and New Canadian Readers, Fifth Book, 1901. None the less, each is typical of its time, and each has certain unique features that might be included in the make-up of a new reader. Therefore, the writer came to think in terms of the higher grades of the elementary school, not of a specific grade.

Finally, she concentrated on a detailed analysis of the twelve chosen readers for the following reasons:

7Ibid., p. 159
1. These books provided reading material for school children who attended elementary schools in the North-West Territories and Saskatchewan.

2. These books give a definite idea of the type of reading done in these schools.

3. These books show the motives behind the compilation of their contents.

4. These books may provide outstanding features to be used in the compilation of a future elementary school reading text-book.

The twelve chosen readers are:

A. The Canadian Readers, Book V, 1881, (named on the title page English Readers, Book V, 1881);

B. The Canadian Readers, Book V, 1883;

C. The Royal Readers, Fourth Book of Reading Lessons, 1883;

D. The Ontario Readers, Fourth Reader, 1885;

E. The Ontario Readers, Third Reader, 1885;

F. The Victorian Readers, Fifth Reader, 1898;

G. New Canadian Readers, Fifth Reader, 1901;

H. The Alexandra Readers, Fourth Book, 1908;

I. The Canadian Readers, Book V, 1922;

J. The Canadian Treasury Readers, Book VI, 1932;

K. Highroads to Reading, Book VI, 1934;

L. All Sails Set, 1948.

The dates refer to the time when the readers were "entered" according to Act of Parliament (or Act of the Parliament) of Canada, or to when they were copyrighted. In all probability, readers were changed progressively not simultaneously, some being retained long after new readers had been published.

There are several points to be noted:

1. All readers of each series were not examined because such an examination would entail too lengthy a thesis and a great deal of repetition.
2. Readers used in Roman Catholic schools were not examined because such an examination would entail too lengthy a thesis.

3. Each chosen reader, with the exception of The Ontario Readers, Third Reader, 1885, was the final reader of the series at the time of publication.

4. The Ontario Reader, Third Reader, 1885, was included because it was designed originally for use in grades five and six and could be used in conjunction with later readers authorized for grades five and six.

5. The Canadian Treasury Readers, Book VI, 1932, is included because, in the opinion of this writer, the Treasury reader contains many superior and suitable essentials that should be incorporated in a well-planned school reading text-book.

Method of Study

Several branches of this research were undertaken contemporaneously. For example, it was necessary to determine what is meant by the term "reading" as a means to education. Dictionary definitions proved to be inadequate, and the writer resorted to a study of the stated opinions of authorities in the field of reading. Her research and conclusions are recorded in CHAPTER II under the title of WHAT IS READING?

At the same time, it was necessary to locate readers that were used in the North-West Territories and Saskatchewan between 1884 and 1954 and, after many were located, to make a suitable selection for detailed analysis. This was a time-consuming operation that required both physical and mental activity. The writer wrote scores of letters to people who might know where old readers could be located. The results were negative. Appeals to newspapers, however, brought definite results in the form of readers contributed by western pioneers and in the form of contacts with "old-timers" who remembered what readers they used as children and later as teachers in the North-West Territories. Furthermore, Mr. Frank Strowbridge, Manager, W. J. Gage and Company, Toronto,
forwarded three old readers of 1867, 1868, and 1905 vintage, and these furnished excellent background material. In the meantime, the writer was studying three theses on Canadian readers. They are:


So many conflicting elements from one source or another were encountered in connection with the names, age, and grade levels of the various readers that the writer was scrutinizing, and it was so obvious that the contents of some of the readers were designed for more mature minds than the contents of others, that the writer decided to pursue a new line of enquiry. She constructed TABLE II showing the number of selections carried over from readers published in 1881, 1883, 1885 (Ontario Fourth), 1885 (Ontario Third), 1898, and 1901, to any or all of the readers published in 1908, 1922, 1934, and 1948, which were authorized for use in grades five or six, or exclusively at the grade six level. With these definite data at hand together with certain other considerations, the writer made a final choice of readers suitable for her purposes. All this material is embodied in CHAPTER III which is entitled THE SELECTION OF THE READERS.

When, finally, the twelve chosen readers were placed side by side, they showed such marked differences that the writer had some of their unique features photographed in order to reveal distinctive characteristics.
Then she analyzed each of the readers in chronological sequence according to the year each was "entered according to Act of Parliament"—this applies to nineteenth-century readers—or according to the date of publication—this applies to twentieth-century readers. It was immediately evident that format and contents were inseparable insofar as the individuality of each reader was concerned, and that to furnish a description of the one without a description of the other would be to paint an unfinished and therefore unsatisfactory picture of each reader as a whole.

Accordingly, the writer described the format of each reader with respect to size, cover, paper, type, leading, lines, margins, authorizations, copyrights, fly leaves, end pages, title pages, tables of contents, placements of notes of all kinds, glossaries, little dictionaries, foreign elements in the English language, prefaces, and appendices. These analyses appear in Appendices A-L of this thesis. CHAPTER IV is an illustrated account of FORMAT, and CHAPTER V is concerned with ILLUSTRATIONS.

The prose and poetry contents were next examined. A dissertation on these appears in CHAPTER VI. For this chapter the writer classified the contents into sections dealing with history; geography and nature science; morality and philosophy; biography; health and hygiene; lyrics, ballads, and other poems; and humour (nothing serious). Arising from this inspection of contents came reflections on certain selections, different versions of which appeared and reappeared in more than one reader. Two of these, namely, John Ruskin's "The King of the Golden River", and Nathaniel Hawthorne's "The Great Stone Face", were set aside for further study. Finally, line by line comparisons were made with the original stories as written by Ruskin and Hawthorne to show how these children's classics had been altered for inclusion in an elementary
school reading text-book. These comparisons occur in CHAPTER VII.

So different in format, illustration, and content were the readers that the writer resolved to elicit, if possible, the motives behind the compilation of each reader. To serve this purpose, she re-examined prefaces, contents, explanatory notes, and manuals—when she was fortunate enough to acquire them. The result of this investigation is chronicled in CHAPTER VIII under the title MOTIVE FOR READING.

Another briefer look at prefaces, notes, and manuals, gave rise to CHAPTER IX, the aim of which is to show how these aids to further understanding of the reading content help or hinder the achievement of their goal. The title of this chapter is NOTES, PREFACES, AND MANUALS. All prefaces and terminal explanatory notes are to be found in Appendix M.

The constant review of each reader gave rise to comments on their contents. Since the nineteenth-century readers were of varying age and grade levels, and the 1901 New Canadian Reader, Book V, was an anthology above the head of the majority of elementary school children, the writer decided to omit further comment on them. The twentieth-century readers—that is those published in 1908, 1922, 1932, 1934, and 1948—are all either grades five and six levels, or exclusively grade six level, and could thus be contrasted and compared. When, however, the writer started to review these readers for the fourth time, she found that in other chapters she had said a great deal about their contents.

It was abundantly evident that each reader was carefully compiled with definite objectives in view and that in each case—with the sole exception of the goals striven for in the last of the series examined, All Sails Set—these objectives were achieved. Because this is the only book among all those examined that failed to realize its stated objectives,
the writer singled it out for further examination. This resulted in
the writing of CHAPTER X entitled ALL SAILS SET: A CRITICISM.

In addition, she compiled data showing the number of authors named
in *The Columbia Encyclopedia In One Volume, Second Edition*, 1950, in
order to show what contributors to the readers are generally recognized
as great writers. She did this with a view to gauging the quality of
the writing in the readers. She also compiled data showing the nation-
alities of the authors in order to demonstrate the swing from a high
percentage of British authors in the earliest readers to a high per-
centage of Canadian and American authors in the latest readers. These
data show also the comparative cosmopolitanism of the readers. Authors
are named in alphabetical sequence in another section of the analyses
together with all selections contributed by each. This gives some idea
of their continued popularity.

In conclusion, the writer wrote a short chapter, CHAPTER XI, entitled
CONCLUSIONS AND RECOMMENDATIONS. This chapter is based on the many recom-
 mendable features she observed in the series of readers under examination.

The writer's objective from first to last was to apprehend the
salient features of each reader with the intention of including the good
and excluding the bad in the compilation of a "best-featured" reading
text-book at grades six or seven levels in Saskatchewan elementary schools.

Throughout the thesis, the writer has not used technical language
of any kind for appreciable reasons: she is unfamiliar with that used
by printers, artists, book-binders, and educationists, and assumes that
the general reader is likewise unfamiliar and would glean little if she
quoted technicalities.

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CHAPTER II

WHAT IS READING?

Dictionary Definitions

The task of defining what is meant by the term "reading" is no mean one, for no reading programme can be basically sound unless the term "reading" is used to include all of the many facets of the reading process. The writer has consulted authorities on the subject of reading, and their expressed opinions, or a portion of them, combined with her own, constitute what she is prepared to accept as a definition of the term "reading" as presented in the elementary schools of Saskatchewan.

There is a multiplicity of dictionary definitions, each of which limits the term to a certain aspect. The Oxford English Dictionary gives a profusion of meanings:

1. (a) The action of perusing written or printed matter; the practice of occupying oneself in this way.
   (b) The extent to which one reads or has read; literary knowledge; scholarship.
   (c) Ability to read; the art of reading.
   (d) A single or separate act or course of perusal.
2. (a) The action of uttering aloud the words of written or printed matter. (Also with reference to the manner in which this is done).
   (b) The delivery in this manner of a specified portion of matter; a single act or spell of this; also, the portion so read at one time.
   (c) The formal recital of a bill (or some part of it) before a legislative assembly.
   (d) The act of reading a portion of Scripture to the members of a household, as a form of family worship.
   (e) A social or public entertainment at which the audience listens to a reader.
3. (a) The act of lecturing or commenting upon some subject, especially a law text; also, the matter of such lecture or comment.
   (b) Instruction by a tutor.
4. The act of interpreting or expounding.
5. The form in which a given passage appears in any copy or edition of a text; the actual word or words used in a particular passage.
6. (a) Matter for reading, especially with reference to its quality or kind.
   (b) Printed or written characters; lettering.
That which presents itself to be read, specifically, the indication of a graduated instrument.

The interpretation or meaning one attaches to anything, or the view one takes of it; in recent use especially the rendering given to a play or character, a piece of music, etc., as expressing the actor's or performer's point of view.

The meanings of the term "reading" cited in Webster's Unabridged Dictionary are similar to those quoted from the Oxford English Dictionary. But the term "read" is more elaborately defined as:

1. (a) An act of perusal; a spell of reading.
   (b) To deliberate, consider, to take thought, attend to, to succeed, accomplish.
2. To make out or discover the meaning or significance of (a dream, riddle, etc.); to declare or expound this to another.
3. To foresee, foretell, predict, chiefly in to read one's fortune.
4. To inspect and interpret in thought (any signs which represent words or discourse); to look over or scan (something written, printed, etc.) with understanding of what is meant by the letters or signs; to peruse (a document, book, author, etc.).
5. To peruse books, etc., written in a certain language; especially to have such knowledge of (a language) as to be able to understand works written in it.
6. To make out the character or nature of (a person, the heart, etc.) by scrutiny or interpretation of outward signs.
7. With adverbs: To go over (a letter, book, etc.) in the act of perusal.
8. To read through; to peruse from beginning to end.
9. To read off: to note in definite form (the result of inspection, especially a graduated instrument).
10. To mark or impress on (a fabric).
11. To attach a certain meaning or interpretation to (what is read); to take in a particular way.
12. To take a certain view of (a person, thing, event, etc.); to regard in a certain light.
13. To introduce (an additional idea or element) into what is being read or considered. (Frequently implying that the insertion is unwarranted or erroneous.
14. To adopt, give, or exhibit as a reading in a particular passage.
15. To register, indicate.
16. To see or find (a statement) in a written or otherwise recorded form; to learn by perusal of a book or other document.
17. To discern or discover (something) in (or on) the face, look etc., of a person.
18. To utter aloud (the words or sentences indicated by the writing, etc., under inspection); to render in speech (anything written, a book, etc.) accorded as the written or printed signs are apprehended in the mind.

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19. To teach (one) something, to administer a reprimand or check (to one).

20. Used of submitting a proposed measure to a legislative assembly by reading the whole or some part of it.

21. To teach or impart (some art or branch of knowledge) to another by (or as by) reading aloud.

22. To apprehend mentally the meaning of written or other characters; to be engaged in doing this; to be occupied in perusing a book, etc.

23. Coupled with WRITE, usually with reference to education or instruction.

24. To occupy oneself seriously with reading, especially with a view to examination; to study. Also TO READ UP, to collect information by reading.

25. To render or give forth in speech the words one is reading.

26. To admit of interpretation.

Most of the foregoing definitions could be incorporated in a school reading programme, except, perhaps, the one anent the reading of a bill in a legislative assembly. But these definitions are limited to a sort of neutral literality in order that they may be accepted in these certain specific connotations by English-speaking people everywhere. Consequently, like all sparse statements of exactness, they fail to translate into words the breadth and depth of the hypotheses on which they are founded. They are inductive conclusions that conceal beneath their impersonal rigidity a wealth of data, the examination of which led to the ultimate acceptance of the conclusion.

For example, if "reading" is the act of interpreting, then the intangible qualities of human relationships are inevitably involved. Into this picture enter the intelligence, thought, emotion, and conditioning of both author and reader, and since the author's sole mode of expression lies in literary endeavour, the whole field of literature has to be taken into consideration. This in turn involves style and story content, picturesqueness of speech and parables, allegory and authenticity, metaphysics, mysticism, morals, and metaphor, and a host of personal predilections too numerous to mention.

Words are only letters put together, or sounds made with our mouths. They are black hieroglyphics on white paper. They are vibrations in the air. They are media of thought exchange and symbols of sensations; they are not as the gibbering of an ape and the barking of a dog. But they are not thoughts, and they are not sensations, for a symbol is never the thing it stands for. Our sensations are the real language of living. Words are the language for talking about living; they are the music that conveys emotion in sound, the art that sketches a picture in the mind. Unless words, oral or written, form a means of intellectual and emotional communication between author and reader, they are wasted.

A word is not a thing, but the name of a thing.

The marks we make on paper are not motors, machines, desks, employees, sadness, and happiness, but merely the names by which we know these things. The thoughts we put on paper by the use of words are not our beliefs, but footprints in the sand by which a reader may see the way our minds go.

For words to have value, the author must have something worthwhile to say, and the reader must have a trained capacity for reception. This is a two-way task that depends as much on the author's writing as upon the reader's skill in interpreting the many thousand word symbols in the English language. His apperception must not be dimmed by faulty reading techniques that bar his ability to recognize the thought behind the word, the value of the word in the context.

The magic of words lies in the power they have, when properly chosen and arranged, to convey to other people what we wish them to know of what is in our minds. Skill in saying what we mean so as to get the result we desire is an essential part of life, our only means of intellectual contact with the world around us.

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By skilled and comprehensive training, the potential reader must be alerted to the task of "reading" in the true sense of the word—"re-ding" or interpreting—a complex skill that demands more than a mechanical recognition of the printed word. In their writings, authors reflect their own intimate personal thoughts and emotions, and, unless the reader responds to this proffered intimacy, he fails in his ability to read.

The writer resolved, therefore, to go farther than dictionary definitions in her endeavour to ascertain what is meant by reading. She found that although definitions in themselves are not arguments, they are useful starting points. Therefore, she consulted a number of authorities on the subject of reading, and presents their findings in succeeding pages of this chapter.

Reading as Thinking and Reasoning

Many educationists subscribe to the theory that reading is a type of thinking and reasoning. Prominent among these is Henry P. Smith who writes in his Psychology in Teaching:

What do we mean by reading? There are many possible definitions. We might say that it is the ability to pronounce the words on the printed page; but we know it is possible to learn to pronounce the printed words of a foreign language and yet have no understanding of their meaning. For this reason, any usable definition of reading must include a stipulation that MEANING is attained . . . Reading is a type of thinking. . . . Reading must parallel and include REASONING. The reader must challenge what he reads on the basis of what he already knows and he must re-examine his present ideas in the light of what he reads . . . For at its highest level then, reading requires both thinking and learning . . . .

An excellent measure of the value to us of any material that we read is the extent to which it causes us to think. We learn little by taking the hand of the author and following him passively through a situation. As we know, we learn only as we meet problems and are forced to search for solutions.5

In his "Reading as Reasoning", Edward Lee Thorndike supports this argument. He says:

Understanding a paragraph is like solving a problem in mathematics. . . . The mind is assailed as it were by every word in the paragraph. It must select, repress, soften, emphasize, correlate and organize, all under the influence of the right mental set or purpose. 6

A third authority on reading, Marion Munroe, has this to add on the intellectual aspect of reading:

Intellectually, he (the thoughtful reader) decides whether the facts are accurate or not; whether he has found the information he seeks; whether he approves or disapproves of the ideas. He judges the characters . . . A child who learns from his very first contact with printed words to interpret the text thoughtfully will find . . . 7

William S. Gray also thinks that reading presents an intellectual challenge that demands critical evaluation of the material read:

. . . we react in various ways to the ideas expressed. We may judge their accuracy, quality or worth in the light of what we know and, on this basis, accept or reject them. 8

Among other objectives, Dr. Gertrude Whipple recognizes that reading helps to "shape a child's thinking". 9 And, after reviewing twenty-five recent studies of reading and critical thinking, Husbands and Shores came to the conclusion that:


8William S. Gray, On Their Own In Reading, Chicago: Scott, Foresman and Company, 1945, p. 36.

... the reading process as now defined can not be clearly differentiated from thinking ... that an important aspect of critical thinking in reading is "ability to select relevant and reject irrelevant data".  

Part of the second paragraph of the PREFACE of The Ontario Readers, Third Reader, 1885, reads as follows:

Similarly, every lesson should form the subject of conversation ... the teacher eliciting from his pupils clear statements of their knowledge of it, correcting any wrong notions they may have of it, throwing them back on their own experience or reading, and leading them to observe, compare, and judge, and to state in words the results of their observations, comparisons, and judgments. Some of these statements should be written on the blackboard, and then be made the subject of critical conversation ...  

Another reading text-book, New Canadian Readers, Book V, 1901, which was compiled for a much more mature reader than The Ontario Readers, Third Reader, states in the APPENDIX, "the selection should be made a subject of general discussion, for the purpose of eliciting opinions ..." The Highroads Manual, grades four, five and six, 1935, agrees that, "Reading is thinking. It is not mere word-recognition and word-naming but the interpretation of living thought from the printed word symbols."

One other well-known educational authority might be cited as approving the idea that reading involves thinking. In his "The Nature of the Reading Process," Arthur I. Gates writes:


11 The Ontario Readers, Third Reader, Toronto: W. J. Gage and Company Limited, 1885, PREFACE.


Reading is not a simple mechanical skill; nor is it a narrow scholastic tool... It should be developed as a complex organization of patterns of higher mental process. It can and should embrace all types of thinking, evaluating, judging, imagining, reasoning, and problem solving. Indeed, it is believed that reading is one of the best media for cultivating man's techniques of thinking and imagining. The reading program should, therefore, make careful provision for contributing as fully as possible to the cultivation of a whole array of techniques involved in understanding, thinking, reflecting, judging, evaluating, analyzing, and reasoning.\[14\]

The statements of many other distinguished writers in the field of reading could be cited to show that they are in complete accord with the pronouncements of Gates, Gray, et al., quoted above, who agree that thinking and reasoning are intrinsic parts of the reading process. In view of these opinions, clearly expressed, opinions which coincide with those of the writer of this thesis, the writer accepts the idea that thinking and reasoning together form one of the many elements basic in the intricate process known as "reading".

Reading as Understanding

Elements other than thinking and reasoning are just as important in the correct exercise of reading. Authorities agree that comprehension of the author's meaning is essential to the basic act of reading, and that, to comprehend fully is to share the author's moods and emotions. Gray puts this idea very forcefully in his On Their Own In Reading:

Second, we must be able to call up or identify the meaning that the author had in mind when he wrote the word... Determining meanings, we fuse into them a chain of related ideas... We may also recognize the writer's purpose, tone, feeling as revealed by the words he used... and thus add to the meaning. When we have truly comprehended the meaning of a given passage, we have a clear understanding of the ideas the author wanted to express... We may gain new insights or

deeper understandings of some aspects of human relationships; we may acquire new interests and attitudes.\textsuperscript{15}

Again, in \textit{Guidebook For Times and Places}, Gray refers to interpretation in its broadest sense as:

reflecting on the essential facts and ideas presented, evaluating them critically, and discovering relationships between them.\textsuperscript{16}

This summary makes perceptible the closely knit pattern of thinking, reasoning, and comprehension. On page 42 of the same book, Gray writes as follows:

\begin{quote}
To comprehend what he reads a child must grasp clearly the author's meaning . . . Adequate comprehension involves far more than getting a series of isolated facts. It calls for getting full meaning from those facts. To do this, words and phrase meanings must be fused into sentence thought, and sentences must be interpreted in the light of the total paragraph. The latter step often necessitates sensing the author's mood or tone or intention.\textsuperscript{17}
\end{quote}

Munroe concurs. She says:

\begin{quote}
Comprehension of the idea is the second step in interpreting printed language . . . The reader who comprehends fully projects himself into the situation as he reads. He shares the author's moods and emotions and creates vivid sensory imagery . . . Books read in this way open the door to wide vistas . . . Moreover, the thoughtful reader not only shares experiences, but REACTS to the ideas and to the characters emotionally, intellectually or both . . .\textsuperscript{18}
\end{quote}

All three dictionaries consulted refer to interpretation as one definition of "reading". One says:

\begin{quote}
Reading: view or interpretation of an author's meaning or intention; reproduction in accordance with such interpretation.\textsuperscript{19}
\end{quote}


\textsuperscript{17}Ibid., p. 42


\textsuperscript{19}The Consolidated Webster Dictionary of the English Language, Chicago: Consolidated Book Publishers, 1951.
According to The Ontario Readers, Fourth Reader, 1885, an elementary school reading text-book that was used in Saskatchewan between 1885 and 1901, the main things to be secured in a reading program are an intelligent understanding of what is read and a sympathetic rendering of it. For, "so much does good reading depend upon an intelligent knowledge of what is read, that the teacher must be particularly careful to see that his pupils understand what is read."20 The Manual to another widely-used text-book, Highroads To Reading, Book Six, has this to say on the subject of comprehension:

We read in order to share the experiences of the writer, to enter into the thought and feeling expressed by means of the symbols on the printed pages, and our success is measured by the speed and completeness with which this is accomplished. 21

The Course of Study for the Public Schools of Saskatchewan, 1913, launched its reading programme with:

Reading in the elementary schools has certain well defined phases such as the mastery of symbols, the getting of the thought, the oral expression of the thought, and the power to enter into and appreciate the same. 22

This Course of Study says about reading in grade six: "Literary selections should be studied with a view to interpret their spirit and beauty."23

In his "Development of Comprehension and Interpretation", Durrell subscribes to the idea that comprehension is an integral part of the act of reading:

20 The Ontario Readers, Fourth Reader, Toronto: W. J. Gage and Company Limited, 1885, PREFACE.


22 Course of Study for the Public Schools of Saskatchewan, Department of Education, Regina: King's Printer, July, 1913, p. 4

23 Ibid., p. 25
Reading is a process of interpreting symbols, each symbol being drawn from an image, idea, emotion, or experience of the writer. The efficiency of transferring ideas from one person to another is seldom high. Try as he may, the writer can convey only a fraction of his mental pattern. The writer loses even the advantage of implying additional meaning through voice, facial expression, or gesture. The reader must create his own images and understandings from the words of the writer.24

The Highroads Manual puts the matter of understanding succinctly in the following sentences:

"PUT YOURSELF IN THE AUTHOR'S PLACE. It is not enough to understand his meaning; one must see as he saw, feel as he felt, and attune oneself to the beauty and aptness of his style."25

It is clear from the foregoing consensus of opinions that understanding, or correct interpretation, or comprehension, of what is read, is a component part of the act of reading, and that this is so closely interwoven with thinking and reasoning that all must be included in a definition of the term "reading". Other fundamentals enter into the picture, too. But, according to these authorities, reading involves thoughtful interpretation of the essential facts and ideas presented. It implies ability to judge their accuracy and quality and to evaluate them critically. It implies a sharing of the author's moods and experiences and vivid sensory imagery. It embodies emotional reaction to the writer's purpose, tone, and feeling, and the gaining of new insights and deeper understanding of some aspect of human relationship. In this way, the reader may acquire new interests, appreciations and attitudes. If these are to be worthwhile, then what the student reads must be impregnated with lofty ideals or accurate information. In short, what he reads must be good literature.


Reading and Literature

Dora V. Smith calls attention to literature and personal reading which she dubs a neglected phase of current education.

Literature and personal reading contribute notably to the enrichment of the human spirit and the molding of human personality, yet curriculum-makers frequently are willing to reduce both reading and expression to their "tool" aspects alone, seeking time for health or physical education or additional science and social studies at the expense of personal interests and delight in books ... Some psychologists have lent their influence to excessive emphasis upon the here and now in the reading of boys and girls, ignoring the fact that loss of vision is never compensated by gain of sight. Contrary to a previous stand against the fairy tales and imaginative literature, they now explain the inordinate interest of boys and girls in the comics and the radio thrillers as evidence of a need for imaginative escape from undue stress ... .

Children have a right to enjoy together books which appeal to their imagination, offer them adventure, tickle their sense of humor, or give them opportunity to transcend the bounds of time, place, and circumstance. . . . Literature presents a more comprehensive revelation of human experience than man has created in any other form . . . In a day when the great need of the world is for mutual understanding among the peoples of the earth, literature has a powerful contribution to make . . . A fourth function of literature is to open up to young readers the common culture of children the world over . . . the hero tales of the world speak a common language of valor, and idealism . . . Literature of a more highly imaginative sort offers boys and girls escape from the humdrum activities of their daily lives. It gives them the chance to be in imagination the heroes they long to be in reality.

. . . Because children identify themselves so completely with the characters about whom they read, it is particularly important that we ask who those characters are and what they do.

Finally, it is the function of the teaching of literature to help boys and girls develop a sense of aesthetic appreciation and respond to a tale well told, to a character honestly conceived, to a rhythm appropriate to the thing expressed, and, above all, to essential truth to human experience revealed with insight and with art.

. . . Love of the beautiful in nature or in human nature, appreciation of form and of idea, cannot be handed out ready made; it cannot be learned by rote. It can only be developed now in this setting and now in that, until gradually awareness of it becomes a part of the very being of the reader.
Appreciation of literature is neither rapid nor final; it moves with no swifter step than life itself, and it opens, like life, always on larger horizons.\(^26\)

This tribute to the influence of literature on the heart and mind of the growing child carries deep conviction. When, therefore, school readers fail to carry a preponderance of selections chosen solely because of their literary worth, in the opinion of this writer, they fall far short of their purpose—which is, primarily, to teach reading. Literary appreciation cannot be taught by way of language inhibited by scientific control in which interest, beauty, and style are sacrificed on the altar of a regimented vocabulary. It would be just as reasonable to assume that the transcendent beauty of Chopin's music can be appreciated by reducing it to a series of graduated exercises, or that the spirit of Rembrandt can be transferred by a hundred lessons on "How to Paint" complete with basic tools. It must be borne in mind that:

Children's books do not exist in a vacuum unrelated to literature as a whole. They are a portion of universal literature and must be subjected to the same standards of criticism as any other forms of literature. So, in evaluating books for children, conviction that this is a literature of value and significance is an essential approach.\(^27\)

In "The Materials of Reading", W. L. Uhl states the following as the three purposes of reading:

1. The mastery of technical skills to ensure literacy;
2. Perfection in the oral rendition of meanings and the oral conveyance of rhetorical values;
3. Familiarity with a limited and arbitrarily chosen body of literature, conventionally recognized as "standard" or "classic".\(^28\)

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There is a great deal to be said in favour of these three simply stated purposes. Mastery of technical skills is essential to understanding; meanings are essential to understanding. Furthermore, when one reflects on the number of science, mathematics, health, and social studies textbooks used in today's elementary schools, one wonders why, at grade six level, reading textbooks are not concerned solely with "standard" or "classic" literature which would include contemporary authors.

Many writers deplore mediocrity. Walter de la Mare puts it this way:

I know well that only the rarest kind of best in anything can be good enough for the young. I know too that in later life it is just (if only just) possible now and again to recover fleetingly the intense delight, the untellable joy and happiness and fear and grief and pain of our early years, of an all-but-forgotten childhood. 29

Lillian Smith continues:

If we thought of children that way, we should instinctively reject the mediocre, the unrewarding. We should put into their hands only the books worthy of them, the books of honesty, integrity, and vision—the books on which they can grow. They cannot stand still. They must have change and activity of both mind and body. Reading which does not stir their imaginations, which does not stretch their minds, not only wastes their time but will not hold children permanently. If they find no satisfaction in one medium they will immediately turn to another. 30

In her Reading Programs in Grades II and III, Gertrude Hildreth says that "the imperishable treasures of children's literature should occupy a large place in the program throughout the primary grades." 31 Dora V. Smith writes that "literature and personal reading contribute notably to

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29 Walter de la Mare, Bells and Grass, New York: Viking Press, 1942, p. 11.


the enrichment of the human spirit and the molding of human personality."\(^{32}\)

She continues in this strain:

"Children have a right to enjoy together books which appeal to their imagination, offer them adventure, tickle their sense of humor, or give them opportunity to transcend the bounds of time, place, and circumstance. A love of reading is one of the greatest gifts which school or home can give to children, and love of reading is achieved first of all through finding pleasure in books \(\ldots\).\(^{33}\)

She goes on to list the numerous benefits to be derived from literature:

(a) it gives a heightened quality to familiar phrases; (b) it broadens experience and deepens understanding; (c) it bridges the gap of racial differences and opens up to the young reader the common culture of children everywhere; (d) it helps children to develop standards of aesthetic appreciation; (e) it offers escape from the humdrum activities of everyday life. She concludes by saying that "literature should be recognized as one of the fine arts."\(^{34}\)

As chairman of the Basic Aims Committee of the National Council of Teachers of English, 1942, she contributed the following paragraph to "Basic Aims for English Instruction in American Schools":

"Social understanding can be developed only by literature within the comprehension, the social intelligence, and the emotional range of the reader.\(^{35}\)

Reading text-books, both old and new, stress the value of the literary nature of chosen selections. One excerpt from the PREFACE of The Ontario Readers, Fourth Reader, 1885, reads as follows:

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\(^{32}\)Dora V. Smith, op. cit., p. 205.

\(^{33}\)Ibid., p. 206.

\(^{34}\)Ibid., p. 206.

\(^{35}\)Dora V. Smith, "Basic Aims for English Instruction in American Schools", prepared by the Basic Aims Committee of the National Council of Teachers of English, English Journal, XXXI: 1942, pp. 40-55.
The selections, with very few exceptions, have been taken from the writings of acknowledged masters in literature, and in addition to their intrinsic literary worth, they have the further merit of being such as will familiarize the pupil with the greater names in English authorship, and afford him a means of forming some estimate of the wondrous diversity, beauty, and richness of the literature of our mother tongue ... 36

Referring to The Alexandra Readers, Fourth Book, from page 185 to the end, the Course of Study for the Public Schools of Saskatchewan says that "literary selections are to be studied with a view to interpret their spirit and beauty."37 A later Course of Study adds that one of the functions of reading is "to develop a taste for good literature" which "is an aim the teacher should always keep in view".38 Commenting on memory work, the same Course of Study states:

Those chosen should be of reasonable length, should be complete in themselves, and above all should possess literary beauty and charm.39

To explain the nature of the contents of The Highroads Readers, The Highroads Manual, 1935, clarifies its approach in this statement:

The Highroads are essentially literary readers. Interest is not sacrificed to literary merit, or vice versa; in fact, literary excellence is in itself a strong interest appeal in that such things as beauty in sound and rhythm, aptness in word picture, and fitness of expression, as well as nobility of thought and emotion, find ready response in the heart of the pupil.40

36 The Ontario Readers, Fourth Reader, Toronto: W. J. Gage and Company Limited, 1885, PREFACE.

37 Course of Study for the Public Schools of Saskatchewan, Department of Education, Regina: King's Printer, July, 1913, p. 25

38 Programme of Study For Public Schools, Authorized by the Minister of Education for the Province of Saskatchewan, Regina: King's Printer, 1922, p. 5

39 Ibid., p. 5

On page 65 of this manual occur these words:

••• so should the pupil's literary outlook extend to an understanding and appreciation of the best that the world has to offer. Literature is universal. English literature is the inheritance of the English-speaking people . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

Thus literature now comprises the accumulated writings of all times, which give beautiful and artistic expression to man's experiences--his thoughts, feelings, and aspirations. 41

Most of the other reading text-books examined for the purposes of this thesis claim literary merit. Aim Three cited in The Manual to Accompany All Sails Set, 1948, says that the "selections must conform to high literary standards". 42 A large section of the APPENDIX of The New Canadian Readers, 1901, is given over to THE CULTURE USE OF LITERATURE. 43 The Canadian Treasury Readers, Book Six, demonstrates by its contents that its objective is to present stories of literary excellence.

Other educationists state the specific aims and objectives in teaching literature. Four of Hosie's aims are:

1. Literature should broaden, deepen, and enrich the life of the student;
2. Literature should arouse an admiration for great personalities--both of authors and characters in literature;
3. The literature lesson should raise enjoyment in reading to progressively higher levels;
4. Reading should bring the student wide knowledge of the scope and content of literature. 44

The first five social objectives of English relating to the teaching of English in our schools, are, in the estimation of Pendleton:

41 Ibid., pp. 65, 68.
1. The habit of reading for enjoyment literature of the better sort;
2. Developing a taste for reading books of an excellent sort;
3. Developing an attitude of alert interest in the world and all things in it, and a desire to increase one's knowledge;
4. Developing a perennial, never-failing interest in people and the habit of studying them sympathetically;
5. Developing a taste for reading the better type of magazine.

It becomes increasingly evident that there is complete unanimity among educators on the question of including literary selections in reading text-books for the purposes of moulding personality, enriching the spirit, developing standards of aesthetic appreciation, revealing to young readers the common culture of children the world over, stirring their imagination and stretching their minds, broadening experience, deepening understanding, and forming some estimate of the diversity, beauty, and richness of our mother tongue.

These priceless intangibles appear to be incorporated in a report presented to the Commissioner of Education by a Superintendent of Education at the turn of the nineteenth century:

Unless the pupil leaves our schools with refined and gentle manners, with a self-control sufficient to free him from the need of external restraint and guidance, with clear knowledge of his duties and sound views of the worth of life and its prizes, with a power of growth and thirst after knowledge, the schools have not done their best work for him, however broad and accurate his scholarship may be.

The writer of this thesis is in accord with this report. She thinks, furthermore, that these qualities of mind and spirit can be garnered only in an atmosphere of literary excellence, and that this

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embraces teachers who are not only impregnated with the beauty and ideals of great literature, but who are capable of guiding their charges along the road that leads ultimately to individual interpretation. Long ago, in a book (the title of which the writer has forgotten) Robert Blatchford wrote that "with kisses and songs and stories, with silver precepts and a golden example," the true teacher impresses the minds of her pupils with desirable knowledge.

Groups of teachers today realize the significance of the literary approach to reading. The ensuing motion was formulated at an Alberta Teachers' Convention:

Whereas: the readers for Grades 1 to VI provided by the Department of Education are excellent "general purpose readers" for the teaching of "skills and techniques" in reading, and

Whereas: the said readers contain only a few examples of the very best prose and poetry found in our language for the study of fine literature, and

Whereas: busy teachers have insufficient time to select suitable literature to supplement that in the present readers, and the absence of the texts in the hands of the pupils handicaps both teachers and pupils,

Be it resolved, that the Department of Education be requested to have published special literature text-books containing a representative selection of the best English prose and poetry suitable for each different grade level, and further

Be it resolved, that these text books, when published be placed in the hands of both teachers and pupils so that our heritage of fine literature shall be handed on to our children through the schools.47

Final quotations are appended. They occur in the book that had the greatest appeal—in so far as reading and literature are concerned—for the writer. Its title is Exploring Literature in the Elementary School, by Jean Betzner. Each page of the book is replete with quotable

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paragraphs so that it is difficult to select the most apt for this purpose.

Here are a few gems:

Literature in all its forms belongs rightfully to children. The accumulated wisdom, desires, uncertainties, and mistakes of mankind recorded in words and signs are the common heritage of all who care to make them their own. There is no doubt of the genuine interest of boys and girls everywhere in these records. Even the most casual acquaintance with children furnishes unmistakable evidence of their eagerness to sit at the feet of a storyteller, to look at pictures for hours on end, and to struggle through the many difficulties involved in handling the mysteries of the printed word. Moreover, children cannot escape literature.\textsuperscript{48}

Children need opportunities to examine the common elements in human experience, the persisting values as revealed in different times and places by different people in different forms. They need to discover that some of their own conclusions arrived at from personal experiences are identical with those of their own kind as well as those set forth by older and wiser persons. In these common beliefs they need to feel themselves in tune with the great processions of idealists, seekers after truth, and builders of civilization.\textsuperscript{49}

There are other needs of children that can be met wholly or in part through enjoyment and participation in literature, such as the necessity for laughter, adventure, attachment to ideals, identification of self with worthy achievements, and perspective.\textsuperscript{50}

Gradually, through many fortunate contacts with literature and its means for dissemination, boys and girls come to understand it as universal and essential for normal living.\textsuperscript{51}

Other reproductions from Betzner’s book appear in APPENDIX P, and the above conclude the argument for literature and reading.


\textsuperscript{49} Ibid., p. 4.

\textsuperscript{50} Ibid., p. 5.

\textsuperscript{51} Ibid., p. 6.
Reading For Information

In his "Reading in the Elementary Schools of Indianapolis," Gray reports the findings of 715 teachers on "the most desirable results or outcomes of the teaching of reading." Appreciation of good literature ranks first, ability to comprehend is second, and "to secure information" is third. Reinoehl's findings are not materially different from those of Gray, after he had made an Analytic Survey of State Courses of Study for Rural Elementary Schools.

Without ability to comprehend, which includes thinking, reasoning, judging, and evaluating, it is obvious that limited information only can be gleaned from the printed word. And, without an adequate vocabulary, little can be comprehended. Therefore, reading for information must begin with the acquirement of the basic technique involved in learning to read—word recognition, word meanings within diverse contexts, vocabulary extension, appreciation of language modifications for different purposes, the development of sensitivity to an author's style, and a variety of subtle and imperceptible maturation processes that lead to further, if not complete, apprehension of the author's intent. This is as true of mathematical formulae as it is of works that present other aspects of information. The learning of many vital fundamentals precedes the attainment of knowledge via the printed word. Says Somerset Maugham in The Razor's Edge:

I found something wonderfully satisfying in the notion that you can attain Reality by knowledge. In later ages the sages of India in recognition of human infirmity admitted that salvation

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may be won by the way of love and the way of works, but they
never denied that the noblest way, though the hardest, is the
way of knowledge, for its instrument is the most precious
faculty of man, his reason.54

Reading for information or knowledge, then, is perforce part of read-
ing as thinking and understanding. Since this chapter is concerned with
acceptable interpretations of what is meant by reading, the writer does
not propose to lengthen it by an examination of the basic factors under-
lying successful reading techniques. Her conclusion is that reading for
information is part of the pattern of "Reading as Understanding," a section
that precedes "Reading and Literature" in this chapter.

Reading For Enjoyment

"The personal quality of reading is its unique asset."55 This state-
ment by Betzner is reinforced by Steinbeck's assertion that "individuality
is of persistent uniqueness." He goes on to say that:

Our species is the only creative species, and it has only
one creative instrument, the individual mind and spirit of a
man... The preciousness lies in the lonely mind of a man
... And this I believe: that the free, exploring mind of the
individual human is the most valuable thing in the world. And
this I would fight for: the freedom of the mind to take any
direction it wishes, undirected... I can understand why a
system built on a pattern must try to destroy the free mind,
for this is one thing which can by inspection destroy such a
system.56

Because of the infinite variety of human intellects, imaginations, senti-
ments, and emotions, it is clear that each reader must experience reactions
peculiar to himself only. The author furnishes information or fantasy,
intellectual problems or sentimental journeys, but whatever subtleties of

54W. Somerset Maugham, The Razor's Edge, Montreal: Pocket Books of

55Jean Betzner, op. cit., p. 42.

56John Steinbeck, East of Eden, New York: Bantam Books 25, 1954,
pp. 113, 114.
mind, emotion, or spirit he introduces into his arguments, they will meet with as many different receptions as there are minds and hearts in the human race. If a child enjoys what he reads, he is likely to continue to read when he becomes adult since the child is father to the man. If a book gives him a lively sense of pleasure, he will form a habit of reading.

A child's experience of life is, necessarily confined within the narrow limits of his environment. What he is looking for is a swift passage beyond its boundaries ...

No force in the world can compel children to read, for long, what they do not want. They defend their freedom of choice with great skill and persistence. They may not know why they reject one book and cling to another, for their judgment is rarely analytical. It is based on something genuine—pleasure—and "without blitheness" they read reluctantly if at all.57 Such "blitheness" is not a characteristic with a common source. It is embedded in the human heart and can be excited by a variety of appeals made by an indefinite number of books, each of which may arouse the interest of different readers. A child's attitude towards reading tends to set the pattern for the adult's:

Yet childhood is the impressionable and formative period, so receptive and so brief that a child has less need of and less time for the mediocre than the adult. The impressions of childhood are lasting, and the sum of its impressions is the pattern taken on by maturity. If this be true, the child is indeed father to the man. Can we then afford to be indifferent to the impressions that children receive from their reading?58

In his Republic, Plato writes:

The beginning is the most important part of any work, especially in the case of a young and tender thing; for that is the time at which the character is being formed and the desired impression is more readily taken. Shall we just carelessly allow children to hear any casual tales which may be devised by casual persons, and to receive into their minds


58 Ibid., p. 16.
ideas the very opposite of those which we should wish them to have when they are grown up?

It follows then, that a cardinal point of the school reading program is to select books of merit that children like to read, and so establish such stout reading habits in the child as will enable him to read now and in future times the best that books have to offer. This objective will be consummated more readily if the child enjoys what he is reading. Once established, sound reading habits will help him to build up resistance to the undermining influences of badly-written pulps, lurid comics, trite plots that possess no originality or ingenuity of composition or presentation, dull, too-easily-assimilated and melodramatic stories, mediocrity of style and language—either educational or commercial—superficial conclusions based on the findings of so-called "authorities," and the harmful suggestability of illustrations that, at best, may fix a single interpretation in the mind, and, at worst, may misrepresent more than they represent.

Higher skills depend on sound foundations; therefore, the essential techniques of independent, valid, and competent thinking should be tentatively approached at the earliest age. Vocabularies grow with greater familiarity with language, for a rhythmical flow of language is impossible without a fluid, extensive vocabulary. And how much enjoyment may children derive from the cadence of words in musical paragraphs composed by the hand of a master!

In an age of science, we have grown scientific about our children. They, as well, are reduced to formulas. We think of them in terms of I.Q.'s, of vocabulary range, of remedial reading. We present to them with great solemnity, but in words of one syllable, an explanation of the world about them tailored to their capacities as we think we know them.

Reader's Digest, April, 1955, p. 100. (Quoted from Plato's Republic)
But what of the eager, reaching, elusive spirit of childhood which has its own far horizons, and a friendly and familiar acquaintance with miracles?60

In his introduction to Reading I've Liked, Clifton Fadiman tells of going over a manuscript for children written by Hendrik Van Loon and pointing out to him some long, difficult words which he thought children would not understand.

Hendrik Van Loon's answer was merely "I put them in on purpose," and Clifford Fadiman comments "I learned later what he meant." A GOOD writer for children has something to say; he says it in the best way possible and trusts the children to understand, as any study of the vocabulary of such writers as Lewis Carroll or Kenneth Grahame shows.61

Dean Swift never intended his biting satire, Gulliver's Travels, for children. He did not "arrange" his vocabulary for their "reading level." He never dreamed that his story would delight countless generations of boys and girls.

There is much in Gulliver's Travels that children cannot understand. They take what they like from it; and what they like best is the inexhaustible imagination that pictured and peopled the Lilliputian world in which Gulliver has such entertaining adventures, and the equally surprising and laughable predicaments of Gulliver in Brobdingnag among the giants. To them, it is a story, as alive today as when it first appeared in 1726.62

An author's style--his whimsy and picturesqueness of speech--is a factor that influences reading for enjoyment, and may, to a marked degree influence the future thinking of the reader:

Among the many books read by each of us there are a few precious ones--perhaps less than a dozen in a lifetime--that have so modified our attitudes, behavior, and thinking processes that we have emerged from reading them truly different persons.63

60Lillian E. Smith, op. cit., p. 13.
62Ibid., p. 23.
The *Ontario Readers, Fourth Reader*, 1885, refers to the variety of style and subject of the selections that appear in the reader; this not only affords a wide range of exercises in reading, but also presents reading of an instructive character that will render them "additionally useful."\(^6^4\)

It is believed that they will so interest the pupil that he will be stimulated to learn to read for the pleasure and advantage the power to read will bring him.\(^6^5\)

William S. Gray says that "We may compare the literary style of a passage with that of others we have read and may respond with appreciation or disapproval."\(^6^6\)

There are, of course, two sides to the question of reading—the author's and the reader's; both have grave responsibilities. It is the author's duty to write stories in his own distinctive and inimitable style, that contain some idea, or truth, or picture, or emotion, or piece of information worthy of expression. Such selections should appeal to the intellect or to the heart of the reader, stimulate his imagination, and give him such control of native idiom that he, in turn, may become a sounding-board for the wisdom of the ages.

It is the reader's duty to interpret the author's meaning into his own personal code so that it may become part of his own thought processes. Thus absorbed, new thoughts are amalgamated with old for the procreation of novel mental images, which, in turn, may be worthy of written or vocal expression. In this way, the human mind, primarily designed for creative thinking, fulfills its destiny. But one must start young to get the "trick of it."

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\(^6^5\) Ibid.

For this dual purpose, a wealth of reading material should be available, for no two children have identical tastes. "The discrepancy between what children honestly enjoy and what adults think they should enjoy is always worthy of investigation." 67

It is not unusual to read or hear that boys and girls do not care for poetry or that they have no use for biography or essays, that they never read drama or this or that kind of narrative. It is the writer's experience that when a variety of forms of literature is made available and children are not prejudiced by some adult influence against one form or another, they find a use for all types as occasions demand. It should be obvious that anyone eager to make children familiar with literature should be alert to the special services each kind can render so that boys and girls can be helped to view literary experience from different angles and enjoy the artistry involved in fitting the substance to the selected form... Narratives, fables, myths, folk tales, stories of here and now, tales of fancy and make-believe, biography, drama, essay, letters, poetry. 68

Speaking of reading for enjoyment, Dora V. Smith says:

The old stories and poems for children should, therefore, be a normal part of the basic reading program of the school... Enjoying a good story apropos of nothing else is a legitimate and frequent activity both of childhood and adult life. 69

Jean Betzner adds:

There are other needs of children that can be met wholly or in part through enjoyment and participation in literature, such as the necessity for laughter, adventure, attachment to ideals, identification of self with worthy achievements, and perspective. 70

In the opinion of the writer these comments are sound. She thinks that after reading a lovely little fairy story intended to amuse them,

67 Jean Betzner, op. cit., p. 53.
68 Ibid., p. 54.
70 Jean Betzner, op. cit., p. 5.
children should smile voluntarily, and stretch, and relax, and wiggle their toes, and think dreamily of the story they've just read, and mull it over in their own small minds savouring who knows what of its flavour and the delicate fragrance hidden from adults. To others, perhaps, their thoughts have no value, but to them, they are too precious for common-place revelation. No one knows definitely what there is in a book that makes children enjoy it. Why do they like Alice in Wonderland, Treasure Island, Tom Sawyer, The Wind in the Willows, Gulliver's Travels? Not because of simple or "scientifically" controlled vocabularies! Yet they read them for enjoyment despite the difficult words and distinctive styles of the authors.

For there IS magic in the writing of these books; a magic that enchants the children who read them as the tune of the Pied Piper lured the children of old Hamelin. It is a magic that eludes definition. The essence from which it is distilled can best be discovered in those books which generations of children have taken to their hearts and have kept alive, books which seem to have an immortality that adult books, so soon superseded by the latest best-seller, seldom attain. . . . . . . . . . . . . . . . . . . . . . . .

Within the pages of the New England Primer of the eighteenth century there is a crude woodcut of a child reading. Opposite the small picture is the couplet so often quoted,

My book and heart
Shall never part.71

Oral and Silent Reading

In his Guidebook for Times and Places, Gray devotes an entire chapter to a discussion on effective oral reading. He establishes reasons for reading aloud, sets up standards, encourages the teaching of voice control,

71Lillian E. Smith, op. cit, p. 12.

shows how the rhythm of oral reading may be improved, how enunciation may be clarified, and how accurate pronunciation may be promoted.

It is interesting to reflect that over seventy years ago, a reading text-book was used in the North-West Territories that incorporated all and more of the oral reading objectives enumerated by authorities quoted on these pages, and contained much more detailed data regarding effective oral reading than is contained in Gray's Guidebook. Following is an excerpt from the PREFACE of The Ontario Readers, Fourth Reader, 1885. The entire PREFACE appears in APPENDIX D of this thesis.

A reading book should be used principally for teaching the art of reading . . . . . .

A pure tone, distinct articulation, and expressive modulation of the voice are three indispensable requisites in good reading, the natural and unaffected use of which by his pupils it should be the constant aim of the teacher to secure . . . It must not be forgotten that being able to read well, implies ability to read correctly and effectively passages and pieces at sight. This ability is to be acquired largely by practice, which makes the mind alert to perceive the trend of thought, and the voice ready in varying its tones in sympathy with it; but it is due largely, also, to that general development of mind which follows "experience gained and knowledge won."73

In the FOREWORD of this Ontario Reader is a section entitled Expression. It devotes six pages of fine print to oral reading. Expression is divided into an introductory paragraph and eight sub-sections named: Quality of Voice; Pitch; Force; Time; Stress; Inflection; Emphasis; Pause. Each of these sub-sections contains specific and detailed instructions for the teacher to follow.

The Course of Study for the Public Schools of Saskatchewan, 1913, emphasizes the study of oral and silent reading:

73 The Ontario Readers, Fourth Reader, Toronto: W. J. Gage and Company Limited, 1885, PREFACE.
In each grade stress shall be laid upon oral reading. Silent reading should also be encouraged and the pupils should be frequently required to give oral and written reproduction of the substance of what they have read.\textsuperscript{74}

This Course of Study also refers to the teaching of oral and silent reading in grade six in this way:

Grade Six: Text: \textit{The Alexandra Reader, Fourth Reader}, from p. 185 to end.
Practice in oral reading. Eye training in the mechanics of form. Voice training to secure pitch, time and pauses corresponding to the thought and feeling of the selection to be studied.
Practice in sight reading from supplementary material.
Silent reading from books in the library.\textsuperscript{75}

The general introduction to the \textit{Programme of Study for the Public Schools of Saskatchewan, 1922}, states in greater detail:

In each grade attention should be given to oral reading. Silent reading should also be encouraged and the pupils required to give oral and written reproductions of the substance of what they have read. Care should be taken to see that passages are not memorized by ear through repetition without any real recognition of the words or ideas. \textit{THE MERE HEARING OF READING IS INNEFFECTIVE}. The teacher should work systematically to obtain fluent, natural and expressive reading.\textsuperscript{76}

Paragraph One of the general instruction for reading and literature in the \textit{Programme of Study, 1928}, is exactly the same as that in the \textit{Programme of Study, 1922}. A change occurs in the ensuing paragraphs:

In all grades \textit{SILENT READING} has an important place and pupils should be encouraged in their efforts to glean the thought from the printed page. They should also be required to give oral and written reproduction of the substance of what they have read.

Attention should be given to \textit{ORAL READING}, a practice too often neglected in the teaching of literature. Every effort should be made by the teacher to develop in his pupils both fluency and naturalness of expression.\textsuperscript{77}

\textsuperscript{74}The Course of Study for the Public Schools of Saskatchewan, Department of Education, Regina: King's Printer, July, 1913, p. 4

\textsuperscript{75}\textit{Ibid.}, p. 25

\textsuperscript{76}\textit{Programme of Study For Public Schools, Authorized by the Minister of Education for the Province of Saskatchewan, Regina}: King's Printer, 1922, p. 5

\textsuperscript{77}\textit{Programme of Study For Public Schools, Authorized by the Minister of Education for the Province of Saskatchewan, Regina}: King's Printer, 1928, p. 7
Moreover, pages 18 to 25 of *The Highroads Manual* go into considerable detail regarding:

1. Relation of oral to silent reading
2. Types of material suited to Oral Reading
3. Oral Reading abilities
4. The teacher's reading.  

At the bottom of page 5 of the same Manual these words occur:

Reading activities designed to promote the above mentioned objectives include the following:
1. Systematic instruction in silent reading with emphasis upon speed and comprehension . . .
4. Motivated oral reading to an attentive and sympathetic audience.  

It is apparent from the foregoing quotations from readers and courses of study that compilers of reading text-books and educationists of the past seventy years have been alive to the importance of teaching reading, both oral and silent, in grades up to, and including, grade six, in the elementary schools of the North-West Territories and Saskatchewan. Two other reading textbooks used by maturer-than-grade-six students might be mentioned here in connection with the teaching of reading. They are *The New Canadian Readers, Book V*, 1901, and *The High School Reader*, 1905, authorized for use in the Public and High Schools and Collegiate Institutes of Ontario by the Department of Education, and used in the Territories early in the century. *The New Canadian Readers, Book V*, carries a clearly-stated paragraph on the value of oral reading:

It is inevitable that the study of literature in schools should be closely connected with the practice of oral reading, and it is as desirable as it is unavoidable. The sound of the voice is so essential to the process of interpretation that a teacher who persistently and carefully practises reading aloud will find himself greatly aided by it in his own comprehension of the printed text. If this is true he will A FORTIORI be

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able to use oral reading effectively as a means of making his
class collectively and individually acquainted with the author
through his work. The mind may be reached through the ear as
well as through the eye, and both should be used in the study
of literature. Moreover, until the pupil gives his interper-
tation of a passage by reading it aloud the teacher cannot know
precisely what it is. No questioning can be made sufficiently
minute or searching to bring it fully to light. 80

The High School Reader, 1905, also refers to the necessity of teach-
ing reading:

All the selections, both in prose and in verse, have been
made with constant reference to their suitableness for the teaching
of reading . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . 
To the teacher it is recommended that he should not be contented
with the short and necessarily imperfect exposition of the art
of reading therein given. 81

In view of the unanimity of expression on the necessity of teaching
reading at all age and grade levels—both in elementary and high schools—
it is confusing to read the following in the Summary of Objectives, page 5
of The Highroads Manual:

The primary grades represent the period of learning to read,
the intermediate grades the period of wide reading or READING TO
LEARN, and the senior grades, the period of refinement. 82

This sentiment is re-echoed on page x of Manual to Accompany All Sails Set:

Far too many teachers have accepted the view that in the
first three grades we learn to read, and thereafter we read to
learn. The reading programme above Grade 3 has, therefore, tended
to become a "literature" course with emphasis upon the inter-
pretation and appreciation of classical or standard selections
in prose and poetry. Desirable as it is that reading courses
should give sound training in literary appreciation, the plain

80 The New Canadian Readers, Book V, Toronto: W. J. Gage and Company
Limited, 1901, APPENDIX, pp. 403-413.


82 The Highroads Manual, Grades IV, V, and VI, Toronto: W. J. Gage
fallacy has been that reading ability has been largely assumed by compilers of Readers and other textbook writers, who have felt little responsibility to inquire whether their prose or poetry possessed the quality of readability for immature minds. 83

In so far as this writer can determine, the last two statements have no foundation in fact. They are at variance with the carefully prepared oral and silent reading programmes that appear in the Prefaces, Appendices, Explanations, etc. of early readers and they are at variance with the writer's forty-odd years of teaching experience in all grades and in all types of schools in Saskatchewan. Nor can she ever remember the idea being broached by visiting inspectors and superintendents or being broached at any one of the innumerable Teachers' Institutes and Conventions that she attended during that period.

However, there appears to be no doubt anywhere that the teaching of oral and silent reading is desirable and necessary at all levels of the school reading programme.

Reading As A Complex Process

Authorities are agreed that reading is a complex art; it is much too closely related to the perception of meaning underlying the printed word to be regarded as a superficial mechanical craft. Learning to read is a never-ending process, one of the normal functions of everyday life.

Goethe's remark made long ago holds true today: "The dear good people don't know how long it takes to learn to read. I've been at it eighty years, and can't say I've reached the goal." 84

As Gates says:


84 Jean Betzner. *op. cit.*, p. 43.
The relationship of reading to the other language arts—oral language, literature, spelling, writing—is especially close, and these several phases of language must be organized as an integrated, mutually facilitating program. 85

Writing of reading and child development, David H. Russell says:

It (reading) is a means to greater knowledge of a topic, more understanding of one's own and others behavior, and better adjustment to social situations rather than a program for producing rhythmic eye movements or accurate word recognition . . . In addition, it means that reading abilities may contribute to some of the more subtle aspects of personality development in a way they never would in a program emphasizing only the mechanics of reading. 86

The writer is in agreement with only part of this statement. She recognizes that rhythmic eye movements and accurate word recognition are factors that contribute to correct reading habits, but she does not subscribe to the inference that any reading program has emphasized, at any time, only the mechanics of reading. The contents of the readers examined for the purposes of this thesis furnish a mute but emphatic denial.

Regarding the intermediate or "low-maturity" stage—grades four to six—Russell remarks:

Comprehension of more accurate, advanced, and subtle forms, emerges. The whole array of "popular" adult reading material—fiction, informative materials, newspapers, magazines, and catalogues—comes within the range of fair comprehension. Specialized skills—skimming, reading to outline or summarize, for passing interest or permanent retention, to select or compare, and flexibility in employing them becomes progressively shrewd. With increased power should come richer opportunities to read and greater satisfaction in reading. The dangers of the period are the possibilities of failure to advance along all these lines—the danger of restricting reading chiefly to required school work with consequent loss of zest in reading, of adopting one


or two rather rigid patterns of reading techniques and consequently becoming a stolid, inflexible performer in brief, the danger of failing to realize the possible fruits of reading maturity. 87

It is clear that Russell realizes the fluctuating and lifelong continuity of all reading programmes that cannot be circumscribed by time or place.

Gertrude Whipple writes of the characteristics of a sound reading programme, then queries, "What is a good reading program"? She says that widely accepted ends are:

... rich and varied experience through reading; broadening interests and improved tastes in reading; enjoyment through reading; increased personal and social adjustment; curiosity concerning the ideas given in the reading material; resourcefulness in using reading to satisfy one's purposes; and growth in the fundamental reading abilities, such as ability to recognize the words, to comprehend and interpret what is read, to locate references bearing on the problem, and to organize ideas gathered from different sources. 88

It is to be noticed that Whipple stresses, among other objectives, ability to recognize the words and to understand the meanings of the words, surely an essential part of any sound reading programme, but she does not neglect the more important and complex features of a properly balanced and integrated reading programme. She knows that the child's development is closely associated with his development in other language arts:

(a) ... speaking, listening, writing, spelling ... the child's language habits and his ability to think.
(b) ... to encourage growth in variety and quality of ideas, in ability to organize ideas, in richness of vocabulary, in clarity of expression, in legibility of handwriting. 89

Durrell acquiesces in the idea that basic skills are useful only in so far as they contribute to the many significant uses of reading:

87 David H. Russell, Ibid., p. 21.
89 Ibid., p. 35.
Certainly there is little purpose in acquiring reading skills without at the same time providing for initiative in the many significant uses of reading. It is equally wasteful for the child to follow only a related-activity approach when his attempts to use reading result in confusion and failure through lack of mastery of essential skills.\(^9\)

References to other authorities demonstrate that they, too, recognize the complexity of the reading process, and that correct reading habits are not easily acquired. They involve so much more than the conning and recital of the printed word divorced from any pretense of literary greatness or philosophical excellence.

Learning to read is not easy \dots{} Educators still believe in teaching reading, still believe it is one of the school’s greatest responsibilities and a greatly needed tool for learning. It is unnecessary to point out to many adults the satisfaction received from reading. The hobbies, the literary enjoyment, and the escape from everyday life are a wealth that can be had by the poorest of us \ldots{}

Children need to learn different types of reading—the school must teach him to adapt his type of reading to the material at hand. Children must be taught to be critical readers \ldots{} to read, think, and weigh judgment. This is a deep responsibility for all concerned with teaching children to read.\(^9\)

Many other educationists could be quoted from the scores who have done extensive research in the field of reading. Gray presents evidence supporting three assumptions:

\begin{itemize}
  \item[(1)] that reading is not a unique mental ability or a single complex of mental abilities, but rather a series of complex mental activities that vary with the kind of material read, the purpose for reading and the difficulty of the reading task;
  \item[(2)] that attainment of reading is influenced by many personal and environmental factors;
\end{itemize}


(3) that progress in reading parallels closely the total development of the learner. 92

In his *The Teaching of Reading in the Elementary School*, McKee reveals a variety of objectives of learning to read. Among others, these include reading to get general import and details, reading several selections to generalize or conclude, reading to analyze critically, reading to identify oneself imaginatively with characters in the story, skill in using voice to convey meaning, having suitable modulation and correct pronunciation. 93

And Russell states:

... reading is one of the communication arts ... Communication is a two-way process. It involves ability to give ideas to others through speaking, writing (including handwriting, spelling, and composition), and oral reading. It also involves the ability to receive ideas from others through listening, observing, and silent reading. Expressing one's ideas may also be extended to such activities as drawing, constructing, rhythms, drama, and play. So reading ability is not something existing by itself; it is inextricably bound up with many other processes of giving and receiving ideas. 94

These expressed opinions of people engaged in educational research are, to all intents and purposes, unanimous in confirming the idea that reading is a complex art. The tools of mastery are basic reading techniques—word recognition, phonetics, and meaning in context. But the art itself is not mechanical because thought and feeling conveyed by the printed word reflect human intellect or throb with human passion. It is in these areas that complexities arise and dwell.

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Summary

Dictionary definitions of the term "reading" are inadequate to convey a comprehensive interpretation of the word.

It has been found by reference to numerous authorities in the field of reading that the art involves thinking, reasoning and understanding, and that these, in turn, demand true interpretation of the subject matter and critical evaluation of what is read.

Literature should be an integral part of all school reading programmes because of its tremendous and beneficent influence on the heart and mind of the growing child. No reading text book should be devoid of literary beauty. In addition, books of literary merit of all types should be placed before children so that they may read them solely for enjoyment. In this way they secure the optimum of pleasure and are encouraged to read further. Although basic reading techniques are essential to correct reading habits, they should not be over-emphasized.

Children on entering school become confused by the sharp shift in emphasis in their approach to literature. At home they eagerly sought the ends to be reached through reading. Stories, poems, songs, impersonations, and information, as well as other types of literature, kept them engaged hours on end. They found the presentation neither baffling nor highly involved. No one planning to encourage children to retain their first enthusiasms could recommend many of the practices going on in our schools. A brief survey of the most absurd of these will make this point evident: recommending or using uniform textbooks for large groups of children; limiting or forcing boys and girls to read at the same speed and for equal periods of time; expecting them to find in their readings the same items and arrive at uniform conclusions; considering literary materials largely in terms of the vocabulary employed; classifying and allocating literature by reading-age scores; limiting the scope in all subjects by amount and kind of reading material available; and making sharp distinctions between work-type and recreational reading. The only possible conclusion from such a survey is that, even if it is possible to teach children the techniques of reading in this way—and it is very doubtful—little or no consideration is given to developing in them a love of literature. Mass methods can never be the best way to introduce anyone to literature.95

95Jean Betzner, op. cit., p. 11.
This lengthy quotation can be taken to be a direct commentary on the modern approach to the teaching of reading in Saskatchewan schools, where, although supplementary reading text-books are advocated, only one word-controlled reading text-book is allocated to each grade.

Reading to furnish concrete information is employed in every type of text-book. Perhaps it would be wise to confine the contents of a reading text-book to pieces of literary merit, or, at least, pieces of a non-scientific type.

Oral and silent reading are generally recognized as being inherent in a sound reading programme, the former because of its auditory appeal, and the latter because of its intellectual appeal.

The pages on "Reading as a Complex Process" demonstrate the very many facets of the art of reading, not a simple, easily-learned mechanical art, but an exercise that demands, for complete understanding, concentration of the human intellect and trained appreciation of the artistic and emotional outpourings of an author's spirit.

Conclusion

Schools and books are inseparable, for books are the chief means of communication through the printed word. They are the world's universities. They are, therefore, a principal part of the educational programme. They provide the way for self-education; they are the source of information on nearly all subjects; they furnish reading for pleasure; they stimulate study and research; they supply, not only refreshment of the mind and spirit and the philosophy and wisdom of the ages, but also vocational guidance and instruction; and they play a leading role in making democracy work by helping citizens to become enlightened participants in public affairs.
These words appear on page 43 of Reed's *Psychology of Elementary School Subjects*:

Reading should supply an open window through which we may view the world, and may experience in imagination human activities in unseen places, and the drama of the human race as it occurred in past ages.\(^9\)

The twentieth-century concept of democratic education is based on the realization that democracy cannot exist unless its adherents have an understanding of the forces--social, economic and political--about them, and an inalienable right to cultivate appreciations of the beauties of nature, art, music, literature, and well-ordered leisure, in conjunction with, or apart from, their vocational pursuits. Education is the greatest of all the privileges attached to the democratic way of life, and democracy will survive only where the system of education provides for the needs of all children, the bright as well as the average and the dull. Books of all kinds present the main solution for they represent the intellectual heritage of civilization in innumerable ways each of which has its own distinctive appeal.

Speaking of the importance of fiction, Dorothea Brande says:

The influence of any widely-read book can hardly be overestimated. If it is sensational, shoddy or vulgar, our lives are the poorer for the cheap ideals which it sets in circulation; if, as so rarely happens, it is a thoroughly good book, honestly conceived and honestly executed, we are all indebted to it.\(^97\)

Although books are the gateway to knowledge, there are books and books, desirable and undesirable. Consequently, reading must be taught by those who recognize its integrated ramifications and have sufficient strategic knowledge to impart these complexities smoothly and thoroughly.


For the purpose of this thesis, the writer assumes that the term "reading" means much more than the mechanical reproduction of words that lack rhythmic beauty of expression and stimulate no vivid sensory imagery; words that proffer no intangible mood or emotion to be sensed almost imperceptibly and appreciated; words that present no challenge to the intellect, no novel idea to be mulled over, no kernel of thought to be gleaned, no distinctive style to be recognized.

To her, "reading" means euphony of language, powerful picturization, sensitivity to the author's emotions, detection and acceptance of his particular style, apprehension of his meaning, and critical evaluation of what he has to offer. It also infers familiarity with, and appreciation of, the language and literature of the mother tongue so that it may be read, spoken, and written correctly with ease, fluency, and confidence. It comprehends a divination of contextual meanings and an anxiety to confirm these meanings by voluntary reference to dictionary, thesaurus, or encyclopedia.

This above all: it demands the supreme requisite of understanding the message the author is endeavouring to communicate.

Great truths are contained in great literature. And when the reader is incapable for one reason or another, of scrutinizing the works of a master in order to determine his meaning, when he is incapable of distinguishing between the "tawdry and sublime", when he is unable to detect the beauty and style of a well-written selection, he cannot presume to have mastered the art of reading. The potential reader may have moved in a desert of books that failed to stimulate him emotionally, that presented no intellectual challenge, and painted no word pictures that fired his imagination.

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Teacher-training in this important field of learning should be thorough. Budding teachers should be exposed at all times to the silent propaganda of good books for children, so that when they emerge from training colleges they are equipped with a "feeling for books" that they can transmit to their young charges. This is the precious intangible of good reading habits that no scientific concept of reading can replace.
CHAPTER III

THE SELECTION OF THE READERS

Initial Discouragement

To begin with, it was extremely difficult to locate the early readers, the names of which are cited on page 29 of this thesis, and much time was spent on the search.

The writer spent several hours in the Shortt Library, University of Saskatchewan, Saskatoon, looking up the Sessional Papers, the Ordinances of the North-West Territories, and the Reports of the Council of Public Instruction of the North-West Territories, only to find that early "authorized" readers were not specified by name. She spent fruitless hours in Teachers' College, Saskatoon, in the office of the Saskatoon School Board, in the Public Library, in the University Library, and in the Archives. Although all personnel contacted were uniformly courteous and helpful, the results were comparatively negligible. Rumours concerning old readers that might be here or there were not substantiated.

Letters despatched to the following people yielded negative responses:

(a) Mr. Clifford Wilson, Editor, Beaver, Hudson Bay House, Hudson Bay Company, Winnipeg, Manitoba.
(b) Miss Gladys McKay, Librarian, Public Information Library, Provincial Library, Regina, Saskatchewan.
(c) Dr. Lewis Thomas, Department of History, University of Alberta, Edmonton, Alberta. (Now Provincial Archivist for Saskatchewan.)
(d) Mr. C. V. Warner, Secretary-Treasurer, Moose Jaw School District No. 1, Moose Jaw, Saskatchewan.
(e) Miss Gertrude Robinson, 1131 Second Avenue N.W., Moose Jaw, Saskatchewan. (No response).
(f) Miss Mary Donaldson, Provincial Librarian, Legislative Building, Regina, Saskatchewan.

(g) The Copp Clark Co. Limited, Toronto, Canada.

(h) Mr. D. R. Cameron, Registrar, Department of Education, Edmonton, Alberta.

(i) Dr. Kaye Lamb, Dominion Archivist, Ottawa 2, Ontario.

A letter addressed to Mr. W. Derby, Registrar, Department of Education, Regina, was turned over to Mr. H. Janzen, Director of Curricula. Mr. Janzen sent copies of Programmes of Study and Circulars Relative to Text Books from 1913-1941 for examination. These verified the facts that The Alexandra Readers, 1908; The Canadian Readers, 1922; and Highroads To Reading, 1934, were authorized text-book series and they furnished other information that is touched on elsewhere.

Dr. Scarfe, Dean of Education, University of Manitoba, Winnipeg, Manitoba, to whom an appeal was directed, replied to the effect that the writer could, if she wished, study the sets of readers in the library of the University of Manitoba. This she was unable to do.

Mr. B. F. Neary, Managing Director, Thomas Nelson & Sons (Canada) Limited, Toronto 1, Canada, furnished definite information regarding The Royal Readers.

Mr. Frank Strowbridge, Manager, W. J. Gage & Company, Toronto, generously forwarded the following readers for examination:


(b) Canadian Series of School Books: The Fourth Book of Reading Lessons. Authorized by the Council of Public Instruction for Ontario, Toronto. James Campbell and Son. Entered according to Act of the Parliament
of Canada, in the Year One Thousand Eight Hundred and Sixty-eight, by the Reverend Egerton Ryerson, Chief Superintendent of Education for Ontario, in the Office of the Minister of Agriculture.

---

**PREFACE.**

This present volume forms the Fourth of the Canadian Series of School Books.

The pupil, having been enabled by means of his earlier Exercises to read with ease and intelligence, is presented in this volume with a collection of interesting extracts, chiefly in the form of narrative, which is peculiarly attractive to the youthful mind.

At the same time, they embody facts and phenomena of a most instructive character, with which it is desirable the pupil should, at this stage of his progress, become acquainted.

The arrangement adopted in the first five sections of the volume is geographical. The Extracts comprise incidents in History, Biography, Travel, Discovery, and Adventure, with Sketches of Manners and Customs, Natural History, &c., relating to the most important countries in the world, and classified under their appropriate headings. But while it has been sought to enlarge the mind of the pupil by introducing him to other

---

**FIGURE 1**

FOURTH BOOK OF READING LESSONS, 1868, "ENTERED"

AND PREFACE


Mr. Strowbridge says of these books:

I believe that the books that were used in Saskatchewan were similar to those used in Ontario and approved by the Council of Public Instruction. These books carried a copyright of 1868 and the copyright was owned by the Reverend Egerton Ryerson, Chief Superintendent of Education for Ontario. The books did not go by grades but if I remember correctly the fourth reader was used some-time around Grade Seven or Eight.²

²See Appendix M, p. 611.
The Canadian Series of School Books.

The FIFTH BOOK

READING LESSONS.

Authorized
By the Council of Public Instruction
For Workers.

TORONTO:
JAMES CAMPBELL AND SON.
1868

FIGURE 2
COVER, 1867

FIGURE 3
COVER, 1868

FIGURE 4
TITLE PAGE, 1867

FIGURE 5
CONTENTS, 1868
In order to establish a background of the philosophy underlying the introduction of certain subject matter in the earlier readers, the writer copied the prefaces, or a significant part of the prefaces, of these readers. These can be seen in Appendix N, p.

Readers Begin to Come In

Appeals over the air for early readers elicited no response. It was not until the writer telephoned Mr. Phil Wade, News Editor, Star-Phoenix, Saskatoon, that she received noteworthy results. Mr. Wade inserted the paragraph on the left in his paper on October 30, 1954.

The response was immediate. Before supper was over, replies began to come in. Mrs. H. W. Collins, 605 Temperance Street, Phone 93311, Saskatoon, telephoned to say that she had in her possession many of the early school texts. The writer went to see her and found that she had, among other early books, The Illustrated English Reader, Fourth Book. Mrs. Collins, who came west in 1883 from Ontario, remembered that the children brought their own Ontario Readers with them and used them here. She attended the first Saskatchewan School built in 1886. From 1898 to 1902, with very little training, she taught school in the North-West Territories. She spoke of other 'old-timers' whom the writer interviewed at a later date. One was Mrs. W.P. Bate, Phone 95288, Saskatoon, who came to the North-West Territories...
in 1891. Mrs. Bate remembered using The Ontario Readers too.

The second telephone call was from Miss Purdy, 4 Nicholson Apartments, Phone 27721, Saskatoon. She spoke of her mother, Mrs. L. M. Purdy, Balcarres, Saskatchewan, who had taught school in the North-West Territories prior to 1891, and who had in her possession several of the early readers. The writer wrote to Mrs. Purdy immediately and promptly received a fund of accurate information regarding early schools and readers. Mrs. Purdy sent her copy of The Canadian Readers, Book V, for examination; it is now in the Archives Library, University of Saskatchewan. This grand old lady also furnished reminiscences of her teaching career at Pheasant Forks School, Cottonwood School No. 171, and Boggy Creek School, No. 64. Her anecdotes include the story of how The Alexandra Readers got their name. She still

FIGURE 7
PORTION OF LETTER FROM MRS. L. M. PURDY

3 See Appendix M, p. 603

4 Ibid., p. 609
has in her possession several copies of The Ontario Readers that were used after the various Canadian readers of 1867, 1868 (Figures 1, 2, 3, 4, 5), 1881 and 1883.

The third telephone call was from Mr. Edward Harold Levins, 902 Temperance Street, Phone 91872, Saskatoon, who said he had a Canadian Reader which he had brought with him from Ontario via a temporary stop in Manitoba. The following day, October 31, 1954, the writer went to see Mr. Levins. He gave her a tattered copy of The Canadian Readers, Book III, Gage and Company's Educational Series; this is now in the Archives Library, University of Saskatchewan. Unfortunately, the front fly pages, the Preface (if there were one), the Table of Contents and pages 1-14 were missing. Mr. Levins spoke of The Victorian Readers, brought by him to Saskatoon. He said that these readers were used in the North-West Territories in the early days.

The fourth telephone call was from Mrs. S. Bindle, 211 Ninth Street, East, Saskatoon. On the following Wednesday, Mrs. Bindle, who is an amateur book collector, loaned the writer The Royal Readers, Special Canadian Series, Fourth Book of Reading Lessons, 1883, Toronto: Thomas Nelson and Sons; James Campbell and Son.

On October 31, 1954, Mrs. Campbell King, an ex-school teacher, 1021 Avenue E North, Phone 23725, Saskatoon, telephoned to say that she had two Ontario Readers, both printed in 1885. On November 3, she loaned the writer The Ontario Reader, Book III, 1885, The Ontario Reader, Book IV, 1885, The Alexandra Reader, Fourth Book, 1908, and The Canadian Reader, Book IV, 1922. She explained that her husband, Mr. Campbell King, had studied from The Ontario Reader, Book IV, when he attended school in Sintaluta, Saskatchewan, in 1908. Today, this reader is being used by
FIGURE 8
MRS. L.M. PURDY, BALCARRES

FIGURE 9
MRS. H.W. COLLINS, SASKATOON

FIGURE 10
MRS. E.S. CAMPBELL, BIGGAR

FIGURE 11
MR. CAMPBELL-KING, SASKATOON
his thirteen-year-old daughter for reference and speech-making purposes. After thorough examination, the books were returned to Mrs. King.

On the same afternoon, Miss Gertrude James, 610 Albert Street, Phone 94719, Saskatoon, telephoned to say that she had a copy of W. J. Gage & Company’s Education Series, The Canadian Readers, Book V, authorized for use in the schools of Quebec, Manitoba, British Columbia, North-west Territories, and Prince Edward Island. In the evening Miss James brought the book, an undoubted 'find'; it had been owned and used by her mother, Mrs. James-Pinchbeck, Biggar, Saskatchewan, who said that the book might be equivalent of the modern grade nine or ten. Miss James said also that her mother had in her possession The Fifth Book of Reading Lessons, authorized by the Council of Public Instruction for Ontario, Toronto: James Campbell and Son, 1868. This book the writer did not ask to see because it is the same book as that sent by Mr. Frank Strowbridge, Manager, W. J. Gage & Company, Toronto. (See Figure 2, p. 61). Mrs. Pinchbeck said that her copy of the reader had been used in the North-West Territories in the early days. She donated her copy of The Canadian Readers, Book V, 1883, to the Archives Library, University of Saskatchewan.

Four other 'old-timers' contacted personally, or by telephone, reiterated the fact that The Ontario Readers, The Royal Readers, and The Victorian Readers, were used in the North-West Territories in the early days.

On November 1, 1954, the writer appealed to the editor of the Leader-Post, Regina, for assistance in her search. The paragraph on page 67 appeared in the Leader-Post, November 3, 1954. This paragraph was copied by Times-Herald, Moose Jaw. The writer addressed another letter to the editor of The Saskatchewan Teachers' Bulletin, Saskatoon,
requesting his aid. This letter was reproduced in full in the December issue of the magazine. Before long, replies began to trickle in; two were of first importance.

Mrs. Kay Rankin, 1211 Redland Avenue, Moose Jaw, Saskatchewan, wrote to say that she had an old Victorian Readers, Fifth Book, authorized for use in Manitoba, in 1898. Some time afterwards, she sent this book by registered mail. It was returned to her after examination. Then Mrs. E. S. Campbell, Box 222, Biggar, Saskatchewan, sent copies of The Ontario Readers, Second Third, and Fourth Readers, 1885. Ultimately, these were returned.

Mr. Frank Sudol, Paddockwood, Saskatchewan, brought a copy of the New Canadian Reader, authorized for use in British Columbia in 1901, which was used by his mother before Saskatchewan became a province. This book he donated to the Archives Library, University of Saskatchewan.

Other readers, such as The Alexandra Readers, The Canadian Readers, 1922, Highroads To Reading, 1934, and All Sails Set, 1948, were easily obtained through various agencies. Much later, a copy of The Canadian Treasury Readers, Book Six, 1932, was brought to the writer's attention by Miss D. McLeod, Superintendent's Assistant, Saskatoon Public Schools.
Earlier Theses on School Readers

At the outset, confusion arose out of the seeming discrepancies between the findings of authors of three previous theses that have to do with Canadian readers. These theses are: two unpublished theses, one by Dr. Eleanor Boyce, University of Manitoba, and one by Dr. G. J. Langley, University of Saskatchewan; and one published thesis, Public School Texts in Ontario, by Dr. E. T. White.

Boyce makes the reasonable assumption that, in the early days, Ontario texts were authorized in western schools. She says:

An examination of the readers used in the four western provinces reveals some similarity of choice of prescribed books. Since a large part of the early settlers of Western Canada were from "Old" Ontario it seems reasonable to expect that Ontario texts would be authorized in Western Schools. That accounts for the use of Gage and Company's Canadian Readers and the revised New Canadian Readers in the west up to 1900.

This statement can scarcely be challenged although it is not clear what is meant by "Gage and Company's Canadian Readers," and the "revised New Canadian Readers". In the early years, there were no publishing houses in the west and there were comparatively few settlers. Moreover, 'old-timers' brought various readers used in Ontario west with them and studied them when they attended their first schools in the North-West.

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6G. J. Langley, The Programmes of Study Authorized For Use in the North-West Territories to 1905 and the Province of Saskatchewan to 1931, and the Text Books Prescribed in Connection Therewith, Unpublished Master's Thesis, Saskatoon, Sask., College of Graduate Studies, University of Saskatchewan, 1944.


8Eleanor Boyce, op. cit., p. 28.
Territories. They used them again when, at a later date, many of them taught in the schools of the Territories. This is agreed. But the nomenclature of the readers named in the above quotation presented a puzzling problem. In an endeavour to establish their identity, and to clarify several other points, the writer examined Tables I, VI, and IX, of Boyce's thesis, and Table 7 of

TABLE I
READERS AUTHORIZED IN ONTARIO ELEMENTARY SCHOOLS, 1846-1946

<table>
<thead>
<tr>
<th>Dates</th>
<th>Readers</th>
<th>Publishers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1846-1867</td>
<td>Irish National Series</td>
<td>Published under the direction of the Commission of National Education in Ireland, Dublin.</td>
</tr>
<tr>
<td>1883-1884</td>
<td>The Royal Readers</td>
<td>T. Nelson and Sons, Toronto</td>
</tr>
<tr>
<td>1884-1909</td>
<td>Ontario Readers</td>
<td>Canada Publishing Co., Toronto</td>
</tr>
<tr>
<td>1909-1936</td>
<td>Ontario Readers, New Series</td>
<td>The T. Eaton Co., Toronto</td>
</tr>
</tbody>
</table>

TABLE II
READERS AUTHORIZED IN THE NORTH-WEST TERRITORIES AND IN SASKATCHEWAN ELEMENTARY SCHOOLS, 1900-1946

<table>
<thead>
<tr>
<th>Dates</th>
<th>Readers</th>
<th>Publishers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1900</td>
<td>The Canadian Readers</td>
<td>W. J. Gage and Co., Toronto</td>
</tr>
<tr>
<td>1899-1907</td>
<td>The Ontario Readers</td>
<td>Canada Publishing Co., Toronto</td>
</tr>
<tr>
<td>1900-1913</td>
<td>The Alexandra Readers</td>
<td>The Macmillan Co., Toronto</td>
</tr>
<tr>
<td>1913-1922</td>
<td>The Canadian Readers</td>
<td>W. J. Gage and Co., Ltd., Nelson and Sons Ltd., Toronto</td>
</tr>
<tr>
<td>1935-</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9 Ibid., p. 31
10 Ibid., p. 39
Langley's thesis. She also compared these four tables with the findings of White and with the results of her own research. Since it is agreed that Ontario readers were used in the North-West Territories, these tables are relevant to the present discussion.

**TABLE III**

READERS AUTHORIZED IN MORE THAN ONE PROVINCE

<table>
<thead>
<tr>
<th>Readers</th>
<th>Where Used</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ontario</td>
<td>1846-1867</td>
</tr>
<tr>
<td></td>
<td>Prince Edward Island</td>
<td>1877</td>
</tr>
<tr>
<td></td>
<td>New Brunswick</td>
<td>1877</td>
</tr>
<tr>
<td></td>
<td>Nova Scotia</td>
<td>1877</td>
</tr>
<tr>
<td>Irish National Series, 1846</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ontario</td>
<td>1868-1884</td>
</tr>
<tr>
<td></td>
<td>Manitoba</td>
<td>1880-1897</td>
</tr>
<tr>
<td></td>
<td>British Columbia</td>
<td>1880-1900</td>
</tr>
<tr>
<td></td>
<td>Prince Edward Island</td>
<td>1894-1901</td>
</tr>
<tr>
<td></td>
<td>The N.W. Territories</td>
<td>1900</td>
</tr>
<tr>
<td>The Canadian Readers, 1868</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prince Edward Island</td>
<td>1877-1894</td>
</tr>
<tr>
<td></td>
<td>New Brunswick</td>
<td>1877-1905</td>
</tr>
<tr>
<td></td>
<td>Nova Scotia</td>
<td>1877-1906</td>
</tr>
<tr>
<td></td>
<td>Ontario</td>
<td>1884</td>
</tr>
<tr>
<td>The Royal Readers, 1870</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ontario</td>
<td>1881-1909</td>
</tr>
<tr>
<td></td>
<td>Saskatchewan</td>
<td>1900-1913</td>
</tr>
<tr>
<td></td>
<td>Alberta</td>
<td>1903-1909</td>
</tr>
<tr>
<td>The Ontario Readers, 1884</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>British Columbia</td>
<td>1900-1915</td>
</tr>
<tr>
<td></td>
<td>New Brunswick</td>
<td>1900-1920</td>
</tr>
<tr>
<td></td>
<td>Prince Edward Island</td>
<td>1901-1910</td>
</tr>
<tr>
<td>New Canadian Readers, 1901</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alberta</td>
<td>1908-1923</td>
</tr>
<tr>
<td></td>
<td>Saskatchewan</td>
<td>1913-1922</td>
</tr>
<tr>
<td>The Alexandra Readers, 1908</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ontario</td>
<td>1909-1936</td>
</tr>
<tr>
<td>The Ontario Readers, 1909</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prince Edward Island</td>
<td>1910-1940</td>
</tr>
<tr>
<td></td>
<td>New Brunswick</td>
<td>1922-1939</td>
</tr>
<tr>
<td></td>
<td>Manitoba</td>
<td>1922-1934</td>
</tr>
<tr>
<td></td>
<td>Saskatchewan</td>
<td>1923-1935</td>
</tr>
<tr>
<td></td>
<td>Alberta</td>
<td>1923-1935</td>
</tr>
<tr>
<td></td>
<td>British Columbia</td>
<td>1923-1935</td>
</tr>
<tr>
<td>The Canadian Readers, 1922</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nova Scotia</td>
<td>1933-</td>
</tr>
<tr>
<td></td>
<td>Manitoba</td>
<td>1934-</td>
</tr>
<tr>
<td></td>
<td>Saskatchewan</td>
<td>1935-</td>
</tr>
<tr>
<td></td>
<td>Alberta</td>
<td>1935-</td>
</tr>
<tr>
<td></td>
<td>Ontario</td>
<td>1937-</td>
</tr>
<tr>
<td></td>
<td>New Brunswick</td>
<td>1939-</td>
</tr>
<tr>
<td></td>
<td>Prince Edward Island</td>
<td>1940-</td>
</tr>
<tr>
<td>The Treasury Readers, 1934</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Manitoba</td>
<td>1934-</td>
</tr>
<tr>
<td></td>
<td>Saskatchewan</td>
<td>1935-</td>
</tr>
<tr>
<td></td>
<td>Alberta</td>
<td>1935-</td>
</tr>
<tr>
<td>Highroads to Reading, 1934</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>British Columbia</td>
<td>1935-</td>
</tr>
</tbody>
</table>

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11 Ibid., pp. 43, 44.
## TABLE IV
DATA TAKEN FROM GRAPH, TABLE 7 OF LANGLEY'S THESIS

<table>
<thead>
<tr>
<th>Dates</th>
<th>Readers</th>
<th>Publishers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1886-1889</td>
<td>Canadian Readers, Books One to Six.</td>
<td>The W.J. Gage Co., Toronto</td>
</tr>
<tr>
<td>1889-1907</td>
<td>The Ontario Readers, Books One to Four</td>
<td>The Canada Publishing Co., Ltd.</td>
</tr>
<tr>
<td>1888-1900</td>
<td>Ontario High School Reader</td>
<td>The Canada Publishing Co., Ltd.</td>
</tr>
<tr>
<td>1901-1913</td>
<td>New Canadian Reader, Book Five</td>
<td>No publisher named.</td>
</tr>
<tr>
<td>1908-1922</td>
<td>Alexandra Readers, Primer and Books One to Four</td>
<td>The Copp, Clark Co., Toronto</td>
</tr>
<tr>
<td>1922-1930</td>
<td>The Canadian Readers, Primer, and Books Two to Five</td>
<td>The Macmillan Co., The W.J. Gage Co., Thomas Nelson and Sons, Toronto.</td>
</tr>
</tbody>
</table>

Many of these data conflict with data given in Boyce's Table VI, which lists the readers authorized in the North-West Territories and in Saskatchewan Elementary Schools, 1900-1946.

## TABLE V
COMPARISON OF DATA FROM BOYCE AND LANGLEY

<table>
<thead>
<tr>
<th>Readers</th>
<th>Langley's Dates</th>
<th>Boyce's Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Canadian Readers</td>
<td>1886-1889</td>
<td>1900</td>
</tr>
<tr>
<td>The Ontario Readers</td>
<td>1889-1907</td>
<td>1900-1913</td>
</tr>
<tr>
<td>New Canadian Readers, Book Five</td>
<td>1901-1913</td>
<td>No mention</td>
</tr>
<tr>
<td>The Alexandra Readers</td>
<td>1908-1922</td>
<td>1913-1922</td>
</tr>
<tr>
<td>The Canadian Readers</td>
<td>1922-1930*</td>
<td>1923-1935</td>
</tr>
</tbody>
</table>

*Langley's thesis does not deal with the period beyond 1930.

It is not clear either which Canadian Reader is meant. Actually, there were four series of Canadian Readers, one of 1867 and 1868, and one each of

---

1881, 1883, and 1922. A New Canadian Reader was published in 1901.

None of these tables mentions the National Series of School Books, authorized by the Council of Public Instruction for Upper Canada, Toronto: published by Robert McPhail, No. 65 King Street East, 1864. It is possible that this series was a re-issue of the Irish National Series, 1846-1867. The writer examined the Second Book of this series which was brought west from Ontario by Mr. A. Stevenson, Ethelton, Saskatchewan.

Just before Canada attained Dominion status, there was a movement afoot in educational circles to introduce a Canadian series of readers. In his published thesis on Public School Textbooks in Ontario, White makes this interesting observation:

Perhaps the criticism listened to most readily was that the Readers (The Irish National Series) were not Canadian enough in sentiment. Dr. Ryerson, rather reluctantly, arranged for the preparation of a new series called The Canadian Series of Reading Books, but more popularly known as "The Red Series". This series was introduced in 1867.13

White's description of the contents of The Fourth Reader of this series coincides exactly with the Canadian Series of School Books, The Fourth Book of Reading Lessons, forwarded to the writer by Mr. Frank Strowbridge, of W. J. Gage and Company, Toronto. (Fig. 3, p. 61). This, then, is in all probability the series alluded to as The Canadian Readers, Tables I and IX, Boyce, and Table 7, Langley. Apparent confirmation of this occurs on page 29 of Boyce's thesis:

1867, January 4, a series of Canadian readers was formally authorized. Edited by Dr. J. H. Sangster, Dr. McCaul, Dr. Barclay, and Dr. Ormiston, under the direction of the Council of Public Instruction of Ontario. Published by James Campbell and Son—then A. Miller and Company (now W. J. Gage and Company).14


14 Eleanor Boyce, op. cit., p. 29.
At the time of the publication of this series, there must have been a great deal of contemporary reading material available. In the Contents of The Fourth Reader, reference is made to Campbell's Fifth and Sixth Readers, to Constable's Sixth Reader; to various magazines: Putnam's; Sharpe's; Dublin University; Household Words; The Maple Leaf; and to outside references: Smith's Classical Dictionary; Relation des Jesuits; Trench's Study of Words; Smith's Dictionary of Antiques.

Popular though it was, the "Red Series" did not go unchallenged. In 1881, a new series made its appearance. It was Gage & Co.'s Educational Series, entered according to Act of Parliament, in the office of the Minister of Agriculture, in the year of our Lord 1881, by W. J. Gage & Co., Toronto. The text of this series in the hands of the writer is named on the cover, Book V, Canadian Readers, and on the title page, English Readers, Book V. It was edited by J.M.D. Meiklejohn, M.A., Professor of Education in the University of St. Andrews, and adapted for use in Canadian Schools. There is no indication of authorization, but this book was used by Mrs. L. M. Purdy in the schools of the North-West Territories. She donated her copy to the Archives Library, University of Saskatchewan.

In the year 1883, this series reappeared with a changed format. It was called W. J. Gage's Educational Series, The Canadian Readers. These books were authorized for use in the Schools of Quebec, Manitoba, British Columbia, North-West Territories, and Prince Edward Island, and were entered, according to Act of Parliament, in the Office of the Minister of Agriculture, in the year of our Lord 1883, by W. J. Gage & Co., Toronto. With very slight changes, the Contents are exactly the same as those of The Canadian (English) Readers, 1881. Copies of Books III and V of this series are in the Archives Library, University of Saskatchewan. They were
donated by Mr. E. H. Levins, Saskatoon, and Mrs. James-Finchbeck, Biggar.

This series is not listed in either of Boyce's Tables I or IX, or in Langley's Table 7. But White knew of this reader. On page 21 of his thesis he writes:

In 1883 two new series of readers, the 'Royal' and the 'Canadian' (Gage's) were authorized, but before their use in the schools became general, Mr. Geo. W. Ross, Minister of Education, gave notice that they would be de-authorized as soon as a single series could be prepared to replace them. The effect of this pronouncement was to prolong the use of the Red Series in a majority of schools.\(^{15}\)

There is this probability: when *The Royal Readers, 1883,* and *The Canadian Readers, 1883,* were de-authorized in Ontario, the publisher sold them wherever they could. Pioneers brought many of them west with them, and used them in the schools of the Territories. "Old-timers" vouch for their use at that time. On page 28 of her thesis, Boyce refers to them:

*The Royal Readers,* published by Thomas Nelson and Sons, Edinburgh, were adopted for Canadian Schools as early as 1863, and recommended by the Central Committee for use in Ontario. According to first-hand information from 'old-timers' . . . who came to the North-West Territories in 1883, these readers were brought to the North-West Territories by pioneers whose children used them in the first schools . . . *The Canadian Readers* published in 1883 by W. J. Gage and Company were also brought west by Canadian immigrants . . . Both *The Royal Readers* and *The Canadian Readers* consisted of a *First Reader,* *Parts One and Two,* *Second, Third, Fourth,* and *Fifth Reader.*\(^{16}\)

One other pertinent observation might be made here. On page 143 of her thesis, Boyce says that *The Royal Readers, Book 4,* was assigned to grades five and six in New Brunswick and to grade four in Nova Scotia. She says also that the selections consistently require sixth to tenth grade reading ability. On page 86 she describes the contents of this reader, and they are not the same as those of *The Royal Reader, The Fourth*

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\(^{15}\) E. T. White, *op. cit.*, p. 21.

\(^{16}\) Eleanor Boyce, *op. cit.*, p. 28.
Book of Reading Lessons, 1883, that the author has at hand. This posed another puzzle. Apparently the 1883 Royal series, (Special Canadian Series), published by Thomas Nelson and Sons and James Campbell and Son, Toronto, was a series totally different from the early Royal series, published by Thomas Nelson and Sons, Edinburgh.

Many other points needed clarification. This statement appears in the Ordinances of the North-West Territories:

Passed by the Lieutenant-Governor in Council, at the session begun and holden at Regina, on the Fifth Day of November and closed on the eighteenth day of December, 1885, His Honour Edgar Dewdney, Lieutenant-Governor, Section 82, ss. 5 - "To observe that no books are used in any school but those selected from the list of books recommended by the Board of Education."17

From this statement, it can be deduced that school readers were authorized at this time. The appendices that appear in The Reports of the Council of Public Instruction of the North-West Territories contain "Programmes of Study for the Schools of the North-West Territories". They show that certain readers had definite authorization although they do not name them. On July 1, 1885, the following statement occurs.

Appendix "B" - Reading and Literature - Standard IV, Authorised Fourth Reader; Standard V, Authorised High School Reader.18

Again, no names of readers are mentioned. It is not until the 12th of August, 1898, that the "Programme of Studies" actually names the authorized reader in Appendix "D".

17 Ordinances of the North-West Territories, Regina: Printed by Nicholas Flood Davis, Printer to the Government of the North-West Territories, 1885, Section 2, ss. 5.

18 Report of the Council of Public Instruction of the North-West Territories, Canada, together with the Report of the Superintendent of Education and Appendices, 1896. Published by authority of the Legislative Assembly, Regina: Printed by John Alexander Reid, Queen's Printer for the Territories, 1897, pp. 31, 32.
Readers: Ontario Series - First Reader (Part I, Part II), Second, Third, Fourth and High School Reader. 19

Before this date, the Ontario Readers must have been recommended by the Board of Education for authorization. Dr. White remarks:

In 1884 a new series called the Ontario Readers was authorized, consisting of the First Reader . . . and Fourth Reader. The High School Reader was used in public school classes beyond the Fourth. 20

Two items in this statement are significant: first, the Ontario series was authorized in 1884 although it was "Entered according to Act of the Parliament of Canada in the office of the Minister of Agriculture for Ontario, in the year of our Lord one thousand eight hundred and eighty-five"; second, the High School Reader was used in the public school. This is in agreement with Appendix "D" quoted above.

By this time, the author had analyzed the following readers, and had decided to incorporate them in her thesis in either a major or a minor capacity:


(b) Canadian Series of School Books. The Fourth Book of Reading Lessons, 1868.

The above are books of the "Red Series", so-called because of the colour of their covers. They were used, if not authorized for use, in the North-West Territories.

(c) The Canadian Reader, Book V, 1881, (named on the title page English Reader, Book V, 1881). This book was also used in the Territories.

(d) The Canadian Reader, Book V, 1883, a re-issue of (c) with change of format, and very slight change of content, authorized for use in Quebec, Manitoba, British Columbia, the North-West Territories, and Prince Edward Island.

19 Ibid., August, 1898, Appendix "D", p. 54.

(e) The Royal Readers, Fourth Book of Reading Lessons, 1883, also used in the Territories.

(f) The Ontario Readers, Fourth Reader, 1885, authorized for use in the North-West Territories, 1898, and definitely used in the Territories prior to that date.

But there still existed areas of confusion. In her preliminary statement, Boyce speaks of the "revised New Canadian Readers in the west up to 1900". (See p. 10). Since no reader bore this title before 1901, the writer has come to the conclusion that she means The Canadian (English) Readers, 1881, and its revised version, The Canadian Readers, 1883. Neither book is a revised version of the 1867-1868 "Red Series"--also known as The Canadian Readers. They are completely different readers.

In Table IX, Boyce lists New Canadian Readers, authorized in British Columbia, 1900-1915; New Brunswick, 1900-1920; and Prince Edward Island, 1901-1910. Langley's Table 7 lists this book as being authorized for use in the North-West Territories from 1901 to 1913. Whether it was authorized or not, it was certainly used in the Territories, and the author added it to her collection for analysis. The book she has at hand is the 20th Century Edition, New Canadian Readers, Book V, prescribed for use in the Office of the Minister of Agriculture, by W. J. Gage and Co., Limited, Toronto.

Further frustrating factors obtruded themselves on the writer's notice. On page 45 of her thesis, Boyce makes this statement:

The Victorian Readers were authorized for Manitoba only, yet the Alexandra Readers contained a large per cent of the Victorian Reader content.21

This may be correct insofar as the books for the lower grades are concerned, but it is not correct at the grades V and VI level established by The Alexandra Readers, Fourth Reader. Mrs. Kay Rankin of Moose Jaw, Saskatchewan,

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21Eleanor Boyce, op. cit., p. 45.
had sent the writer her copy of *The Victorian Reader, Fifth Reader*, 1898, which the author analyzed carefully, comparing the contents with those of *The Alexandra Readers, Fourth Reader*, 1908: there is no higher reader in this series. Of the ninety-five selections in *The Victorian Reader*, and the 130 selections in *The Alexandra Reader*, only 17 are identical. These include the well-known poems: "The Burial of Moses"; "To a Waterfowl"; "The Wonderful One-Hoss Shay"; "The Prairies"; "True Worth"; "A Canadian Boat Song"; "The Minstrel Boy"; "Lead Kindly Light"; "The Song of the Camp"; and "The Red River Voyageur". The duplicated prose selections are: "The Moonlight Sonata"; "The Burning of Moscow"; "The Death of Nelson"; "The Battle of the Ants"; "The Eruption of Vesuvius"; "The Vision of Mirza"; and "The Thin Red Line", that appears in *The Alexandra Reader* as "The Battle of Balaklava". Three prose selections are different excerpts from the same book; they are: "The Pilgrim's Progress"; "The Pickwickians on Ice"; and "The Mill on the Floss"; all are in *The Victorian Reader*. They appear in *The Alexandra Reader* as "Doubting Castle"; "Mr. Pickwick on the Ice"; and "Maggie Tulliver and the Gypsies". The first and last are totally dissimilar; the Pickwick story is similar but by no means identical.

There was no hesitation about accepting *The Alexandra Readers, 1908*, and *The Canadian Readers, 1922*, since they were both authorized by the Saskatchewan Department of Education. The final stumbling block was *The Canadian Treasury Readers*. Until Miss D. McLeod, Superintendent's Assistant, Saskatoon Public Schools, loaned the writer a Book Six of this series, she had laboured under the impression that *The Canadian Treasury Readers* were facsimiles of the *Highroads to Reading* series with a different cover design. The book on hand is *Canadian Treasury Readers, Book Six*, by Lorne Pierce, copyright, Canada, 1932 (not 1934 as reported by Boyce) by the Ryerson Press
and The Macmillan Company of Canada Limited. Protected in all countries subscribing to the Berne Convention. The prose and poetry contents do not resemble those of Highroads To Reading, Book Six, 1934, in any way.

Table IX of Boyce's thesis shows that The Treasury Readers, 1934, were authorized for use in Saskatchewan in 1935, yet the name of this reader does not appear in Table VI of the same thesis, a table that purports to be a list of readers authorized for use in the North-West Territories and in Saskatchewan elementary schools, 1900-1946.

Actually, The Canadian Treasury Series, in toto, was not authorized for use in Saskatchewan. After having examined several series of readers submitted by a number of publishers, the educational authorities of the western provinces decided to divide the reader business among four publishers. The Treasury Series, submitted by Macmilland and Ryerson was successful at the Grades 1, II, and III level. Nelson-Gage was successful at the Grades IV, V, and VI level. Consequently, the Macmillan-Ryerson Treasury Readers were authorized for use in Saskatchewan at the Grades I, II, and III level. But the name was changed to Highroads To Reading to match the Nelson-Gage Highroads series authorized at the Grades IV, V, and VI level. Books I, II, and III, of the Highroads and Treasury Readers are identical. Books IV, V, and VI, are totally dissimilar.

For a variety of reasons, the writer decided to inspect Book Six of the Treasury series. First, she was immediately favourably impressed by its format, literary content and arrangement, and by the excellence of its illustrations. Second, she was curious to know why the book had been passed over in favour of the Highroads book. Third, it had narrowly escaped authorization and, for that reason alone, was worthy of scrutiny. Fourth, after enquiry, she discovered that copies were to be found in several small school libraries where the book was used as a supplementary reader.
After making a detailed analysis of the book, the writer saw that it would be of great value in the compilation of a future reader, since, in her estimation, its underlying philosophy, its readable literature, its first-class organization, and its artistic illustrations, make it superior to any of the many readers she had already examined.

*Highroads To Reading, Book Six, 1934,* and *All Sails Set, 1948,* were examined before the writer saw a copy of *The Treasury Readers, Book Six, 1932.* They are placed last because of their chronological order.

Further Difficulties

As the readers came in, it became apparent at an early date that time would not permit a detailed analysis of, and commentary on, each book of each series. Most of the books were for the higher grades of the elementary school, and many factors had to be considered before a final choice could be made. It was not clear what readers were used for the different standards or grades, nor was the relationship between standards and grades established. It was abundantly evident that both readers authorized in Ontario and in other provinces were used in Saskatchewan. On page 152 of his thesis, Langley says:

A comparison of the text books first prescribed by the Board of Education with the list of text books used in Ontario in the same period as given by White, reveals that the influence of Ontario's educational system extended to the North-West Territories... The Council of Public Instruction was also forced to authorize text books prepared for schools in other parts of Canada as elsewhere, as the limited market in the Territories was not sufficient in the eye of the publishers to warrant the publishing of text books for use in the Territories.22

Both the interests of educationists and publishers had to be served in the early days as well as now, and both were very active in the twin fields of choice and publication of school books. An interesting sidelight

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22 G. J. Langley, *op. cit.*, p. 152
is contributed by a paragraph copied from the *Manitoba Free Press*, Winnipeg, Thursday, July 3, 1884:

At the ninth convention of the Manitoba Teachers' Association, Wednesday, July 2, Mr. S. A. Garrett, read a paper by Mr. J. Fawcett, M.A., Inspector of Winnipeg Schools on "Our System of Education". . . The essayist began noticing the increase of political liberty and the kindred progress in systems of education characterizing the present day. He referred to the efforts made in Ontario to follow a medium course between the German, or deeply scientific and metaphysical system on the one hand, and the French and American systems giving prominence to showy accomplishments on the other. 23

This problem has not yet been solved.

Evidence regarding the grades in which the readers were used was conflicting and unsatisfactory. At the beginning of this research, and for some time later, the writer thought that the Fourth and Fifth Readers examined were approximately equivalent to the present-day grades six and seven readers. In reply to a letter, Mr. S. D. Holmes, Editor of Text-Books, Department of Education, Ontario, explained the relationship in this way:

Your question about the relationship of readers to grades can be answered simply. The organization of our elementary schools until about 20 years ago was on the basis of four Forms between entry and the transfer to the secondary school. Each form was divided into junior and senior levels . . . You will see then that the present eight grades system corresponds exactly to the four Forms of two levels each . . . The Grade 6 with which you are concerned would have been classified as Senior Third.

In the readers the Second Book was used in Junior and Senior Second classes, the Third Book in Junior and Senior Third classes, so that your Grade 6 again would normally have been studying the second half of the Third Book . . . . . .

The Fifth Readers to which you refer were used in advanced classes of the elementary schools.* From a very early date in our educational system, provision was made for these fifth classes to be organized in the elementary schools and the Fifth Reader was quite a formidable book. The work in the

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* Underlining by the writer of the thesis.
Fifth Forms corresponded in some degree to the First and Second Forms of High Schools, though it was often difficult for the harassed teacher in a country school to provide adequate instruction.24

There does not appear to be any doubt about the grades for which the readers were originally intended. In a letter written to Dr. A.F. Deverell, College of Education, Saskatoon, Mr. Frank Strowbridge says:

As you know, when these books were authorized, the system in Ontario was not by grades as in today's classes but by forms. In the publication of succeeding editions of books they wandered around a wee bit in the early grades but from grade 3 up they followed a very definite pattern. The Second Reader was used in grades 3 and 4; the Third Reader was used in grades 5 and 6, and the Fourth Reader was used in grade 7 until the day came when they had an eighth year elementary course and then it was used in grade 8. However, in the earlier years, the Book 4 Reader was used in grade 7 and the Book 5 Reader was used in grade 8 and continuation schools which carried through in grades 9 and 10.25

Between these two letters is one of those slight discrepancies that creates a faint shadow of doubt. Mr. Holmes states that "the present eight grades system corresponds exactly to the four forms of two levels each," while Mr. Strowbridge says that the Fourth Reader was originally used in grade seven. Both agree that the Third Reader was used in grade six; that is, in Ontario, it was designed to be used in grade six, and, doubtless, educationists in the Territories intended that it should be used exclusively in grade six. There is no proof, however, that it was. 'Old-timers' aver that they progressed from 'reader to reader' with no thought of what grade they were in.

The second edition of the Companion to the Fourth Reader has a title page which says: Companion to the Fourth Book, of the Ontario Series of

24 See Appendix M, p. 613.


*Underlining by the writer of the thesis.
Readers, Second Edition Revised and Enlarged, Toronto: W.J. Gage & Co. (Limited). This book was "Entered according to Act of the Parliament of Canada in the Office of the Minister of Agriculture by W. J. Gage & Co., in the year one thousand eight hundred and eighty-six." This Companion, a forerunner of the modern Manual, was sent west by Mr. Strowbridge. The Introduction on page v begins this way:

As many of the pupils in the Fourth Class of the Public Schools are preparing for the Entrance Examination to High Schools, it is naturally expected that considerable attention will be given. . .26

The inference is clear that The Ontario Readers, Fourth Book, was the last reader used in the Public Schools of the day. Yet, in his letter, Mr. S. D. Holmes of the Department of Education, Ontario, speaks of the Fifth Readers which were used in "advanced classes of the elementary schools". Note also the different terminology in the quotation from the Companion; neither "grade", "form", nor "standard", is used; the word "class" is used. This may, or may not, have any significance. But, if the Fourth Reader were used by Entrance candidates--presumably grade eight--what reader was being used by grade seven? And what grade was using the Fifth Reader?

That there was an Ontario Fifth Reader is an indisputable fact. In a letter addressed to the writer, Mrs. E. S. Campbell, Box:222, Biggar, Saskatchewan, says:

I am glad to loan you my Second, Third and Fourth Ontario Readers for as long as you need them . . . It is plain that the content has not had to be restricted to those with easy words . . . Obviously then, the mind of the scholar using these old books must have been trained to a higher level . . . I had also a Fifth Reader--I used thro Gr. VIII and have it in the basement somewhere.27


27See Appendix M, p. 610
On page 28 of her thesis, Boyce says:

Both The Royal Readers and The Canadian Readers consisted of a First Reader, Parts One and Two, Second, Third, Fourth, and Fifth Readers.\(^{28}\)

On page 86 of her thesis, she says also, that in New Brunswick, the Fourth Book of The Royal Readers was used in Grades V and VI.

White says:

In 1884 a new series called the Ontario Readers was authorized, consisting of the First Reader... and Fourth Reader. The High School Reader was used in public school* classes beyond the Fourth.\(^{29}\)

When all these statements are assembled in one paragraph, the issue is still not clear. Holmes says the Fifth Reader was used in advanced classes in the elementary schools. Strowbridge says that in the earlier years the Book 4 Reader was used in grade VII and the Book 5 Reader in grade VIII and continuation schools. The Companion to the Fourth Book of Reading Lessons, 1868, says that many of the pupils in the Fourth Class of the Public Schools are preparing for Entrance Examination. Appendix "D", Programme of Studies, Council of Public Instruction of the North-West Territories, 1898, authorized the use of the Ontario series First, Second, Third, Fourth, and High School Readers. (No mention of a Fifth Reader). White says that the High School Reader was used in public school classes beyond the Fourth.

Boyce speaks of a Fifth Reader and also says that Book 4 of The Royal Readers was used in grades V and VI in New Brunswick and in grade IV in Nova Scotia.\(^{30}\)

\(^{28}\)Eleanor Boyce, op. cit., p. 28.

\(^{29}\)E. T. White, op. cit., p. 21.

\(^{30}\)Eleanor Boyce, op. cit., p. 113.

*Underlining by the writer.
With a little more information there is no doubt that these superficially divergent statements can be reconciled. However, the writer decided to prosecute a new line of inquiry.

The New Line of Inquiry

There is no question that the following readers were both authorized and used in the schools of Saskatchewan at the grades V and VI and at the grade VII level.

(a) The Alexandra Readers, Fourth Reader, 1908.
(b) The Canadian Readers, Book V, 1922.
(c) Highroads To Reading, Book Six, 1934.
(d) All Sails Set, Book Six, 1948.

Both (a) and (b) were prescribed for grades V and VI. With this in mind, the writer constructed a table showing the number of selections carried over from six earlier readers to any, or all, of the above-named four authorized readers, in an endeavour to find out, if possible, their approximate grade level. The names of the six earlier readers are:

   NOTE: Because The Canadian Readers, Book V, 1883, is a re-issue of this reader, it is not included.
(2) The Royal Readers, Fourth Book of Reading Lessons, 1883.
(3) The Ontario Readers, Fourth Reader, 1885.
(4) The Ontario Readers, Third Reader, 1885.
(5) The Victorian Readers, Fifth Reader, 1898.
(6) New Canadian Readers, Book V, 1901.

The selections repeated in one or more of the four later readers are:

(1) The Canadian (English) Readers, Book V, 1881.
   (a) To A Waterfowl
   (b) An Iceberg
   (c) The Loss of the "Birkenhead"
   (d) The Death of Nelson

(2) The Royal Readers, Fourth Book of Reading Lessons, 1883.
   (a) The Hunter of the Prairies
(b) The Sea
(c) The Red Thread of Honour
(d) The Coyote (Bret Harte)
(e) The Meeting of the Waters
(f) The Coyote or Prairie Wolf (Mark Twain)

(3) **The Ontario Readers, Fourth Reader, 1885.**

(a) The Vision of Mirza
(b) The Face Against the Pane
(c) Edinburgh After Flodden
(d) Sermon on the Mount
(e) The Ride from Ghent to Aix
(f) The Prairies
(g) Scots Wha Hae
(h) Ye Mariners of England
(i) How Sleep the Brave
(j) Boadicea
(k) The Loss of the "Birkenhead"
(l) Landing of the Pilgrims
(m) Jacques Cartier
(n) 'Tis the Last Rose of Summer
(o) Lead, Kindly Light
(p) The Heroine of Verchères
(q) The Heroes of the Long Sault
(r) Home, Sweet Home
(s) Love of Country
(t) Lochinvar
(u) Marmion and Douglas
(v) Lady Clare

(4) **The Ontario Readers, Third Reader, 1885.**

(a) The Burial of Moses
(b) The French at Ratisbon
(c) The Waterfowl
(d) The Ivy Green
(e) Abou Ben Adhem
(f) A Canadian Boat Song
(g) Ants and Their Slaves
(h) The Sea
(i) The Rapid
(j) After Blenheim
(k) The Inchcape Rock
(l) The Bugle Song
(m) The Brook
(n) The Burial of Sir John Moore

(5) **The Victorian Readers, Fifth Reader, 1898.**

(a) The Vision of Mirza
(b) The Burial of Moses
(c) To a Water Fowl
(d) The Prairies
(e) The Pickwickians on Ice (similar to Mr. Pickwick on the Ice, but not identical)
(f) The Burning of Moscow
(g) The Eruption of Vesuvius
(h) Marco Bozzaris
(i) The Wonderful One-Hoss Shay
(j) A Canadian Boat Song
(k) The Minstrel Boy
(l) Lead, Kindly Light
(m) The Death of Nelson
(n) The Song of the Camp
(o) The Battle of the Ants
(p) The Moonlight Sonata
(q) The Red River Voyageur
(r) True Worth (It is not growing like a tree)
(s) The Thin Red Line (The Battle of Balaklava)
(Cavalry Charges at Balaklava)

(6) New Canadian Readers, Book V, 1901.
(a) The Ride from Ghent to Aix
(b) The Brook
(c) Cavalry Charges at Balaklava (The Thin Red Line)
   (The Battle of Balaklava)

This digest reveals that twenty-two selections from The Ontario Reader,
Fourth Reader, 1885, are repeated in later readers at grades five and six
level; nineteen selections from The Victorian Reader, Book V, 1898; fourteen
selections from The Ontario Readers, Third Reader, 1885; six from The Royal
Readers, Fourth Book of Reading Lessons, 1883; four from each of The Canadian
(English) Readers, Book V, 1881, and The Canadian Readers, Book V, 1883; and
three from the New Canadian Readers, Book V, 1901. Furthermore, several
selections are duplicated in other readers: James Hogg's "The Skylark"
appears in The Canadian (English) Reader, The Royal Reader, The Ontario
Fourth Reader, and The Victorian, although two are "Fourth" readers and
two are "Fifth" readers. Similarly Shelley's "To a Skylark" appears in
The Ontario Fourth, and The Victorian and New Canadian Fifth. Hugo's
"The Demon of the Deep" also appears in The Ontario Fourth and The Victorian
Fifth. Apparently, there was no rigid grade five, six, or seven "level".
All the selections not compared might be at grade five, six, seven or
eight "level".
In view of the indefinite situation with regard to the age and grade levels of readers between 1867 and 1901, and the lack of rigidity of grading due to pioneer conditions, the writer decided to abandon any attempt to compare or contrast their contents either one with the other or with the five twentieth-century readers chosen for examination at grades five and six level. Since each reader is typical of what was used in the higher grades of the elementary schools of the North-West Territories (with the exception of The Ontario Third Reader, 1885) she decided to furnish a detailed analysis of each to show what pioneer children were reading in school. These analyses gave rise to another important consideration: the possibility of gleaning from these early readers some good unique feature that might be incorporated in the reader of the future.

The Final Choice

Before making her final choice of readers to be discussed in this thesis, the writer took many points under consideration:

1. Many readers were used in the North-West Territories prior to, and subsequent to, the authorization of The Ontario Readers in 1898.

2. Rigidity of grading in the schools of the Territories was impracticable. Pioneers brought different readers west with them, and children used these readers for educational purposes at home and in the ungraded schools of the Territories for many years. Probably, the more studious children read ahead of their grade. Pupils were oftentimes classified by "readers" rather than by grades.

3. Each reader chosen is typical of its era, and (except for The Ontario Readers, Third Reader) each is the final reader of that particular elementary series at the time of issue.
4. The Ontario Third Reader is included because it was originally designed for grade six, and could thus be compared with the later grade six readers.

5. The two first readers on the list are for "background" purposes only. No detailed analysis of their format and content is presented.

6. The Canadian Treasury Readers, Book Six, 1932, is included for three reasons:

   (a) It is to be found in some Saskatchewan schools and may be used as a supplementary reader.

   (b) It narrowly escaped authorization in Saskatchewan when it and the Highroads To Reading series were presented by publishers to various educational authorities.

   (c) In the opinion of the writer, its contents are superior to those of any reader of the series.

For these reasons, the following readers constitute her final choice:


   NOTE: The differences between this reader and the re-issue of the reader with new format, 1883, have been indicated in Chapter IV entitled Format.

5. The Ontario Readers, Fourth Reader, 1885.
6. The Ontario Readers, Third Reader, 1885.
7. The Victorian Readers, Fifth Book, 1898.
12. Highroads To Reading, Book Six, 1934.
13. All Sails Set, Book Six, 1948.

Detailed analyses of these readers, other than (1) and (2) are to be found in Appendices A-M.

Authentication

The concluding portion of this chapter is written to show that the readers chosen by the writer and named on pages 89 and 90 of this thesis were actually used in the schools of the North-West Territories and in Saskatchewan between the years 1884 and 1954.

1. The Canadian Readers, Book V (named on the title page English Readers, Book V), 1881.

(a) Copy donated to the Archives Library, University of Saskatchewan, by Mrs. L.M. Purdy, Balcarres, Sask. Mrs. Purdy brought this book with her from Ontario in 1883, and used it in the schools of the North-West Territories. See Purdy Letters. 31

(b) According to Dr. Eleanor Boyce, it is reasonable to assume that since a large part of the early settlers of Western Canada were from "Old" Ontario, then Ontario texts would be authorized in Western Schools. 32

2. The Canadian Readers, Book V, 1883, a re-issue of the Canadian-English, Book V, 1881, with new format, and authorized for use in Quebec,

31 See Appendix 'A', p. 602
32 Eleanor Boyce, op. cit., p. 28.
Manitoba, British Columbia, the North-West Territories, and Prince Edward Island.

(a) Copy donated to the Archives Library, University of Saskatchewan, by Mrs. James-Pinchbeck, Biggar, Sask. It was used by Mrs. Pinchbeck in the west.

(b) Dr. Eleanor Boyce: The Canadian Readers, published in 1883 by W. J. Gage and Company, were also brought west by Canadian immigrants... They brought with them into the western wilderness readers which were later authorized for use in the first western schools since there were no printing presses in the west.33

(c) Dr. E. T. White: In 1883 two new series of readers, the 'Royal' and the 'Canadian' (Gage's) were authorized.34


(a) Copy loaned by Mrs. S. Bindle, 211 Ninth Street, East, Saskatoon.

(b) Dr. Eleanor Boyce: The Royal Readers, published in 1883 by Thomas Nelson and Sons, Edinburgh, were adopted for Canadian schools as early as 1863... According to first-hand information from 'old-timers'... who came to the North-West Territories in 1883, these readers were brought to the North-West Territories by pioneers whose children used them in the first schools.35

4. The Ontario Readers, Fourth Reader, 1885.

(a) Copy loaned by Mr. Campbell King, 1021 Avenue E, North, Saskatoon. Mr. King brought this book west with him from Ontario, and used it in school in Sintaluta, Sask. Inside the front cover are these words in boy's handwriting: Campbell King, Sintaluta, Sask. S.S.D. 337. April 2, 1906. Below this is a druggist's stamp bearing the words: W. R. Trench, Druggist and Stationer, Sintaluta.

(b) Copy loaned by Mrs. E. S. Campbell, Box 222, Biggar, Sask.

33Eleanor Boyce, op. cit., p. 28.

34E. T. White, op. cit., p. 21

(c) Authorization of The Ontario Readers by The Council of Public Instruction of the North-West Territories, on August 12, 1898. At that time, the most advanced reader in the elementary school was the Fourth Reader.

(d) Dr. G. J. Langley: The Ontario Readers were authorized for use in the North-West Territories from 1889 to 1907.36

(e) Testimony of 'old-timers':

(i) Mrs. L.M. Purdy, Balcarres, Sask., used The Ontario Readers when she taught school in the early days.

(ii) Mrs. H.W. Collins, 605 Temperance Street, Saskatoon, who came west from Ontario in 1883, attended the first school built in Saskatoon in 1886, and learned from The Ontario Readers. She taught school from 1898 to 1902, and used The Ontario Readers at that time.

(iii) Mrs. F.T. Rolf, 212 Tenth Street, East, Saskatoon, who came west in 1884, confirmed Mrs. Collins' testimony.

5. The Ontario Readers, Third Reader, 1885.

Similar authentication to above. The writer received copies of this reader from Mrs. Campbell King, Saskatoon; Mrs. E.S. Campbell, Biggar; and from Miss D. McLeod of the Saskatoon Public School Board.


(a) Copy loaned by Mrs. Kay Rankin, 1211 Redland Avenue, Moose Jaw, Sask.

(b) Dr. Eleanor Boyce: The Victorian Readers are placed fourth in the order of Readers ... 37

Some individuality of choice marked the period from about 1900 to 1922. Saskatchewan and Alberta, first, as part of the North-West Territories, used The Ontario Readers, later as provinces, they both authorized The Alexandra Readers and then The Manitoba

36 G. J. Langley, op. cit., p. 165.

37 Eleanor Boyce, op. cit., p. 13.
Readers. (The Victorian Readers were authorized for use in Manitoba.) The Western provinces since then have had a joint committee choose and recommend the new sets to be authorized.38

(c) Testimony of 'old-timer': Mr. E. H. Levins, 902 Temperance Street, Saskatoon, brought a copy of this reader to the North-West Territories from Manitoba, and used it in the schools of the North-West Territories.

7. **New Canadian Readers, Book V, 1901.**

(a) Copy donated to the Archives Library, University of Saskatchewan by Mr. Frank Sudol, Paddockwood, Sask. It was used by his mother in the Territories.

(b) Dr. G. J. Langley: New Canadian Readers, Book V, was authorized for use in the school of the North-West Territories from 1901 to 1913.39

8. **The Alexandra Readers, Fourth Book, 1908.**

(a) Course of Study for the Public Schools of Saskatchewan, Department of Education, July, 1913: Grade Six, Text: The Alexandra Fourth Reader from page 185 to the end. Grade Five, Text: The Alexandra Fourth Reader to page 185.

(b) Mrs. L. M. Purdy, Balcarres, speaks of the "popularity poll" that preceded the naming of The Alexandra Readers. The school in which Mrs. Purdy was then teaching suggested the title.

(c) Dr. Eleanor Boyce: Some individuality of choice marked the period from about 1900 to 1922. Saskatchewan and Alberta, first, as part of the North-West Territories, used The Ontario Readers, later, as provinces, they both authorized The Alexandra Readers and then The Manitoba Readers.40

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(a) Programme of Study, Department of Education, Saskatchewan: Grades Five and Six, Text: The Canadian Readers, Book V.

(b) Dr. G. J. Langley: The Canadian Readers, 1922, were authorized for use in Saskatchewan from 1923 to 1930.\(^1\)

(c) Dr. Eleanor Boyce: The Canadian Readers, 1922, were used in Saskatchewan from 1923 to 1935. Early in the 1920's the Deputy Ministers of Education from each of the four western provinces met to discuss the wisdom and feasibility of authorizing the same reading text-books. They thought that a combined order from the four provinces would:

(i) reduce the cost of chosen texts;
(ii) do away with the necessity of transient parents buying new texts as they crossed from province to province.

Finally, selected committees met to examine and choose text-books. This practice is still followed.

In 1922, the committee chose The Canadian Readers by W. J. Gage and Company, Ltd., and Thomas Nelson and Son. Authorization was for a period of ten years in order to protect the publishers and to ensure the lowest price to the purchasers. Actually, authorizations lasted about twelve years.\(^2\)


(a) Copy loaned by Miss D. McLeod, Public School Board Office, Saskatoon.

(b) This series of readers together with the Highroads To Reading series was submitted to the text-book committee by its publishers. Books One, Two, and Three, are the same as Highroads One, Two, and Three. They were authorized for use in Saskatchewan. Books Four, Five, and Six, were not authorized for use in Saskatchewan. Nevertheless, many found their way into the schools, and may be used occasionally as supplementary and reference readers.

\(^1\) G. J. Langley, op. cit., p. 165.

\(^2\) Eleanor Boyce, op. cit., p. 43.
11. Highroads To Reading, Book Six, 1934.

(a) Dr. Eleanor Boyce: *Highroads To Reading* were used in Saskatchewan from 1935.\(^3\)

(b) Scores of copies of this reader are extant. They were used in the schools of Saskatchewan between 1934 and 1948 until the Canadian Reading Development Series became available.

(c) The writer used this reader in Saskatchewan schools between 1934 and 1942.

12. All Sails Set, 1948.

This is a reader of The Canadian Reading Development Series currently used in grade six.

### TABLE VI

**READERS USED IN THE NORTH-WEST TERRITORIES AND SASKATCHEWAN BETWEEN THE YEARS 1868 AND 1954 SHOWING APPROXIMATE DURATION OF EACH READER**

<table>
<thead>
<tr>
<th></th>
<th>1800</th>
<th>1803</th>
<th>1808</th>
<th>1813</th>
<th>1818</th>
<th>1823</th>
<th>1828</th>
<th>1833</th>
<th>1838</th>
<th>1843</th>
<th>1848</th>
<th>1853</th>
<th>1858</th>
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<td><strong>1.</strong></td>
<td>68</td>
<td>73</td>
<td>78</td>
<td>83</td>
<td>88</td>
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</tbody>
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1. **Canadian Series of School Books.** The Fifth Book of Reading Lessons, 1867.
2. **Canadian Series of School Books.** The Fourth Book of Reading Lessons, 1868.
3. **The High School Reader, 1886.**
4. **Canadian Readers, Book V, (named on title page English Readers, Book V), 1881.**
5. **Canadian Readers, Book V, 1883.**
6. **The Royal Readers, Fourth Book of Reading Lessons, 1883.**
7. **The Ontario Readers, Fourth Reader and Third Reader, 1885.**
8. **The Victorian Readers, Fifth Reader, 1898.**
9. **New Canadian Readers, Fifth Reader, 1901.**
10. **The Alexandra Readers, Fourth Book, 1908.**
11. **The Canadian Readers, Book V, 1922.**
12. **Highroads to Reading, Book Six, 1934.**
13. **All Sails Set, Canadian Reading Development Series, 1948.**
CHAPTER IV

FORMAT

Introduction

Since the end of all reading is to develop an additional degree of maturity and to expand the mental horizon, it is not enough to weigh the value of a book in terms of its physical aspects. Yet they should not be ignored.

The format of a book is of more importance to some people than to others. To the connoisseur in the art of book-binding, a well-bound book makes a definite appeal. As a skilled craftsman, he appraises with the eye of an artist the hand-tooled morocco cover, the elegant design, the quality of the paper, the finish, the print, the lining and fly papers, and the hundred and one details that go into the physical makeup of a book. Format is his first concern.

On the other hand, a book may possess nothing more illuminating than a back and a title

One comes to the great masterpieces of the past, expecting some miraculous illumination, and one finds, on opening them, only darkness and dust and a faint smell of decay.1

This study, however, deals exclusively with school readers, and format is taken into consideration only when it affects the relationship of book and child.

In this connection, the format of a book is of more importance to the immature than to the mature. Superficial appearances attract the former; intrinsic worth attracts the latter. A small child will reach out voluntarily

for a brightly-jacketed book, and will become absorbed in its coloured pictures and large, clear print. At this stage, external appeal is important because it brings book and child together. At a later stage, when the child has grown in mental stature, and is well on his way to grasping the import of an author's message, physical makeup becomes less important. Even then, it cannot be neglected entirely. The size of a book, its weight, type and leading (distance between lines of print), quality of paper, binding, etc., all contribute to the reader's ease, or lack of ease, in handling it.

That is to say, format may be so inconspicuously perfect that no succession of irritating obstacles rises to distract the attention of the reader, even temporarily, from the book he is reading. He can sit down in comfort and concentrate exclusively on interpreting and enjoying the message the author is endeavouring to transmit. Author and reader have a unique opportunity of "getting together" on the ground of common understanding or shared emotion. On the other hand, format may be so conspicuously imperfect that the reader's enjoyment and understanding are impaired by a series of petty defects in the physical makeup of the book, and he is unable to concentrate sufficiently on an interpretation of the author's message. Indeed, because of additional hazards consequent on bad print, poor paper, unstable binding, and unrepresentative illustrations, he may never plumb the depths of what the author has to offer.

This chapter is concerned with comparisons and contrasts evident in the format of the twelve readers selected for examination. The letters A-L represent them in order of their chronological appearance. The dates appended to letters A-G refer to the year in which the books "Entered according to Act of Parliament." The dates of letters H-L refer to the year in which the books were either copyrighted or published.
A. Canadian Readers, Book V, (named on the title page English Readers, Book V), 1881.

B. The Canadian Readers, Book V, 1883.

C. The Royal Readers, Fourth Book of Reading Lessons, 1883.

D. The Ontario Readers, Fourth Reader, 1885.

E. The Ontario Readers, Third Reader, 1885.

F. The Victorian Readers, Fifth Reader, 1898.

G. New Canadian Readers, Fifth Reader, 1901.


I. The Canadian Readers, Book V, 1922.


K. Highroads To Reading, Book Six, 1934.

L. All Sails Set, Canadian Reading Development Series, 1948.

Detailed descriptions of these readers may be seen in Appendices A-L.

An examination of these appendices reveals that the size and cover of each book varies. This fact appears to indicate that each successive compiler and publisher took pains to create an original publication. Repeatedly, the effort was made to produce a well-bound reader of handy size and neat appearance for placement in the schools. Nothing was left to chance. Great pains were taken to ensure a worthwhile contribution to the educational system of the day.

On the next page, Table VII shows these variations of size, colour, and design. Table VIII shows the bulk (cubic contents) of each reader, together with the numbers of selections in each, the extra lines, the numbers of authors, and the numbers of illustrations. All measurements are approximate.
TABLE VII

SIZE, COLOUR, AND COVER DESIGNS
CANADIAN READERS USED IN SASKATCHEWAN 1884 TO 1954

<table>
<thead>
<tr>
<th>Size in Inches</th>
<th>Colour</th>
<th>Design and Lettering</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. 6 3/4 x 4 1/4 x 1</td>
<td>Dark yellowish beige</td>
<td>Black, conventional</td>
</tr>
<tr>
<td>B. 7 1/4 x 4 3/4 x 7/8</td>
<td>Very dark golden yellow</td>
<td>Black, conventional</td>
</tr>
<tr>
<td>C. 7 3/8 x 5 x 3/4</td>
<td>Dull brown</td>
<td>Black, conventional</td>
</tr>
<tr>
<td>D. 7 1/2 x 4 7/8 x 5/8</td>
<td>Dark golden yellow</td>
<td>Black, conventional</td>
</tr>
<tr>
<td>E. 7 1/2 x 4 7/8 x 9/16</td>
<td>Dark golden yellow</td>
<td>Black, conventional</td>
</tr>
<tr>
<td>F. 7 1/4 x 4 3/4 x 3/4</td>
<td>Bright golden yellow</td>
<td>Black, conventional</td>
</tr>
<tr>
<td>G. 7 1/2 x 5 x 1</td>
<td>Very light beige</td>
<td>Dark green leaves with natural scarlet poppies</td>
</tr>
<tr>
<td>H. 7 1/2 x 5 1/4 x 7/8</td>
<td>Dark beige</td>
<td>Black, conventional</td>
</tr>
<tr>
<td>I. 7 1/2 x 5 1/4 x 1</td>
<td>Dull gray</td>
<td>Black, conventional</td>
</tr>
<tr>
<td>J. 7 3/4 x 5 1/2 x 7/8</td>
<td>Bright blue</td>
<td>Orange, conventional, man on camel</td>
</tr>
<tr>
<td>K. 7 1/2 x 5 3/8 x 7/8</td>
<td>Bright blue</td>
<td>Rusty-red, conventional, coat-of-arms</td>
</tr>
<tr>
<td>L. 7 7/8 x 5 1/2 x 1 1/8</td>
<td>Bottle-green</td>
<td>White; dark brown relief; ship in full sail</td>
</tr>
</tbody>
</table>
TABLE VIII
VOLUME, SELECTIONS, EXTRA LINES, AUTHORS, ILLUSTRATIONS, CANADIAN READERS USED IN SASKATCHEWAN 1884 TO 1954

<table>
<thead>
<tr>
<th>Vol. in Cu. Inches</th>
<th>No. of Selections</th>
<th>Extra Lines</th>
<th>No. of Authors</th>
<th>No. of Illustrations</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 27</td>
<td>89</td>
<td>195</td>
<td>45</td>
<td>65</td>
</tr>
<tr>
<td>B 30.4</td>
<td>91</td>
<td>195</td>
<td>45</td>
<td>65</td>
</tr>
<tr>
<td>C 29</td>
<td>166</td>
<td>None</td>
<td>118</td>
<td>65</td>
</tr>
<tr>
<td>D 22.8</td>
<td>105</td>
<td>193.5</td>
<td>82</td>
<td>None</td>
</tr>
<tr>
<td>E 20.6</td>
<td>93</td>
<td>108</td>
<td>57</td>
<td>45</td>
</tr>
<tr>
<td>F 25.8</td>
<td>95</td>
<td>132</td>
<td>68</td>
<td>Frontispiece</td>
</tr>
<tr>
<td>G 37.5</td>
<td>90</td>
<td>None</td>
<td>66</td>
<td>Frontispiece</td>
</tr>
<tr>
<td>H 34.4</td>
<td>130</td>
<td>123.5</td>
<td>91</td>
<td>49 portraits plus 22 illus.</td>
</tr>
<tr>
<td>I 39.4</td>
<td>117</td>
<td>48</td>
<td>91</td>
<td>64</td>
</tr>
<tr>
<td>J 37.3</td>
<td>82</td>
<td>48</td>
<td>71</td>
<td>23</td>
</tr>
<tr>
<td>K 35.2</td>
<td>87</td>
<td>83</td>
<td>75</td>
<td>79</td>
</tr>
<tr>
<td>L 48.7</td>
<td>72</td>
<td>None</td>
<td>57</td>
<td>1/4 plus 18 sets marginal illus.</td>
</tr>
</tbody>
</table>

It can be seen that there is no relationship between bulk and other component parts of the readers. As the books have increased in physical size, they have not necessarily increased in the number or quality of selections. As will be seen by reference to Table VIII, the next to smallest book in bulk, The Ontario Readers, Fourth Reader, 1885, (22.8 cubic inches) contains 105 selections (plus 193\(\frac{1}{2}\) extra lines in Short Extracts) contributed by 82 authors. The largest book, All Sails Set, 1948, (48.7 cubic inches), more than twice the volume of The Ontario Readers, Fourth Reader, 1885, contains 72 selections contributed by 57 authors. It has also 1/4 illustrations with eighteen sets of marginal sketches extra, whilst the Ontario reader has no illustrations at all.

All Sails Set ranks first in number of illustrations, second last in number of authors--sharing that rank with The Ontario Readers, Third Reader, 1885--and last in number of selections. It must be remembered at this
juncture that many of the earlier readers, such as *The Royal Readers, Fourth Book of Reading Lessons*, 1883; *The Ontario Readers, Third and Fourth Readers*, 1885; *The Alexandra Readers, Fourth Book*, 1906; *The Canadian Readers, Book V*, 1922, were originally designed to serve more than one grade. This is not true of *Canadian Treasury Readers, Book Six*, 1932, and *Highroads To Reading, Book Six*, 1934, both of which have appreciably less bulk and more selections, extra lines, and authors than *All Sails Set*.

*The Canadian Readers of 1881 and 1883*

It can be noted here that *The Canadian Readers, Book V, 1883*, is a re-issue of *The Canadian Readers, Book V* (named on the title page, *English Readers, Book V*) entered according to Act of Parliament, in the Office of the Minister of Agriculture, in the year of our Lord, 1881 and published by W. J. Gage and Company in 1882. The cover, design, and format are new, and there are some slight changes in the reading content.

The greatest changes occur in the notes preceding selections. All the words in the glossaries in *The Canadian Reader, 1883*, have been arranged in alphabetical order and not in order of their appearance as in *The Canadian-English Reader, 1881*. Also, many words that appeared in the 1881 reader do not appear in the 1883 reader; other words have been substituted or added.

The new cover is the familiar golden-yellow of the old Ontario readers. The dimensions are changed from 6 3/4" x 1/4" x 1" to 7 1/4" x 1 3/4" x 7/8", a handier size so that the bulk of the new book (30.4 cubic inches) is slightly larger than that of the original (27 cubic inches). For this reason, two new selections were inserted in the re-issue. They are: "The School System of Ontario", p. 14, and "The Power of Short Words",
THE CHARACTER OF NELSON.


This darling hero of his country, when eighteen years of age, was obliged to return from sea on...


This darling hero of his country, when eighteen years of age, was obliged to return from sea on...
Exercises.—1. Write a Summary of sections 1 to 4 inclusive.
2. Write a short paper on "Berlin" from your own experience.
3. Explain the following sentences and phrases, and give synonyms for the single words: (1) The climate of Berlin is a climate of extremes. (2) The north-east blazes upon an almost unbroken current. (3) Large gymnasium. (4) All kinds of activity till the town. (5) Discussion. (6) An apercu.
4. Write the following lines in the big round words: some fray or friend? There may be summary. fro;
5. Some sieger and Shields, only as sieger; hine, mg h.is Latin Lond., the head. (From the same ana lis, flash, Stad, for the s mgle I' you know from the following Latin stenflux), sentences and phrases, with READ ERS OF NOT
6. Some true who (terra, Look blaze! flow breadth, 2
7. Write instead, a the brief and plain must needs be woe or the Latin u lrc: a reed. (From more depth great:, the enter prise and perseverance of it s give cave. blasts a Lot~ from Low Latin help, de, not that their Low Latin comes a the earth; weak. proptnqutty).
8. Some there; told a mO IARY of a from following is in the throat in, that populus, t~
9. Some cann a, hort (root tribut); capitaneu (1)
10. Some stand and sweep in an which has more height than wh of name; dry. words:.
11. Some sentences and phrases, and he
12. Some thought, allminate, loi-according the following phrases: heat, actlVlt~ (8)
13. Some be (12)
14. Some canal.
15. Some captain, French captuate; from Latin equitatus; from Latin equitus, the head. (From the same word comes)}
p. 261. The English Readers, Book V, 1881, therefore, has 89 selections whilst The Canadian Readers, Book V, 1883, has 91 selections.

Generally speaking, page by page, except for differences in print and margins, the selections are the same. Both have exercises on great cities on p. 233, foreign elements in the English language on p. 377 and a map of the World on p. 349. But even though the two readers are almost identical, there is ample evidence that the editors of the second book closely examined the first book with a view to improving it.

In the Preface the words "editor", "master", and "his", have been changed to "editors", "teacher", and "the". Several titles have been altered: "Intemperance or the Cheap Physician" has become "Nature, and Her Own Physician"; "Abroad, at Home", has become "Consolation in Exile"; "A Manly Life", has become "Political Power"; "The Barmecide Feast", has become "The Imaginary Banquet"—thus tending to eliminate the classic allusion. The selection, "George Stevenson", is replaced by a selection on "Municipal Government", and the selection, "Winnipeg", is replaced by "Gems from Great Authors". On p. 131 of The English Readers, the word "Tropical" is misspelled "Topical". This word is spelled correctly on p. 131 of The Canadian Reader.

These changes are slight, but they are further manifestations of the meticulous care that preceded the publication of a new reader.

Covers, Old and New

The copies of the first nine readers examined are weathered by the years and soiled by handling. Doubtless, they presented a brighter appearance when first issued. Actually, both design and lettering are neat and symmetrical. Conventional drawings, such as Roman and Aladdin's
lamps, coats-of-arms, flower-and-leaf designs, ornate lettering and scrolls relieve the monotony of the layout. In most instances, the ensemble is neutral, neither particularly attractive nor unattractive. However, The Royal Readers, 1883; The Victorian Readers, Fifth Reader, 1898; The Alexandra Readers, Fourth Book, 1908; The Canadian Readers, Book V, 1922, are definitely austere, drab, and unappealing. The dirty, faded colours, that range from dark yellowish-beige to dull gray, are not inviting. The covers were probably much more attractive when the books were first published in vivid golds and yellows.

The cover of New Canadian Readers, Fifth Reader, 1901, has natural scarlet poppies with green leaves and green lettering on a light beige or deep cream ground. This is the first really attractive cover of the series.

Both The Canadian Treasury Readers, Book Six, 1932, and Highroads To Reading, Book Six, 1934, have bright royal blue covers that catch the eye. The circular central design on the front cover of the Treasury reader shows an explorer on camel-back gazing into the unexplored territory ahead. The central design on the Highroads book is the united coat-of-arms of the four western provinces. The Treasury design and lettering are in deep orange; those of the Highroads series are in rusty-red. In direct contrast to the Victorian cover which is cluttered with ultra-conventional adornment and
print, the covers of both these readers carry a minimum of print and design. Consequently, they are simple dignified, and attractive.

Most appealing of all is the cover of All Sails Set, Canadian Reading Development Series, 1948. On a bottle-green ground is a ship in full sail gliding effortlessly over the ocean before a spanking breeze. A hovering gull, a fluttering pennant, a suggestion of clouds and sea, complete the illusion of wind and a vast expanse of water. The picture is reproduced in whites and browns—white sails, pennant, gull, clouds, and waves, with brown hull, spars, cables, and shadows. White lettering above the drawing states with similar simplicity, Canadian Reading Development Series.

Of the twelve readers examined, only two covers boast symbolic designs. These are Canadian Treasury Readers, Book Six, 1932, whose camel-back rider is steadily forging into the unexplored territory ahead, and All Sails Set whose graceful ship is taking its passengers across a vast expanse of unknown yet charted waters.

The attractiveness of the cover of All Sails Set is undeniable; hence, its appeal to both the immature and the mature is definite. In direct contrast, the cover of The Royal Readers, Fourth Book of Reading Lessons, 1883, has little, if any, artistic appeal. There is no relationship, however, between cover appeal and content appeal just as there is no relationship between bulk and other component parts of a book. The Royal Reader, 1883, (29 cubic inches—dull brown cover with conventional design and lettering in black), contains 166 selections contributed by 118 authors. In all probability, this issue was designed for more than one grade; it is divided into four sections: Parts I, II, III, and IV. All Sails Set, (48.7 cubic inches—bottle-green cover, artistically designed), contains 72 selections contributed by 57 authors.
FIGURE 23
THE ONTARIO READERS, 1885, COVER

FIGURE 24
TREASURY READERS, 1932, COVER

FIGURE 25
HIGHROADS TO READING, 1934, COVER

FIGURE 26
ALL SAILS SET, 1948, COVER
All the books cited are well-bound with linen-covered cardboard covers and paper-lined, linen spines that show few signs of wear. Moreover, the open books lie flat, and the pages can be turned easily.

Paper, Type, and Leading

The quality of paper in all the readers is fairly uniform: off-white, of medium weight, and of good quality. The paper of The Canadian-English Readers, Book V, 1881, is of lighter weight. Unfortunately, to some extent, both print and illustrations show through in The Royal Readers, The Ontario Readers, The Alexandra Readers, Canadian Treasury Readers, and All Sails Set. The least offensive in this respect is Highroads To Reading, which has excellent paper with clear print and almost negligible shadow from preceding pages.

Although, throughout the series, all type is clear and easily readable, that in The Canadian Readers, Book V, 1883, and in The Royal Readers, 1883, is not quite as clear as the type in Treasury, Highroads, and All Sails Set. Different type and leading are used for diverse reasons. The tables of contents, prose and poetry selections, prefaces, foreign elements in the English language, notes preceding and succeeding selections, short dramatic extracts, explanatory notes, radio plays, questions and suggestions, authors’ names, "by permission of", scene locations in plays, glossarial annotations, glossaries, biographical notices, "a little dictionary", incidental poetic excerpts, references to extracts, recommended book titles, word lists, and acknowledgments, each has its own peculiar and necessary points to emphasize by utilizing a variety of type and leading.

The common denominator of all the readers is the ingenuity with which these two factors, type and leading, are used to create interest, promote clarity, and break the monotony of the printed page. Italics, large and

On the sunny slopes of Monte Albano, between Florence and Pisa, the little town of Vinci lay high among the rocks that crowned the steep hillside. It was but a little town, and it looked, from a distance, like a swallow's nest clinging to the bare steep rocks. Here, in the year 1452, Leonardo, son of Ser Piero da Vinci, was born. Leonardo was a beautiful child. He had wavy hair, falling in ripples, like the waters of a fountain, the color of bright gold, and soft as silk. His eyes were blue and clear, with a mysterious light in them.

We hear people speak about "The Old Masters," and this expression always refers to those wonderful European painters of past centuries. Perhaps you have heard of Michelangelo, Raphael, and Titian, and of Leonardo da Vinci himself; these are all old masters. Some of their finest work was done on the walls and ceilings of cathedrals or other church buildings.

This story is adapted from Stories of the Painters by Amy Steedman, a very beautiful book with many colored plates, which doubtless you have in your school library.

Helps to Study

I. Find out some additional facts about Charlemagne which will show what a great king he was. In this story does he live up to your ideal of a king? Give reasons. 2. Your History of England will tell you about the ceremonies connected with the making of an English knight. Read carefully in the story the account of the ceremony performed at the knighting of Ogier and Roland. 3. Compare the sword of Roland with that of King Arthur. King Arthur's sword was named Excalibur. 4. What do you think of Roland's seizure of the plate of bread? Where did Roland first show that he had in him the material of which knights were fashioned? 5. What incidents in the text make you think well of Roland? 6. Have you ever heard the expression "giving a Roland for an Oliver?" Can you find the meaning from the text?

Read a Book


Figure 27

Varieties of Type on a Double Page of Highroads to Reading

small; capitals, large and small; ordinary print of many sizes—all are employed with effective precision. Appendices A–L inclusive present detailed descriptions.

Table IX shows the differences in sizes (in inches and fractions of an inch) of type and leading of prose selections in the chosen textbooks, differences of lengths of lines (in inches), differences in the number of words per line, numbers of lines per page, and widths of margins.

The measurements in this table are deliberately approximate. Usually minute fractions of an inch must be pared from given type and leading dimensions in order to fit lines into pages. It is apparent, however,
TABLE IX
TYPE, LEADING, WORDS, LINES, MARGINS

<table>
<thead>
<tr>
<th>Type and Leading</th>
<th>Lines</th>
<th>Words per Line</th>
<th>Lines on Page</th>
<th>Margins Rt.</th>
<th>Left</th>
<th>Top</th>
<th>Bottom</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 1/16, 3/32</td>
<td>3 1/8</td>
<td>10</td>
<td>3 1/4</td>
<td>7/16, 9/16</td>
<td>9/16, 9/16</td>
<td>9/16, 1</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>11/16</td>
<td>11/16, 1</td>
<td>3/4</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>3 1/2</td>
<td>12</td>
<td>5/8</td>
<td>7/16</td>
<td>7/8, 11/16</td>
<td></td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>10</td>
<td>3 3/4</td>
<td>3/4</td>
<td>1/2</td>
<td>9/16, 15/16</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>1/8</td>
<td>11</td>
<td>30</td>
<td></td>
<td></td>
<td>9/16, 7/8</td>
<td>13/16</td>
</tr>
<tr>
<td>F</td>
<td>3/32</td>
<td>10</td>
<td>32</td>
<td>9/16</td>
<td>9/16</td>
<td>1/2, 13/16</td>
<td>11/16</td>
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<tr>
<td>G 1/16, 1/8</td>
<td>3 5/16</td>
<td>8</td>
<td>29</td>
<td>13/16</td>
<td>3/4</td>
<td>5/8, 15/16</td>
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<td>5/8, 15/16</td>
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<td>1 1/8</td>
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</tbody>
</table>

that for over 80 years the compilers of school readers have recognized the importance of clear type and adequate leading. In his "The Material of Reading", W. H. Uhl says: "Leading is important since generous leading gives the impression of larger type."\(^2\)

Publishers, also, have either been fully cognizant of the fact that text-book lines should be no longer than 4 inches,\(^3\) or have sensibly fitted

---


The Royal Readers, 1883

A Little Dictionary

Key To Pronunciation

Abbreviations

Word

Meaning

1. Wolfe at Louisburg

The name of action.

2. Wolfe at Quebec

The name of action.

Montcalm

The name of action.

Wolfe's next chance

The name of action.

Montcalm calmly

Montcalm in the gray of morning.

Wolfe had an advantage.

Montcalm was wounded.

Wolfe was an officer.

The Gray of morning.

The white of shell.

Montcalm had wounded.

Montcalm had been wounded.

Montcalm calmly

Montcalm in the gray of morning.

Wolfe had an advantage.

Montcalm was wounded.

Montcalm had wounded.

Montcalm was wounded.

Wolfe had an advantage.

Montcalm calmly

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Wolfe had an advantage.
lines of reasonable length into books of a size easily handled by school children. Arthur I. Gates says:

Short lines are desirable; they should be no longer than four inches although they can be five or six inches if there is a generous space between the lines.\(^4\)

Certainly, larger print with short lines and wide margins may have appeal because it is easily read and the "return sweep" to the beginning of each line is short. For beginners, this may be ideal; for children at or about grade six level it leaves much to be desired. After 5 years of reading experience, their maturer minds demand a greater wealth of information per page, and smaller print may be used satisfactorily. W. H. Uhl says that "CLEAR TYPE is more important than big type."\(^5\)

On the other hand, too much information crowded on the page of a suitably-sized reading text is bound to result in cramped spacing and smaller type. This may cause both visual and mental confusion. The Royal Readers, 1883, is an example of too many words per line—12 (Figure 32)—and too many lines per page—42 (Figure 32). The clearest type is carried by The Canadian Treasury Readers, 1932, and Highroads To Reading, 1934, (Figure 24). Of the two, that in The Canadian Treasury Readers is the better; it is infinitesimally larger than the Highroads To Reading! 1/16 inch type, slightly more widely spaced, and is very bold. Both books have wide leading and 4-inch lines. The Canadian Treasury Readers has 29 lines per page, and Highroads To Reading has 30. None of the other readers are as well printed as these two.

Confusion arises when a layman tries to translate size of type into the language of the printer. In her thesis, Dr. Eleanor Boyce says that


A man, in poor-law, was hungry. He therefore bought food, and much clothing, under the study:

Horror in the high chair, said, -

I have that starvation was tall for his age, and hadn't been used darkly to his companions of diet,

During the meal, the master, in Bumble about week

satisfactory throughout the grades. She defines a "point" as 1/72 inch. In this event, 12-point type would be 1/6 inch. Since no page of any reader examined by this writer is large enough to accommodate 30 lines of 1/6-inch print plus 29 interlinear spaces plus top and bottom margins, the writer consulted another authority which stated:

Type body sizes are measured in points. The numerical value of one point is .0138". Seventy-two point is approximately one inch. Most series of type range from 6 to 72 point in the following steps: 6, 8, 10, 12, 14, 18, 24, 30, 42, 48, 60, 72 point. For book sizes 4, 5, 7, 9, and 11 point are available in some series.7


FIGURE 34

NEW CANADIAN READERS, 1901

FIGURE 35

CANADIAN TREASURY READERS, 1932

FIGURE 36

HIGHROADS TO READING, 1934

FIGURE 37

ALL SAILS SET, 1948
Illustrations of different-sized type follow. Insofar as the writer could measure the height of the type in Highroads to Reading with an ordinary ruler and compare it with the examples shown, it appeared to be definitely smaller than the 12-point and larger than the 10-point.

The writer then consulted A Manual of Style which defined solid type as follows:

A term referring to type matter which has no added leading between the lines other than that provided by the shoulder of the type itself.8

Not yet satisfied, the writer went to the printing office of the Saskatoon Star-Phoenix for further information. Printers there showed her the type "formes" or "bases" used for insetting the type. They demonstrated that when the shoulder of the "forme" does not provide the needed interlinear space between the lines of print, thin strips of lead, each one-point in thickness, are inserted. They gave her several samples of print that are shown below. Since printing is a specialized art that requires precision tools, the writer decided to use approximate measurements, made on an ordinary ruler, for purposes of comparison.

Table VIII, page 112, shows that each book of the series, with the sole exception of The Royal Readers, Fourth Book of Reading Lessons, 1883, complies with accepted "modern" standards insofar as type and leading, length of line, number of words per line, number of lines per page, and width of margins, are concerned. It is abundantly evident that long ago publishers were well aware that books designed for small hands and eyes must conform to certain sensible standards.

Factors of the second industrial revolution as today's technological changes have been termed. The matter is before a conciliation board, which will be handling down a decision of national interest. Countering the firemen's request for a 25 per cent wage increase and other benefits, the CPR has moved to eliminate firemen from service on yard and freight diesel locomotives, and to reclassify firemen on passenger diesels as lower paid.

FIGURE 38

UPPER: 10-point on 14-point
LOWER: 10-point on 10-point

FIGURE 39

10-point on 12-point

FIGURE 40

18-point; 6 points between

FIGURE 41

UPPER: 7½-point on 9½-point (called 8-point)
LOWER: 7½-point on 7½-point (called 8-point)

Red & White Meat Values

All Beef Steaks ...... lb. 69c
Wieners .......... 3 lbs. 89c

FIGURE 42

on Eversweet 1/2-lb pkg. 29c
Summaries of Format

The physical arrangement of the contents of the readers differs from book to book. The following summaries give some idea of these arrangements:

A. The Canadian Readers, Book V, (named on the title page English Readers, Book V) 1881.

Pages:

a) Fly leaf - blank on both sides
b) i and ii - blank
c) iii - title page (Figure 1)
d) iv - Entered according to Act of Parliament ...
e) v and vi - Preface
f) vii and viii - Contents
g) 9-373 inclusive:
   (1) prose and poetry selections
   (2) notes preceding, and exercises succeeding, selections
   (3) illustrations
h) 374-384 inclusive - Foreign Elements in the English Language.

B. The Canadian Readers, Book V, 1883.

Pages:

a) to g) - nearly the same as above. For alterations see pp. in chapter entitled Selection of Readers. This reader was authorized for use in the schools of Quebec, Manitoba, British Columbia, North-West Territories, and Prince Edward Island.
h) 374-382 inclusive - Foreign Elements in the English Language.

C. The Royal Readers, Fourth Book of Reading Lessons, 1883.

Pages:

a) Fly leaf - blank on both sides
b) i - blank
c) ii - full-page, black-and-white illustration
d) iii - title page with Canadian coat-of-arms
e) iv - Entered according to Act of Parliament ...
f) v and vi - Preface
g) vii, viii, ix, x - Contents
h) 11-336 inclusive:
   (1) prose and poetry selections
   (2) notes preceding and succeeding selections
   (3) illustrations
i) 337-352 inclusive - Questions and Suggestions.
D. The Ontario Readers, Fourth Reader, 1885.

Pages:

a) Fly leaf - blank on both sides
b) 1 - title page
c) 2 - Entered according to Act of the Parliament...
d) 3, 4 - Preface
e) 5, 6, 7 - Contents
f) 8 - Short Extracts
g) 9, 10 - Index of Authors
h) 11-16 inclusive - Expression
i) 17-336 inclusive:
   (1) prose and poetry selections
   (2) notes preceding selections
   (3) short extracts
j) 337-344 inclusive - Explanatory Notes

E. The Ontario Readers, Third Reader, 1885.

Pages:

a) Fly leaf - blank on both sides
b) 1 - title page
c) 2 - Entered according to Act of the Parliament...
d) 3, 4 - Preface
e) 5, 6, and top half of 7 - Contents
f) lower half of 7, and 8 - Index of Authors
g) 9, 10 - Orthoepy
h) 11-280 inclusive:
   (1) prose and poetry selections
   (2) notes preceding selections - 3 in number
   (3) word and phrase exercises succeeding selections
   (4) short extracts
   (5) illustrations

F. The Victorian Readers, Fifth Reader, 1898

Pages:

a) Fly leaf - blank on both sides
b) Blank page
c) Full-page black-and-white illustration
d) i - title page
e) ii - Entered according to Act of the Parliament...
f) iii, iv, v - Contents
g) vi - blank page
h) 1-440 inclusive:
   (1) prose and poetry selections
   (2) short extracts not listed in Contents

G. New Canadian Readers, Fifth Reader, 1901.

Pages:

a) Front cover lined with bottle-green design with maple-leaf motif
b) Fly leaf opposite above - bottle-green design; verse by J.R. Lowell
G. New Canadian Readers (continued)

c) Two blank pages
d) Full-page photograph of King Edward VII in admiral's uniform
e) i - title page
f) ii - Entered according to Act of the Parliament ...
g) iii and iv - Preface
h) v and vi - Table of Contents
i) vii - Index of Authors
j) viii - two verses by Rudyard Kipling in facsimile of his handwriting
k) 9-402 inclusive:
   (1) prose and poetry selections
   (2) short extracts not listed in Table of Contents
   (3) a few footnotes
l) 403 to half-way down 413 - Appendix
m) Lower-half 413 to top-third 418 - Glossarial Annotations
n) Lower two-thirds 418 to 420 inclusive - Biographical Notes.


Pages:
   a) 1, 2 - blank on both sides
   b) 3 - title page
c) 4 - copyright page
d) 5-8 - Contents
e) 9-416 inclusive:
   (1) prose and poetry selections
   (2) short extracts not listed in Contents
   (3) illustrations

I. The Canadian Readers, Book V, 1922.

Pages:
   a) 1 - fly leaf blank
   b) 2 - full-page illustration of Fathers of Confederation
c) 3 - title page
d) 4 - copyright page
e) 5-8 - Contents
f) 9-416 inclusive:
   (1) prose and poetry selections
   (2) illustrations

J. Canadian Treasury Readers, Book Six, 1932.

Pages:
   a) Front and back covers are lined with bright orange lining papers showing figures of children and dwarfs dancing on a flower-strewn sward; fantasia, or a peep into fairyland is suggested; this design is repeated on fly leaf and end paper opposite lining.
b) Blank

c) Blank

d) Full-page colour reproduction of Warwick Goble's *Pandora and Her Box*

e) i - title page

f) ii - copyright page, acknowledgments, Canadian authors

g) iii, iv, v, vi - Contents

h) 1-401 inclusive:
   (1) prose and poetry selections
   (2) notes preceding and succeeding selections; Study and Enjoyment; Helps to Study; Key to Pronunciation
   (3) Read a Story
   (4) extra lines used as "fillers"
   (5) illustrations

i) 402-405 inclusive: A Little Dictionary

K. Highroads to Reading, Book Six, 1934.

Pages:
   a) Front and back covers are lined with royal blue illustrations on white ground. These illustrations (22) represent stories in the reader. They are continued on fly leaf and end paper opposite lining.

b) 1 - blank page

c) 2 - full-page colour reproduction of Oxen Drinking

d) 3 - title page

e) 4 - Acknowledgments

f) 5, 6, 7 - Contents

g) 8-379 inclusive:
   (1) prose and poetry selections
   (2) notes preceding selections
   (3) Helps to Study
   (4) Read a Book
   (5) illustrations
   (6) Keys to Pronunciation

h) 380-384: A Little Dictionary

L. All Sails Set, Canadian Reading Development Series, 1948.

Pages:
   a) Fly leaf - blank on both sides

b) i - first title page

c) ii - verse by Alfred Noyes

d) iii - second title page; small coloured sketch of ship

e) iv - copyright page

f) v - names of editors of series

g) vi, vii, viii, ix - Table of Contents

h) x - blank page

i) 1 - full-page colour reproduction of Children at Play

j) 2-457 inclusive:
   (1) prose and poetry selections
   (2) illustrations

k) 458-459 inclusive: Glossary

l) 460-469 inclusive: Word List (1180 new words)

m) 469-470 inclusive: Acknowledgments

n) End page - blank on both sides
Commentaries on Summaries of Format

The Canadian-English Readers, 1881, (A) and The Canadian Readers, 1883, (B):

It will be seen by a perusal of these summaries that numerous differences occur in the arrangement of the contents of the successive texts. Numbers A and B are of the same pattern except that, as mentioned on p. 102 of this chapter, the covers are dissimilar. Also, the dimensions and volume are not alike. (See Tables VII and VIII). In addition to prose and poetry selections, both have numerous Short Extracts unlisted in Contents which appear at suitable intervals throughout both books. The notes preceding selections include glossaries and dictionary meanings, explanatory paragraphs and biographical notes. The notes succeeding selections contain summaries (leading to precis writing and re-creation of the stories), explanatory and biographical notes, and scores of exercises to do with composition, explanations of words, phrases, and sentences, derivations, grammatical exercises, and figures of speech. Directions and cautions for reading poems, with illustrative examples are given too. There are also 64 informational illustrations.

With these aids before him the student of over 70 years ago was well able to engage in a certain amount of self-disciplined study when the teacher was busy elsewhere. He was not completely dependent on external agencies.

Part of the Preface reads as follows:

In preparing the Fifth Book, the chief aim has been to give pupils an acquaintance with what is most interesting and most important in connection with the world, past and present.

The pupil is introduced to social phenomena on a large scale;

9 See Appendices A and B, pp. 440-460.
and he is placed in a position to begin to think rightly and clearly about them. For this reason, a prominent feature in the book is the life of human beings in large towns and cities.

The poetical selections are such as cannot fail to have an elevating influence on the minds of the pupils. A number of poems, printed as prose, have been introduced into this volume. It is hoped that the teacher will find this exercise useful. It is believed that these exercises will train him to prefer the sense to the sound, the thought to the rhythm, the reason to the rhyme, the emphasis to the mere accent; and he will leave the metre and rhyme to take care of themselves, as in all English verse they can very well do.

The Exercises will, it is hoped, be found useful in many ways. A large variety has been intentionally given, that the master may be able to adapt the work to the different sections and ages of his classes, and that the pupils may be able to allow their minds free play over the forms of language. Great attention has been paid to working out the exact meaning of words and phrases.

In view of the observations in the Preface, and in the detailed notes and exercises in these two readers of 1881 and 1883 respectively, there is little doubt that they were compiled carefully by the editor, Mr. J.M.D. Meiklejohn, M.A., with three main objectives: to place before both student and teacher a wealth of factual information; to promote the accurate and facile use of the mother tongue by giving detailed instruction in language, literature, and composition—all of which are indivisible and integral parts of the business of teaching and learning to read, write, spell, speak, understand, and appreciate good English—and last, but by no means least, to inculcate in the students a degree of self-reliance so that they can advance alone into a world of books which their conditioning will help them to interpret correctly.

The Royal Readers, 1883, (C)

Again, in The Royal Readers, Fourth Book of Reading Lessons, 1883, the notes preceding and succeeding selections, and the footnotes, are

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10 See Appendices A and B, pp. 440-460.
interesting comments on, and additions to, the stories. They are also closely related to the essential business of the reader, that is, to impregnate an appreciation and understanding of the mother tongue and its literature in a milieu that embraces all the facets necessary to this appreciation and understanding. A perusal of the table of contents, the explanatory and biographical notes preceding and succeeding selections, and footnotes, in Appendix C, will serve to emphasize this statement.

The Royal Readers pays tribute to the artists "Giacomelli and Other Eminent Artists", whose illustrations are used. At the end are "Questions and Suggestions" (Figure 28) that cover the notes as well as the selections. With a little direction, students can handle them intelligently. In the Table of Contents, authors' names and the title of poetry selections are printed in italics. This is a practical help in choosing a balanced ration of prose and poetry.

The Ontario Readers, 1885, (D) and (E)

The Ontario Readers, Third Reader and Fourth Reader, 1885, have several rare features. Contents is constructed with unusual care. The selections are numbered from 1 to CV with large Roman numerals. The titles of the poetry selections are printed in italics. Only the surnames of the authors are used and the page numbers are Arabic. Therefore, at a glance, one can glean a considerable amount of useful information. Following Contents in the Fourth Reader is a section entitled Short Extracts. (Figure 43). This gives an Index of First Lines, the surnames of the authors, and the page numbers. Again, the titles of the poetry selections are in italics (Figure 42). The next two pages, entitled "Index of Authors", carry the authors' names in full in alphabetical sequence with the page
number of every contribution in the text made by that particular author, E.G. Burns, Robert--pp. 91, 92, 97, 98; Dickens, Charles--pp. 37, 100, 207. (Figure 4). Because of these excellent facilities for locating prose and poetry selections, "memory gems", and the other works of individual authors, there is no waste of time in connecting author and opus. Furthermore, the works of any one author can be treated separately and his style, philosophy, picturesqueness of speech, or lyricism, may be compared and contrasted with the works of any other author--again, without waste of time in locating selections. In this way, a child's taste and discrimination may be developed. This system of indexing is highly recommended by this writer.

It should be noted here that an Index of Authors is not an entirely novel idea. The Fifth Book of Reading Lessons, Canadian Series of School Books, 1867, (Figure 2), carries an Index of Authors on pages 135 and 136 immediately following Classified Table of Contents. Below the title are these words:

(The names of the authors marked * are those of natives of the United States of America; those marked † of natives of Canada, or of those who are or were residents in this country.)

One hundred and fifty-eight authors are listed. Of these, eleven are natives of, or residents in, Canada, and eighteen are natives of the United States of America. The New Canadian Readers, Book V, carries an Index of Authors, also.

Many varieties of type are used with considerable ingenuity throughout the Ontario readers under examination. There is no monotonous arrangement of the printed word. Consequently, interest is piqued. All titles are in bold, black-face 1/8" type and are preceded by the number of the selection in bold, black-face 1/8" Roman numerals. Immediately
EXCLUSIVE FEATURES OF THE ONTARIO READERS, 1885

TABLE OF CONTENTS

FIGURE 42

INDEX OF AUTHORS

FIGURE 41

INDEX OF FIRST LINES

FIGURE 43

EXPRESSION.

Good reading implies not only the art of enunciating the words of an author so as to convey to a listener an accurate idea of the author’s meaning, but also the art of appropriately analyzing the words so as to convey to the strength, beauty, pathos, passion, or other quality of the meaning.

FIGURE 44

INDEX OF AUTHORS

FIGURE 45

SAMPLE PAGE
below the titles appear the notes preceding selections in extremely small print. The prose selections are printed in approximately 1/16" type and 3/32" leading, but all poetry selections are printed in slightly smaller type. Explanatory notes at the end of the book have three distinct kinds of type. The pronunciation keys have diacritical marks. Many, but not all, short extracts that appear at apt intervals are printed in italics. The lines of some verse, such as Thomas Hood's "Song of the Shirt", are 'staggered' (placed irregularly—not one immediately beneath the other), and this contributes variety, too. In the Fourth Reader, there are no illustrations; in the Third Reader, designed for younger minds, there are approximately 45.

In many respects, the format of The Ontario Readers, 1885, is superior to that of any reader in the series under discussion. From blank fly-leaf to blank end-page, from Preface to Explanatory Notes, great care has been expended to achieve a school reader that is adequate in every respect. Prose and poetry selections and short extracts are carefully placed; there is nothing haphazard about their location.

The book meets "modern" requirements: it is of handy size, of light weight, and it is well-bound. There is an average of ten words to each 3½" line, and 33 prose lines per page because the leading is slightly wider than that in the Fourth Reader, but the average number of words per line is eleven. The print in both books is clear and easily readable. The Preface, with its underlying philosophy, the admirably-arranged "Contents", the two valuable sets of Indexes, the thorough exposition on Expression in the Fourth Reader, and Orthoepy in the Third Reader, the notes preceding selections, the Short Extracts, and the Explanatory Notes (Fourth Reader), are accessible to teacher and student alike.
Some improvements might be suggested: bolder print such as that in the Canadian Treasury Readers and Highroads to Reading; fewer lines per page—not more than 29 in either reader; paper of a better quality; a better selection of illustrations in the Third Reader and a well-chosen selection of illustrations for the pictureless Fourth Reader; at least 10 full-page colour reproductions of famous paintings, both Canadian and non-Canadian, in both books.

The Victorian Readers, 1898, (F)

Compared to The Ontario Readers, 1885, The Victorian Readers, Fifth Book, 1898, is a poor product with regard to format although it has some worthwhile features: the titles of the poetry selections in Contents are printed in italics as distinct from the title of the prose selections themselves which are printed in ordinary type; the poetry selections are printed in smaller type than the prose selections; a few short extracts break the monotony of the pages; authors' appended names are in italics; all titles are in 1/8" bold, black-face print. That is, there is a pleasing variety of type but not so great a variety as in The Ontario Readers. The full-page frontispiece illustration is the only one. It is a quaint and admirable reproduction, typical of its day. The book, however, should be "rounded out" with other pictures.

In this reader, there are no detailed indexes, no preface, no notes preceding or succeeding selections, no explanatory notes, no self-help aids whatever. As a result, the student is entirely dependent on external agencies to elucidate difficulties he may encounter, or amplify the information in the text. The cover of this book, cluttered with print, fancy lettering, and scrolls, is not attractive.
The first of the series to have an attractive cover is *The New Canadian Readers, Book V*, 1901. The scarlet poppies and dark-green foliage on the light beige ground, and the simple print, "20th Century Edition, New Canadian Readers, Book V", are pleasing to the eye. The lining of the cover and the fly-leaf opposite with paper having a dark-green scroll pattern of maple leaves and books is very acceptable, and is made more so by James Russell Lowell's timely apophthegm:

> Reading enables us to see with the keenest eyes; to hear with the finest ears, and listen to the sweetest voices of all time.

A full-page photograph of King Edward VII in the uniform of an admiral of the fleet appears on the succeeding page. The Preface follows and then the Table of Contents in which the titles of poetry selections are not printed in italics. This causes some degree of confusion. There is, as in *The Ontario Readers*, an Index of Authors, but there is no index of Short Extracts; this is a definite shortcoming. A facsimile of Kipling's handwritten manuscript of the first two stanzas of the "Recessional" appears next on page eight. These opening pages, together with the attractive cover, are indicative of the fact that the people who planned the format wanted to make the book pleasing as well as useful. It is unfortunate that, apart from a symbolic conventional design at the top of page nine, there are no illustrations.

Varieties of type are used much in the same way as they are used in *The Victorian Reader*. Titles are in bold, black-face 1/8" type; prose selections in approximately 1/6"; type with 1/8" leading; poetry selections in smaller type; authors' appended names in the same size type as the poetry;
SPECIAL FEATURES OF NEW CANADIAN READERS, 1901

APPENDIX.

THE CULTURE USES OF LITERATURE.

BEAUTY AND UTILITY.

The Greek language has no less an artistic turn to it, each "beautiful" and "aesthetic" and "rhetorical"—and they are necessarily so reckoned—than any other of the ancient tongues, a peculiarity that should be more extensively employed. The fundamental idea in "beauty" is the beautiful, in "aesthetics" the beautiful. A characteristic is a collection of pieces brought together for the purpose of elucidating the study of language, and for the use of those who are interested in the subject. This volume of Murray selections is intended to be such a characteristic. The presence of such selections in a yearbook is a great assistance in literary and aesthetic grounds, and it is to be used in teaching what is called "beauty." The book from which we are drawn is with and varied, and they are intended to be as fully representative of its culture as this may be.

IMPORTANCE OF METHOD.

In no other school subject is method of more importance than in the subject of literature, and in the study of the important classes of the subject cannot be neglected. It is the purpose of this appendix to bring out what the right interpretation will be for those pupils of expressing their own missions.

VALUE OF SMALL READINGS.

It is to be noted that the study of literature in schools should be closely connected with the practice of oral reading, and it is advisable as it is not.

FIGURE 46
FLY-LEAF

FIGURE 47
"RECESSONAL", PAGE 8

FIGURE 48
APPENDIX

FIGURE 49
BIOGRAPHICAL NOTICES

Lowe, James (1800-1883), was born in Boston, and spent his life in the city where he was most popular as a master musician and poet. His best known compositions are "The Oxford Carol," "The Peak of Old Time," and "The Oxford Carol." He was a native of Scotland and was appointed to the position of com positor in the Oxford University Press, where he was most popular as a master musician and poet.

Macaulay, Thomas Babington (1808-1859), was a native of Oxford, and was appointed to the position of com positor in the Oxford University Press, where he was most popular as a master musician and poet.

Mackay, Sir John Alexander (1830-1883), was a native of Scotland and was appointed to the position of com positor in the Oxford University Press, where he was most popular as a master musician and poet.

Phillips, William H. (1810-1860), was the son of William H. Phillips, and was educated at Oxford University. He was a native of New York, and spent his life in the city where he was most popular as a master musician and poet.
short extracts in very small type. The different divisions of the Appendix are printed in a mixture of types, too.

In one way, the format of this book is unique. There are only 8 words to each 3 5/16" line; and, as in All Sails Set, 29 lines per page. The margins, right, left, top, and bottom, are unusually wide. In consequence, the prose print stands out clearly.

Moreover, the Preface states the underlying philosophy of the reader, and the Appendix on "The Cultural Use of Literature", the Glossarial Annotations and the Biographical Notes, all contribute to the general understanding of its contents. So, both teacher and student have background material to help them to "read, mark, learn, and inwardly digest" the selections in the book.

The Alexandra Readers, 1908, (H), and The Canadian Reader, 1922, (I)

From the point of view of format, The Alexandra Readers, Fourth Book, 1908, and The Canadian Readers, Book V, 1922, are very much alike. Both have dingy covers—the former in dark beige, and the latter in dull gray. The title page of The Alexandra Reader carries the names of three editors; no editors are mentioned in The Canadian Reader. The copyright pages are similar but not identical. The Alexandra Reader has no frontispiece. The Canadian Reader has a frontispiece—a full-page reproduction of The Fathers of Confederation. The prose and poetry selections of each book occupy pp. 9 to 416, and in Contents the titles of selections in poetry as well as authors' names in full are printed in italics. Titles of prose selections are printed in approximately 3/32" type. The stories and poems and names of authors appended to them are printed in 1/16" type. Italic occurs in footnote references to sources and in "by permission of".
In The Alexandra Readers, 38 short verses or single-line maxims unlisted in the Contents, occur as "fillers" for otherwise blank spaces. Two poetic excerpts appear in prose. In The Canadian Reader, there are only 13 of these short extracts unlisted in the Contents.

One special feature is present in The Alexandra Reader: of the 71 black-and-white illustrations, 17 of which are full-page, 45 are oval portraits of authors or of people about whom the story was written. These photographs are of doubtful value. However, if they are thought to be desirable, and they may be, a section at the end of the book could be set aside for them.

Three illustrations are full-page photographs of famous statues: "Sir William Wallace"; "Leif Ericsson"; and "Christopher Columbus". One is a sculptured mural of "The Death of Daulac.

Actually, only 22 of the pictures can be said to illustrate the text. Many of the smaller, rectangular sketches are placed midway down the page. The majority of the artists' signatures are undecipherable.

The Canadian Reader has 67 black-and-white illustrations, 24 of which are full-page. Some of the smaller drawings appear at the tops or sides of pages, but 20 are placed mid-page, or near mid-page. Most of the artists' names are undecipherable but 10 are decipherable.

Neither reader has a Preface, Index (other than Contents), Notes Preceding or Succeeding Selections, Explanatory Notes of any kind, Glossaries, or any other aid for more complete understanding of the
reading matter. Again, as in The Victorian Reader and in All Sails Set, both teacher and student must rely on other agencies for further information. Furthermore, with nothing but the reader the student cannot be expected to do much independent study.

**Canadian Treasury Readers, 1932, (J), and Highroads To Reading, 1934, (K)**

Canadian Treasury Readers, Book Six, 1932, and Highroads To Reading, Book Six, 1934, present a totally different picture from The Alexandra Readers and The Canadian Readers just described. To begin with, their royal blue covers arrest the eye. The circular orange "camel" design of Canadian Treasury Readers, the rusty-red coat-of-arms of Highroads To Reading, and in both cases the simple unadorned lettering is conservatively bright, dignified, and interesting.

Lining papers in Canadian Treasury Readers are orange with white figures of children and dwarfs dancing on a flower-strewn sward. Here is a touch of fantasy. The well-conceived lining papers of Highroads to Reading have 22 small, unconnected, outline sketches (in royal blue) of figures and events that illustrate the selections.

In each book a full-page coloured frontispiece faces the title page. Canadian Treasury Readers' picture is "Pandora and Her Box" by Warwick Goble. Above a Macmillan-Ryerson monogram on the title page the name of the editor, Lorne Pierce, appears. The frontispiece in Highroads To Reading is "Oxen Drinking" by Horatio Walker. On this title page there is a miniature black-and-white sketch symbolizing the "Gateway to Knowledge". The editor's name does not appear.

The introduction to both books is attractive. Page 4 of each is devoted to Acknowledgements and to the names of "Canadian Authors in this Volume". This is not a new departure. In 1867 The Fifth Book of Reading Lessons
FIGURE 51

LINING PAPERS OF HIGHROADS TO READING

(one of the "Red" series) also mentions the Canadian authors in the text.
It goes even further and mentions the American authors too. (See p. 126).
The date of print is on p. 4 of both Canadian Treasury Readers and Highroads
To Reading.

The Contents of the Canadian Treasury Readers are divided into 9 parts,
each of which has divisions and further sub-divisions. They are:

1. Part One - Stories of Long Ago
   a) Legends of Greece and Rome - 4 selections
   b) Bible Stories - 4 selections
   c) Stories from Everywhere - 4 selections

2. Part Two - The Workaday World
   Foreword
   a) Stories of Invention - 5 selections
   b) Workers and Their Work - Foreword and 6 selections
3. Part Three - The Age of Chivalry
Foreword and 7 selections

4. Part Four - The World About Us
Foreword
a) The Great Outdoors - 7 selections - number 5, "Three Bird Poems"
   has three separate poems
b) Famous Animal Stories - 5 selections

5. Part Five - A Play to Act
The Months

6. Part Six - Stories Grave and Gay - 5 selections

7. Part Seven - Travel and Adventure
Foreword
a) Little Journeys to People - 6 selections
b) Stories of Adventure - 5 selections

8. Part Eight - The World of Fancy
Foreword and 4 selections

9. Part Nine - Our Dominion
Foreword
a) Indian Days - 3 selections
b) Heroes of Sea and Soil - 6 selections

The Athenian Youth's Pledge

Numbers of selections and page numbers are in Arabic numerals. The titles of the selections are in ordinary print and the names of authors are in italics. No difference in print distinguishes prose and poetry selections.

As will be seen by the "Contents", this reader covers a greater range of material than any other reader examined. There is here a feeling of historical continuity that is not obtrusive.

The Contents of Highroads To Reading are divided into an introductory poem and 11 sections. They are:

Introductory Poem - 1 selection
1. The Canadian Scene - 14 selections
2. Poems of Home and Country - 9 selections
3. **Adventure** - 4 selections

4. **A Little Nonsense** - 8 selections. Number 8, "Some Famous Limericks", has 7 limericks.

5. **The Common Good** - 14 selections

6. **Two Greek Myths** - 3 selections. The two myths are followed by a short poem, "Iris", by Carrie Shaw Rice. This was added to show how poets sometimes make use of classic myths. Hence, there are 3 selections.

7. **Hero Tales** - 3 selections

8. **Stories of Achievement** - 6 selections

9. **Nature's Ways** - 10 selections

10. **Nature Pictures By Canadian Poets** - 4 selections

11. **Treasure Trails** - 11 selections

   Numbers of selections, page numbers, titles of selections, and names of authors are printed in the same way as those in the *Canadian Treasury Readers*. In both books, "A Little Dictionary" occupies the end pages.

   It may be noted here that the division of a Table of Contents into sections is not a new departure. The *Fifth Book of Reading Lessons*, authorized by the Council of Public Instruction of Ontario and "Entered according to Act of the Provincial Legislature in the year 1867," has a "Classified Table of Contents" with 5 overall divisions, entitled, "The Sciences" (4 sub-divisions); "History and Geography" (4 sub-divisions); "The Arts" (2 sub-divisions); "Rhetoric and Belles Lettres" (2 sub-divisions); "Poetry and Drama" (2 sub-divisions). Each sub-division is, in turn, subdivided into either categories or selections, e.g. under "The Sciences"; the sub-division, "Mathematical and Physical Sciences, is again subdivided into 8 categories; under "Rhetoric and Belles Lettres" the sub-division, "Rhetoric", is presented in 25 selections.

   Similarly, The *Fourth Book of Reading Lessons, 1868* is divided

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11 See p. 59. See also Figs. 2 and 4, p. 61, and Fig. 52, p. 139.
12 See p. 59. See also Figs. 3 and 5, p. 61, and Fig. 54, p. 139.
into 6 sections entitled, "America" (23 poems and 55 prose selections); "Europe" (13 poems and 21 prose selections); "Africa" (4 poems and 11 prose extracts); "Asia" (4 poems and 11 prose selections); "Australasia" (2 poems and 4 prose selections); "Miscellaneous" (30 poems and 10 prose extracts). Some titles are: "Moose Hunting in Nova Scotia", "Three Scenes in the Tyrol", "The Gorilla", "A Day in Bangkok", "The Lark at the Diggings", "The Teaching and Character of Jesus Christ". This reader is more cosmopolitan in its approach than is All Sails Set, 1948, which was published exactly 80 years later.

At this juncture, perhaps, it is necessary to reiterate that the 1867 and 1868 Canadian Series, commonly known as the "Red" series, Fifth and Fourth Book of Reading Lessons, are being used in this thesis for background purposes only. The foregoing resume of their contents is introduced to show that a classified Table of Contents in a school reader was by no means a new idea in 1932; a precedent had been definitely established in 1867, if not before.

In both the Canadian Treasury Readers and the Highroads To Reading there is great variety of type as may be seen by inspection of Appendices J and K. The 'Treasury' type is slightly higher than the 'Highroads' type.

An excellent innovation in both books is the full-page colour reproductions of famous paintings. This is a "first" in the history of Saskatchewan school readers. Highroads To Reading has 8, four of which are Canadian, and four non-Canadian. There is here the recognition of the universality of art. In the Canadian Treasury Readers one painting, "On the St. Lawrence" by Maurice Cullen, R.C.A., has a brief biography of the artist on the reverse side of the reproduction. This is also a "first" that could be copied in succeeding readers.
## CLASSIFIED TABLES OF CONTENTS, OLD AND NEW

### THE SCIENCE

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### THE FIFTH BOOK, 1867

**THE FIFTH BOOK, 1867**

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<td>Complete Fifth Reader</td>
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<td>Pages</td>
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### THE FOURTH BOOK, 1868

**THE FOURTH BOOK, 1868**

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<td>Complete Fifth Reader</td>
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### ALL SAILS SET, 1948

**ALL SAILS SET, 1948**

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<td>Complete Fifth Reader</td>
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### HIGHROADS TO READING, 1934

**HIGHROADS TO READING, 1934**

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<td>Complete Fifth Reader</td>
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Another good feature of the full-page colour pictures in the Canadian Treasury Readers is that they are inserted as pictures separately with no reading on the back. They are not numbered either as pages in the book.

Decorative motifs appear at the beginning of each section of Highroads To Reading; each occupies about 1/8 of a page, and each is symbolic of the reading to follow. A detailed account of the reproductions, drawings, and sketches, in both books is to be found in the chapter entitled "Illustrations".

All in all, except for a few weaknesses, the Canadian Treasury Readers, Book Six, 1932, and Highroads To Reading, Book Six, 1934, are superior in format to any of their predecessors. Sizes and weights are acceptable; the binding is excellent; the covers and lining papers are attractive; the paper is of good quality although that in Highroads To Reading is better than that in Canadian Treasury Readers; the self-helps are adequate to promote independent study. The "Read a Book", and "Read a Story", recommendations are of great value in that both teacher and student--more especially the brighter student--can take advantage of these recommendations. At a glance they can see what else to read, and, if the books are not in the school library where they should be, the children can add them to their home libraries; this is always a profitable enterprise that should be encouraged.

One other point should be mentioned: In Highroads To Reading 27 of the 21 authors, or 38%, are listed as Canadian. In Canadian Treasury Readers 15 of the 75 authors, or 20%, are listed as Canadian.

Some weaknesses are apparent in one or other or both of these readers which were launched almost contemporaneously:

a) Acknowledgments might be placed at the end instead of the beginning.
b) A simple Preface might be advisable.
c) Editors and artists should be mentioned.
d) Contents could be improved—see The Ontario Readers, 1885.
e) A simple chapter on "How To Read Silently and Orally" might help an eleven-year old child.
f) The covers might be more individualized.

All Sails Set, 1948, (L)

The bottle-green cover of All Sails Set, 1948, is both original and artistic; it is easily the most attractive cover of the books examined. Then, for some reason or other, there is a plethora of pages before the Table of Contents. First, there is the customary fly-leaf, blank on both sides; then a title page with All Sails Set at the top, an expanse of blank space, and "Canadian Reading Development Series" at the bottom. About two-thirds of the way down the next page is a four-line verse, in italics, by Alfred Noyes; the rest of the page is blank. A second title page follows. About one-quarter of the way down from the top are the words All Sails Set. Below this is a 2" by 3" colour reproduction of the cover ship. "The Copp Clark Co. Limited, Toronto, Canada, is near the bottom. It is puzzling to know why the first title page was necessary; the second title page could have accommodated easily "Canadian Reading Development Series".

Next come two pages listing compilers, editors, and artists. The names of the editor and associate editor appear on both pages; this duplication is redundant. In all, 5 pages are used to publicize data that could have been stated just as artistically on 3 pages at the most.

The format of All Sails Set resembles the format of People and Progress, a grade six text used in the United States of America. As in Canadian

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The following forms of known words are not counted as new:

- common roots;
- derivatives formed by adding prefixes e-, un-, over-, mis-, dis-
- prefixes like fore-, im-, reo-, and the suffixes -er, -less, -like, -like, -en, -ful, -ish, -ly, -ness, -y.

The following foreign words are not counted:

- verbs and nouns following foreign words,
- italicized words in the Vocabulary List.
- words that are visual combinations of known word forms and the following foreign word parts are not counted: dino-, tre-, her-, herm-, worth., un-, un-, un-,
- words that are constructions or letters representing sounds that are not words.

The vocabulary list contains the 1600 words introduced in People and Progress. The following forms of known words are not counted as new:

- common roots;
- derivatives formed by adding prefixes e-, un-, over-, mis-, dis-
- prefixes like fore-, im-, reo-, and the suffixes -er, -less, -like, -like, -en, -ful, -ish, -ly, -ness, -y.

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- words that are visual combinations of known word forms and the following foreign word parts are not counted: dino-, tre-, her-, herm-, worth., un-, un-, un-,
- words that are constructions or letters representing sounds that are not words.
Treasury Readers and in Highroads To Reading, the Table of Contents is divided into sections, but the method of division is more like that in People and Progress. There are no selection numbers in either All Sails Set or in the American text. In both books authors' names are listed in type different from the type used for titles of selections, yet are approximately the same height. That in All Sails Set is in italics. Neither book distinguishes in kind of type between titles of prose and poetry selections. Both books preface sections with full-page illustrations; those in All Sails Set are much superior to those in People and Progress. There is no preface in either book, but, at the end, both contain a Pronunciation Key, a Glossary, a Word List (1180 new words in the Canadian text and 1540 new words in the American text).

A few minor differences occur in these end pages. People and Progress recommends "Books to Read" for each section; All Sails Set makes no recommendations whatever. The pronunciation key in the former is taken from Thorndike Century Junior Dictionary, Revised Edition; it is easy to follow. The key in the latter is printed in very small type and is congested into 5 lines. Consequently, it is not so clear and easy to understand. In the Glossary of All Sails Set, alphabetic sequence is marked A, B, C, etc. There are no such divisions in People and Progress. Moreover, the presentation of the two Word Lists is slightly dissimilar; only page numbers are quoted in People and Progress, while section name and page numbers are given in All Sails Set.

The similarity of the readers is evident in the number, kind, and placement of the illustrations, and in the numbering of the pages at the bottom instead of at the top of the page. Here again, there are two differences: the page margins in People and Progress are not as wide as
144
abbey

GLOSSARY
Pronunciation Key
p nunciation of each word is shown just after the word,
. ~ ray: b bra vi te (d bre/vi at). The letters and signs
are pronounced as in the words below. The mark I is
ced after a syllable with primary or strong accent, as in the
example above. The mark I after a syllable shows a secondary
r li hter accent, as in ab bre vi a.non Cd bre/vi a/shdn).
a
a

a

j jam, enjoy
k kind, seek
I land, coal
m me, am
n no, in
ng long, bring

hat, cap
age, face
care, air
father, far

b
ch
d

bad, rob
child, much
did, red

er

let, best
equal, see
t erm, learn

v very, save
w will, woman
y you, yet
z zero, breeze
zh measure, seizure

hot, rock
6 open, go
0 order, all
oi oil, voice
ou house, out
p
r
s
sh
t
th
m

f fat, if
g go, bag
he, how
~

, pin
ice, five

J

u cup, butter
U full, put
ii rule, move
ii use, music

0

paper, cup
run, try
say, yes
she, rush
t ell, it
t hin, both
t hen, smooth

iAmroo (arn ru").
.
f
dirons (and / l' <lm z), a. palr 0
fi
metal supports for wood 111 a tire-

ab bey (ab/j) , the building or buildings where monks or nuns live a
religious life ruled by an abbot or
abbess.
abbot (ab / at ) , man who is head of
an abbey of monks.
acute (akiit /), 1. sharp-pointed. 2.
keen.
adhere (ad her-"), stick fast (to a
substance, a party, a person, an
opinion) .
affect I (a fekt') , 1. produce a result
on. 2. touch the heart of.
affectS (a fekt') , 1. be fond of and
have. She affects old jewelry and
china. 2. pretend to have or feel.
aghast (agast-"). frightened; struck
with surp rise or horror.
agile (a jlil), moving quick Iv and
easily; active; lively; nimble..
agitation (a j'i ta / sh;m) , 1. a violent
moving or shaking. 2. disturbance
of body or mind; excitement.
3. discussion; debate.
a kim bo (a kim/bo), with the hand
on hip and the elbow bent outward.
Aleko Kalamato (ale/ko kala-

~~~~~ tus (a p /a raltas or ap/arat/as). things necessary. t~ carry
out a purpose. Tools. special instruments, and machines are apparatu~.
A chemical set is apparatus; so IS
the equipment in a gymnasium. _
p pro priate (a pro' pri it for I, a pro"
pri at for 2), 1. suitable; proper.
Plain, simple clothes are appropriate for school. 2. take for oneself. You should not appropriate
the belongings of another without
permission.
rab (ar/sb), a native of Arabia.
ristocrat (a ris/takrat). 1. person
who belongs to the ruling class.
2. person who has the tastes, opinions, and manners of the upper class.
ark (ark), the large boat in which,
according to the Bible, Noah saved
himself. his family, and a pair of
each kind of animals from the
Flood.
Ar kan sas (ar/kan so), 1. a Southern State of the United States.
2. river flowing into the Mississippi.
armadillo (a r -rna d il/ o) , small burrowing animal with an armorlike
shell.
as bes tos (as bes/tos), a substance
which will not burn or conduct heat.
Asbestos is used for mats to put
under hot dishes.
askew (a sku-' ), to one side; out of
the proper position; turned or
twisted the wrong way. Her hat is
on as kew.
Ath ens (at h / Inz) , capi tal of Greece.
audible (o / d i bdl).
tha t can be
heard : loud enough to be heard .
aught (00 . any thing . Ha he done
au ght to help you?
Australian C -t ral/~ n . 1. of.
tralia or i '
ple.~.
iv r
inhabiant of Au trali .

rna/to).

Algiers (a l jerz-").
Ali Taza (a' li ta/za).
Allah (a l/a) , Mohammedan name
for C od,
alliance (a ll/ons) , 1. union formed
by agreement; joining of interests.
An allia nce may be the joining of
nati onal interests by treaty, etc .
2. th e nations, persons, etc., who
belong to such a union.
almanac (ol / md nak),
a calendar
of da ys, weeks, months; often
with information about the weather,
sun, moon , stars, church da ys, etc .
a~meter (a m1 me' tdr or arn/! tar ),
instrument for measuring the
strengt h of an electric current.
ampl ifier (a m / pli fl/ar ), 1. one that
makes grea te r, stronger, larger.
2. vacu um tub e in a radio set for

d represents:
a in about
e in taken
i in pencil
o in lemon
u in circus

Th: pronunciation key is from Thorndike Century Junior
ora'r:, Revised Edition.

strengthening electrical impul .

-!.j

;\l ull

L

~ ";-

..-\. RY

r

i,.:1 "0"try :in',. 31-l of till' more difficu lt words in this hook . The meaning
i each word is expl ained in a dcti nirio n whi ch tits t he wa y it is used in the
ext. Th e I age numbers show where each wo rd a p pea rs for the first t ime.
The wor ds an' divided into syllables and t he acce nts mark ed to show how
the \H rds sh ould be pronounced.

A ligh t stroke (') indicates light ly accen ted sy llab les. a hea vy strokc (') .
s t rong ly accented syllables. Key to pronunciati on is as follows : a. pat ;
1. hate; :i. hare: ii. car: e. pet: e. evil: i~. term ; i, hit ; I . nice ; o, do t ; o. o me n ;
O. o rg: n : oi. coil ; ou , lout : u , hut: u, put; tl, rule; Ci. hue; th o think ; T il. th an:
a re presents a in ab ide . c in wov en , i in ste ncil, 0 in collect . II in focus.

A
ab bre vi a tion

~\~~;~ (~~~~~

am bas .s a dor (am has' a dar). man

;~II~~~~:ntSe;ltt i~? a:~~:~h~:)u(~::I: ~t ;~~

(a br e'vi a' sh an).

sa ying o r writing a

(p. 333 )

a~~~~:~ ~~~l~~::~~~ to ::~:~: :~~~~

ac com plished
(d kom'plisht).
d one. completed. or ca r ried o ut
(p. 13i )
ad journed (a jer nd") , sto pped a
meet ing till a la te r tim e (p. 7)
aer i al
(lir' i ol). a ir. or Hying
(p , 133)
ag i ta tion (aj' i ta 'shan). nerv ou s
excitemen t (p, 425 )
:\ lad din (a lad/i n). boy in one of
the sto ries in Th e A rabia" Nig hts
(p. li9 )
al ba tross (al'ba tros), lar ge web footed ea bi rd whi ch can fly grea t
di -tances (p. 168)
al rna nac (fJl' ma na k). a ca lenda r
'h ich foretell t ides. weather. etc .
(p. 0)

pris e attack on their enem y (p,
181)

ap pa ra tus (ap'n rii't as) ,
ma chines (p . 243)

I

spec ia l

ap par ent (a par/ant ).
(p . 314)

eas ily seen

as cend ed (a sen/d id) .
(p. 290)

went up

as cer tain (as' or tan') ,
'find out
(p. 122)
as pen (as' pon), kind of poplar tree
with ru stling leaves (p . 75)
as so ci a don
(a so'si a'shan).
so cie ty . or group of people joined
together (p. 133)
a stern (a ste rn ' ) . towards the rear

of a ship (p. 361)

~

FIGURE

at 011 (a t' ol) . co ra l island s in sha pe
of a ring enc los ing a lago on (p . 170 )
a t te n d ant (a tcu'd ont ) ,
per son
whose job it is to wait on people
(p.2 36)
a u di tions (tl d is h/onz}, hearings to
test I he vo ice of a sin ger or spea ker
(p. 4 2)
a u to mat i cally (u' ta mat'i kol i),
without thinking (p, 182)
a ven g e (a venj "),
(p. 276)

get

r~venge for

B
bade (ba d ) , o rde red (p. 275)
baf fled (baf 'o ld). mixed up by a
problem too hard to so lve (p. 152)
bean ie (bc'ne), little, round, brimless cap (p. 18)
bear lng (hlir' ing). part of machine
011
wh ich a no t he r part turns
(p. 22)
be drag gled (h i drag/ old)• . wet.or
soiled by dragging along t he ground
(p . (0)
be stow (hi sto') . giv e (p. 284)
blad der cam pi on
(blad'or
karn 'p i on),
weed with curious
litt le pods lik e tiny balloons (p. 27)

bligh t (h lit). a di sea se which makes
plants wit he r and die (p . 256)
Blitz krieg (blits' kreg' ),
violent war (p. 442)

rapid .

Bo n a yen ture
(bo'na ven'tiir).
island otT Perce where sea birds
a rc protected by Canadian ~o\'ern­
ment ,(po 23)

bon jour (bo nlg] zh iir' ) . good day
( Fre nc h) (p, 191 )
boss es (bils'a z),
lum ps o n buffalo
foreheads (p. 184)
bo sun (bo'so n) , short for boat wai n .
a ship 's officer in cha rge of the
crew (p. 381)
bran dish ing
(bran/dish ing ),
shaking or waving so as to threaten
one's opponent (p. 184)
bread fruit (bred'friit').
a large
round starchy fruit growing on
trees in the tropics (p. 170)
Bren gun (bren gun),
a light
machine gun (p. 388)
brink (bringk), edge or top of a
steep place (p. 76)
buoyant (boi'ant). light enough to
hold things up in the water (p. 12l)

c
cache (kash), hidden store of food
or other things (p. 216)
cairn (kiirn). a pile of stones heaped
up as a landmark (p, 216)
cant hook (kanr'huk), pole with a
hinged hook at one end. Lumbermen use cant hooks to turn I
over (p. 325)
car bu re tor (kar'ba ra/tar). part
of a car engine which mi. es ir
and gasoline to make ami. ·ture
which will explode (p. 111)
card in~ (kard'ing). (board) rith
teeth for combing out
f r
spinning (p. 435)
ca reer (ka rer). job r
for one's life (p. 132)

57

SllilLARITIES BETWEEN CANADIAN AND U. S . A. TEXTS

Top:

People and Progress, 1947, U.S.A.

Bottom:

All Sai l s Set , 1948, Canadian

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those in All Sails Set—therefore, there are no marginal illustrations; the page numbers of the American text are placed centre bottom—those in the Canadian text at the extreme right and left. Neither method is to be recommended since many of the page numbers cannot be seen because of the illustrations. Numbers in the left and right top corners of the readers would never be obscured and would be readily located.

The dissimilarities of the readers lie mainly in the number and length of the selections. All Sails Set, with 447 pages, has 72 selections and 144 illustrations plus 18 sets of marginal illustrations. People and Progress with 449 pages has 37 selections and 175 illustrations. Each selection in the American reader is, of course, longer than that of its Canadian counterpart. For example, Ruskin's "The King of the Golden River" is given in its entirety in People and Progress—31 pages including 6 illustrations. Only part of this story appears in All Sails Set—14 pages including 6 illustrations. The story, "Adventures of Chut", by Dorothy Cottrell, takes 14 pages including 6 illustrations in the American text. As "Chut Tames a Bully" in the Canadian text it takes only 10 pages including 4 illustrations.

Yet so great is the similarity between the two readers that the writer is of the opinion that the format of All Sails Set was modelled after that of the American text. Both books have the unmistakable "modern" touch that wrenches incidents of the past from their original settings of time and place and resets them in the incongruous surrounding of the mid-twentieth century. Most of the authors in both readers are comparatively unknown.

The trend towards profusely-illustrated, word-controlled reading texts is also apparent in Wide Range Readers 1 published in Great Britain in 1953,
although this book is not typical of British school readers.

The bulk and weight of All Sails Set are greater than those of any reader under examination, and are, perhaps, too great for ease of handling. The type and leading, width of margin, number of words per line and lines per page, and colourful illustrations, are in line with modern trends. The print is not as clear as that in either The Canadian Treasury Reader or Highroads To Reading, and shadows of print and illustrations show through the paper.

The Table of Contents is divided into the following ten sections:

1. Canadians All - 8 selections.
2. The Great Outdoors - 8 selections.
3. World of Science - 5 selections.
5. Pioneer Days - 6 selections.
7. Old Tales - 6 selections.
10. The Sun Never Sets - 8 selections.

These divisions are clearly marked in the Table of Contents, and also clearly marked by full-page illustrations at the beginning of each section throughout the text. These beautifully executed illustrations are indicative of the type of selection in the section. Sub-titles, as well as titles, are furnished for many of the stories.

The illustrations in this book, with commentaries, are described in Chapter V. Certain weaknesses in format occur in All Sails Set. The following are apparent:

1. One too many title pages.
2. One too many authors' and artists' pages.
4. Table of Contents:
   (a) No varying type to distinguish titles of prose and poetry.
   (b) No Index of Authors.
5. No apt Short Extracts.
6. No famous paintings, either national or international.
7. Poor pronunciation key in Glossary.
8. No simply-worded chapter on the "Teaching of Oral and Silent Reading", or on "How To Read", such as an eleven-year old child could understand and profit by.
9. No explanatory notes.
11. Too many illustrations.

Because of the lack of self-help aids the child, more especially the brighter child in the rural school, is thrown entirely on his own limited resources when the teacher is busy elsewhere. He has no Teachers' Manual To Accompany All Sails Set, nor has he any medium other than the teachers' instructions to guide him. He may be channeled, and probably is, into answering the work book accompanying All Sails Set, but this regimented type of mass question and answer is not the alpha and omega of the study of any reader. Book recommendations should be in front of the child, and the books recommended should be in the school library for the child to examine and select. In this way, he can build up his own home library of

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In The Teachers' Manual instructions for teaching each selection are outlined. Pages 219-223 are devoted to the teaching of "Aladdin and His Wonderful Lamp". The outline is an elaborated version of the following:

For the Teacher
1. story written for entertainment - no moral purpose
2. small, weak . . . outstrip bully
3. careless idle fellow proves to be shrewder than magician
4. mixed narrative; dialogue; action

Getting Ready To Read
1. new words
2. background of story

Reading and Discussing . . . three exhaustive sets of questions

Suggestions for Related Activities
1. "jewel" reports
2. debate
3. Extempore oral presentations

Building Reading Skills
1. making an outline . . . reference to p. 109 in Workbook
2. skimming . . . eleven oral questions and answers

Critical Thinking - Judging and Drawing Conclusions - eight questions accompanied by suggested answers

Further Reading - see p. 232.
worthwhile literature. Moreover, neither teacher nor child should have to rely on a second and a third text for guidance to further information; much should be included in the basal reader.

All Sails Set has far too many illustrations (144 plus 18 sets of marginal illustrations). The ratio of selections to illustrations is 1:2. Beautiful though these illustrations are, some are incorrect interpretations of the original stories. (See chapter on "Illustrations"). But, whether correct or incorrect, illustrations tend to limit the scope of individual imagination. For artistic and informative value, however, they are irreplaceable.

Final Summary

The writer has chosen the best features of the readers examined in order to suggest the following format:

1. Cover - suggested by All Sails Set.

2. Lining Papers - suggested by Highroads To Reading and Canadian Treasury Readers.

3. Title page containing:
   (a) name of reader
   (b) authorization or copyright with publisher - suggested by Highroads To Reading

4. Page mentioning editors and artists with small colour drawing - suggested by All Sails Set.

5. Full-page colour reproduction of famous painting - suggested by Canadian Treasury Reader and Highroads To Reading.

6. Simply-worded Preface, suitable for a child.

7. Table of Contents:
   (a) sectionalized - suggested by All Sails Set - with each section numbered and paged
   (b) titles of poetry selections and authors' names italicized - suggested by The Royal Readers and others
   (c) Index of Authors and Index of Short Extracts - suggested by The Ontario Readers
8. Size, weight, paper - suggested by Highroads To Reading.

9. Print, leading, margins - suggested by The Canadian Treasury Readers.


11. Short Extracts - suggested by The Ontario Readers.

12. Short "memory gems" in different metres - suggested by The Canadian Treasury Readers.

13. Occasional poems printed with "staggered" lines - suggested by The Ontario Readers.

14. At least two well-known poems printed as prose - suggested by The Canadian Readers, 1881 (named on the title page English Readers, 1881).

15. Notes preceding selections and "Helps To Study", succeeding selections - suggested by Highroads To Reading and The Canadian Treasury Readers.

16. "Read a Book" or "Read a Story" recommendations at the end of each section - suggested by Highroads To Reading and The Canadian Treasury Readers.

17. A Little Dictionary - suggested by Highroads To Reading and The Canadian Treasury Readers, or Glossary - suggested by All Sails Set.
Both should have better keys to pronunciation - see Thorndike Century Junior Dictionary, Revised Edition.

18. End Papers:
   (a) authors' portrait gallery with brief biographical notes
   (b) acknowledgments
   (c) colourful lining papers

19. Illustrations:
   (a) coloured full-page frontispiece - famous painting
   (b) full-page colour drawings at beginning of each section - suggested by All Sails Set
   (c) one famous painting per section with brief biography of artist on reverse side - suggested by The Canadian Treasury Readers.
   (d) marginal drawings - suggested by All Sails Set
   (e) a limited number of other illustrations

With such a format, the children would have an attractive book that is easy to handle, easy to read, and intriguing as to content. It would be well-balanced artistically and would provide opportunities for independent study at individual rates of speed. The more intelligent students could cover the more advanced of the "Read a Book" recommendations, while
the less intelligent could turn to the books of their choice. Both more and less intelligent would thus learn to select books suited to their own tastes and capabilities with a certain amount of discrimination.

Even casual study of coloured reproductions of famous paintings will help sub-consciously to build up an appreciation of beauty in pictured art which is so closely akin to that beauty of word art known as literature. Other illustrations will assist in the interpretation of the story, or add a touch of fantasy in a way best known to the artist.

To be "basal" a reader should provide the basic means of acquiring a liberal culture, and this can be provided only when the integral and indivisible parts of the reading process are merged ingeniously into an attractive whole.
CHAPTER V
ILLUSTRATIONS

Introduction

Throughout the ages drawings have been regarded as natural forms of expression. In addition, they have been used for decorative and informational purposes.

Paleolithic and neolithic men had their own ideas of creative art. Egypt had its two-dimensional figures and its massive sculptures. Ages later came Greek masterpieces, for example, the Aphrodite of Praxiteles, an ideal of beauty that has much in common with Rodin's controversial The Thinker, which represents an ideal of thought.

Monks toiled over illuminated manuscripts. In the late fifteenth and sixteenth centuries, Leonardo da Vinci, Michaelangelo, and Raphael became immortal. Rembrandt followed in the early seventeenth century. All four expressed in line and colour what they saw and felt in a way different from the way in which the modern surrealist expresses what he sees and feels.

With mass printing came the wood-cut, contrived with painstaking care. Then came the etchings, engravings, photographs, and colour-reproductions of succeeding centuries. Before the turn of the twentieth century, colourfully illustrated books were becoming commonplace. They were popular, particularly with children, and their value as educational devices was no sooner mooted than reading text-books, illustrated with delightful colour drawings, were placed on the market. Today, school books of all kinds, even arithmetic books, are copiously illustrated.

Art is not modern; it is ageless, but only outstanding works of art survive the test of time. All art, cave-man or cubist, crude or cultured,
Jack and Jill
Went up the hill,
To fetch a pail of water;
Jack fell down
And broke his crown,
And Jill came tumbling after.

Georgie Porgie, pudding and pie,
Kissed the girls and made them cry;
When the girls begin to play,
Georgie Porgie runs away.

Little Tom Tucker,
He sang for his supper,
What did he sing for?
Why, white bread and butter.
How can I cut it without a knife?
How can I marry without a wife?

FIGURE 58:

A VICTORIAN GALLERY OF NURSERY RHYMES:
ILLUSTRATED BY KATE GREENAWAY.
Little Miss Muffet,  
Sat on a stool,  
Eating some curds and whey,  
There came a great spider,  
And sat down beside her,  
And frightened Miss Muffet away.

Polly put the kettle on,  
Polly put the kettle on,  
Polly put the kettle on,  
We'll all have tea.  
Sueky take it off again,  
Sueky take it off again,  
They're all gone away.

Little Jack Horner, sat in the corner,  
Eating a Christmas pie;  
He put in his thumb, and pulled out a plum,  
Said, oh! what a good boy am I.

Hark! hark! the dogs bark,  
The beggars are coming to town;  
Some in rags and some in tags,  
And some in silken gowns.  
Some gave them white bread,  
And some gave them brown  
And some gave them a good horse-whip,  
And sent them out of the town.
Tell Tale Tit,
Your tongue shall be slit;
And all the dogs in the town
Shall have a little bit.

Mary, Mary, quite contrary,
How does your garden grow?
With silver bells, and cockle shells,
And cowslips all of a row.

Here am I, little jumping Joy,
When nobody's with me,
I'm always alone.

LITTLE TOMMY TITTLEMOUSE

A MEDLEY OF IMMORTAL NURSERY RHYMES: ILLUSTRATED BY KATE GREENAWAY
NURSERY rhymes are essentially traditional and they impose certain very definite standards upon their illustrators. But occasionally a figure emerges whose illustrations set the fashion for the following generations. Outstanding among these is Kate Greenaway (1846-1901), whose charming illustrations delighted our Victorian forbears. As may be seen from the selection of her illustrations reproduced on these two pages, they are still full of life and grace to-day. They all come from "Mother Goose," a selection of the old nursery rhymes, illustrated by Kate Greenaway, and published by George Routledge and Sons in 1881.

LITTLE BO-PEEP.

Tom, Tom, the piper's son,
He learnt to play when he was young,
He with his pipe made such a noise,
That he pleased all the girls and boys.

Cross Patch, lift the latch,
Sit by the fire and spin;
Take a cup, and drink it up,
Then call your neighbours in.

THE DEDICATION.
marks a period of growth or change. The influence of current trends, as seen in the pictures of the school reading text-books under discussion, is reflected in their illustrations. Since current trends, however, are but minor modifications of older trends, and mirror modern thinking, it is logical to assume that they will be no more lasting than the transitory trends of the past, for each evanescent second of the present is only a fleeting moment in the passage of time.

The Canadian Series of School Books, *Fourth Book of Reading Lessons*, 1868, (one of the "Red" series) presents a different appearance in format, contents, and illustrations from that of *All Sails Set*, 1948, a reading text-book published eighty years later. The 1868 illustrations differ from the 1948 illustrations in many ways, chiefly in lack of colour. Both sets are historical in implication since they reflect their particular chronological age, and both represent what must be transitory trends for change is inevitable. None rivals the work of the fifteenth and sixteenth century masters or, indeed, masters of any other age, whose pictures have a universality of appeal that is ageless. The nearest approach to their art in school reading text-books appears in the colour reproductions of famous paintings such as are presented in *The Canadian Treasury Readers, Book Six*, 1932, and *Highroads To Reading, Book Six*, 1934.

Illustrations in books are used for a variety of purposes. They may stimulate interest in and liking for a story—children are attracted by colour and movement. They may furnish a sound foundation for an appreciation of artistic values. They may supplement textual information; they can add to it by bringing out an abstruse point of scientific or scenic interest. They may supply the artist's interpretation of the text. They
may form a liaison between branches of the fine arts such as literature and painting—this is admirably illustrated in both *The Canadian Treasury Readers, Book Six, 1932*, and *The Highroads To Reading, Book Six, 1934*. In the latter, full-page colour reproductions of famous paintings are used for the first time in an elementary school reading text-book authorized by the Department of Education, Saskatchewan. They may be fantasy that requires further interpretation, or they may be a source of sheer delight in themselves, artistic entities that convey or enkindle rapture or some kindred feeling that is not translatable into words.

Furthermore, illustrations may create an "atmosphere" of time and place and thus establish the correct perspective in the mind of the reader. In a book such as *The Canadian Readers, Book V, 1922*, that projects a feeling of historical continuity in its stories and portrays a sense of timeless cosmopolitanism in them, illustrations can and do help to achieve the desired objective of transporting the reader into a realm of universality that transcends time and national boundaries.

Words in themselves are idea symbols that are universally recognized and accepted as meaning this or that according to the context. If, for example, the word "seed" were always printed "(#)", then this would become the commonly accepted symbol for the idea of a "seed". "Deed", of course, would then be written ")#)". But no such rigidity of interpretation can be attached to the illustration of a well-drawn word picture. In the same literary composition one person might see one picture while another person with a more colourful imagination or more elastic conditioning might visualize a totally different concept. A third concept might be that of the illustrator.

A question of vital importance arises; it is this: how much or how little should children's books be illustrated? In grades one and two
bright pictures magnetize the child's interest and serve the useful purpose of bringing book and child together. But should not children, even of the tenderest years, be allowed some imaginative scope? Should not some un-illustrated books be introduced to their attention so that they may be free to revel in their own imaginings unhindered by the preconceived notions of an illustrator? The continued intervention of a third party, the illustrator, between what a reader reads and his subsequent mental reactions may tend towards a fixation that this third party has the one and only true concept.

Actually, the illustrator may be misrepresenting the text—an example of this is the first illustration of "Treasure Valley", in All Sails Set. The text reads: "there was, in old time, a valley of the most surprising and luxuriant fertility". The illustration depicts no such valley. (See Figure 62). The illustrator may be indulging his own artistic imagination, and thus creating an impression (true or false) in the child's mind that he cannot readily outgrow, or may not even fully conceive. Again, the illustrator may be creating a fantasia that in itself needs interpretation.

There is one other point: most mature reading is unillustrated, and, for complete understanding, the reader must be able to recognize the meaning of, and assess the value of, each word in its particular setting. He must also be capable of creating a mental image of each passage, as written by the author, as well as share his emotions and ideas. At some time in their development, children will have to acquire this technique and project a clear-cut foreground on an understandable background without the aid of pictures.

Illustrations May Be Misused

In this day and age children are deluged, almost submerged, by picturization in movies, television, and comics. Mentally and physically relaxed
They listen to and look at the panorama presented for their entertainment. They do not enter actively into the creation of any part of what is set before them. Their role is that of the looker-on who can, with little background of knowledge, discuss the activity presented and, as imitators, enact the roles of their favourite heroes and heroines. Comparatively little mental activity is needed to follow the stories all too often concerned primarily with crime and violence.

If the school readers follow the same pattern of excessive picturization, it is the opinion of this writer that there will be little in them to quicken the individual mental reaction and imagination so necessary to sustain a balanced society. There will emerge finite sets of mental patterns typifying this or that story or concept; there will be mass acceptance of the artist's interpretation and the regimentation of young

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TREASURE VALLEY

THE BLACK BROTHERS

In a secluded and mountainous part of Seyna, there was, in old time, a valley of the most surprising and luxuriant fertility. It was surrounded on all sides by steep and rocky mountains, rising into peaks which were always covered with snow. From the peaks a number of torrents descended in constant cataracts. One of these fell westward, over the face of a cag so high that, when the sun had set to everything else, and all below was darkness, its beams still shone full upon this waterfall, so that it looked like a shower of gold. It was, therefore, called by the people of the neighbourhood the Golden River.

It was strange that none of these streams fell into the valley itself. They all descended on the other side of the mountains, and wound away through broad plains and by crowded cities. But the clouds were drawn constantly to the snowy hills and always rested softly in the hollow between them. So it happened that in time of drought and heat, when all the country round was burnt up, there

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FROST

The frost moved up the window-pane
Against the sun's advance,
In line and pattern weaving there
Rich scenes of old romance—
Arms on the Russian snows;—
Cockade, sword, and lance.

It spun a web more magical,
Each moment creeping higher,
For marble cities crowned the hills
With turret, fane, and spire,
Till when it struck the flaming sabre,
The Kremlin was on fire.

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FIGURE: 62
"TREASURE VALLEY"

FIGURE: 63
"FROST"
minds that are in the process of being conditioned to accept one version of the idea presented or, worse still, to discard their own visions in favour of those of the illustrator. Thus, illustrations become far more rigid symbols than words in their interpretations of ideas and mental pictures and, unfortunately, there is no handy dictionary in which to seek another interpretation.

A popularly accepted slogan says that where everyone thinks alike, then no one thinks at all. There is a great deal of truth in this statement. Certainly a democracy can be preserved and administered only in a society that is balanced by the continuous interplay of the opinions and ideas of the separate and distinct individuals who comprise it. Mass acceptance of anything destroys this balance.

The Effective Use of Illustrations

In the first place, illustrations should never be used as substitutes for the individual imagination, kindled as it should be by the printed word. Their true value lies only insofar as they are aids to understanding and supplementing the text. In this way, they incite interest by helping to make the author's message more intelligible, and their function and charm should be restricted to this essential task. What the author has to say is of primary importance. Illustrations are of secondary importance, and their efficiency rests on their ability to complete, if possible, the translation of ideas and emotions from the mind of the author to the mind of the reader.

Good writing is always picturesque and is as complete in itself as the sculptured Aphrodite of Praxiteles or as The Last Supper of the immortal Leonardo. Wordsworth's "Daffodils" needs no illustration. Neither does Robinson Crusoe save to indicate period, place, and costume.
Robinson Crusoe's costume, his man Friday, his raft, and his thatched dwelling are aids to understanding the story; R. L. Stevenson's pictured coracle is too. Children cannot picture places, people, and things so remote from their own limited experience. They can and do, however, give their imagination full play when reading stories such as Gulliver's Travels, Tom Sawyer, Little Red Riding Hood, The Wind in the Willows, The Snow Goose, The Three Bears, and a host of other classics without excessive picturization, because these tales lend themselves to imaginative concepts. Alice's dress, Tweedledum and Tweedledee, the Lilliputians, the Mole, Tom at the fence, could be pictured to indicate dress or a touch of fanciful humour, or an odd figure, but much should be left for the children to visualize. A story should make an appeal on its own merits and this, despite or because of vocabulary and word picturization, is exactly what children's classic literature has depended on throughout the years. Furthermore, children derive considerable pleasure from the exercise of unrestricted imagination, whether more or less than they derive from pictures it is impossible to say. But when one sees children acting in charades, pantomine, and plays of their own invention, one sees how far imagination can carry them in the field of enjoyment.

Fantasy is good in illustration because it in itself demands individual interpretation. "Frost" from All Sails Set, is a splendid example of this (See Figure 5a). It took this investigator back to Kronstadt where during the Czarist régime an ice palace was erected. The situation is similar in "The Ships of Yule" on pp. 40 and 41 of All Sails Set. These colourful and appropriate drawings could mean many things to different people.

Full-page colour reproductions of famous paintings are good too. They stand alone as representatives of another branch of the Fine Arts and need little or no explanation.
Finally, scientific and nature science drawings are excellent explicators of the text and can be used, as in *All Sails Set*, as marginal drawings.

**Late Nineteenth Century Illustrations in School Readers**

The readers under discussion contain a wide variety of illustrations typical of their day. Until the advent of *The Canadian Treasury Readers*, 1932, and *Highroads To Reading*, 1934, readers which were launched contemporaneously, all drawings were in black-and-white, line and solid. They were of different shapes and sizes and placed in different positions on the pages.

**Readers of 1867 and 1868 (The "Red" Series)**

As background material, the writer has had photographed pages from the Canadian Series of School Books, *Fourth and Fifth Book of Reading Lessons*, 1868 and 1867. (See Figures 94 and 95). Fifty of this type of illustration decorate the 376 pages of yellow, age-brittle paper of the *Fourth Book*, 1868, (authorized by the Council for Public Instruction for Ontario, Toronto: James Campbell & Son. Entered according to Act of the Parliament of Canada, in the Year One Thousand Eight Hundred and Sixty-Eight by the Reverend Egerton Ryerson, Chief Superintendent of Education for Ontario, in the Office of the Minister of Agriculture). Among them are full-page reproductions of "The Burning of Moscow", "The Geysers of Iceland", "The Rock of Gibraltar", "The Royal Exchange", "The Falls of Zambesi", "Interior of the Church of the Holy Sepulchre", and "Edinburgh Castle". All the drawings, other than full-page, are placed at the beginnings and ends of selections.

*The Fifth Book*, 1867, (entered according to Act of the Provincial Legislature in the Year One Thousand Eight Hundred and Sixty-Seven, by
THE DYING CHRISTIAN TO HIS SOUL.

Wilt, work of heavenly fame! Quit, oh quit this mortal frame:--

Trembling, hastening, flying. Sing! On the wing, the hour is near!

Gone from Aaron, gone my Guide,--And let me languish in life.

Had! they whisper; might say,--"Dost thou quit, cease song?"

What is this afflicts me quite,--Thank thy sense, then thy breath!

Dost thou love my branch? Tell me, my soul, on this the last! -POE.

The world removes; it disappears! Heaven open on my eyes! my ear

With sounds sacrosanct ring: Lord, lead thy wings! I mount! I fly!

O grave, where is thy victory? O death! where is thy sting? -POE.

FIGURE: 64

FIFTH BOOK OF READING LESSONS, 1867

FIGURE: 65

FOURTH BOOK OF READING LESSONS, 1868
the Rev. Egerton Ryerson, LL.D., Chief Superintendent of Education for Ontario in the Office of the Registrar of the Province of Canada) was similarly illustrated. (See Figure 1.5).

These illustrations are, with few exceptions, informational. They supplement the textual contents which deal mainly with history, biography, travel, discovery, adventure, and natural history, although some selections are concerned with manners and customs and miscellaneous extracts which furnish additional variety for reading lessons. In the Fourth Reader of this series, the ratio of selections to illustrations is approximately 19:5. Artists are not acknowledged.

The Canadian Readers of 1881 and 1883

The Canadian Readers, Book V, (named on the title page English Readers, Book V) 1881, carries solid black-and-white drawings, although there are five outline maps, and there are small line sketches illustrating the selection, "Till the Doctor Comes". The sizes of the drawings vary considerably. There are 7 full-page representations including: "Outline Map of the World"; "Great Geyser, Iceland"; "St. Peter's, Rome"; Pont Neuf and Old City, Paris"; Nevski Prospekt, St. Petersburg"; Arctic Costumes"; "Vienna". Small drawings of many sizes and shapes are used as decorative "fillers".

It is evident that care and effort have been expended to ensure variety. The majority of the 48 rectangular illustrations have straight-line "frames". Some have no lower line and one is completely "unframed". No two rectangular drawings have identical dimensions. Two have rounded top corners; 3 have semi-circular tops; 1 has an irregular projection at the lower left; 3 are circles of different diameters; 4 are L-shaped; 4 are upside-down-L-shaped; 1 is reverse-L-shaped; 1 is nearly full-page with arched top and poetic
insert in lower-left quarter; 1 is semi-circular; 1 has a semi-circular
top, and 1 is square.

Twenty-six illustrations are between top and bottom print; 4 of these
at the side and the rest mid-page or nearly mid-page. Twenty-two precede
selections and 2 are at the ends of selections. The L-shaped drawings half
surround the excerpt they illustrate, and the 7 full-page drawings occur
opposite the pages they illustrate.

Altogether there are 64 illustrations and 15 "fillers". They are
nearly all informational or conventionally decorative. The artists' names
are not mentioned, and their signatures are either not appended or they are
not decipherable. The ratio of selections to illustrations is approximately
11:8.

The Canadian Readers, Book V, 1883, authorized for use in the schools
of Quebec, Manitoba, British Columbia, North-West Territories, and Prince
Edward Island, has no illustrations other than those in The Canadian Readers,
Book V, (named on the title page English Readers, Book V,) 1881.

The Royal Readers, 1883

The Royal Readers, Fourth Book of Reading Lessons, 1883, has illus-
trations by Giacomelli and other eminent artists, although it cannot be
discrimined which are by Giacomelli and which are by "other eminent artists".
One, the frontispiece, depicting "Wolfe's Cove, Quebec" is by H.R.H. the
Princess Louise, Marchioness of Lorne. Most of the drawings are solid
black-and-white. Line drawings illustrate the Shakesperian selections,
and there are 9 outline maps. Most of the sketches are rectangular in
shape, 7 are full-page, the rest are half or quarter page, although there
are a few very small illustrations.
left; he does not take off his hat when he enters a room, but his shoes; and when he meets a friend, he shakes hands with himself, and works his own hands up and down like a pump. Men carry fans, and women smocks; men wear their hair as long as it will grow, women very carefully put theirs up. The spoken language of China is never written, and the

written language is never spoken. A Chinese begins to read a book from the end; and he does not read across the page, but up and down. The wealthy classes eat soup made of birds' nests. Wheelbarrows have sails; the ships have no keels; the roses have no smell; and

the French across the Pyrenees and freed the whole Peninsula.
At the fire-flash of thee eyes
Giant Rigidity shall fly:
At thy voice, Oppression die.
Eunuchs, from the dust
Shakes thy locks; thy cause is just:
Riches for freedom, sticks
and trust.
Feudal realms of old romance
Spain, thy lofty field advances,
Grip thy shield and march
thy lance.
Generally, the drawings appear at the beginning of the story, but many occur after a few lines of print. Two, "General View of the Kremlin, Moscow", p. 119; and "Birch-Bark Canoe", p. 189, are 'upended' at the right side of the page when normally they should be parallel to the top edge of the page. Some are placed on the right or the left side of the page, and thus break into the print, although none has print on each side of it. Nearly all the illustrations are informational; some add colour to the context by depicting 'period' costuming. There are 10 maps and diagrams: "The English Channel"; "The Battle of Crecy"; "Lake Erie"; "Queenston Heights"; "North-Western India"; "Nile River Delta"; "Suez Canal"; "Battle of Killiecrankie"; "Ganges Delta"; and "Bird's-Eye View of the Suez Canal". Of the full-page illustrations, 4 are Canadian: "Wolfe's Cove, Quebec"; "On Lake Superior"; "Halifax"; and "An Old Trapper". Two are of foreign places: "Earthquake at Lisbon" and "Bird's-Eye View of the Suez Canal". One, depicting Sir John Franklin, has a four-line verse beneath it entitled: "On the Cenotaph in Westminster Abbey"

Not here! the white North has they bones; and thou
Heroic sailor-soul,
Art passing on thine happier voyage now
Toward no earthly pole.

Tennyson

There is a total of 65 illustrations, and the ratio of selections to illustrations is approximately 11:5.

The Ontario Readers, 1885

The Ontario Readers, Fourth Reader, 1885, has no illustrations; its contemporary, The Ontario Readers, Third Reader, (authorized for use in the Public Schools of Ontario by the Minister of Education, Toronto: W. J. Gage and Company. Entered according to Act of the Parliament of
TROPICAL SCENERY

Tropical bread-fruit tree and the mango are especially lovely, and I know nothing prettier than a grove of oranges in Jamaica. In addition to these they always have the yam, which is with the negro somewhat as the potato is with the Irishman; only that the negro generally has not much else, whereas the negro generally has either fish or meat, and also a score of other fruits besides the yam.

The yam, too, is picturesque in its growth. As with the potato, the root alone is eaten, but the

FIGURE: 70
TROPICAL SCENERY, FIFTH READER, 1885

TRAPS AND TRAPPING.

In the unbroken forests and wilds of Canada a valuable part of the young pioneer's training consists in learning how to set, and, if need be, how to construct a trap. The settler's ingenuity may be often rewarded by securing for his generally frugal dinner a delicious course of wild-fowl. Then our pioneer's ancient enemies, the bear, the wolf, the lynx, and the wild cat, must be outgeneraled; and if they succeed in keeping beyond range of the rifle, they must be taken in ambuscade.

For large game the "Dead-fall" is the usual and the effective resort. It is the farmer's good friend all the world over, and disposed of an African lion, a Bengal tiger, and a Canadian bear with the same swift emphasis. The trap takes its name of "Dead-fall" from that long and heavy sloping log which appears in the front of our illustration, and which is weighted at each end by two other reclining logs. At present the dead-fall is supported by a three-inch sapling (a), but at the proper moment this "pole" lets the heavy log fall on the unsuspecting victim.

We must attack Brin on his weak side—his love of honey; before setting the dead-fall a piece of meat smeared with honey

FIGURE: 72
"DEAD FALL", ROYAL READER, 1883

FIGURE: 71
SUEZ CANAL, ROYAL READER, 1883

FIGURE: 73
THE OLD TRAPPER, ROYAL READER, 1883
Canada in the Office of the Minister of Agriculture for Ontario, in the year of our Lord One Thousand Eight Hundred and Eighty-Five) has 39 large illustrations and 21 very small ones. The total count could be estimated at 45. Line drawings appear to illustrate reading matter concerned with flowers and trees, but most of the reproductions are solid black-and-white. There are no full-page sketches. Rectangular sizes vary from large to very small. Two drawings are reverse-L-shaped, and a small, inverted-L-shaped sketch appears at the top left of "Bugle Song".

The drawings are mainly rectangular with black line 'frames'. A Jack-in-the-Pulpit line drawing appears in a rectangular space on the left of p. 103; also line drawings of white pine, hemlock spruce fir, and black spruce fir, appear in rectangular spaces on the right and left of pp. 202 and 203. Fourteen line drawings of the shapes of leaves illustrate pp. 229, 230, 231, 232, 236, 237, and 238.

Nineteen illustrations are placed at the beginnings of stories; 15 are placed mid-page; 2 occupy long rectangular spaces at the left of poems. One of the 2 reversed-L drawings is mid-page; the other occupies the entire right side and bottom of the story. Some of the larger drawings are composite. They are: "The White Ship"; "Desert Scenes" (Figure 5); "The Fairies of Caldon Low" (Figure 4); and "Egypt and Its Ruins".

Few artists' names or initials are given. Most of the illustrations supplement the text but many are manifestly imaginative. Some of these are: "The Black Douglas", "The Golden Touch" and "The Fairies of Caldon Low". It is within the bounds of possibility that the average child could have done better in an imaginative way without the artist's contribution to "The Fairies of Caldon Low". The illustration of "The Brook" (Figure 6) contributes little or nothing to emphasize the gaiety and sparkle of
"And what were the words, my Mary, That you did hear these day?"
"I'll tell you all, my mother—
But let me have my way!"

"And some they played with the water,
And rolled it down the hill;
"And this, they said, shall speedily turn
The poor old miller's will;

"For there has been no water
Ever since the first of May;
And a boy must shaft the miller be
In the dawning of the day!"

The poem. Many of the drawings, such as "The Emperor and The Major", "The Beaver", "Lord Ullin's Daughter", "A Dutch Scene", and "The Road to the Trenches" show period costumes and so 'date' the stories.

The approximate ratio of selections to illustrations is 2:1.

Readers at the Turn of the Century

The Victorian Readers, 1898

The Victorian Readers, Fifth Reader, 1898, contains only one illustration—a full-page black-and-white drawing of the "Red River Voyageur" used as a frontispiece. A two-line verse appears below the picture:

The bells of the Roman Mission,
That call from their turrets twain.
(see p. 2)
THE BROOK.

LXXXIII.-THE BROOK.

TENSSON.

I came from haunts of rocks and born,
I make a sudden rush.
And sparkle out among the boughs.
By thorny hills I hurry down.
Or slip between the ridge,
By twenty threes, a little town,
And half a hundred bridges.

FIGURE: 76

THE BROOK.

Western pines, cut down about 1885, were, according to very good authority, twelve hundred and twenty years old; and many of its neighbors in its native grove are no less ancient than it was. Who shall presume, then, to fix the age of the lovely trees that still rear their stately frames in the unexplored depths of American wildernesses.

In England there are still in existence many trees that serve to link the far-off past with the living present. Some of them were witnesses of the fierce struggles between Nor.

FIGURE: 77

WESTERN TREES
New Canadian Readers, 1901

The 20th Century Edition, New Canadian Readers, Book V, 1901, has a full-page photograph of King Edward VII in admiral's uniform as a frontispiece. Otherwise, there are no illustrations. In both these readers, the artists' names are not mentioned.

The Alexandra Readers, 1908

The Alexandra Readers, Fourth Book, 1908, has actually 71 illustrations. Of these, 49 are portraits and cannot be said to illustrate the selections. Three are full-page reproductions of famous statues: "Sir William Wallace", "Leif Ericsson", and "Christopher Columbus". Only 22 of the illustrations can be regarded as illustrating the text. The ratio of selections to illustrations (not counting the photographic miniatures of people) is approximately 13:2.

Most of the drawings are solid black-and-white but there are some charcoal sketches. Seventeen are full-page; 13 are middle-size and small rectangular; 1, Raphael's "Madonna of the Chair", (Figure 80) is circular; the remainder are large and small ovals.

Of the 49 oval portraits, 4 are of men about whom the selection was written; the remaining 45 are of the authors. These portraits appear at the left top corner of the majority of the prose and poetry selections; some appear several lines down on the left side of the left page or on the right side of the right page.
PORTRAITS IN THE ALEXANDRA READERS, FOURTH BOOK, 1908
Four rectangular drawings appear in the middle of the pages and 8 appear at the side.

The close correlation of author and extract has certain merit; it is likely to connect the two in the mind of the child. On the other hand, some of the portraits are not prepossessing, and perhaps the child should be allowed to envisage mentally the author of a particularly attractive selection. Again, it might be advisable to include portraits and short biographies at the end of the book, although there they may be ignored unless the teacher deftly attracts attention to them.

The 19 main illustrations are well-chosen and add interest to the text. Some are reproductions of well-known etchings and paintings: "The Madonna of the Chair"; "The Start - Hare and Hounds at Rugby"; "On the Slide" - "Mr. Pickwick on the Ice"; "The Charge of the Light Brigade"; "The Landing of the Pilgrims"; "The Sea" by James; "Locksley Discharging His Arrow"; "Crusoe on the Raft"; "The Storm" from "The Tempest". All are reproductions of noted originals and all are in accordance with the time, place and period about which the story was written. They also effect a liaison between literature and art.

The statues already mentioned are representative of material in the context, as is also the sculptured mural of "The Death of Daulac". The drawings of "St. Christopher", "Theseus and Procrustes" and "The Visitor at the Door" - the West Wind - supply a touch of fantasy.

The small pictures are of interest too. They include: "The Tiger Trap" in "The Tiger, the Brahman, and the Jackal"; "The Oak Tree"; "Philemon and Baucis"; "Moses and His Parents"; and "The Death of Nelson". All are appropriate to their stories. It is unfortunate that these apt illustrations in The Alexandra Readers, Fourth Book, are not in colour.
when their artistic value would be considerably enhanced.

Most of the artists' names are unidentifiable although signatures and monograms appear on several of the pictures. Caw is responsible for 5; Gleason for 1; Raphael, Titian, Hebert, James and Varian are each responsible for 1.

In passing it might be said The Alexandra Readers, Fourth Book, is the first of the readers examined to demonstrate that first-class illustrations do more than contribute further information; they also impart artistic values, and they also show effectively the setting of the story by depicting scenes and costumes appropriate to the locale and period.

Illustrations Improve as the Century Advances

The Canadian Readers, 1922

According to the criteria set out in this chapter for the choice and use of illustrations, the illustrations in The Canadian Readers, Book V, 1922, were well and carefully chosen. This book employs much the same illustrative technique as The Alexandra Readers, Fourth Book, except that there are few small portraits. Those present are: "Lord Kitchener", "Jacques Cartier", "Laura Secord", "Charles Dickens", and "Abraham Lincoln". In each case the selection is written about the person depicted; in no case is an author represented.

Twenty-four full-page reproductions of well-known etchings and paintings occur. Among others are: "The Fathers of Confederation" (frontispiece) by Harris; "The Boyhood of Sir Walter Raleigh" by Sir John Millais; "A Herd of Buffalo" by Rosa Bonheur; "Canada's Answer" by Norman Wilkinson; "The Charge of the Light Brigade"; "Alan McLeod, V.C."; "The Loss of the Birkenhead"; "Don Quixote and Sancho Panza"; "The Retreat from Moscow"; "McKenzie on the Pacific". The rest of the 24 are hardly less well-known.
Thirty-one fair-sized rectangular drawings, ranging from $2\frac{1}{2}''$ by $2''$ to $4\frac{3}{8}''$ by $3''$, are also more or less familiar. They include: "Parliament Buildings, Ottawa"; "The Range"; "Moses Sets Out"; "Running the Rapids"; "Indians"; "Mr. Winkle on Skates"; "The Last Days of Hudson"; "Lochinvar"; "Gulliver in Giant Land"; "The Three Defenders".

Twelve small illustrations appear on the tops, sides, and ends of poems; one, "Jacques Cartier", is placed below the first three lines of the poem bearing his name.

Like The Alexandra Readers, Fourth Book, 1908, this reader has, unfortunately, no coloured illustrations; all are in solid black-and-white interspersed with very effective line drawings. The three scenes from "Horatius" and the sketch of Jacques Cartier are line drawings. The full-page pictures occur opposite the pages to be illustrated. Twenty-six of the rectangular sketches are placed mid-page or near mid-page; one appears near the top of p. 57 and one on the middle of the side of p. 294.

Most of the artists' names are indecipherable, but these signatures can be made out: Harris, Sir John Millais, Rosa Bonheur, Norman Wilkinson, E. F. Skinner, Roy Fisher, Rouget, A.C.S., Dalziel, H.C.P. Macoshy (?).

In this reader there is a feeling both in stories and illustrations of the historical continuity of the race—a depicting of people of all ages and places. There are touches of fantasy in "Mammon" and in "Gulliver in Giant Land" and in the whimsical ideal of "Don Quixote and Sancho Panza". There is the "deep unutterable woe that none but exiles feel" in "The Lark in the Cage", a story set in Australia. American humour is shown in "Work and Play" with its apt epigram, and English humour is depicted in "Mr. Winkle on Skates" and "Moses Sets Out for the Fair". There is adventure in "The Last Days of Hudson", in "Mackenzie on the Pacific", and in
"Leif Ericsson". Thrills are not lacking; there are many in "Bruin and the Cook", in "Running the Rapids", and in "Robinson Crusoe". History is represented by "The Fathers of Confederation", "Cromwell Interrupts" and "The Boyhood of Sir Walter Raleigh". There is a definite patriotic link between the Swiss, "William Tell", and the American, "Abraham Lincoln". "The Heroes of the Long Sault" and "The Charge of the Light Brigade" have much in common. There is nothing to choose between the loyalty and heroism --virtues extolled by all mankind-- of the "Lemnian" and "Alan McLeod, V.C."; between "Horatius' Defence of the Bridge" and the men who are eulogized in "The Red Thread of Honour".

The pictures show clearly that certain ideals and standards of ethics are universal; they are not restricted to one country or to one age. The themes extend all the way from paleolithic times, through Greek, Roman, Anglo-Saxon and French Canadian history, to the twentieth century as typified by "Alan McLeod, V.C." and the "Departure of the Fleet at Lemnos".

There is also in these illustrations guidance to an appreciation of the Fine Arts, such as all children should have at an early age; and there is informational accuracy that supplements the text in such pictures as "A True Fairy Tale", "The Saw Mill", "The Tidal Bore", and "An Army of Ants on the March".

Altogether there are 67 illustrations and the ratio of selections to illustrations is 12:7.

The Two Royal Blue Readers

In 1932 The Canadian Treasury Readers were copyrighted by The Ryerson Press and The Macmillan Company of Canada Limited. In 1934 Highroads To Reading was copyrighted by W. J. Gage and Company, Limited and Thomas Nelson and Sons Limited. The bright blue covers of the books are similar,
but they are not identical. The rusty-red of the Highroads' cover print resembles the golden-yellow of the Treasury cover print. However, there the similarities cease. The central cover designs are dissimilar; the contents are dissimilar; and the illustrations are dissimilar.

Both The Treasury Readers, Book Six, 1932 and Highroads To Reading, Book Six, 1934, use the same illustrative approach. For the first time in the history of Saskatchewan school readers, coloured reproductions of famous paintings are introduced. The Treasury Readers has six: "Pandora and Her Box" by Warwick Goble; "The Prodigal Son" and "Ruth", both by J.H. Hartley; "Excalibur" by Frank Worthing (?); "The Iroquois Attack" by Hy Sandman; "On the St. Lawrence" by Maurice Cullen. (A brief biography of the artist is on the reverse side of this picture). Highroads To Reading, Book Six, has eight full-page colour reproductions of famous paintings. They are: "Oxen Drinking" by Horatio Walker; "The Visit of the Intendant" by L. R. Batchelor; "The Return of Persephone" by Lord Leighton; "Brothgar and His Warriors"; "The Last Supper" by Leonardo da Vinci; "Oil Derricks" by Walter J. Phillips; "Laurentian Village" by Clarence A. Gagnon; "Saying Grace" by Jean S. Chardin.

In addition, The Treasury Readers has one quarter-page colour reproduction of "The Swallows" on p. 174 and 7 full-page black-and-white drawings: "He Came to the Palace of Priam", "The Old Man of the Sea" and "The Sleeping Beauty"—all by Pa Cinsi; "Patrasche and Nello" by Tenggren; "The Choir Singer"; "The Robber's Mark"; "The Pied Piper". There are also 2 nearly full-page line drawings of "Prometheus and the Eagle" and "The Trojan Horse". There is room for 3 lines of print beneath each of these drawings. "Buffaloes" by Bernice Ochter occupies three-quarters of a page. Elsewhere appear 6 half-page sketches.
FIGURE: 82
PANDORA AND HER BOX

FIGURE: 83
PATRASCHE AND NELLO

FIGURE: 84
ON THE ST. LAWRENCE
Highroads To Reading has one full-page black-and-white reproduction of "The Christ of the Andes". There are 11 decorative motifs at the beginning of each of the sections (these occupy about one-eighth of a page each); 1 small black-and-white sketch in the centre of the title page; and 58 other black-and-white illustrations bearing no title.

In both books all pictures are rectangular—those in Highroads To Reading presenting a great variety of sizes. All are placed at the tops of pages or opposite the reading they are illustrating.

Although there are 79 illustrations in Highroads and only 23 in the Treasury book, the space occupied by illustrations in Highroads is not twice that in Treasury.

The approximate ratio of selections to illustrations in Highroads is 10:9 and in Treasury it is 7:2. Of the 401 pages of the Treasury book, 382 are not illustrated—that is, the serenity of the printed page of nineteen-twentieths of the book
is not disturbed by an extraneous device. The mind of the reader can move peacefully and evenly from thought to printed thought and catch the full flavour of the author's message without being distracted by the personal contribution of an illustrator, accurate and well-meaning though he may be. This is an excellent feature of The Canadian Treasury Readers. This happy effect is achieved by sophisticated illustrative technique. Sixteen of the 23 pictures are either full-page or nearly full-page; 6 are half-page, and 1 is quarter-page. Consequently, the majority of the drawings are not on the printed page; the pages are not cluttered, and the reader can read what the author has to say without the interference of a third party.

Highroads To Reading is not quite so fortunate. Two hundred and ninety-four of its 372 pages have no drawings—that is, approximately four-fifths of the book is free of illustrations. The remaining one-fifth, however, tends to have a cluttered appearance. For example, by the time the mind has explored the meaning of the sketch above the poem, "Immortality", it cannot concentrate wholly on the beauty and meaning of the poem itself which, after all, is capable of making its appeal solely on its own merits.

Generally speaking, both books are well-illustrated; the colour reproductions set a pattern that amalgamates artistic and literary beauty. The illustrations in The Canadian Treasury Readers have more historical continuity than those of Highroads To Reading; Highroads' are more informative.

At long last the artists are coming into their own. In Highroads To Reading 26 drawings are signed W.J.P., probably Walter J. Phillips who painted "Oil Derricks". Six black-and-white sketches are signed "S.T."; 3 are signed "B"; 1 is signed "R.C."—probably Ruth Cobb who drew the succeeding illustration "Gavin at His Studies". Other more prominent artists have been mentioned. Artists of 15 of the 23 drawings in the
Treasury reader are indicated by signature, monogram, or initial.

The Last of the Series

The last reader examined, *All Sails Set*, 1948, has a plethora of beautifully executed illustrations; there are 144 of them plus 18 sets of marginal illustrations. The ratio of selections to illustrations (not counting marginal illustrations) is exactly 1:2. The pattern followed is very similar to that used in *People and Progress*,<sup>1</sup> an American text originally copyrighted in 1930. There are no marginal sketches in *People and Progress*, but there is the same type and placement of artistic colour-wash drawings. In both books the picturization is an integral part of the story. No titles are suggested, and there are no reproductions of famous etchings and paintings. Each of the ten sections is introduced by a full-page drawing. (Figure 97). Altogether, there are 14 full-page colour or black-and-white sketches. Two illustrate stories, 1 introduces a story, and 1, "Frost", has an insert of 12 lines of poetry. (Figure 98). There are 22 half-page drawings. Ninety-eight illustrations appear at tops and bottoms of pages paralleling the print, and 10 are at top and bottom right and left corners. Added to these are 18 sets of marginal sketches of Indian beads, pottery, bee cells and larva, flowers, cocoanuts, bananas, elephants, cowboys, horses, Harris tweed stamp, and many others. Except for these marginal drawings and the buffalo head on p. 181, all the illustrations are rectangular and all are placed at tops and bottoms, corners, and margins of the pages.

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Of the 477 pages in the book 267 are not illustrated—that is, about two-fifths of the pages carry drawings. The sketches are pregnant with life, colour and movement. For example, the selection, "The Black Stallion and the Red Mare", p. 98, has about ten and three-quarter pages of print, seven of which are illustrated. The two sets of marginal sketches are replete with cowboys, saddle, gloves, spurs, brand, branding iron, and horses, galloping and grazing. The others depict Donald on the hill spying, a flying herd of wild horses with tossing manes, and finally a closeup of the black stallion and the red mare. All are powerfully drawn in colour by John Merle Smith.

The selection, "Baby Bee", p. 57, has about 6 pages of print, each of which is excellently visualized by natural, cross-section and scientific drawings, some in colour by Margaret Salisbury. "The River", p. 72, has approximately one page of print with two charming colour drawings by Aubrey Brown.

Something entirely new has been injected into the modern Saskatchewan school reader. Story and illustration are so merged that each selection is an entity, complete with word and colour pictures. Where a word picture fails to convey a clearly-limned outline as in "Buffalo" (See chapter on Commentaries, p. 392), the colour picture conceals the weakness and bridges
Chut and Zodie hopped out of the way, still holding their crusts, but Blue Baby was clumsy, and in her agitation she dropped her bread. Had William Mutton contented himself with merely taking the bread, it is doubtful if Chut would have noticed; but William, who in the path had always confined his attacks to Chut, suddenly decided that Blue Baby would do just as well. With an evil "Baa!" he charged her—sending her sprawling to the grass with little chatterings of fright!

Chut looked up. Blue Baby still chittered in alarm.

Chut dropped his bread and drew himself up onto toes, and made a little bouncing dancing-step—a kangaroo's invitation to play or fight.

William Mutton had seized Blue Baby's bit of bread. Blue Baby still lay on her back in the grass, roosted and frighted to rise.

Chut danced up to the sheep, his arms hanging out from his sides like a boxer's, his ribs expanded.

"Chut!" he cried harshly.

"Chut! Chut! Chut!"

"Baa-a!" said William Mutton, with contempt. Next moment he was grabbed by the back-wool, and one of Chut's long hind toes kicked him in the side, tearing out a hunk of wool as it ripped downward.

AN INDIAN ARROW HEAD
I found an Indian arrow head
Upon the river shore
And Daddy says it fell there
Two centuries before.

It's roughly chipped and made of flint
That's very hard and dark
And if with steel you strike it
It makes a little spark.

I found it on a sandy beach
The Richelieu beside;
The Richelieu's a river
Where Indians whooped and died.

For in the very early days
The French and Indians fought
And padding down the river
Great, new adventures sought.

And all along the river's bank
Where bushed rushes grow
I've found the strangest treasures
Lost centuries ago.

A trade bullet, pottery,
An old, old cross, glass beads,
And last my Indian arrow head
That tells of olden deeds.

I picked out another animal, fired, and saw where the bullet entered. It was a good shot, not too high. Then, in trying to reload, I lost sight of my prey. But I was certain that she was fatally wounded.

I slackened pace gradually, letting the herd sweep past.

Lights of dust, the shrill cries of the hunters rose above the drumming of the hoofs. At top speed we fled. A large bull on my right turned to gore me, but Hawk Eye was too quick for him. She leaped sideways with a speed that almost unseated me, and we raced.

There was a fat cow just ahead. I urged Hawk Eye up to her side and pulled abreast. The cow sprang at my pony with lowered horns, but once more the little mare dodged the lunge and I fought to hold my saddle. The cow had disappeared. On we thundered, mile after mile, Hawk Eye holding her top speed and showing no signs of weakening.

I found a leaden bullet, pottery,
An old, old cross, glass beads, And last my Indian arrow head That tells of olden deeds.
the gap. Nothing is left to the imagination. No individual child need make the effort to interpret the author in his own individual way; everything has been done for him. All he has to do is to swallow whole the easily assimilated words and pictures, and henceforth gobble up more and more of the same fare. Confronted by maturer, unillustrated writing that demands close and alert attention to arrive at the meaning, his palate, pampered by this synthetic pap, can reject it as indigestible. He can scarcely hope to become a connoisseur of artistic writing because there has been negligible incentive to judge a piece of literature on its own merits. Moreover, he has had slight opportunity to sense his own individual reactions and evolve his own mental images and abstract thoughts regarding the message the author is endeavouring to communicate. Consequently, both his critical judgment and his imagination are becoming atrophied by disuse. Thus hampered, how can he develop a style of his own and give to the world the benefit of his own imaginative or intellectual concepts?

One other point is worthy of mention. At all school-age levels a great deal of factual material—mathematics, geography and history—has to be probed slowly and carefully in order to reach the essential core. Much of this informational material is unillustrated, and in order to extract the maximum of knowledge from the printed word children must be trained to search for it. This is a scientific technique not easily acquired, yet it must be mastered at some stage or stages of the child's development. True, scientific books do carry a certain number of explanatory drawings, but sooner or later the child or young adult will be confronted by books, the gist of which he has to absorb mentally by the sole process of studying the printed paragraphs and extracting the information
from them. The same is true of the contemporary novel in which, generally, there are no illustrations. The words themselves convey thoughts and images; there is no reliance on pictures. In brief, there is no easy way to acquire correct reading habits, and there is no substitute for them.

When the writer contrasts the excellence of the illustrations in *All Sails Set* with the comparative mediocrity of much of the writing, she wonders if this is a current trend towards the production of school books in which the pictures are of primary importance and the writing only incidental. This technique is commonly employed in television and movie, in which two media the original contribution of the author may be submerged by scenic effects.

Ruskin and Hawthorne

It is relevant here to refer to the different illustrations that appear in successive versions of Ruskin's *The King of the Golden River* and Hawthorne's *The Great Stone Face*. The original book, *The King of the Golden River*, borrowed from the Public Library, Saskatoon, is illustrated by Arthur Rackham. His black-and-white sketches are apt, typical of the late nineteenth century, and faithful to the text. There are not too many of them, and something is left to the reader's imagination. Rackham's card, bearing the words, "South West Wind Esquire", in large, breezy, long-legged letters is so well-conceived that the writer wonders why succeeding artists did not recommend its continued use.

*The Alexandra Readers, Book IV*, has a not-too-flattering miniature of John Ruskin at the beginning of the selection entitled, "Gluck's Visitor".

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It is doubtful if this is of any value either to an appreciation of the whimsy of the story or to an apprehension of the physical and mental characteristics of the author. The second illustration, "The Visitor at the Door", does not depict the West Wind as described by John Ruskin.*

In the original the author says:

He had a very long nose, slightly brass-coloured, and expanding towards its termination into a development not unlike the lower extremity of a key- bugle. . . . His feather hung down between his legs like a beaten puppy's tail, dripping like an umbrella; and from the ends of his moustaches the water was running into his waistcoat pockets, and out again, like a mill stream.

The text in The Alexandra Readers reads:

He had a very large nose, slightly brass-colored; his cheeks were very round . . . His feather hung down between his legs like a beaten puppy's tail. . . .

The illustration (Figure 89) does not show the "bugle-shaped" nose because it isn't mentioned in the text; and, instead of the feather hanging down between the legs, it is nearly upright. No water drips from the corkscrew moustache and there is no evidence of pocket or waistcoat. It is possible that a child's imagination might have done better than the artist's. The card, "South-West Wind", hyphenates the words "South" and "West", contrary to the original presentation, and does not use the word "Esquire", a typical nineteenth-century touch. Moreover, the curly lettering is inferior to that of Rackham in its lack of

*Underlining by writer of thesis.
trembling breeziness.

The full-page, solid, black-and-white drawings of "South West Wind, Esq.", on p. 173 of The Canadian Readers, Book V, presents a more convincing picture of the visitor in the storm. The nose is not "bugle-shaped", because the text, like the Alexandra version, makes no allusion to this unique feature. The long feather is depressed at a forty-five degree angle, but it is not hanging between the legs. Also, it is white, not black, as stated in the text. The card, "South West Wind Esquire" is well drawn; it is very like Rackham's.

The Canadian Treasury Readers, Book Six, which presents the entire story with very, very slight alterations from the original, has one-half-page line drawing that definitely fixes the terrain—the costumes of Hans...
(or Gluck) and the dwarf. Thirty-seven pages of print tell the story simply and effectively. The moral is universal and needs no adornment.

All Sails Set has 6 well-executed illustrations to which no titles are appended. Some contain inaccuracies. The first purports to be a picture of Treasure Valley but it is misleading. According to the text, it is a "valley of the most surprising and luxuriant fertility". In the drawing there is no evidence of "heavy crops, abundant hay, red apples, blue grass, rich wine, and sweet honey," as stated on p. 265. Instead, there is a representation of a barren vale between neighbouring hills. (Figure 62).

The second illustration is of the visitor at the door. Certain details are correct. The nose is slightly bugle-shaped; the feather is wet and depressed-looking—but it does not hang down between the legs like a beaten puppy's tail. Again, the original version of the story states that Gluck popped his head out of the window to see who was knocking, and the little old gentleman "caught sight of Gluck's little yellow head jammed in the window". This is correctly depicted in The Alexandra Readers, Book IV. The text of the story in All Sails Set is contradictory. First of all, it reads that Gluck popped his head out of the window to see who was knocking, and then says that the little old gentleman "caught sight of Gluck's yellow head pressed against the window." Therefore, the artist has shown Gluck's head pressed against the closed window in spite of the fact that on p. 259 the lines read: "Gluck had had his head so long out of the window by this time that he began to feel it was really cold."

Another discrepancy occurs later on. The original text says that the little old gentleman sat himself down on the hob. All Sails Set says he

*Underlining by writer of thesis.*
AN EXTRAORDINARY VISITOR

It was drawing towards winter, and very cold weather, when one day the two elder brothers had gone out, with their usual warning to little Gluck, who was left to mind the roasts, that he was to let nobody in, and give nothing out. Gluck sat down quite close to the fire, for it was raining very hard, and the kitchen walls were by no means dry or comfortable. He turned and turned, and the roast got nice and brown.

“What a pity,” thought Gluck, “my brothers never ask anybody to dinner. I’m sure, when they’ve got such a nice piece of mutton as this, and nobody else has got so much as a piece of dry bread, it would do their hearts good to have somebody to eat it with them.”

Just as he spoke, there came a double knock on the door. It was heavy and dull, as though the knocker had been tied up—more a puff than a knock.

“It must be the wind,” said Gluck; “nobody else would dare to knock twice on our door.”

The brothers sat up on their pillow, and stared into darkness. The room was full of water. By a misty moonbeam, which found its way through a hole in the shutter, they could see in the midst of the flood an enormous globe of foam, spinning round, and bobbing up and down like a cork. On this, as on a most comfortable cushion, sat the little old gentleman, cap and all. There was plenty of room for it now, for the roof was off.

“Excuse me,” said their visitor. “I wish you a very good morning. At twelve o’clock this evening I’ll call again; after such poor hospitality as I have just had, you will not be surprised if that visit is the last I ever pay you.”

“If ever I catch you here again,” muttered Schwartz, coming half-frightened out of the corner—but, before he could finish his sentence, the old gentleman had shut the house door behind him with a great bang. There dropt...
sat himself down by the fireplace. The original says that Gluck turned away at the string (on which the roast was suspended) meditatively. All Sails Set says he thoughtfully turned away at the roast. Consequently, the artist, probably never having seen an old-fashioned spit, depicts the roast as impaled on a modern barbecue rod—-one of the many American touches in the book. The fireplace itself looks like an American home barbecue too. Ruskin is completely excluded from these pictures.

The illustration showing Schwartz on his flight to join Hans and the rolling-pin in the corner is the most apt of all. It is indicative of speed, power, and astonishment. Gluck and the West Wind occupy the right forefront of the picture, and the little old gentleman is clearly in command of the situation.

The last drawing shows water literally cascading through a hole in the roof; the brothers are indignantly terrified, and the arrogant little old gentleman is at ease on his globe of foam. A water-colour would have been more effective than this black-and-white sketch. Rackham's is preferable. The card bearing the words, "South West Wind Esquire" is not so tremblingly breezy as Rackham's either.

Similarly with Hawthorne's The Great Stone Face; as colour sketches divorced from context, the illustrations in All Sails Set are things of beauty. In the original story, borrowed from the Public Library, Saskatoon, there are no illustrations. Neither are there any in the five and three-quarter pages devoted to an adapted version of the story in The Alexandra Readers, Fourth Book. In All Sails Set, however, where a longer version of part of the story is told in 13 pages of print, there are 6 illustrations;

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and 2 of these do not convey the impression given in the context of the reader. One paragraph on p. 292 reads:

Set among a family of lofty mountains, there was a valley so spacious that it contained many thousand inhabitants. Some of these good people dwelt in log huts, with the black forest all around them, on the steep and difficult hill-sides. Others had their homes in comfortable farmhouses, and cultivated the rich soil on the gentle slopes or level surfaces of the valley. Others, again, lived in populous villages, where some wild, highland rivulet had been compelled to turn the machinery of cotton factories.

The double illustration on pp. 292-293 portrays no such valley (Figure 93). In this case, it would have been much better to have allowed the child to do his own mental visualization, although the carved rock face of "The Great Stone Face" is particularly good. This drawing should be retained since a conception of such magnitude might be outside the range of the average child's experience.
In passing it is to be noted that the beggar children, to whom Mr. Gathergold is throwing pennies, look more like the starved children of the Industrial Revolution than the flesh-and-blood children of a thriving American community.

Pages 300-301 deal with General Blood-and- Thunder:

On the day of the great ceremony, Ernest and all the other folk of the valley left their work, and proceeded to the spot where the banquet was prepared. The tables were arranged in a cleared space of the woods, shut in by the surrounding trees, except where an opening faced eastward, and afforded a distant view of the Great Stone Face.

Then all three of the speakers gave a great shout, which excited the crowd, and called forth a roar from a thousand voices.

The illustration on p. 301 falls far short of the impression conveyed by the text. Seated around a small table are 5 gentlemen and 2 ladies dressed in costumes appropriate to the era. Standing at the head of the table is the general in an insufferably arrogant pose obviously trying his best to look like the Great Stone Face. Seated at the foot of the table, with his back turned, thus giving the impression of finality, is an elderly gentleman applauding the general's oration. There is no indication whatever of the size and tumultuousness of the gathering. Again, it would have been better to allow the child to do his own imagining rather than thrust this misconception before him.

There is a humorous touch in the beautiful double colour reproduction on pp. 304-305; the rock-face lineaments of The Great Stone Face have lost their initial grandeur in an ingenious attempt on the part of the artist to make them more nearly resemble those of Ernest!

The artists in All Sails Set share the honours with the editors, and well they might. Generally, their pictorial contributions are impeccable, although there are some interpretative errors. They should not,
by the roadside there was an old beggar woman and little beggar children who held out their hands and held up their doleful voices, begging for charity. A yellow-claw poked itself out of the coach-window, and dropped some copper coins upon the ground. It would seem that, although the great man’s name seems to have been Garter-gold, he might just as suitably have been nicknamed Scatteredcopper. Still, with as much good faith as ever, the people bellowed,—

"He is the very image of the Great Stone Face!"

But Ernest turned sadly from the wrinkled shrewdness of that mean countenance and gazed up the valley. There in a gathering mist, gilded by the last sunbeams, he could still distinguish those glorious features which seemed to say:

"He will come! Fear not, Ernest; the man will come!"

"Tis the same face to a hand!" cried one man, dancing for joy.

"Wonderfully like; that’s a fact!" responded another.

"Likely why, I call it Old Blood-and-Thunder himself, in a monstrous looking-glass!" cried a third. "And why not? He’s the greatest man of this or any other age, beyond a doubt.

Then all three of the speakers gave a great shout, which excited the crowd, and called forth a roar from a thousand voices. This roar went echoing for miles among the mountains, until you might have supposed that the Great Stone Face had poured its own thunder-breach into the cry.

"The general! the general!" they bawled. "Hush! silence! Old Blood-and-Thunder is going to make a speech!"

The general now stood upon his feet to thank the company. Ernest saw him. There he was, over the shoulders of the crowd, in his glittering uniform with the banner.

the Great Stone Face, imagining that they had seen likeness in a human countenance, but could not recognize where.

Now it happened that a great poet, though he dwelt far away, had heard of Ernest, and had wanted to meet this man, who lived so simply and was so wise and good. One summer morning, therefore, he took passage by the railroad, and, in the late afternoon, alighted from the train not far from Ernest’s cottage. A great beard, which had formerly been the palace of Mr. Garter-gold, was close at hand. Yet the poet, with his bag on his arm, required at once where Ernest dwelt, for he had resolved to stay with him.

Approaching the door, he found there the good old man, holding in his hand a volume from which he was reading. From time to time he placed a finger between its leaves, and looked lovingly at the Great Stone Face.

"Good evening," said the poet. "Can you give a traveller a night’s lodging?"

"Willingly," answered Ernest, and then he added smiling, "I think I never saw the Great Stone Face look so kindly towards a stranger."

The poet sat down on the bench beside him, and he and Ernest talked together.

At the hour of sunset, as had long been his custom, Ernest was to talk to a gathering of the neighbouring inhabitants in the open air. He and the poet, arm in arm, still talking together as they went along, proceeded to the spot. It was a small nook among the hills, with a gray precipice behind, hung with the pleasant foliage of many trees.
however, have been permitted to contribute so prolifically. The result is a lack of balance in the reader: too little picturesqueness of language; too much picturesqueness of colour; too much trespassing in the field of interpretation; too little classic literature that can rest on its own magnetic appeal and needs no interpretation. Artists' names are listed opposite the title page of the book; this is an innovation that should be copied in future readers.

Finally, it should be borne in mind that literature, music, and art are polished facets of a triangular crystal prism. Irradiated by the same sun, each shares the glory of prismatic coloration, but because they face in different directions each radiates a subtly different aura. Rhythm, tone, and colour are inherent in each, yet each makes its own distinctive appeal in its own distinctive way. One cannot usurp the essence of the other.

Yet this is what is being attempted in All Sails Set with dire consequences. It has been shown that the merging of literature and art is both inadvisable and ineffective; one becomes a superfluous, limited, and often inaccurate interpretation of the other. A moral that persists through a story needs little elucidation other than through the intellect and imagination of the reader. In point of fact, an ubiquitous third party who, however skilfully, interposes his ideas between what an author has to say and its impact on the mind of the reader, presents a fixed and limited concept of what might be a boundless field of speculation and enjoyment. To a thoughtful reader he is irritating and adscititious. To a child his work may be a source of delight. But sooner or later the child has to learn that superficial attractiveness may not be desirable.

Beautiful though the pictures are, in the opinion of this writer, upwards of three-quarters of the drawings should be removed from
All Sails Set (not counting the 18 sets of marginal sketches that definitely supplement the information in the context). Coloured reproductions of famous paintings would supply a needed background of art and would also supply a suggestion of historical continuity.

Summary

The Saskatchewan readers examined with regard to illustrations are:

1. Canadian Series of School Books, Fourth Book of Reading Lessons...1868
2. Canadian Readers, Book V, (English Readers, Book V)..................1881
3. Canadian Readers, Book V..................................................1883
4. Royal Readers, Fourth Book of Reading Lessons........................1883
5. Ontario Readers, Fourth Reader.........................................1885
6. Ontario Readers, Third Reader...........................................1885
7. Victorian Readers, Fifth Reader.........................................1898
8. New Canadian Readers, Fifth Reader....................................1901
9. The Alexandra Readers, Fourth Book...................................1908
10. The Canadian Readers, Book V...........................................1922
11. The Canadian Treasury Readers, Book Six...............................1932
12. Highroads To Reading, Book Six.........................................1934
13. Canadian Reading Development Series, All Sails Set..................1948

Table X shows the relationship between the pages, selections, and illustrations of the readers under discussion in order to show how the ratio between selections and illustrations has changed. Ontario Readers, Third Reader, 1885, has a ratio of 2:1 while All Sails Set, 1948, has a ratio of 1:2.

**TABLE X**

**RATIO OF SELECTIONS TO ILLUSTRATIONS**

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TABLE X (Continued)

RATIO OF SELECTIONS TO ILLUSTRATIONS

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The above Table shows:

A. The number of the book as listed overleaf.
B. The number of pages in the book.
C. The number of selections in the book.
D. The number of illustrations in the book.
E. The approximate ratio of selections to illustrations.

This table shows that school readers have been more or less well-illustrated during the past 80 years and that a fair balance between selections and illustrations was maintained until the advent of Highroads To Reading, 1934. The main illustrations in this text are excellent and well-placed, but the numerous small drawings tend to give the pages a cluttered appearance.

Illustrations in the earlier readers were usually of the informative type; they supplemented the text in a way that the written word could not be expected to cover. Some added colour to the content by picturing the dress of the period. Some contained excellent maps and diagrams. The Ontario Readers, Third Reader, 1885, had several imaginative drawings. It had also several rather weird "composite" drawings; it is unique in this respect. Each of The Victorian Readers, Fifth Reader, 1898, and New Canadian Readers, Book V, had only one illustration--the frontispiece.

The Alexandra Readers, Fourth Book, 1908, is unique in respect of the fact that it contains 145 miniature portraits of authors and 14 miniatures of men about whom the selection is written. For the first time,
too, reproductions of famous paintings were included in these readers.

The Canadian Readers, Book Five, 1922, had no fewer than 24 full-page reproductions of well-known etchings and paintings. All the illustrations in this reader were carefully selected. They gave additional information; they showed an appreciation of art; and they suggested a feeling of historical continuity.

Canadian Treasury Series, Book Six, 1932, is the first of the readers examined to present coloured reproductions of famous paintings. The writer thinks that all the illustrations in this reader were superlatively well-chosen to give a minimum of quantity and a maximum of quality. Not one of these drawings is redundant.

Highroads To Reading, Book Six, 1934, came next with its beautiful reproductions, and then came the over-illustrated All Sails Set with its fine, original sketches, each one of which is a work of art.

Conclusions

During the course of the years the size and placement of the illustrations have undergone great changes. At one time variety of size and placement were striven for. Drawings could be any size or any shape and could be placed top, mid-page, bottom, or draped around the sides. Today, precise, "unframed" rectangular pictures appear at the tops and bottoms of pages so that the print is unbroken. The marginal sketch is a first attempt at this sort of thing in a Saskatchewan reader and is a welcome addition to too much precision.

The modern school reader is indubitably much more attractive than any of its predecessors, and this is good; books should be attractive to children. But illustrations, however profuse and excellent, are no substitute for the printed word. A limited number of pertinent drawings
is acceptable and advisable. It is of questionable value, nevertheless, to replace individual, imaginative concepts by those of an artist, however skilled. After all, reading is a liaison effected between two private minds, the author's and the reader's. An illustrative interpretation of the author's meaning tends towards mass acceptance of the fact that that particular exegesis is the only valid one. This is true in reverse, too. The omnipresent explicator of great works of art, whether in the fields of music, painting, or sculpture, is a pest to be avoided save by those who have no personal thoughts and emotions.

A great deal of harm can be done to the malleable mind of a child in the process of maturation by the impersonal translation of word and colour pictures into the other medium. Such "guidance" may inhibit him from doing any personal thinking and feeling. Language is the common denominator for the explanation of all the arts and sciences, and it can be used to excess—so with picturization. There is a great art in leaving the child alone with an expert minimum of explanation and guidance. For, sooner or later, he will have to assume the responsibility of thinking for himself and registering his own emotions. When the easy road to understanding is offered, the need to think for himself is eliminated and the habit of not thinking is formed. Thus he becomes more and more a prey to the insidious undermining of his ability to think critically, and continued suggestibility builds up in him automatic responses that become robotic. He is no longer his own master; he must never be naive enough to get out of step with the crowd.

The intrinsic worth of a book does not lie in its superficial appearance but in the soundness of its core. Book covers are mute, but their suggestibility is dynamic; an alluring title and sensational cover are
often irresistible but they are no guarantee of essential worth.

Just when children should be taught that appearances may be deceptive and that many illustrations are crutches that weaken their understanding is a debatable point. At some time or other, at some level in their development, they should be induced to realize that personal apprehension cannot be consummated by reliance on the preconceived notions of either teacher or illustrator. In the final analysis it is their own critical evaluation that is of importance. This can be modified by the exchange of individual reactions among other members of the society they frequent.

There is no doubt that school readers today carry better illustrations from a technical and artistic point of view than the readers of 80 years ago, but there is still room for improvement—more especially in the planning of a legitimate maximum and minimum and in the type of illustration to be used. In the writer's opinion The Canadian Treasury Readers, Book Six, 1932, is well-illustrated, but the illustrations of future readers may be vastly dissimilar.

One more salient feature should be recorded; it is this: no school reading text book should endeavour to compete with radio, movies, comics, and television. Educational processes are not to be accounted synonymous with current trends nor should they conform to them. School readers should lead the way to better understanding; they should be in the van; they should strive to mould future trends by a judicious infiltration of the past into the present, for what has gone before together with what is happening now may afford a glimpse into the realm of what is yet to come. Of the present and future, little is known that will stand the test of time. Consequently, they should be touched upon only as much and as little as they contribute to the idea of the continuity of the race. The past is
known and tried, and no text-book can afford to ignore its implications and wisdom. Expressions of art cannot be limited to modernistic conceptions which may at best be transitory and illusory.

Illustrations have a definite place in the school reading text-book--not the least of which is the pleasure they may give to the youthful reader. The impressions made by this pleasure may be fixed and harmful in proportion to their sphere of limitation. Constructive, critical, and creative thinking, stimulated by pleasurable and picturesque stories, induces a profound pleasure that is of longer duration and greater depth. And there is no easy route to its acquisition. Children must be taught how to acquire it without the help of too many visual aids.
CHAPTER VI

THE CONTENTS OF THE READERS

Introduction

For ease of handling, the writer separated the prose from the poetry selections and then broadly classified each group into 8 divisions. They are:

- H. History
- G. & N.S. Geography and Nature Science (includes physics)
- M. & P. Moral and Philosophical (includes extracts from The Bible and religious extracts)
- B. Biography
- H. & H. Health and Hygiene
- L.B. & P. Lyrics, Ballads, and Other Poems
- Hu. Humorous
- J.S. Just Stories (includes myths and plays)

Many of the titles have interchangeable classifications. For example, "Buffalo",¹ a story of a buffalo hunt on the Oregon Trail, could just as well be classified 'Geography and Nature Science' as 'History'. Similarly, "The Story of Penicillin"² could go into the 'Health and Hygiene' section instead of into the 'Science' section. Two stories in The Canadian (English) Reader, Book V, 1881, namely, "The Imaginary Banquet"³ and "Ingratitude"⁴ could be classified under 'Humorous' or under 'Just Stories' (which include myths) instead of under 'Moral and Philosophical'. Again, "The Yarn of the Nancy Bell"⁵ is decidedly humorous, yet it is classified under 'Lyrics, Ballads, and Other Poems'. "The Magician's Revenge"⁶ is also humorous, but it is classified under 'Moral and Philosophical' because of the powerful moral it suggests. There can be no hard and fast rule either for

¹ All Sails Set, p. 181
² Ibid., p. 139.
³ The Canadian (English) Reader, p. 19.
⁴ Ibid., p. 46.
⁵ All Sails Set, p. 326.
⁶ Ibid., p. 308.
segregating 'Lyrics, Ballads, and Other Poems', from 'Moral and Philosophical'. Very many poems, both long and short, are studded with moral or philosophical lines:

No man is born into the world, whose work
Is not born with him; there is always work,
And tools to work withal, for those who will;
And blessed are the horny hands of toil!

--James Russell Lowell. 7

Many of the readers contain short prose or poetic extracts unlisted in the Table of Contents, and most of these are of a moralistic nature. Examples of these are as follows:

Sow truth, if thou the true would'st reap;
Who sows the false shall reap in vain;
Erect and sound thy conscience keep;
From hollow words and deeds refrain.

--Bonar. 8

What men have done can still be done,
And shall be done to-day. 9

He who loveth a book will never want a friend,
a wholesome counsellor, a cheerful companion,
an effectual comforter.

--Barrow. 10

Other readers contain poetic excerpts in the prose selections and these are frequently moralistic in tone:

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave
Awake alike th'inevitable hour:–
The paths of glory lead but to the grave. 11

7All Sails Set, p. 332; The Canadian Treasury Readers, Book Six, p. 114.
8The Ontario Readers, Fourth Reader, p. 34.
9Highroads To Reading, Book Six, p. 109.
10New Canadian Readers, Book V, p. 349.
Table XI shows the general type of selection in the nineteenth-century readers (1881-1898 inclusive) and Table XII shows the general type in the twentieth-century readers (1901-1948 inclusive).

History

The historical selections in the 1881 and 1883 readers have a double objective. They correlate the moral of the story with historical facts. Identical versions of Charles Dickens' "The White Ship" appear on p. 33 ff., The Canadian (English) Readers, Book V, 1881, and on p. 11 ff., The Ontario Readers, Third Reader, 1885. In the latter reader, the story rests on its own merits as a tale of tragedy precipitated by insobriety. The story in the 1881 reader is accompanied by a half-page of historical facts—part preceding and part succeeding the selection. A lengthy summary follows, and exercises in composition and grammar ensue. Then comes Mrs. Hemans' poem, "He Never Smiled Again". Thus, several angles of the story are covered and the moral is emphasized. Despite the fact that the two readers may have been compiled for different age and grade levels, the vocabularies are exactly the same.

In the same way, other historical selections in The Canadian Readers, Book V, 1881 and 1883, have the two-fold aim of teaching morality against a background of history. Heroism, loyalty, and saintliness are attributed to Joan of Arc; undaunted courage and piety to Robert Bruce. But there is no omission of historical data. One selection, "The Death of Nelson", appears on p. 151 of the 1881 reader, on p. 250 of The Victorian Reader, Fifth Book, 1898, and on p. 336 of The Alexandra Readers, Fourth Book, 1908. The versions are identical except that in the 1881 reader the story ends appropriately when Harvey leaves Nelson forever. In all 3 stories, Nelson's selflessness in the face of death is indicated together with the indomitable
TABLE XI
TYPES OF SELECTIONS IN NINETEENTH-CENTURY READERS, 1881-1898

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<th>A</th>
<th>B</th>
<th>C</th>
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<td>1</td>
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<td>2</td>
<td>2</td>
<td>2</td>
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<tr>
<td>L.B. &amp; P.</td>
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<td>J.S.</td>
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<td>166</td>
<td>105</td>
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Legend

A. The Canadian (English) Readers, Book V, 1881.
B. The Canadian Readers, Book V, 1883.
C. The Royal Readers, Fourth Book of Reading Lessons, 1883.
D. The Ontario Readers, Fourth Reader, 1885.
E. The Ontario Readers, Third Reader, 1885.
F. The Victorian Readers, Fifth Book, 1898.

a. Prose
b. Poetry

H. History
G. & N.S. Geography and Nature Science (includes physics)
M. & P. Moral and Philosophical (includes extracts from
The Bible and religious extracts)
B. Biography
H. & H. Health and Hygiene
L.B. & P. Lyrics, Ballads, and Other Poems
Hu. Humorous
J.S. Just stories (includes myths and plays)
### TABLE XII

**TYPES OF SELECTIONS IN TWENTIETH-CENTURY READERS, 1901-1948**

<table>
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<th>Type</th>
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<td>*</td>
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<tr>
<td>L.B. &amp; P.</td>
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<td>22</td>
<td>*</td>
<td>29</td>
<td>*</td>
<td>33</td>
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<tr>
<td>J.S.</td>
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<td>117</td>
<td>82</td>
<td>87</td>
<td>72</td>
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</table>

**Legend**

G. New Canadian Readers, Fifth Reader, 1901.
I. The Canadian Readers, Book V, 1922.
J. Canadian Treasury Readers, Book Six, 1932.
K. Highroads To Reading, Book Six, 1934.
L. Canadian Reading Development Series, All Sails Set, 1948.

a. Prose
b. Poetry

H. History
G. & N.S. Geography and Nature Science (includes physics)
M. & P. Moral and Philosophical (includes extracts from The Bible and religious extracts)
B. Biography
H. & H. Health and Hygiene
L.B. & P. Lyrics, Ballads, and Other Poems
Hu. Humorous
J.S. Just Stories (includes myths and plays)
spirit that made him a leader of men. In the 1881 reader, notes preceding the selection and exercises succeeding it emphasize both the history and the moral contained in the story. After "Harvey leaves Nelson for ever," the 1898 and 1908 readers devote two more pages to extol Nelson's greatness and to point up the idea that "the spirits of the great and the wise continue to live and to act after them."\(^\text{12}\) The tone is far more moralistic than that in the earlier reader.

The Royal Readers, Fourth Book of Reading Lessons, 1883, has 25 history selections that include "The Unwritten History of Our Forefathers", and "The Mound Builders". Many stories are based on Canadian and British history. Most of them are factual accounts, complete with added historical data, apparently designed to teach history. Examples of these are Carlyle's "Dismissal of the Rump", and Macaulay's "The Black Hole of Calcutta". There is little moralizing. At the same time, a certain amount of "charged" emotionalism is introduced.

Then the prisoners went made with despair. They trampled each other down, fought for the places at the windows, fought for the pittance of water with which the cruel mercy of the murderers mocked their agonies, raved, prayed, blasphemed, implored the guards to fire among them. The jailers in the meantime held lights to the bars, and shouted with laughter at the frantic struggles of their victims.

When at length a passage was made, twenty-three ghastly figures, such as their own mothers would not have known, staggered one by one out of the charnel-house.\(^\text{13}\)

"You call yourselves a Parliament," continues my Lord General in clear blaze of conflagration: "You are no Parliament! Some of you are drunkards," and his eye flashes on poor Mr. Chaloner, an official man of some value, addicted to the bottle; some of you are...," and he glares into Harry Marten, and the poor Sir Peter who rose to order, lewd livers

\(^{12}\)The Alexandra Readers, Fourth Book, 1908, p. 342.

\(^{13}\)The Royal Readers, Fourth Book, 1883, p. 308.
both; "living in open contempt of God's Commandments."¹¹

The selections form interesting reading because they are injected with feeling, but they are primarily concerned with imparting historical data. One selection, "King John", contains a précis of Shakespeare's play with 4 excerpts from the play itself. Act IV, Scene 1, follows. This is the emotional scene in which Hubert is supposed to put out Prince Arthur's eyes. Sympathy and mercy are shown in Hubert's refusal. The hardships and adventures of the early Canadian scene are well described in "Old Fur-Trading Nabobs", and in "Galissonière and Bigot". John Galt's semi-humorous account of the founding of Galt, Guelph, and Goderich, is enriched by personal reminiscences, excellent descriptive passages, and wry remarks.

The stories of battles--Queenston Heights, Nile, Crecy, Killiecrankie--are illustrated by diagrams to promote factual accuracy. Only one selection--classified 'History', namely "The Blind Flower-Girl of Pompeii", an excerpt from Lord Lytton's "The Last Days of Pompeii"--can be said to be imaginative.

The Ontario Readers, Fourth Reader, 1885, has a different approach. Charles Dickens' simple little story of "The Battle of Hastings" is taken from his A Child's History of England, and is likely to arrest the attention of the eleven and twelve-year-old readers for whom it was written. More emphasis is placed on people and their reactions than on historical accuracy. In a like manner, Robert Bruce (distinguished by a gold crown) is the main interest in "The Battle of Bannockburn". The wording of "The Black Prince at Cressy" is exactly the same as that in The Royal Fourth Reader, but there are no notes and no map to point up history. This is a story of

¹¹Ibid., p. 303.
a king's son who valorously wins his spurs. Similarly, in "The Heroes of the Long Sault", "The Heroine of Vercheres", "The Conquest of Bengal", and "The Capture of Quebec", a pageant of history forms a background. In the foreground are the heroes of the story. The two stories, "The Founders of Upper Canada", and "Canada and the United States", are more or less factual accounts that extol, in the first instance, the virtues of the Loyalists, and in the second instance, the virtues of a peaceful settlement between Canada and the United States so that their flags, draped together, would let:

Their varying tints unite
And form in heaven's light,
One arch of peace.\(^1\)

The same story-telling technique is adopted in *The Ontario Readers, Third Reader*, 1885. Two stories, "The White Ship" and "Prince Arthur", are by Dickens. The other two, "The Emperor and the Major" and "The Black Douglas", are 'hero' stories with a touch of glamour that attracts children.

Five selections in the history section of *The Victorian Readers, Fifth Reader*, 1898, are contributed by famous novelists. They are: Sir W. Scott, who contributed "The Crusader and the Saracen" and "Raleigh and the Queen"; Gilbert Parker, who contributed "The Plains of Abraham"; and Bulwer Lytton, who contributed "Harold's Speech to His Army". Consequently, historical accuracy is of secondary importance.

Three selections about Warren Hastings—his trial, impeachment, and speech against—and one selection, "Verres Denounced", by Socrates are examples of parliamentary rhetoric couched in ponderous language. Macaulay's "Cromwell's Expulsion of the Long Parliament" has been edited and expurgated and has lost the fire it showed in *The Royal Fourth Reader*. Southey's

\(^1\) *The Ontario Readers, Fourth Reader*, 1885, p. 291.
"The Death of Nelson" is lengthened by 2 dull pages of over-moralization. The battles of Sedgemoor, Killiecrankie, and Balaklava ("The Thin Red Line") are well-written, descriptive accounts, unrelieved by illustrations; they do not dwell on historical facts as such, but present pictures of soldiers in action.

Practically the same techniques are used in New Canadian Readers, Fifth Reader, 1901. Four selections—"Crusader and Saracen", "King Richard and Robin Hood", "King Richard and Saladin", and "The Death of Arthur"—are by novelists Sir Walter Scott and Sir Thomas Malory. Six selections—"Canada and Great Britain", by Sir J. A. Macdonald; "Canada and the United States", by Joseph Howe; "Canada and the Empire", by Sir Wilfrid Laurier; "Canada and the Empire", by Sir Charles Tupper; "The Queen and Empire", by Sir Wilfrid Laurier; and "Kin Beyond Sea", by W. E. Gladstone; are transcripts of speeches made by nineteenth-century statesmen. Although they indicate broadly the contemporary historical outlook of their day, their inclusion in this book appears to be because of their rhetorical value. The two other selections, namely, "Cavalry Charges at Balaklava" (an edited edition of "The Thin Red Line" that appears in the Fifth Victorian Reader) and Macaulay's "Lord Clive", which is a penetrating character study of Clive that shows how peculiarly he was fitted for his victory at Plassey, are not so much concerned with history as with language. A great deal of detail that appears in the Victorian Fifth Reader does not appear in this New Canadian Reader.

In The Alexandra Readers, Fourth Reader, 1898, the same story, this time entitled "The Battle of Balaklava" appears with further revision. Some of the Victorian detail is repeated and some is omitted. But all 3 versions agree that "It was a fight of heroes."

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16 The Victorian Fifth Reader, p. 153; The Fifth New Canadian Reader, p. 109; The Fourth Alexandra Reader, p. 50.
Francis Parkman's three selections, "The Heroine of Verchères", "The Heroes of the Long Sault", and "A Huron Mission House", are historical stories of interest that do not dwell on facts. Charles Dickens' "The Good Saxon King" is, first, a moralistic story and, second, an historical account. Southey's "The Death of Nelson" contains the moralistic slant of the original story. Both "The First Years of the Red River Settlement" and "The Discovery of the Mouth of the Mackenzie River", are picturesque tales that paint a colourful picture of conditions without stressing historical data. This is true also of "Leif Ericsson", "The Relief of Lucknow", "William Tell and His Son", and "The Burning of Moscow".

In the same manner, historical stories are told in The Canadian Readers, Book Five, 1922. Once again "The Heroes of the Long Sault" and "The Burning of Moscow" appear. Other selections are written from the novelist's angle too. For the first time (in the series of readers examined) contemporary tales are told. These are: "Canadians - Canadians - That's All" by H. R. Peat; "The Departure of the Fleet at Lemnos", by John Masefield; "The Man Who Came Back", by Sir F. Parrott; and "Alan McLeod, V.C.", by D. E. Hamilton. (Classified under Moral and Philosophical). Variety is introduced by "The Beginning of Rome", "The Lemnian", "In the Hall of Cedric the Saxon", "Oliver Cromwell at Home", and "General Brock". In this reader there is a sense of historical continuity but there is no emphasis on historical facts.

The Canadian Treasury Readers, Book Six, 1932, embarks on an entirely novel approach. Greek, Roman, Scandinavian, Irish, Anglo-Saxon, and Indian myths afford kaleidoscopic glimpses of the past; "The Knight and the Saracen" touches the Middle Ages; "The Two Cabots" links the west and the east;
"Beaumanoir", "Radisson's First Voyage", and "The Heroes of the Long Sault" give an impression of Canadian history. All are in simply-told story form. Aspects of Canadian economy are presented in "The Buffalo Go North" and "The Keeper of the Light".

*Highroads To Reading, Book Six, 1931*, presents various vistas of Canadian history in "Across Canada with the Fur Brigade", "The Visit of the Intendant", "A People Without a History", and "The Place Names of Canada". Added to these are tales of "The Gallant 'Beaver'", "The Terrible Lizards of Alberta", and "The Sugaring-Off", which all touch on some aspect of history. "Canada and World Peace" is a contemporary approach written around the League of Nations. Illustrations and notes round out the stories, but there is no attempt to teach history as such. Two plays, "The King's Warrant" and "The Great Charter", afford an effective and pleasing method of impressing history.

There is little history as such in *All Sails Set, 1948*, "Buffalo" is a story of American pioneers, and "Prairies Wheels" is a story of Canadian pioneers. One story, "John Weir Foote, V.C.", tells of a Canadian's heroism at Dieppe, and another story, "Muskeg, Mountains, and Men", speaks of the building of the Alaska highway during World War II. Canada's economy is touched on in "Port of the Prairies", "Hard Rock Miner", "Red Peril", and "Sugar Weather".

The poetry selections classified under History show marked changes between 1881 and 1948. Many poems in the earlier readers are about battles: Byron's and Scott's poems on "Waterloo"; Campbell's "The Battle of Hohenlinden"; and Southey's "The Battle of Blenheim". Some eulogize personal heroism or greatness. Examples of these are: "Marco Bozzaris", "Boadicea", "The Red Thread of Honour", "The French at Ratisbon", and "The Ride from

Frequently these poems occur in readers that appear to be designed for different age and grade levels. "The Burial of Moses" occurs in The Ontario Third Reader, The Victorian Fifth Reader, The Alexandra Fourth Reader, and The Canadian Fifth Reader (1922), and "Ye Mariners of England" occurs in The Ontario Fourth Reader and All Sails Set, Book Six. It is not until the publication of New Canadian Readers, Book V, 1901, that there is a marked accent on Canadian nationalism reinforced by allegiance to Great Britain. Seven of the 11 titles read as follows: "The British Flag", "The First Dominion Day", "A Song of Canada", "Canadian Confederacy", "Canada to Columbia", "The Canadians on the Nile", and "Commonwealth Day".

A change in trend is evident in some of the selections in The Alexandra Readers, Fourth Reader, 1908. Not all the poems are imbued with the martial spirit. There are: the saga of "The Loss of the Birkenhead"; the poignant "Home They Brought Her Warrior Dead"; "The Landing of the Pilgrims"; "The Legend of Bregenz"; and "Columbus". There is also a high percentage of military poems, some of which are repeated from earlier readers. Others, such as "The Dominion Hymn", "The Destruction of Sennacherib's Army", "King Hacon's Last Battle", "The Marseillaise", "The Battle of the Baltic", "Marmion and Douglas" and "Ode to the Brave", appear for the first time in the readers examined for the purposes of this thesis. Four of the Alexandra poems had already appeared in The Fourth Ontario Reader.

The Canadian Reader, 1922, repeats 7 of the Alexandra poems and 1 of the Fourth Ontario Reader poems--"Boadicea". Added are: "The Coureurs
The last 3 readers of the twentieth century contain little historical poetry. The Canadian Treasury Readers, Book Six, 1932, has only one history poem, "The Destruction of Sennacherib's Army", that is possibly included solely for the metrical vigour of its verse. Highroads To Reading has "After Blenheim" --its third appearance in the series--which demonstrates the futility of war; and All Sails Set presents the fourth appearance of the rhythmic and patriotic, "Ye Mariners of England", plus "An Indian Arrow Head" that has definite historical implications.

The Historical Summary

Between 1881 and 1948 historical selections in school readers changed from a presentation of factual history that has an underlying moral to, first, stories that are projected against a historical background, second, to stories that contain references to history in order to stress some kind of moral, and, third, to history used for its potential rhetorical value.

In the early days it is possible that the reading text-book was the core of information for all school subjects, although the writer has seen history books with nineteenth-century dates of publication and has at hand A Primer of Map Geography, "entered" in 1883,\textsuperscript{17} that is filled with maps and factual data. Printed on the front cover is "40th thousand".

The same selections often occur in different readers, sometimes in different guises. For example, "The White Ship" occurs in the comparatively mature Canadian Reader, Book V, 1881, and in the comparatively

\textsuperscript{17}Samuel Hughes and Jas. E. Dennis, A Primer of Map Geography, Toronto and Winnipeg: W.J. Gage and Company Limited, 1883.
immature Ontario Readers, Third Reader, 1885. In the Canadian Reader, the story is accompanied by historical data and exercises, while in the Ontario Reader the story is just another story. Southey's "The Death of Nelson" is terminated opportunely at Harvey's exit in the Fourth Royal Reader, 1883, but in the Victorian and Alexandra readers of 1898 and 1908, 2 pages of moralizing and adulation are added. Both morals and history are accented in the 1881 and 1883 Canadian readers; there is little emphasis on morals in the Royal Reader; the objective is to teach history by means of vivid stories, maps, and notes. Both the British and Canadian scenes are presented.

Beginning with The Ontario Readers, Fourth and Third, 1885, the stories become tales of people projected against a historical background whose virtues, such as valour and loyalty, are lauded.

Into The Victorian Readers, Fifth Book, 1898, comes a new departure—the rhetorical speech. The novelist's technique is used in the approach to history. Battles are pictured as human conflicts and not recorded as historical data, and moralization is ever present.

The New Canadian Readers, Book V, 1901, is concerned primarily with language and rhetoric, whatever the theme. Few stated facts appear, although many are inferred.

In both The Alexandra Readers, Fourth Book, 1908, and The Canadian Readers, Book V, 1922, historical stories are told and personal heroism is the considered element.

The Canadian Treasury Readers, Book Six, has a wide range and a universality and continuity not apparent in any of the other readers. It introduces also two interesting aspects of Canadian economy. With Highroads To Reading and All Sails Set comes a narrowing down to the
Canadian scene with an expanding picture of Canada and its economy. History is not treated as a stream of dated facts. Unconnected stories are presented that reflect illuminating patches of the Canadian panorama.

Historical poems pass through varying phases. There are those that pay tribute to military deeds and virtues, those that pay homage to heroes, and those that inspire patriotism. Later come less warlike poems to dedicated explorers and to legends.

Finally, the 1932, 1934, and 1948 readers have actually no poems that are inserted for the purpose of imparting historical information. "The Destruction of Sennacherib's Army" is picturesque and melodious; "After Blenheim" contains a profound moral--the futility of war--aptly introduced in the period between World Wars I and II; All Sails Set possibly introduces "Ye Mariners of England" for its breezy, invigorating rhythm, and "An Indian Arrow Head" because of its simplicity, cadence and allusive Indian lore.

Geography and Nature Science

These two categories were linked together because of their natural similarities. There is not much to choose, for example, between a description of "The Forests of the Amazons" and their geographical location, or between "A Winter Day in the Arctic" without reference to the latitude, longitude, and topography of the Arctic.

Topics in the 1881 and 1883 Canadian readers are of world-wide interest. Three accounts of "A Voyage Round the World" and 7 accounts of the great cities of the world--London, Rome, Paris, Berlin, St. Petersburg, Vienna, and Winnipeg--complete with copious notes, poetic excerpts, illustrations, and exercises, contain an astonishing amount of geographical, historical, and social information. In addition are articles on "Water Destroying and Fire Building Up" describing erosion by water and volcanic action; "The
Origin of Rivers", which includes a practical physics lesson on evaporation; "The Iceberg", a story that reappears in *The Alexandra Reader, Fourth Book*, 1908, and *The Canadian Reader, Fifth Book*, 1922; "Tropical Scenery"; "Snow and Ice"; "Boiling Water, Hot Springs, and Geysers", which also contains a practical lesson on physics; "The Forests of the Amazons", a marvellously interesting account of the fauna, flora, fish, and people of the forest; "The Suez Canal", with notes, exercises, and outline map; and an illustrated account of "A Winter Day in the Arctic". According to the Preface of the 1881 reader:

The present condition of the earth and its people is clearly given both by description and by pictures, in the numerous articles on travel, by the three lessons based on Montgomery's *Voyage Round the World*, and by the instructive selections relating to fire and water in deciding the physical formation of the earth.\(^\text{18}\)

The geographical coverage in these readers is so extensive that it is possible that they were used as the chief source of geographical information.

The geographical selections in *The Royal Reader, Fourth Book*, 1883, are not so well-organized or so far-reaching as those in the 1881 and 1883 Canadian readers. Fifteen "bits and pieces" of the Canadian scene are interspersed. The 7 titles are: "How the Cliff was Clad", "Easter Eve in Moscow", "The Dutchman's Paradise", "Water", "Scandinavia", "The Finding of Livingstone", and "The Suez Canal". Four of the Canadian articles are to do with the far north: "A Walrus Hunt", "Discovery of the Mouth of the Mackenzie", "On the Shore of the Frozen Ocean", and "Schwatka's Search". One is to do with beavers, one with walrus, one

\(^{18}\) *The Canadian (English) Readers, Book V, 1881*, and *The Canadian Readers, Book V, 1881*. 
with "Three Caitiffs"--wolf, lynx, and wild cat--one with traps and trapping, one with camping out, one with the coureurs de bois, one with British Columbia, and one with New Brunswick. Three selections are more or less scenic; they are: "Canada: Its Scenery and Majestic Proportions"; "Sketches in the North-West"; and "Canada on the Sea". Presumably, The Royal Reader, Fourth Book of Reading Lessons, 1883, was not used as a geography text-book; there is insufficient information in it. What stories there are, are well-written and informative. Some are appropriately illustrated; the selection on "The Suez Canal" has a small outline map showing the location of the canal and a full-page illustration entitled "Bird's-Eye View of the Suez Canal".

The Ontario Reader, Fourth Book, 1885, has only 4 strictly geographical contributions. They are: "Clouds, Rains, and Rivers"--the same selection as "The Origin of Rivers" in the 1881 Fifth Canadian Reader; "Discovery of the Albert Nyanza", "The Discovery of America", and "The Gulf Stream". Four articles deal with angles of Canadian economy: "Lumbering (1)", "Lumbering (2)", "Agriculture", and Charles Dudley Warner's "Making Maple Sugar" that is replete with humour. Two tales are centred around "The History of a Piece of Coal"; one is on "The Fixed Stars"; one is on "The Two Breaths"; and one is on "The Demon of the Deep". Except for the last-named story--an excerpt from Victor Hugo's Toilers of the Sea--all the selections are factual accounts written in an interesting manner. There are neither illustrations nor notes (except on the authors). Therefore, this reader cannot possibly have taken the place of a geography text-book.

Only 3 of the stories in The Ontario Reader, Third Book, "Egypt and Its Ruins"; "Holland"; and "Volcanoes" are concerned with geography. Nine contributions are tales of animals, birds and insects. They are about the
camel, the rhinoceros, the hippopotamus, the otter, the beaver, the giraffe, ants, hummingbirds, and curious birds' nests. Seven selections are stories of trees, roots, leaves, flowers, and fruit, and two deal with "The Thermometer" and "Heat: Conduction and Radiation". Illustrations and exercises accompany most of the stories. The stories are simply written and highly informative. It may be that all were designed to be starting points for further study in the various fields the selections represent. Three adventure stories—"A Narrow Escape", about Livingstone and the lions; "Adventure With a Whale" and "The Monster of the Nile"—could also come under this classification.

Only 6 selections appear under the title 'Geography and Nature Science' in The Victorian Readers, Fifth Book, 1898, and these are pictures of conditions rather than a recital of facts. Four—"The Voyage"; "English Scenery", "From Dawn to Dawn in the Alps", and "The Eruption of Vesuvius"—are, broadly speaking, geographical. The other two—"The Battle of the Ants" and "The Panthers"—are concerned with nature science. All the stories are contributions of general interest and are obviously not designed to teach either geography or nature science.

The New Canadian Readers, Fifth Reader, 1901, adopts a similar approach. The 2 selections under this heading are "Tragedies of Birds' Nests" by John Burroughs and "The Angler" by Washington Irving and are both contributed more for their language value than for their information value. The brilliant word pictures in both sketches and clear-cut characterizations in Irving's contribution supply information while displaying a mastery of the mother tongue.

In The Alexandra Readers, Fourth Book, 1908, the 6 stories under 'Geography and Nature Science' are also just stories of a generally
interesting nature. "The Battle of the Ants" and "The Eruption of Vesuvius" are copied from The Victorian Readers, Fifth Book, and "An Iceberg" is copied from The Canadian Reader, Book V, 1881. The 3 other selections are: "A Winter Journey", "The Bird of the Morning", and "An Eskimo Hut".

The Canadian Readers, Book V, 1922, has a longer list of interesting stories under this classification. Eight of them might be classed Geography; they are: "An Iceberg"—repeated for the third time, "Up the Ottawa River", "The Tidal Bore", "The Oasis", "The Barren Lands", "Henry Hudson"—as much history as geography, "From Canada by Land"—as much history as geography, and "The White Horse Plain"—as much history as geography. In the last-named selections lies the modern idea of what is now called 'Social Studies'. Jules Michelet's "Ants and Their Slaves" is repeated from The Ontario Readers, Third Reader. Other nature science selections are: "A Life of Fear", "A True Fairy Tale", "A Thrilling Moment", "Hunting with a Camera", and "On Making Camp". The other two stories are: "The Buffalo", and "Adventure With A Whale". Although the informational value of all the selections is high, it is apparent that they are not included in the reader solely to impart information. Their literary value is also high.

Highroads To Reading, Book Six, 1934, has the combined "social studies" approach to geography and history. Mentioned already in the 'History' section are "The Sugaring-Off", "The Gallant 'Beaver'", and "The Terrible Lizards' of Alberta". Added to these are: "The Adventure of Farming", "The Story of Petroleum", "Conquerors of the Atlantic", "The Gray Seal", and "Chinooks", all aspects of social studies, but all included in the reader for their interesting story value.

All Sails Set, 1948, has a similar "social studies" approach. Mentioned already under 'History' are "Port of the Prairies", "Muskeg, Mountains, and Men", "Hard Rock Miner", "Red Peril", and "Sugar Weather". Another social studies selection is "Christmas at Sable Island". The other stories are: "Baby Bee", "Sockeye", "Nochtail the Beaver", "In Black and White", "The Black Stallion and the Red Mare", "Androcles Up-To-Date", and "Chut Tames a Bully". Perhaps, "Over the Top" can be classified as Geography although a flight over the top is definitely a history-making event. Again, "All Sails Set", the story of the "Bluenose" yacht race, is a geographic as well as a historic tale.

Very little poetry can be classified under Geography and Nature Science. The 1881 and 1883 Canadian readers carry none. The Royal Readers, Fourth Book of Reading Lessons, 1883, has "From 'The Hunter of the Prairies'" and "The Bison Track". Thomas Moore's "To the Lady Charlotte Rawdon" says a great deal about the great lakes area.

The Victorian Readers, Fifth Book, refers to "The Dragonfly", "The Ocean", and "The Clouds", but the geographical angle is obscured by the poetical sentiment that permeates the poems.

Summary: Geography and Nature Science

Despite the fact that there were geography text-books in 1883 (see
Footnote 17), there is a possibility that the Canadian readers of 1881 and 1883 were used as the sole source of geographical information in the early days; they are filled with geographical information of world-wide interest. Succeeding readers have neither the necessary coverage nor the organization suitable for the teaching of geography.

The Royal Reader, Fourth Book of Reading Lessons, presents 15 disconnected pictures of the Canadian scene, 4 of which concern the far north, 4 with animals indigenous to Canada, 5 with general topics, and 2 with provinces. Brief visits are made to Holland, Moscow, Scandinavia, Africa, and the Suez Canal. Two selections deal with physical geography. Many of the selections are illustrated, and all are in story form.

The Ontario Reader, Fourth Reader, 1883, introduces 3 stories connected with Canadian economy. It also touches on 4 geographic topics, 1 of which is concerned with physical geography. One story is about the stars, 1 about a piece of coal, and 1 is the imaginative "Demon of the Deep".

As befits a text-book designed for younger readers, The Ontario Reader, Third Reader, 1885, has 9 animal stories, 7 stories concerned with elementary botany, and 2 concerned with elementary physics. Egypt and Holland are visited, and one story tells of volcanoes. The selections in this reader are carefully organized, and it is possible that they were deliberately selected to furnish basic information in their respective fields with a view to further study.

The six selections in The Victorian Readers, Fifth Book, 1898, are manifestly stories of general interest that make no attempt to stress either geography or nature science. The two contributions in the New Canadian Readers, Fifth Reader, 1901, are just as manifestly included because of their literary content. The tales in The Fourth Alexandra Reader are also just stories that contain interesting information.
Beginning with *The Canadian Readers*, Book V, 1922, comes the "social studies" approach—a judicious mingling of history and geography in well-told story form. There are no geographical selections in *The Canadian Treasury Readers*, Book Six, 1932, but there are six animal stories contributed by famous writers. A minimum of illustrations accompanies the stories. Both *Highroads To Reading* and *All Sails Set* adopt the "social studies" approach effectively and present stories generally replete with authentic information.

**Biography**

A few short selections classified under Biography appear in some of the readers. There are 3 in the 1881 and 1883 *Canadian* readers—George Stephenson, Admiral Nelson, and Sir W. Scott; 5 in the *Fourth Royal Reader*, 1883—Dickens, Swift, Goldsmith, Livingstone, and Lord Sydenham; 2 in the *Fourth Ontario Reader*, 1885—Carlyle and Shakespeare; 1 in the *Fourth Alexandra Reader*, 1908—"The Child of Urbino"; 3 in *Highroads To Reading*—Leonardo da Vinci, Sir W. Scott, and Alexander Graham Bell; and 3 in *All Sails Set*—Dr. Banting, Douglas McCurdy, and Sir Alexander Fleming. Some of these stories are so bound together with accomplishments that there is only a hint of biography, and some stories contain references to the lives of great men so that they, too, are partly biographical.

**Moral and Philosophical**

It would take much too long a time to cite all the moral and philosophical selections in the twelve readers under examination. But the trend away from the determinedly moralistic lessons of the 1881 and 1883 readers to the story presentation of the same moral, more or less subtly concealed, is very clear. For instance, in the 1881 and 1883 readers the
following severe titles appear: "Alcohol", "The Social Aspects of Temperance", "You Will Repent It", "Method and Its Advantages", "Thoroughness in Work", "Contentment", "The Life of Man", "A Manly Life", and "Heroism and Discipline"; although some of the stories are not so sombre as their titles. "Heroism and Discipline" is a prose rendition of "The Loss of the Birkenhead". "Self-Sacrifice" is the story of Sir Philip Sydney at Zutphen. "You Will Repent It" is an easily-understood tale, interesting to read. Two other titles are "A Bear Hunt", which tells a tale of tenacity of purpose, and "A Brave Sailor"—a tale of tenacity, heroism, and tragic death. Two moralistic stories are told humorously; they are "The Imaginary Banquet" and "Ingratitude".

None of the selections in the succeeding readers has such frankly moralistic titles. Very many of the poems throughout the series, even the lyrics and ballads, have some kind of moral; but few can compare in title with "The Warmed Snake", "Temperance, or the Cheap Physician", "Virtue", and "The Mother's Jewels". Many of the poems are familiar and occur in three or four of the readers. Examples of such poems are: "To a Waterfowl" and "I'll Find a Way or Make It".

Three forthright titles that appear in the Fourth Royal Reader are: "Zeal-for-Truth Thoresby", "The Puritans", and "Waiting for Their Release" (from Siberia). Selections such as "Cruelty to Animals", "Farmed Out" (Oliver Twist), and other stories are well-written but ponderous. "The Birch Back-Log", however, makes interesting and stimulating reading.

Forty-eight poems in The Royal Reader are definitely moralistic or philosophic in tone. Many are concerned with death and suffering; examples of these are: "The Dying Child", "The Sleep", "Thanatopsis", "Night and Death", "Cry of the Suffering Creatures", and "Cry of the Children". Some, such as the following, are stimulating: "The First Spring Day", "The Sedge
Bird's Nest", and "Heroism". Two are humorous: "The Cold-Water Man" and "Rudolf".

Only ten prose titles appear under the Moral and Philosophical heading in the Fourth Ontario Reader, 1885. One is from The Bible and one is entitled "National Morality". The other selections are stories such as "Alexander and the African Chief", "The Truant", "The Vision of Mirza", "A Christmas Carol", "Tom Brown", "The Little Midshipman", and "The Death of Little Nell". These, children can understand and assimilate.

Some of the poems are tragic--"Resignation", "The Three Fishers", "The Death of the Flowers", and "After Death in Arabia". But some are inspirational--"I'll Find a Way or Make It", "Good Life, Long Life", "The Barefoot Boy", "The Bell of Atri", and "Ring Out Wild Bells". This type of poem counterbalances the tragic type.

The Ontario Reader, Third Reader, uses the legend or fairy tale to direct attention to its morals. Hans Christian Anderson has contributed two tales--"The Poor Little Match Girl" and "The Flax". Nathaniel Hawthorne has contributed "The Golden Touch"; J. A. Froude, "The Farmer and the Fox"; Charles Dickens, "A Child's Dream of a Star"; Benjamin Franklin, "The Whistle"; and unknown writers, "The Heroic Serf", and "Golden Deeds". Few of the poetry titles are depressing. They start out with Emerson's "The Mountain and the Squirrel" and end with "To a Waterfowl". Other titles are: "The Pet Lamb", "Bruce and the Spider", "The Inchcape Rock", "There's a Good Time Coming", and "John Brown".

The Victorian Readers, Fifth Reader, 1898, returns to the heavier titles. There are: "The Pilgrim's Progress", "Westminster Abbey", "Labour", "The Fiery Furnace", "Reward", "Dream Upon the Universe", and "The Vision of Mirza", all of which would require a mature mind for
comprehension. Even Nathaniel Hawthorne's "The Great Carbuncle", a well-written allegory, would require detailed explanation. Most of the poems in this section of the reader are above the heads of elementary school children. They include: "Thanatopsis", "The Vision of Sir Launfal", "The Sleepe", Gray's "Elegy", and "The Prairies". Some, however, like "The Bell of Atri", "The Birds of Killingworth", and "As Ships Be calmed at Eve" are well within their understanding, but these are in the minority.

Curiously enough, the first two prose selections in the section dealing with Moral and Philosophy in New Canadian Readers, Book V, 1901, are eminently readable and understandable by eleven and twelve-year-old children. They are: "The Little Midshipman, already published in The Fourth Ontario Reader, and "David Swan". The remainder of the selections--"The Apology of Socrates", "The Death of Socrates", and three selections on the English language--are above the heads of the majority of elementary school children. The poems, too, are, generally speaking, too difficult for elementary school children. They include "Thanatopsis", "Discontent", "Contentment", "Mortality", "Elegiac Stanzas", "Life, Death, and Immortality", and "Address to an Egyptian Mummy". The children would probably enjoy "King Robert of Sicily", "The Birds of Killingworth", and "Lady Clara Vere de Vere". The selections in this reader are profound, but they are not, generally speaking, so tragic and severe as those in previous readers.

Starting with The Alexandra Readers, Fourth Book, 1908, there is a complete change of attitude towards the introduction of moral and philosophical instruction in the readers. Apart from one selection, "The Beattitudes", the story point of view is adopted. Twelve tales such as "The Tiger, The Brahman, and The Jackal", "The Oak Tree and the Ivy", "The Locksmith of the Golden Key", and "The Carronade" occur. Each one demonstrates some moral or philosophy that can be apprehended almost subconsciously. All the
stories are the work of famous authors--Hawthorne, Hugo, Hughes, Ruskin, Swift, Cervantes, Reade, Bunyan, Dickens, Field, Jacobs, and Addison.

While many of the poems are martial, they are also inspirational. They include "The Marseillaise", "Rule, Britannia", "Scots Wha Hae", "Dominion Hymn", "Ye Mariners of England", "Miriam's Song", "The Charge of the Light Brigade", "Incident of the French Camp", "Ode to the Brave", "Destruction of Sennacherib's Army", and six others. There are also poems about Brock, Columbus, Cartier, and the landing of the Pilgrims. Three popular selections--"The Loss of the Birkenhead", "The Burial of Sir John Moore", and "How They Brought the Good News from Ghent to Aix"--are repeated in this reader.


Five of the poems are inspirational: "Immortality", "The Spires of Oxford", "The Red Thread of Honor", "In Flanders Fields", and "The Torch of Life". Two--"The Children's Song" and "Love of Country"--are patriotic. The only 'heavy' verse is "Creation". The inclusion of "Alan McLeod, V.C." and "In Flanders Fields" furnishes an up-to-date note.

The Canadian Treasury Readers, Book Six, 1932, also adopts the story approach. Two selections--"Ruth and Naomi" and "The Prodigal Son" are from The Bible. One, "The Clockmaker's Soft Sawder" is by the well-known humorist, T. C. Haliburton. Added to these are Oscar Wilde's "The Happy

The poems include the musical "Destruction of Sennacherib's Army". Three have a biblical foundation—"Ruth", "Mary's Son", and "The Good Shepherd". Others glow with refined thought—"The Coin", "Dear Land of All My Love", and "When You Walk". J. Godfrey Saxe's ever-popular "I'll Find a Way or Make It" is included—also "Traders" by Amy Lowell, "The Finding of the Lyre" by J. R. Lowell, and "Letty's Globe" by Tennyson-Turner.


All Sails Set, 1948, carries on with the story-telling approach, but in the opinion of this writer, 9 of the 14 stories are inferior in quality, presentation, moral, or philosophy, to those in any of the preceding readers. The 5 exceptions are "Treasure Valley", "The Great Stone Face", "Fit for a King", "John Cain", and "The Magician's Revenge". The last-named is a piece of humour typical of Stephen Leacock. Unfortunately, "Treasure Valley" and "The Great Stone Face" have been reduced from the classic level to a mediocre level by severe editing.

The writer thinks that 2 of the 9 stories--"Penny Makes a Trade" and "Odysseus Tells of the Cyclops"--should be deleted. Because of the shabby 'moral' of the former and the repulsive violence of the latter, these stories are unworthy of inclusion in a child's reading-book. She thinks, too, that "World Champions" in itself a good story, well-told, is not of sufficient importance for inclusion. The other 6 stories are in need of revision for the elimination of inaccuracies and over-statements. They are "They Helped Themselves", "Circumstances Alter Carla", "Rosine to the Rescue", "Mafatu Saves His Dog", "Cache of Honour", and "All in a Day's Work".

In the poetry section, except for "Abou Ben Adhem" and "In Flander's Fields" there is nothing particularly outstanding under the Moral and Philosophical heading, although all the poems are acceptable and contain food for thought. They include J.R. Lowell's "Work" and "Aladdin", H.W. Longfellow's "The Scientist", A.A. Milne's "The Island", I.V. Crawford's "The Axe of the Pioneer", Henrietta Clarke's "Coal Miners", and Sir C.G.D. Roberts' "The Forest Fire". Although the last-named is overdrawn, it probably has an appeal for young children.
Summary: Moral and Philosophical

It must not be supposed that because the titles of the early nineteenth century readers are severely moralistic that the total contents of these books are any more moralistic than the later readers. To begin with, the classification Moral and Philosophical is arbitrary; many of the selections classified under other headings could well be placed under this heading. This was not done because of their closer affinity to the heading under which they were placed. But, taking the classifications as they stand, it will be seen by reference to Tables XI and XII that the percentage of Moral and Philosophical selections in each of the readers is fairly uniform. They are as follows:

A. Canadian (English) Readers, Book V, 1881 36%
B. Canadian Readers, Book V, 1883 36%
C. The Royal Readers, Fourth Book, 1883 36%
D. The Ontario Readers, Fourth Reader, 1885 40%
E. The Ontario Readers, Third Reader, 1885 39%
F. The Victorian Readers, Fifth Book, 1898 34%
G. New Canadian Readers, Fifth Reader, 1901 41%
H. The Alexandra Readers, Fourth Book, 1908 32%
I. The Canadian Readers, Book V, 1922 25%
J. The Canadian Treasury Readers, Book Six, 1932 32%
K. Highroads To Reading, Book Six, 1934 33%
L. All Sails Set, 1948 35%

The difference lies in the approach to the presentation of morals and philosophy. In the early readers, titles matched contents, and both were grim. Morals were taught as such without a camouflage of attractive words, story plots, and illustrations. At the same time, there are a few attractive stories in the 1881 and 1883 readers, and two are definitely humorous.

The Royal Reader, Fourth Book of Reading Lessons, 1883, has a mixture of tragic, stimulating, and humorous selections, while The Ontario Reader, Fourth Reader, 1885, introduces the 'parable' story, for example, "The
Truant", as well as the inspirational poem "I'll Find a Way or Make It." The *Ontario Reader, Third Reader*, uses the legend and fairy tale to emphasize its moral approach as well as the lighter type of poem, such as "The Mountain and the Squirrel".

To some extent *The Victorian Reader, Fifth Book, 1898*, reverts to the stereotyped moralistic title with difficult story content. A few of the poems are within the understanding of elementary school children. This is true also of *New Canadian Readers, Fifth Reader, 1901*. This book is primarily an anthology of literature. The titles are not grim but the contents demand mature understanding.

For the first time, the story point of view is presented in its entirety in *The Alexandra Readers, Fourth Book, 1908*. All the prose selections are the work of famous authors. Most of the poems are martial and inspirational. *The Canadian Readers, Book V, 1922*, also adopts the story approach. The poems are inspirational in their idealization of certain worthwhile attitudes; for example, "Play up, play up, and play the game!" An up-to-date note is introduced into this reader.

Both prose and poetry selections in *The Canadian Treasury Readers, Book Six, 1932*, are permeated by a lofty idealism that is reflected from most of the poems and stories. There is a refinement of choice in this reader that constitutes an admirable background of culture. Most of the verse is short and easily memorized. Most of the stories are complete so that they may be enjoyed in detail.

The prose selections in *Highroads To Reading* are well-chosen, too, and the poems are admirably suited to the understanding of grade six students. But neither the one nor the other has the universal appeal of the selections in *The Canadian Treasury Readers*, nor have they equal cultural value.
There is little, if any, cultural value in the prose selections of *All Sails Set*. The morals are not starkly stated but they obtrude themselves starkly through the thin plots of the stories. There is neither profundity nor delicacy of treatment. The poems are good but not outstanding as are the literary gems in the *Treasury* book.

A surprising number of selections are carried from reader to reader. "To a Water-Fowl" and "The Loss of the Birkenhead" make 5 appearances; "Gluck's Visitor", "The Ride From Ghent to Aix", "Ye Mariners of England", and "I'll Find a Way or Make It" make 4; and the following make 3—"The Vision of Mirza", "The Burial of Moses", "The Prairies", "Thanatopsis", "Scots Wha Hae", "For A' That and A' That", "Destruction of Sennacherib's Army", "Abou Ben Adhem", "The Torch of Life", and "The Thin Red Line".

**Health and Hygiene**

Very little attention is paid to health and hygiene in any of the readers under examination. One selection, "Till the Doctor Comes", appears in the 1881 and 1883 Canadian readers. The *Fourth Royal Reader*, 1883, has two articles by Florence Nightingale on "The Health of Houses". In *All Sails Set*, 1948, there are two contributions in the section entitled "The World of Science". They are "Our Doctor Banting" and "The Story of Penicillin".

**Nothing Serious**

Although selections written deliberately with a humorous objective do not occur until the advent of *The Royal Reader, Fourth Book of Reading Lessons*, 1883, some of the stories in the Canadian readers of 1881 and 1883 are decidedly humorous. Examples of these are "The Imaginary Banquet" and "Ingratitude".
In The Royal Reader selections are presented solely as humorously entertaining reading—"Ned Softly, the Poet", "Harold Skimpole", "How Many Fins Has a Cod?", "The Pickwick Club on Ice", and "The Coyote". In The Victorian Reader, 1898, there are: "Rip Van Winkle", "The Pickwickians on Ice", and Oliver Wendell Holmes popular "One-Hoss Shay". "Rip Van Winkle" is repeated in the New Canadian Reader, 1901.


The Canadian Treasury Reader, Book Six, 1932, has R. E. Raspe's "Adventures of Baron Munchausen", "The Clockmaker's Soft Sawder", and Lewis Carroll's "A Letter to Gertrude". Four funny prose stories appear in Highroads To Reading, Book Six; they are: "Ginger", "Uncle Podger", "Adventures of Baron Munchausen", and "Weejee, the Pet Dog". In the poetry section of this book there are seven modern limericks as well as Lear's "The Quangle-Wangle's Hat", written early in the nineteenth century; Burgess's "The Purple Cow", a mid-twentieth century verse; and "Puzzling, Very", by an unknown author.

Under "Nothing Serious" in All Sails Set, 1948, are listed "A Fish Story", "How the Rhinoceros Got His Skin", "Ol' Paul and His Camp", and "Aladdin and His Wonderful Lamp". The short humorous poems are: Belloc's "The Lion", "The Tiger", "The Big Baboon", Kipling's "Them That Makes Cakes", and Richards' comical "Eletelephony".

Summary: Nothing Serious

From the foregoing summary it is apparent that humour is ageless.

T. C. Haliburton has representative selections in The Royal Reader, 1883,
("How Many Fins Has a Cod?") and in *The Canadian Treasury Reader*, 1932, (*The Clockmaker's Soft Sawder*). Don Marquis's "A Fish Story" and R.E. Raspe's "Adventures of Baron Munchausen" are comparable with these laughable exaggerations. Table XIII gives a list of the humorous selections in the readers examined with authors and dates.

**TABLE XIII**

HUMOROUS SELECTIONS IN READERS EXAMINED WITH AUTHORS AND DATES

<table>
<thead>
<tr>
<th>Selection</th>
<th>Author</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>The Imaginary Banquet</td>
<td>Arabian Nights</td>
<td>Very old</td>
</tr>
<tr>
<td>Aladdin and His Lamp</td>
<td>Arabian Nights</td>
<td>Very old</td>
</tr>
<tr>
<td>Ingratitude</td>
<td>*</td>
<td>*</td>
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<tr>
<td>Ned Softly, the Poet</td>
<td>Joseph Addison</td>
<td>1672 - 1719</td>
</tr>
<tr>
<td>Harold Skimpole</td>
<td>Charles Dickens</td>
<td>1812 - 1870</td>
</tr>
<tr>
<td>Pickwick Club on Ice</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Mr. Winkle on Skates</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>How Many Fins Has A Cod?</td>
<td>T.C. Haliburton</td>
<td>1796 - 1865</td>
</tr>
<tr>
<td>The Clockmaker's Soft Sawder</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>The Coyote (Coyote)</td>
<td>Mark Twain</td>
<td>1835 - 1910</td>
</tr>
<tr>
<td>Rip Van Winkle</td>
<td>Washington Irving</td>
<td>1783 - 1859</td>
</tr>
<tr>
<td>The Wonderful One-Hoss Shay</td>
<td>O. W. Holmes</td>
<td>1809 - 1894</td>
</tr>
<tr>
<td>Moses Goes to the Fair</td>
<td>Oliver Goldsmith</td>
<td>1730 - 1774</td>
</tr>
<tr>
<td>Moses at the Fair</td>
<td>&quot;</td>
<td>&quot;</td>
</tr>
<tr>
<td>Curate and the Mulberry Tree</td>
<td>T. L. Peacock</td>
<td>1785 - 1866</td>
</tr>
<tr>
<td>An Adjudged Case</td>
<td>William Cowper</td>
<td>1731 - 1800</td>
</tr>
<tr>
<td>Adv. of Baron Munchausen</td>
<td>R. E. Raspe</td>
<td>1737 - 1794</td>
</tr>
<tr>
<td>A Letter to Gertrude</td>
<td>Lewis Carroll</td>
<td>1832 - 1898</td>
</tr>
<tr>
<td>Ginger</td>
<td>J. H. Macnair</td>
<td>*</td>
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<tr>
<td>Uncle Podger</td>
<td>J. K. Jerome</td>
<td>1859 - 1927</td>
</tr>
<tr>
<td>Weejee, the Pet Dog</td>
<td>Stephen Leacock</td>
<td>1869 - 1924</td>
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<tr>
<td>The Quangle-Wangle's Hat</td>
<td>Edward Lear</td>
<td>1812 - 1888</td>
</tr>
<tr>
<td>The Purple Cow</td>
<td>Gelett Burgess</td>
<td>1866 -</td>
</tr>
<tr>
<td>Puzzling, Very</td>
<td>*</td>
<td>*</td>
</tr>
<tr>
<td>A Fish Story</td>
<td>Don Marquis</td>
<td>1878 - 1937</td>
</tr>
<tr>
<td>How the Rhinoceros Got Skin</td>
<td>Rudyard Kipling</td>
<td>1865 - 1936</td>
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<tr>
<td>Ol' Paul and His Camp</td>
<td>Glen Rounds</td>
<td>*</td>
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<tr>
<td>The Lion</td>
<td>Hilaire Belloc</td>
<td>1870 -</td>
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<tr>
<td>The Tiger</td>
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<td>The Big Baboon</td>
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<tr>
<td>Them That Takes Cakes</td>
<td>Rudyard Kipling</td>
<td>1865 - 1936</td>
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<tr>
<td>Eletelephony</td>
<td>Laura Richards</td>
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Lyrics, Ballads, and Other Poems

From the beginning to the end of the readers under examination, poems appeared that could not be classified specifically under any one heading. Eight of these appear in the 1881 and 1883 Canadian readers. Three of the 8 are printed as prose in order to achieve more understanding reader reaction. Among the 8 are Wordsworth's "London" alongside Byron's "London"—both appearing as poetic excerpts in a prose article on London; Hogg's "The Skylark"; and Scott's "Rosabelle".

The Fourth Royal Reader has no fewer than 33 of these poems. Hogg's "The Skylark" reappears, and Barry Cornwall's (B.W. Procter) "The Sea" makes its first of 5 appearances. There are also Moore's lyrical "The Meeting of the Waters", Longfellow's "Hiawatha's Sailing", Tennyson's well-known "Break, Break, Break", Mahony's "The Bells of Shandon", Gray's "Elegy", and an excerpt from Scott's Lay of the Last Minstrel.

Among the 22 lyrics in The Ontario Readers, Fourth Reader, are Mahony's "The Bells of Shandon"; Moore's immortal "Oft in the Stilly Night" and his "The Last Rose of Summer"; Burns' poignant, haunting refrain "Flow Gently Sweet Afton" and his "To May in Heaven"; Hogg's "The Skylark" and Shelley's "To a Skylark". Incidentally, Wordsworth's "To the Skylark" is classified under Moral and Philosophical in this reader. One unique poem, Thomas Hood's "Song of the Shirt", also appears in this reader.

Barry Cornwall's "The Sea" occurs again in the Third Ontario Reader. Moore's "A Canadian Boat Song" makes its initial appearance in this reader along with Longfellow's "Wreck of the Hesperus" and his "The Village Blacksmith". There are 23 selections altogether and they include Tennyson's "The Brook" and his long poem "The May Queen", Campbell's "Lord Ullin's Daughter", and Mrs. Hemans' "Casabianca".
Twenty poems are listed in this category in The Victorian Reader, 1898; Hogg's "The Skylark", Wordsworth's "To the Skylark", and Shelley's "To a Skylark" reappear. There are also Moore's "A Canadian Bost Song" and his "The Minstrel Boy", Scott's "Rosabelle", Burns' "A Man's A Man For A' That" and Coleridge's "Kubla Khan".

Closely following one another in the New Canadian Reader, Book V, 1901, are Shelley's "To a Skylark"; Wordsworth's "To the Cuckoo", and "The Green Linnet"; Keats', Wordsworth's, and Tennyson's "To a Nightingale"; Thomson's "The Song Sparrow", Rand's "The Whitethroat"; and Edgar's "The Canadian Song Sparrow". This contiguity is established in order to effect critical comparisons of style and theme. According to the Preface:

... With a view to affording facilities for the comparative study of literature, irrespective of authorship, the selections have been arranged in groups about a series of general ideas.19

Included also in the 22 poems in this reader are Scott's "Rosabelle", Cowper's "The Ancient Mariner", and Tennyson's "The Brook".

In the Alexandra Fourth Reader, 1908, 5 of Thomas Moore's well-known lyrics appear. Of the 31 poems, 2 are by Sir Walter Scott—"The Hunting Song" and "Young Lochinvar". There are also Barry Cornwall's "The Sea", Wordsworth's "The Daffodils", Tennyson's "Lady Clare", Pauline Johnson's "The Song My Paddle Sings", Bret Harte's "Dickens in Camp", and F. G. Scott's "The Unnamed Lake". These are some of the better known selections.

In the Fifth Canadian Reader, 1922, there are 3 of Moore's lyrics, Pauline Johnson's "The Song My Paddle Sings", F. G. Scott's "The Unnamed Lake", Burns' "Scots Wha Hae", Whittier's "The Red River Voyageur", Kipling's "Recessional", Drummond's "Dominique", Whitman's "O Captain! My Captain", and 22 other more or less well-known poems.

All the poems in The Canadian Treasury Readers, Book Six, 1932, come under the category 'Lyrics, Ballads, and Other Poems'. There are 25 of them, all completely different in style, theme, and metre. Most of them are short and easily memorized, although Browning's "The Pied Piper of Hamelin" is presented in its entirety. Walter de la Mare's "The Listeners" and his "Suppose" are among this choice collection. There are also F. G. Scott's "The Unnamed Lake", G. E. Evans' "The Women of the West", Browning's "Boot and Saddle", Pauline Johnson's "The Birds' Lullaby", Thomas Campbell's "Lord Ullin's Daughter", and Longfellow's "The Children's Hour". A touch of humour is added in Austin Dobson's "The Ladies of St. James".

Highroads To Reading, Book Six, 1934, has 22 selections of which 11 are strictly Canadian poems of merit. French-Canadian culture is reflected in Drummond's "Leetle Bateese". Then there are Roberts' "The Maple", Whittier's "The Red River Voyageur", Edgar's "Saguenay", Carman's "Rivers of Canada", Johnson's "Harvest Time", and D. C. Scott's "Rain and the Robin". The other poems include Barry Cornwall's "The Sea", Browning's "Pippa's Song", Amy Lowell's "Sea Shell", Macdonald's "The Adventurer's Song", and MacArthur's "Sugar Weather". Most of the poems can be readily memorized.

The 10 lyrics and ballads in All Sails Set, 1948, include 2 of Pauline Johnson's, "Lullaby of the Iroquois" and "The Train Dogs". There are also Walter de la Mare's "Suppose", Bliss Carman's "The Ships of Yule", F. G. Scott's "The River", E. J. Pratt's "Frost", Dily's Bennett's "Walking", and M. A. I. Smith's "Wild Horses". Humour is contributed in Gilbert's "The Yarn of the Nancy Bell" and in "The Little Toy Land of the Dutch", by an unknown author.

Summary: Lyrics, Ballads, and Other Poems

The great poets of the nineteenth century are prominent contributors to all the readers although the numbers of their poems vary from reader to
reader. James Hogg's "The Skylark" and Barry Cornwall's "The Sea" make 5 appearances.

Three poems are printed as prose in the 1881 and 1883 Canadian readers. The Preface has this to say:

"The Editor has observed that the strongest tendency of the young pupil in reading is to be carried away by the metre, and to forget the emphasis, or sense-accent, in favour of the ictus, or verse-accent. It is believed that these exercises will train him to prefer the sense to the sound, the thought to the rhythm, the reason to the rhyme, the emphasis to the mere accent; and that he will leave the metre and the rhyme to take care of themselves, as in all English verse they can very well do."

This writer thinks that this type of exercise should be included in all elementary school readers between grades five and eight.

Another necessary exercise is exemplified in The Victorian Reader, 1898. Three versions of an ode to a skylark written by three famous poets appear one after the other. Thus grouped they can be compared and contrasted. The same idea is presented in the New Canadian Reader, 1901, where verses on various birds are placed in close proximity. Critical examination of their style, theme, and metre, may ultimately help the children to write musical, picturesque, and imaginative prose as well as poetry.

The trend towards the inclusion of Canadian poetry is marked in The Canadian Reader, Book V, 1922. But in The Canadian Treasury Reader, 1932, there is a choice variety of verse regardless of nationality. The writer recommends a study of the selections in this reader because of their diverse metrical scansion and because of the dissimilarities of their themes. She thinks that future readers should include verse of this kind.

20 The Canadian (English) Reader, Book V, 1881, Preface.
A glimpse of French-Canadian culture is obtained in Drummond's "Dominique" (Fifth Canadian Reader, 1922), and in his "Leetle Bateese" (Highroads To Reading, 1934). In the opinion of this writer these two poems do not constitute sufficient representation of this culture, and she recommends that more be included in future readers.

Highroads To Reading has a higher percentage of Canadian poems than any of the other readers. All Sails Set has a miscellaneous collection of 10 poems, 9 of which can be readily memorized; the tenth is humorous.

General Summary

It is obvious that the readers examined were compiled with definite objectives in view. All are well organized, well-arranged, and original in design and content, and naturally each reflects the period in which it was published. Over the years the greatest noticeable change is that of authorship. In 1885 only 6 per cent of the authors listed in the Ontario Fourth Reader were unknown to fame; in 1948, 63 per cent of those listed in All Sails Set were not known. Furthermore, a high percentage of British authors was replaced by a high percentage of American and Canadian authors.

It is probable that reading text-books of the nineteenth century were the general purpose type and furnished a core of knowledge that was unavailable elsewhere in elementary schools. Factual geography and history selections were common, and geographical and historical data together with exercises and maps rounded out the information in the selections. At the same time, many of the stories had an underlying moralistic value; it might reflect valour, or selflessness, or honesty of purpose, or righteous

determination in the pursuit of an ideal.

As time went on, the story approach to all manner of content superseded the factual approach. History was treated as human drama and not as a stream of dated facts. The Canadian scene crept into the picture. Later, the story approach was further emphasized and analogous stories representing different eras gave a feeling of historical continuity. This was well illustrated in The Canadian Readers, Book V, 1922, and The Canadian Treasury Readers, Book Six, 1932.

Moral and philosophical lessons were constant throughout. Titles were grimmer in the earlier days although the stories were not so severe as the titles. Gradually, the story-teller's technique was introduced, and Hawthorne, Ruskin, and Hans Christian Anderson contributed their highly moralistic yarns in their own attractive styles and language. Poetry was generally stimulating.

Children's predilections were not neglected. As early as 1883, The Fourth Royal Reader carried 7 definitely humorous selections. In 1885, the Third Ontario Reader, a remarkably well-compiled book, carried 9 interesting animal stories. Six animal stories composed by world-famous authors appeared in The Canadian Treasury Readers, Book Six, 1932. Stories and poems, exclusively humorous, appeared in many texts, more especially in Highroads To Reading, Book Six, 1934, and All Sails Set, 1948. Those in Highroads are probably the best in the series and are well worth repetition.

Little attention was paid to either biography or health and hygiene. The Attempts at biography in the 1881, 1883, and 1885 readers are perhaps not so acceptable to the youthful palate as "The Good Doctor of Labrador" and "Alexander Graham Bell" in Highroads To Reading; and "Dr. Banting",
"Douglas McCurdy", and "Sir Alexander Fleming" in All Sails Set. There were articles on first aid in the 1881 and 1883 Canadian readers, and two articles by Florence Nightingale on "The Health of Houses" in the Fourth Royal Reader, 1883. The two health and hygiene articles likely to make a lasting impression on young minds are "Our Dr. Banting" and "The Story of Penicillin" in All Sails Set. These stories have the further merit of being adequately illustrated.

A summary of 'Lyrics, Ballads, and Other Poems' presents certain difficulties. Several lyrics, especially those by Thomas Moore, and Lord Tennyson, appeared in successive readers. Barry Cornwall's "The Sea" appeared no fewer than 5 times. Generally speaking, long poems are no longer published in school reading text-books as they were in the nineteenth century, although Robert Browning's "The Pied Piper of Hamelin" appeared in its entirety in the 1932 Treasury Reader. In the opinion of the writer, this reader contained much the best collection of verse. There were 25 poems completely different in style, theme, and metre.

One thing that strikes the writer forcibly is the efficacy of the story approach. It seems that future readers will have to contain more and more literary selections juxtaposed under different headings—Animal Stories; Nothing Serious; Legends of Then and Now, etc. It may be advisable to segregate each type in different readers and so have from 12 to 20 sets of reading text-books in each grade. Under such conditions, children could hardly escape learning to read.
CHAPTER VII

THE KING OF THE GOLDEN RIVER
by John Ruskin
and
THE GREAT STONE FACE
by Nathaniel Hawthorne

Introduction

Nearly a century ago, John Ruskin (1819-1900) wrote The King of the Golden River to amuse a little girl. "This story of unselfish kindness has become one of the most popular of children's classics."\(^1\) About the same time, or a little earlier, Nathaniel Hawthorne (1804-1864) wrote his classic, The Great Stone Face. According to Teachers' Manual To Accompany All Sails Set, this story:

...is perhaps on the highest moral plane of any in the Unit, since not only does the good and gentle hero triumph, as in "Treasure Valley", but his triumph is moral rather than physical and is achieved by the force of his own personality. The theme, of course, is that we come to resemble our ideal.\(^2\)

Although this bald statement of the theme is correct only to a limited extent, the fact remains that children have read and enjoyed this classic for many years. Chapter IX deals with prefaces and manuals; comment is made there about the above "theme" on page 364.

As the writer scrutinized the readers under examination for the purposes of this thesis, she became aware that these two stories, as

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presented in the successive readers, changed from book to book except in the case of *The Alexandra Readers, Fourth Book, 1908*, and *The Canadian Readers, Fifth Reader, 1922*. The version in the latter book is a reprint of the version in the former, though neither is a reprint of the original in whole or in part. The only reader to adhere to the original is *Canadian Treasury Readers, Book Six, 1932*. Very slight alterations have been introduced into this version, but they do not affect the "spirit of Ruskin" which permeates the story; the distinctive style and language and whimsy and punctuation are Ruskin's.

One paragraph in the original reads:

> He had a very long nose, slightly brass-coloured, and expanding towards its termination into a development not unlike the lower extremity of a key-bugle; his cheeks were very round, and very red, and might have warranted a supposition that he had been blowing a refractory fire for the last eight-and-forty hours; his moustaches curled twice round like a corkscrew on each side of his mouth; and his hair, of a curious mixed pepper-and-salt colour, descended far over his shoulders.3

Book Six of *Canadian Treasury Readers* puts it this way:

> He had a very large nose, slightly brass-coloured; his cheeks were very round and very red, and might...4

The rest of the paragraph is like the original. The remainder of the story is almost identical with the original, and catches its flavour and spice.

Page 335 carries the sole illustration in the Treasury reader. It is a half-page black-and-white drawing that gives an idea of terrain and

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costume. Apparently, it is assumed that the powerful moral of the story needs no further graphic elucidation. In the notes preceding the selection on p. 308 is this succinct statement: "Read the story rapidly, and try to answer this question: Why did Gluck succeed while Schwarz and Hans failed?" No picture could possibly take the place of this thought-provoking question.

The writer spent considerable time checking the various versions of both stories and finally decided to present a sentence-by-sentence comparison with the original of the excerpt appearing in The Alexandra Readers, Fourth Book, 1908, as "Gluck's Visitor", and the one in All Sails Set, 1948, entitled "Treasure Valley". She omitted The King of the Golden River in the Treasury reader because it is almost a facsimile of the original story. She also omitted "The Treasure Valley" in The Canadian Readers, Book V, 1922, because, except for title, it is identical with the version in the Alexandra reader. Hawthorne's The Great Stone Face, does not appear either in the Canadian reader or the Treasury reader.

The King of the Golden River

Immediately following are comparisons of three versions of the first chapter of The King of the Golden River, by John Ruskin, as they appear in:


In order that story comparisons may be made easily, the original story from The King of the Golden River is quoted sentence-by-sentence. Succeeding
quotations show the changes that have been made. Underlining indicates these changes. Dotted lines ( . . . ) indicate no change up to a certain point in the story—or after a certain point in the story is reached.

The following numbers represent the stories as they appear in the 3 books:

1. The King of the Golden River (original)
2. The Alexandra Readers, Fourth Book
3. All Sails Set

The titles of the selections as they appear in these 3 books differ.

In the original the titles read:

Chapter I
How the Agricultural System of the Black Brothers was interfered with by South-West Wind, Esquire

The Alexandra Readers simply state "Gluck's Visitor", while All Sails Set has the title, "Treasure Valley" with four sub-titles:

(a) The Black Brothers
(b) An Extraordinary Visitor
(c) The Black Brothers' Hospitality
(d) The Visitor Calls Again

Comparisons - King of the Golden River

1 & 3. In a secluded and mountainous part of Styria there was, in old time, a valley of the most surprising and luxuriant fertility.

2. . . . old time a valley of the most surprising fertility.

1 & 2. It was surrounded on all sides by steep and rocky mountains, rising into peaks, which were always covered with snow, and from which a number of torrents descended in constant cataracts.

3. . . . into peaks which were always covered with snow. From the peaks a number . . . cataracts.

1. One of these fell westward, over the face of a crag so high that, when the sun had set to everything else, and all below was darkness, his beams still shone full upon this waterfall, so that it looked like a shower of gold.

2. One of these fell westwards over the face of a crag so high that when the sun . . . of gold.
3. ... was darkness, its beams ... of gold.

1 & 3. It was, therefore, called by the people of the neighbourhood the Golden River.

2. ... of the neighborhood the Golden River.

1 & 3. (New paragraph) It was strange that none of these streams fell into the valley itself.

2. (Same paragraph) As 1 & 3.

1 & 2. They all descended on the other side of the mountains, and wound away through broad plains and by populous cities.

3. ... crowded cities.

1. But the clouds were drawn so constantly to the snowy hills, and rested so softly in the circular hollow, that in time of drought and heat, when all the country round was burnt up, there was still rain in the little valley; and its crops were so heavy, and its hay so high, and its apples so red, and its grapes so blue, and its wine so rich, and its honey so sweet, that it was a marvel to everyone who beheld it, and was commonly called the Treasure Valley.

2. ... snowy hills that in time of drought and heat, when all the country was burnt up, there was ... valley; and its crops ... the Treasure Valley.

3. But the clouds were drawn constantly to the snowy hills and always rested softly in the hollow between them. So it happened that in time of drought and heat, when all the country round was burnt up, there was still rain in the little valley. Its crops were ... to everyone who saw it. Thus it was ... the Treasure Valley.

1, 2 & 3. The whole of this little valley belonged to three brothers, called Schwartz, Hans and Gluck.

1 & 2. Schwartz and Hans, the two elder brothers, were very ugly men, with overhanging eyebrows and small dull eyes, which were always half shut, so that you couldn't see into THEM, and always fancied that they saw very far into YOU.

3. ... very ugly men. They had overhanging eyebrows, and small ... so that you could not see into THEM, and yet you always fancied that ... into YOU.
1, 2 & 3. They lived by farming the Treasure Valley, and very good farmers they were.

1 & 2. They killed everything that did not pay for its eating.
3. They killed everything that did not earn what it ate.

1. They shot the blackbirds because they pecked the fruit, and killed the hedgehogs, lest they should suck the cows; they poisoned the crickets for eating the crumbs in the kitchen, and smothered the cicadas, which used to sing all summer in the lime trees.
2. ... in the kitchen, and smothered the locusts ... in the lime trees.
3. ... the fruit. They poisoned ... in the kitchen. They smothered the ... in the linden trees.

1 & 2. They worked their servants without any wages till they would not work any more, and then they quarrelled with them, and turned them out of doors without paying them.
3. ... work any more. Then they quarrelled ... without paying them.

1. (New paragraph) It would have been very odd if, with such a farm and such a system of farming, they hadn't got very rich; and very rich they DID get.
2. (Same paragraph) ... very odd, if, ... they DID get.
3. (New paragraph) ... very odd, if with such a farm, and ... of farming, they had not got very rich. Very rich they did get.

1. They generally contrived to keep their corn by them till it was very dear, and then sell it for twice its value.
2. They generally contrived to hold their own grain till it got very dear, and then ... its value.
3. They generally managed to hold their corn till it got very dear, and then ... value.

1. They had heaps of gold lying about on their floors, yet it was never known that they had given so much as a penny or a crust in charity.
2. (Same sentence) they had ... crust in charity.

3. ... on their floors; yet no one knew when they had ever given so much ... crust to charity.

1. They never went to Mass; they grumbled perpetually at paying tithes; and were, in a word, of so cruel and grinding a temper as to receive from all those with whom they had any dealings the nickname of the "Black Brothers".

2. They were, in a word, ... of the "Black Brothers".

3. They never went to Church. In short, they were so cruel and grinding in their ways that they received from all those who had ever dealt with them the nickname of the "Black Brothers".

1 & 2. The youngest brother, Gluck, was as completely opposed in both appearance and character, to his seniors as could possibly be imagined or desired.

3. The youngest brother, Gluck, was completely opposite in both appearance and character.

1 & 2. He was not above twelve years old, fair, blue-eyed, and kind in temper to every living thing.

3. He was not older than twelve, fair, ... thing.

1. He did not, of course, agree particularly well with his brothers, or rather they did not agree with HIM.

2. He did not, of course, agree particularly well with his brothers; or, rather, they did not agree with HIM.

3. He did not, of course, agree very well with his brothers - or rather, they did not agree with HIM.

1. He was usually appointed to the honourable office of turnspit when there was anything to roast, which was not often; for, to do the brothers justice, they were hardly less sparing upon themselves than upon other people.

2. He was usually appointed to the honorable office of turnspit, - when there was anything to roast, which was not often; for, to do ... other people.

3. He was usually given the proud position of turnspit, when there was any meat to roast on the spit, which was not often. For, to do the brothers justice, they were hardly less hard upon themselves ... people.
1. At other times he used to clean the shoes, floors, and sometimes the plates, occasionally getting what was left on them by way of encouragement, and a wholesome quantity of dry blows by way of education.

2. ... sometimes the plates, occasionally getting what was left upon them by way... education.

3. ... sometimes the plates. Occasionally Gluck used to get what was left on the plates, to encourage him; and a wholesome quantity of dry blows, to educate him.

1, 2 & 3. Things went on in this manner for a long time.

1, 2 & 3. At last came a very wet summer, and everything went wrong in the country round.

1. The hay had hardly been got in when the haystacks were floated bodily down to the sea by an inundation; the vines were cut to pieces with the hail; the corn was all killed by a black blight.

2. ... to the sea by a flood; the vines were cut to pieces by the hail; the grain was all killed by a black blight.

3. ... got in when the haystacks were floated down to the sea by a great flood. The corn was all killed by the black blight.

1. (New paragraph) Only in the Treasure Valley, as usual, was all safe.

2. (Same paragraph) only in the Treasure Valley, as usual, all was safe.

3. (New paragraph) Only in Treasure Valley, as usual, all was safe.

1 & 2. As it had rain when there was rain nowhere else, so it had sun when there was sun nowhere else.

3. Just as it had rain... nowhere else.

1. Everybody came to buy corn at the farm, and went away pouring maledictions on the Black Brothers.

2. Everybody came to buy grain at the farm, and went away pouring curses on the Black Brothers.

3. Everybody came to buy corn at the farm, and went away pouring curses on the Black Brothers.
1. They asked what they liked and got it, except from the poor people, who could only beg, and several of them were starved at their very door, without the slightest regard or notice.

2. They asked what they liked and got it, ... and several of whom were starved at their very door, without the slightest regard or notice.

3. These asked what they liked, and got it, except from the poor, who could only beg. Several starved at their very door, without getting the slightest sympathy or attention.

1 & 2. It was drawing towards winter, and very cold weather, when one day the two elder brothers had gone out, with their usual warning to little Gluck, who was left to mind the roast, that he was to let nobody in and give nothing out.

3. ... let nobody in and give nothing out.

1. Gluck sat down quite close to the fire, for it was raining very hard, and the kitchen walls were by no means dry or comfortable looking.

2. ... comfortable-looking.

3. ... comfortable.

1, 2 & 3. He turned and turned, and the roast got nice and brown.

1. (New paragraph) "What a pity," thought Gluck, "my brothers never ask anybody to dinner. I'm sure when they've got such a nice piece of mutton as this, and nobody else has got so much as a piece of dry bread, it would do their hearts good to have somebody to eat it with them.

2. (Same paragraph) "... dinner! I'm sure when they have such ... else has so much as a dry piece of bread, it would do ... with them."

3. (New paragraph) "... dinner. I'm sure, when they've got ... has got so much as a piece of dry bread, it would do ... with them."

1. Just as he spoke there came a double knock at the house door, yet heavy and dull, as though the knocker had been tied up—more like a puff than a knock.

2. ... tied up—more like ... a knock.

3. ... on the door. It was heavy ... tied up—more a puff than a knock.
"It must be the wind," said Gluck; "nobody else would venture to knock double knocks at our door."

"nobody else would dare to knock twice on our door."

No, it wasn't the wind.

No, it wasn't the wind.

There it came again very hard, and, what was particularly astounding, the knocker seemed to be in a hurry, and not to be in the least afraid of the consequences.

there it came again, very hard, and what was particularly surprising, the consequences.

there it came again, very hard. The knocker seemed to be in a hurry, and not in the least afraid of the Black Brothers' reputation.

Gluck went to the window, opened it, and put his head out to see who it was.

It was the most extraordinary-looking little gentleman he had ever seen in his life.

He had a very long nose, slightly brass-coloured, and expanding towards its termination into a development not unlike the lower extremity of a key-bugle; his cheeks were very round, and very red, and might have warranted a supposition that he had been blowing a refractory fire for the last eight-and-forty hours; his eyes twinkled merrily through long silky eyelashes; his moustaches curled twice round like a corkscrew on each side of his mouth; and his hair, of a curious mixed pepper-and-salt colour, descended far over his shoulders.

... brass-colored; his cheeks were very round and very red; his eyes... eyelashes; his mustaches curled... mouth, and his hair... color... his shoulders.

... brass-coloured, and swelling out towards its end like a bugle. His cheeks were very round, and so red that you might have thought that he had been blowing at a stubborn fire for eight-and-forty hours. His eyes... eyelashes. His moustaches... of his mouth. His hair, of a curious pepper and salt colour, descended far over his shoulders.
1. (Same paragraph) He was about four feet six in height, and wore a conical pointed cap of nearly the same altitude, decorated with a black feather some three feet long.

2. ... conical, pointed ... feet high.

3. (New paragraph) ... cone-shaped pointed cap nearly as tall as he was. It was ... feet long.

1. His doublet was prolonged behind into something resembling a violent exaggeration of what is now termed a "swallow tail"! but was much obscured by the swelling folds of an enormous black, glossy-looking cloak, which must have been very much too long in calm weather, as the wind, whistling round the old house, carried it clear out from the wearer's shoulders to about four times his own length.

2. His coat was prolonged behind, but was almost hidden by the swelling folds of an enormous black, glossy-looking cloak, which must ... own length.

3. His doublet stretched out behind him into a very long swallow tail. It was almost hidden by an enormous black, glossy-looking cloak. This must ... weather. For the wind, whistling around the house, ... out from his shoulders ... length.

1. Gluck was so perfectly paralyzed by the singular appearance of his visitor that he remained fixed without uttering a word, until the old gentleman, having performed another and a more energetic concerto on the knocker, turned round to look after his fly-away cloak.

2. Gluck was so frightened by the ... energetic tune on the ... cloak.

3. Gluck was made so helpless by the strange appearance of his visitor that he stood rooted to the spot without uttering a word. The old gentleman, having played another and more energetic tune on the knocker, turned around to look after his fly-away cloak.

1. In so doing, he caught sight of Gluck's little yellow head jammed in the window, with its mouth and eyes very wide open indeed.

2. In so doing, he caught ... indeed.

3. In so doing, he caught ... pressed against the window, ... indeed.

1 & 3. "Hello!" said the little gentleman, "that's not the way to answer the door. I'm wet, let me in."

2. "Hello!" said the ... the door: I'm wet, let me in."

1, 2 & 3. To do the little gentleman justice, he WAS wet.
1. His feather hung down between his legs like a beaten puppy's tail, dripping like an umbrella; and from the ends of his moustaches the water was running into his waistcoat pockets, and out again, like a millstream.

2. ... of his moustaches the water ... waistcoat pockets, and out again, like a millstream.

3. ... like an umbrella. From the ends ... waistcoat pockets, and out again, like a millstream.

1 & 3. "I beg pardon, sir," said Gluck. "I'm very sorry, but I really can't."

2. "I beg pardon, sir," said Gluck. "I'm ... can't."

1 & 2. "Can't what?" said the old gentleman.

3. "Can't what?" said the little old gentleman.

1. "I can't let you in, sir - I can't indeed; my brothers would beat me to death, sir, if I thought of such a thing. What do you want, sir?"

2. "I can't let you in, sir - I can't indeed; my brothers would beat me to death, sir. What do you want, sir?"

3. "I can't let you in, sir - I can't ... want, sir?"

1. Gluck had had his head, by this time, so long out of the window that he began to feel that it was really unpleasantly cold, and when he turned and saw the beautiful fire rustling and roaring, and throwing long bright tongues up the chimney, as if it were licking its chops at the savoury smell of the leg of mutton, his heart melted within him that it should be burning away for nothing.

2. ... bright tongues by the chimney, his heart melted within him ... for nothing.

3. ... that it was really cold. He turned, and saw the beautiful ... leg of mutton. His heart ... for nothing.

1. (New paragraph) "He does look VERY wet," said little Gluck; "I'll just let him in for a quarter of an hour."

2. (Same paragraph) As above.

3. (Same paragraph) ..." thought little ... hour."

1. (New paragraph) Round he went to the door and opened it; and, as the little gentleman walked in, there came a gust of wind through the house that made the old chimneys totter.
2 & 3. ... opened it; and as the ... totter.

1, 2 & 3. "That's a good boy," said the little old gentleman. "Never mind your brothers. I'll talk to them."
   "Pray, sir, don't do any such thing," said Gluck. "I can't let you stay till they come; they'd be the death of me."
   "Dear me," said the old gentleman, "I'm very sorry to hear that. How long may I stay?"
   "Only till the mutton's done, sir," replied Gluck, "and it's very brown."

1. Then the old gentleman walked into the kitchen and sat himself down on the hob, with the top of his cap accommodated up the chimney, for it was a great deal too high for the roof.

2. The old gentleman walked into the kitchen and sat ... for the roof.

3. Then the old gentleman walked into the kitchen and sat himself down by the fireplace, with the top of his hat stuck up into the chimney, for ... the roof.

1, 2 & 3. "You'll soon dry there, sir," said Gluck, and sat down again to turn the mutton.

1. But the old gentleman did NOT dry there, but went on drip, drip, dripping among the cinders, and the fire fizzed, and sputtered, and began to look very black and uncomfortable. Never was such a cloak; and every fold in it ran like a gutter.

2. ... uncomfortable; never ... like a gutter.

3. ... dry there. Instead he went on ... the cinders, and the fire ... very black, and uncomfortable. Never was ... like a gutter.

1 & 2. "I beg pardon, sir," said Gluck at length, after watching the water spreading in long, quicksilver-like streams over the floor for a quarter of an hour; "mayn't I take your cloak?"

3. ... in long silvery streams ... of an hour. "May I take your cloak?"

1 & 2. "No thank you," said the old gentleman.
   "Your cap, sir?"
   "I am all right, thank you," said the old gentleman rather gruffly.
   "But - sir - I'm very sorry," said Gluck hesitatingly; "but - really, sir - you're - putting the fire out."
   "It'll take longer to do the mutton, then," replied the visitor dryly.

3. ...
   "But - sir, - I'm very sorry," said ... "but - really, sir, - you're putting the fire out."
   "It'll take longer ...," replied his visitor dryly.
1. Gluck was very much puzzled by the behaviour of his guest; it was such a strange mixture of coolness and humility.

2. . . . behavior of . . . humility.

3. . . . of his guest; it was so strange that he should be so bold and at the same time so humble.

1. He turned away at the string meditatively for another five minutes.

2. . . . string thoughtfully . . . minutes.

3. Thoughtfully he turned away at the roast for another five minutes.

1 & 3. "That mutton looks very nice," said the old gentleman at length. "Can't you give me a little bit?"

2. "That mutton looks very nice," said the old gentleman. "Can't you give me a little bit?"

1, 2 & 3. "Impossible, sir," said Gluck.

1. "I'm very hungry," continued the old gentleman. "I've had nothing to eat yesterday or to-day. They surely couldn't miss a bit from the knuckle!"

2. . . . old gentleman. "I've had . . . yesterday or to-day. They . . . from the knuckle!"

3. . . . old gentleman. "I've had . . . yesterday or to-day. They . . . from the knuckle!"

1 & 2. He spoke in so very melancholy a tone that it quite melted Gluck's heart.

3. . . . a tone that it . . . heart.

1. (New paragraph) "They promised me one slice to-day, sir," said he. "I can give you that, but not a bit more."

2. (Same paragraph) " . . .," said he. " . . . more."

3. (Same paragraph) " . . .," said he. "I can . . . more."

1 & 3. "That's a good boy," said the old gentleman again.

2. . . . old gentleman again.
1 & 3. Then Gluck warmed a plate and sharpened a knife.

2. a plate and sharpened a knife.

1 & 3. "I don't care if I do get beaten for it," thought he.

2. (Same paragraph) As above.

1. (New paragraph) Just as he had cut a large slice out of the mutton, there came a tremendous rap at the door.

2. (Same paragraph) As above.

3. (New paragraph) the mutton there came door.

1 & 2. The old gentleman jumped off the hob, as if it had suddenly become inconveniently warm.

3. jumped away from the fireplace, as become uncomfortably warm.

1. Gluck fitted the slice into the mutton again, with desperate efforts at exactitude, and ran to open the door.

2. mutton again, and ran to open the door.

3. The lad fitted again, with desperate efforts to be exact, and ran to open the door.

1, 2 & 3. "What did you keep us waiting in the rain for?" said Schwartz, as he walked in, throwing his umbrella in Gluck's face.

1. (New paragraph) "Ay, what for, indeed, you little vagabond?" said Hans, administering an educational box on the ear, as he followed his brother into the kitchen.

2. (Same paragraph) "Ay what for, . . . ?" said Hans, administering a blow on the ear, . . . kitchen.

3. (Same paragraph) "Ay what for, . . . ?" said Hans, giving him an educational box on the ear, . . . kitchen.

1 & 3. "Bless my soul!" said Schwartz when he opened the door.

2. "Bless my soul!" said Schwartz when he opened the door.
1. "Amen," said the little gentleman, who had taken his cap off and was standing in the middle of the kitchen, bowing with the _utmost possible velocity._

2. "Amen," said the . . . bowing with the utmost _possible swiftness._

3. "Amen," said the . . . bowing with the _greatest possible speed._

1, 2 & 3. "Who's that?" said Schwartz, catching up a rolling-pin, and turning to Gluck with a fierce frown.

1 & 3. "I don't know, indeed, brother," said Gluck in great terror.

2. "..." said Gluck in great terror.

1, 2 & 3. "How did he get in?" roared Schwartz.

1. "My dear brother," said Gluck _deprecatingly_, "he was so VERY wet!"

2. "..." said Gluck, "he was so VERY wet!"

3. "..." said Gluck, _meekly_, "he was so VERY wet!"

1 & 2. The rolling-pin was descending on Gluck's head; but, at the instant, the old gentleman _interposed his conical cap, on which it crashed with a shock that shook the water out of it all over the room._

3. . . . the old gentleman got his _cone-shaped cap in the way_. The _weapon crashed upon the cap with a shock that . . . over the room._

1 & 2. What was very odd, the _rolling pin_ no sooner touched the cap than it flew out of Schwartz's hand, spinning like a straw in a high wind, and fell into the corner at the farther end of the room.

3. What was very odd, the _rolling pin flew_ out of Schwartz's hand, spinning . . . of the room.

1, 2 & 3. "Who are you, sir?" demanded Schwartz, turning upon him. "What's your business?" _snarled_ Hans.

1 & 2. "I'm a _poor old man, sir,"_ the little gentleman began very modestly, "and I saw your fire through the window, and begged shelter for a quarter of an hour."

3. "I'm an _old man, sir,"

1, 2 & 3. "Have the goodness to walk out again, then," said Schwartz. "We've quite enough water in our kitchen without making it a drying house."
1 & 3. "It is a cold day to turn an old man out in, sir; look at my gray hairs."

2. ... my gray hairs!

1. (New paragraph) They hung down to his shoulders, as I told you before.

2 & 3. (Same paragraph) As above.

1, 2 & 3. "Ay," said Hans, "there are enough of them to keep you warm. Walk!"
"I'm very, very hungry, sir; couldn't you spare me a bit of bread before I go?"

1. "Bread indeed!" said Schwartz; "do you suppose we've nothing to do with our bread but to give it to such red-nosed fellows as you?"

2. "Bread, indeed!" said Schwartz; "Do you . . . you?"

3. "Bread, indeed!" said Schwartz; "do you . . . you?"

1 & 2. "Why don't you sell your feather?" said Hans sneeringly. "Out with you."

3. "...?" said Hans, with a sneer. "Out with you."


1. But he had no sooner touched the old gentleman's collar than away he went after the rolling-pin, spinning round and round, till he fell into the corner on the top of it.

2. ... fell in the corner . . . of it.

3. ... spinning around and . . . on top of it.

1, 2 & 3. Then Schwartz was very angry, and ran at the old gentleman to turn him out; but he also had hardly touched him when away he went after Hans and the rolling-pin, and hit his head against the wall as he tumbled into the corner. And so there they lay, all three.

1. Then the old gentleman spun himself round with velocity in the opposite direction; continued to spin until his long cloak was all wound neatly about him; clapped his cap on his head, very much on one side (for it could not stand upright without going through the ceiling)."
gave an additional twist to his corkscrew moustaches, and replied with perfect coolness:

"Gentlemen, I wish you a very good morning. At twelve o'clock to-night I'll call again; after such a refusal of hospitality as I have just experienced you will not be surprised if that visit is the last I ever pay you."

2. ... corkscrew mustaches, and replied with perfect coolness: "Gentleman, I wish ... pay you."

3. ... spun himself round in the opposite direction. He continued to ... through the ceiling; gave an additional ... corkscrew moustaches; and replied with perfect coolness: Gentleman, I wish ... call again; after such poor hospitality as I have just had, you will not ... pay you.

1. "If ever I catch you here again," muttered Schwartz, coming, half frightened, out of the corner—but before he could finish the sentence the old gentleman had shut the house door behind him with a great bang; and there drove past the window, at the same instant, a wreath of ragged cloud, that whirled and rolled away down the valley in all manner of shapes, turning over and over in the air, and melting away at last in a gush of rain.

2. ... great bang; and there drove past the window at the same instant, ... all manner of shapes, turning over and ... gush of rain.

3. ... of the corner— but, before ... his sentence, the old gentleman ... great bang. There drove past ... of ragged cloud, that whirled ... manner of shapes. It turned over and over in the air, and melted ... gush of rain.

1. "A very pretty business, indeed, Mr. Gluck!" said Schwartz. "Dish the mutton, sir! If ever I catch you at such a trick again—bless me, why, the mutton's been cut!"

2. ... "Dish the mutton, sir! If ever ... been cut!"

3. ... why the mutton's been cut!

1, 2 & 3. "You promised me one slice, brother, you know," said Gluck. "Oh! and you were cutting it hot, I suppose, and going to catch all the gravy. It'll be a long time before I promise you such a thing again."

1 & 3. "Leave the room, sir; and have the kindness to wait in the coalcellar till I call you!"

2. "Leave the room, sir, and have ... I call you!"
1 & 2. Gluck left the room melancholy enough.

3. Gluck left the room sadly enough.

1, 2 & 3. The brothers ate as much mutton as they could, locked the rest in the cupboard, and proceeded to get very drunk after dinner.

1. Such a night as it was! Howling wind, and rushing rain, without intermission.

2. ... without intermission!

3. ... without let-up.

1. The brothers had just sense enough left to put up all the shutters and double bar the door before they went to bed. They usually slept in the same room.

2. ... double-bar ... same room.

3. ... the shutters and ... same room.

1 & 2. As the clock struck twelve they were both awakened by a tremendous crash.

3. ... struck twelve they were ... crash.

1. Their door burst open with a violence that shook the house from top to bottom.

2. Their door broke open with ... to bottom.

3. ... with a force that shook ... to bottom.

1, 2 & 3. "What's that?" cried Schwartz, starting up in his bed. "Only I," said the little gentleman.

1. The two brothers sat up on their bolster and stared into the darkness.

2. ... on their pillows and stared ... darkness.

3. ... on their pillow, and ... darkness.

1. The room was full of water, and by a misty moonbeam which found its way through a hole in the shutter, they could see in the midst of it, an enormous foam globe, spinning round and bobbing up and down like a cork, on which, as on a most luxurious cushion, reclined the little old gentleman, cap and all.
2. ... they could see ... spinning round and bobbing up ... , cap and all.

3. ... of water. By a misty ... in the midst of the flood an enormous globe of foam, ... sat the little ... , cap and all.

1, 2 & 3. There was plenty of room for it now, for the roof was off.

1. "Sorry to incommode you," said their visitor ironically.
2. "Sorry to inconvenience you," said their visitor, with a laugh.
3. "Sorry to disturb you," said their visitor.

1. "I'm afraid your beds are dampish; perhaps you'd better go to your brother's room: I've left the ceiling on there."
2 & 3. ... room: I've ... there."

1 & 2. They required no second admonition, but rushed into Gluck's room, wet through, and in an agony of terror.

3. They required no second invitation, but ... in an agony of terror.

1, 2 & 3. "You'll find my card on the kitchen table," the old gentleman called after them. "Remember the LAST visit."

"Pray Heaven it may!" said Schwartz, shuddering. And the foam globe disappeared.

1 & 3. Dawn came at last, and the two brothers looked out of Gluck's little window in the morning.

2. ... Gluck's window in the morning.

1 & 2. The Treasure Valley was one mass of ruin and desolation.

3. The Treasure Valley was one mass of ruin.

1. The inundation had swept away trees, crops, and cattle, and left in their stead a waste of red sand and grey mud.

2. The flood had ... and grey mud.

3. The flood had ... , and left in their place a waste ... and grey mud.
1. (New paragraph) The two brothers crept shivering and horror-stricken into the kitchen.

2 & 3. (Same paragraph) As above.

1. The water had gutted the whole first floor; corn, money, almost every movable thing had been swept away, and there was left only a small white card on the kitchen table.

2. ... first floor; grain, ... kitchen table.

3. The water had rushed through the whole first floor. Corn, money, almost ... table.

1, 2 & 3. On it, in large, breezy, long-legged letters, were engraved the words:

1. South West Wind Esquire

2. South-West Wind

3. South West Wind Esquire

Observations on Comparisons:
The King of the Golden River

As the writer typed these comparisons, certain changes peculiar to the versions in each reader obtruded themselves on her notice. The Alexandra Reader consistently uses "or" instead of "our" in words such as "Neighbour" and "colour". This usage immediately transports the story from nineteenth-century Britain to twentieth-century America. And when the word "grain" is substituted for the word "corn", the word "Hello" for "Hollo", and the word "pillow" for "bolster", the trans-Atlantic crossing has become an accomplished fact.

Whoever edited the Alexandra version obviously disapproved of Ruskin's punctuation; scores of his commas are deleted and extra commas are inserted here and there. Many of the author's longer words, such as "luxuriant" are simply omitted; others have substitutions. Words such as "inundation", 
"maledictions", "perfectly paralyzed", "astounding", "cicadas", "westward", are replaced by "flood", "curses", "so frightened", "surprising", "locusts", and "westwards". Descriptive phrases are omitted, too. There is no mention of the clouds that "rested so softly in the circular hollow"; no mention of the fact that the brothers "never went to Mass" and "grumbled perpetually at paying tithes".

All Sails Set says "they never went to Church", and omits any reference to "tithes". Neither book does justice to the description of the West Wind's nose, a description that has delighted many a child of yore and will delight many more to come. The words are long, but not one is difficult to syllabicate or to understand.

The Alexandra Reader has the skeleton of the story less the picturesque passages that vivify and characterize great writing.

An examination of the "Comparisons" reveals that All Sails Set uses a different technique. For example, long sentences are taboo. A sentence such as "... rising into peaks, which were always covered with snow, and from which a number of torrents ..." becomes "... rising into peaks, which were always covered with snow. From the peaks a number of torrents ..." The sentence "Schwartz and Hans ... were very ugly men, with overhanging eyebrows, and small dull eyes" becomes "Schwartz and Hans ... were very ugly men. They had over-hanging eyebrows, and small dull eyes."

In this way, Ruskin's mellifluous flow of words is cut up into abrupt, rock-strewn trickles, completely at variance with the author's genial "avuncular" style appropriate to the wording of a fairy story to amuse a little girl he knows.

Scores of words and phrases are substituted in All Sails Set for those used by Ruskin; some of them are:
in charity
quicksilver-like streams
his (the sun's) beams
Mass
populous
meditatively
contrived
burned
pay for its eating
lime trees
on the hob
particularly
conical
nearly the same altitude
remained fixed
by way of education
perfectly paralyzed
regard or notice
venture
prolonged

all Sails Set

to charity
silvery streams
its beams
Church
crowded
thoughtfully
managed
burnt
earn what he ate
linden trees
by the fireplace
very
cone-shaped
nearly as tall
stood rooted on the spot
to educate him
made so helpless
sympathy or attention
dare
stretched

There are very many more. It would be interesting to know the reason for these substitutions, many of which are not synonymous with the word replaced. For example, the words "populous" and "crowded" do not mean the same thing, and since "populous" occurs on page 293 of All Sails Set, it is difficult to account for its substitution on page 254. Again, why should the word "linden" be substituted for the generally-used English word "lime"? The fairyland, Styria, is the world of dreams, but Ruskin is an Englishman who should not be excluded from his own story.

Furthermore, it can be seen that the words in the column on the right above are "balder" and much less suggestive than those in the column on the left—that is, they have less subtle meaningful coverage. The alliterative and musical "perfectly paralyzed" is ineptly translated into "made so helpless", in spite of the fact that very few grade six children are unable to intone and enjoy these succulent syllables.

Whole sentences are thus distorted and debased. "He was usually appointed to the honourable office of turnspit when there was anything
to roast" is turned into "He was usually given the proud position of turn-
spit when there was any meat to roast on the spit". The sentence "Gluck
was very much puzzled by the behaviour of his guest; it was such a strange
mixture of coolness and humility," is turned into "Gluck was very much
puzzled by the behaviour of his guest; it was so strange that he should
be so bold and at the same time so humble." This type of shoddy inter-
pretation of Ruskin recurs time and time again.

When one compares the following sentence

His doublet was prolonged behind into something resembling
a violent exaggeration of what is now termed a "swallow tail",
but was much obscured by the swelling folds of an enormous black,
glossy-looking cloak, which must have been very much too long
in calm weather, as the wind, whistling round the old house,
carried it clear out from the wearer's shoulders to about four
times his own length.

with

His doublet stretched out behind him into a very long
swallow tail. It was almost hidden by an enormous, black,
glossy-looking cloak. This must have been very much too long
in calm weather. For the wind, whistling around the house,
carried it clear out from his shoulders to about four times
his own length.

one wonders if there is any justification whatever for altering the original
which, partly because of its lack of periods, and partly because of its
picturesque vocabulary, gives the impression of the capricious bluster of
the south-west wind. It may be argued that the words in the original are
too long or too unfamiliar. This argument is not sound; apart from the
very commonly-used words "resembling", "violent", "exaggeration", and
"enormous", there are no big words. True, the phraseology may be unfamiliar,
but if children are ever going to learn the distinctive differences of the
style of various writers, they must be exposed to samples of them. Ruskin
does not write in archaic English; he writes in good, simple, understandable
English that needs little explanation, and that delightful little should be,
and can be, supplied by any alert teacher.
Below are the 91 words of more than two syllables that occur in the original version of *The King of the Golden River*.

additional, administering, admonition, altitude, anything, appearance, appointed, astounding, behaviour, brass-coloured, character, cicadas, circular, comfortable, completely, concerto, conical, consequently, constantly, continued, curious, deprecatingly, descended, desperate, development, education, educational, encouragement, energetic, enormous, exactitude, exaggeration, expanding, experience, extremity, fertility, generally, honourable, horror-stricken, hospitality, humility, imagined, impossible, incommoded, inconveniently, intermission, interposed, inundation, key-bugle, luxuriant, luxurious, maledictions, meditatively, melancholy, mountainous, moustaches, neighbourhood, occasionally, opposite, overhanding, paralyzed, particularly, perfectly, perpetually, populous, position, possible, possibly, quantity, quicksilver-like, refusal, refractory, resembling, savoury, secluded, several, shivering, singular, sneeringly, supposition, surprisingly, termination, tremendous, umbrella, uncomfortable, unpleasantly, usual, usually, velocity, violence, warranted.

The majority of these words are familiar to grade six children, and there is none but that can be readily syllabicated and defined, especially with regard to context. That, in this particular story, these words are Ruskin's personal property, the private tools of expression he used to create this classic, is the best reason in the world to retain them. Only by strict adherence to a recognized author's language can children be led to see differences of style and acquire a broader and more flexible vocabulary. In this way, they learn to distinguish and discriminate and, in turn, create a characteristic style and vocabulary usage of their own.

The Great Stone Face: Introduction

A brief scrutiny of the "Comparisons" that follow this introduction will serve to show that in *The Alexandra Reader, Fourth Book*, and in *All Sails Set*, Nathaniel Hawthorne's *The Great Stone Face* has received much the same treatment as Ruskin's *The King of the Golden River*. Therefore, the writer thought it unnecessary to proceed with the comparisons beyond Part One, "The Old Prophecy".
Actually, in *The Alexandra Reader*, the story has suffered a worse fate than did *The King of the Golden River*. In very many instances, whole sentences and whole paragraphs have been omitted with a fine disregard for Hawthorne's beautiful and enlightening descriptive passages.

The first nine long and short sentences of the original have been shrivelled into two brief statements:

One afternoon, when the sun was going down, a mother and her little boy sat at the door of their cottage in a fertile and populous valley, talking about the Great Stone Face. They had only to lift their eyes, and there it was plainly to be seen, though miles away, with the sunshine brightening all its features.

This takes the place of:

One afternoon, when the sun was going down, a mother and her little boy sat at the door of their cottage, talking about the Great Stone Face. They had but to lift their eyes, and there it was plainly to be seen, though miles away, with the sunshine brightening all its features.

And what was the Great Stone Face?

Enbosomed among a family of lofty mountains, there was a valley so spacious that it contained many thousand inhabitants. Others had their home in comfortable farm-houses, and cultivated the rich soil on the gentle slopes or level surfaces of the valley. Others, again, were congregated into populous villages, where some wild, highland rivulet, tumbling down from its birthplace in the upper mountain region, had been caught and tamed by human cunning, and compelled to turn the machinery of cotton factories.

The inhabitants of this valley, in short, were numerous, and of many modes of life. But all of them, grown people and children, had a kind of familiarity with the Great Stone Face, although some possessed the gift of distinguishing this grand natural phenomenon more perfectly than any of their neighbours.

Nothing more of the story is told until the Great Stone Face is described. Even then the phrase "was a work of Nature in her mood of majestic playfulness" is reduced to "was a work of nature". Later in the story there are so many omissions and compressions that the remains bear little resemblance to what was originally a piece of classic literature. The story is denuded of beauty, charm, whimsy, virility and--
worse still--of Hawthorne. The following comparisons will serve to illustrate how the spirit of Hawthorne has been exorcised from his story.

A similar technique of comparison is used for this story as was used for Ruskin's. The books used for purposes of comparison are:


The titles are nearly the same in all the books. The original title is *The Great Stone Face*. This title appears in both the other books. In *All Sails Set* there are 4 sub-titles; they are:

(a) The Old Prophecy
(b) Mr. Gathergold
(c) General Blood-and-Thunder
(d) The True Likeness

Comparisons: The Great Stone Face

1 & 3. One afternoon, when the sun was going down, a mother and her little boy sat at the door of their cottage, talking about the Great Stone Face.

2. One afternoon . . . door of their cottage in a fertile and populous valley, talking about the Great Stone Face.

1 & 2. They had but to lift their eyes, and there it was plainly to be seen, though miles away, with the sunshine brightening all its features.

3. They had only to lift . . . features.

1. And what was the Great Stone Face?
2. (Omitted)
3. What was the Great Stone Face?
1. Embosomed amongst a family of lofty mountains, there was a valley so spacious that it contained many thousand inhabitants.

2. (Omitted)

3. Set among a family . . . inhabitants.

1. Others had their home in comfortable farm-houses, and cultivated the rich soil on the gentle slopes or level surface of the valley.

2. (Omitted)

3. . . . farmhouses . . . valley.

1. Others, again, were congregated into populous villages, where some wild, highland rivulet, tumbling down from its birthplace in the upper mountain region, had been caught and tamed by human cunning, and compelled to turn the machinery of cotton factories.

2. (Omitted)

3. Others, again, lived in populous villages, where some wild, highland rivulet had been compelled to turn the machinery of cotton factories.

1. The inhabitants of this valley, in short, were numerous, and of many modes of life.

2 & 3. (Omitted)

1. But all of them, grown people and children, had a kind of familiarity with the Great Stone Face, although some possessed the gift of distinguishing this grand natural phenomenon more perfectly than many of their neighbors.

2. (Omitted)

3. . . . Face, although some could see this grand wonder of nature more perfectly than others.

1. The Great Stone Face, then, was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble the features of a human countenance.

2. The Great Stone Face was a work of nature, formed on the perpendicular side of a . . . countenance.

3. The Great Stone Face, then, was a work of nature in her mood of majestic playfulness. She had formed it on the perpendicular side
of a mountain by some immense rocks. These rocks had been thrown together in such a position that, when viewed at a proper distance, they exactly resembled the features of a human countenance.

1. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice.

2. It seemed as if an enormous giant had sculptured...

3. It seemed as if an enormous giant had carved...

1, 2 & 3. There was the broad arch of the forehead a hundred feet in height; the nose, with its long bridge; and the vast lips, which, if they could have spoken, would have rolled their thunder accents from one end of the valley to the other.

1. True it is, that if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another.

2. (Omitted)

3. It is true that if the spectator approached too near he lost the outline of the huge features. Then he could see only a heap of immense rocks, piled in ruin one upon another.

1. Retracing his steps, however, the wondrous features would again be seen; and the farther he withdrew from them, the more like a human face, with all its original divinity intact, did they appear; until as it grew dim in the distance, with the clouds and glorified vapor of the mountains clustering about it, the Great Stone Face seemed positively to be alive.

2. (Omitted)

3. ... , he would again see the wondrous features; ... the more like a human face did they appear. At last, as it grew dim in ..., with the clouds and mists of the mountains ... alive.

1. It was a happy lot for children to grow up to manhood or womanhood with the Great Stone Face before their eyes, for all the features were noble, and the expression was at once grand and sweet, as if it were the glow of a vast, warm heart, that embraced all mankind in its affections, and had room for more.

2. It was a happy lot for the children in the valley to grow up ... more.

3. It was a happy lot for children to grow up with the Great ... grand and sweet, as if it loved all mankind.
1, 2 & 3. It was an education only to look at it.

1. According to the belief of many people, the valley owed much of its fertility to this benign aspect that was continually beaming over it, illuminating the clouds, and infusing its tenderness into the sunshine.

2. ... the clouds and infusing ... 

3. Many people believed that the valley owed much of its fertility to these kind features that beamed over it, lighting up the clouds, and giving tenderness to the sunshine.

1 & 3. As we began with saying, a mother and her little boy sat at their cottage door, gazing at the Great Stone Face, and talking about it. The child's name was Ernest.

2. The Alexandra Readers, Book IV, p. 401, has combined two paragraphs. See below.

1. "Mother," said he, while the Titanic visage smiled on him, "I wish that it could speak, for it looks so very kindly that its voice must needs be pleasant. If I were to see a man with such a face, I should love him dearly.

2. As the mother and her son, whose name was Ernest, continued to talk about the Great Stone Face, the boy said, "Mother, if I were to see a man with such a face I should love him dearly."

3. "Mother," said he, while the huge countenance smiled on him, "I wish that it could speak. It looks so kind that its voice must be pleasant. If ... dearly.

1 & 3. "If an old prophecy should come to pass," answered his mother, "we may see a man some time or other, with exactly such a face as that."

2. ... sometime ... that."

1, 2 & 3. "What prophecy do you mean, dear mother?" eagerly inquired Ernest. "Pray tell me all about it."

1. So his mother told him a story that her own mother had told to her, when she herself was younger than little Ernest; a story, not of things that were past, but of what was yet to come; a story, nevertheless, so very old, that even the Indians, who formerly inhabited this valley, had heard it from their forefathers, to whom, as they affirmed, it had been murmured by the mountain streams, and whispered by the wind among the tree-tops.
2. ••• she herself was even younger ••• to whom, as they said •••
tree-tops.
3. ••• than little Ernest. It was a story, not of things that were
past, but of what was yet to come. It was a story, nevertheless,
so very old that even the Indians had heard it from their fore-
fathers. To their forefathers, so they said, it had been •••
tree tops.

1. The purport was, that, at some future day, a child should be born
hereabouts, who was destined to become the greatest and noblest
personage of his time, and whose countenance, in manhood, should
bear an exact resemblance to the Great Stone Face.

2. The story was that at some future day a child •••, and whose
countenance in manhood should bear ••• Face.
3. The prophecy was that at some future day a child would be born here-
abouts, who would become the ••• time, and whose countenance in
manhood would bear ••• Face.

1. Not a few old-fashioned people, and young ones likewise, in the ardor
of their hopes, still cherished an enduring faith in this old prophecy.

2. (Omitted)
3. Many folk still had faith in this old prophecy.

1. But others, who had seen more of the world, had watched and waited
until they were weary, and had beheld no man with such a face, nor
any man that proved to be much greater or nobler than his neighbors,
concluded it to be nothing but an idle tale.

2. (Omitted)
3. But others concluded it to be nothing but an idle tale.

1 & 3. At all events, the great man of the prophecy had not yet appeared.

2. (Omitted)

1 & 3. "O mother, dear mother!" cried Ernest, clapping his hands above
his head, "I do hope that I shall live to see him!"

2. (Omitted)

1. His mother was an affectionate and thoughtful woman, and felt that
it was wisest not to discourage the generous hopes of her little boy.
So she only said to him, "Perhaps you may."
2. (Omitted)

3. ... discourage the hopes of her little son. . . .

1 & 3. Ernest never forgot the story that his mother told him.

2. And Ernest never . . . him.

1, 2 & 3. It was always in his mind whenever he looked upon the Great Stone Face.

1 & 2. He spent his childhood in the log cottage where he was born, and was dutiful to his mother, and helpful to her in many things, assisting her much with his little hands, and more with his loving heart.

3. . . . dutiful to his mother, and helpful to her in many things.

1. In this manner, from a happy yet often pensive child, he grew up to be a mild, quiet, unobtrusive boy, and sun-browned with labor in the fields, but with more intelligence brightening his aspect than is seen in many lads who have been taught at famous schools.

2. . . . unobtrusive boy, sun-browned with labor in the fields, but with intelligence beaming from his face.

3. He grew up to be a mild, quiet boy, sun-browned with labor in the fields, but bright and intelligent.

1. Yet Ernest had had no teacher, save only that the Great Stone Face became one to him.

2. Yet he had had no teacher, save . . . him.

3. Yet Ernest had had no teacher except the Great Stone Face.

1 & 2. When the toil of the day was over, he would gaze at it for hours, until he began to imagine that those vast features recognized him, and gave him a smile of kindness and encouragement, responsive to his own look of veneration.

3. . . . kindness and encouragement.

Observations on Comparisons - The Great Stone Face

It will be noticed, first of all, that in The Alexandra Readers, the editor has, once again, tampered with punctuation. He has also changed
several apt and distinctive words and phrases: "but" becomes "only"; "for children to grow up to manhood and womanhood" becomes "for children in the valley to grow up"; "some time" becomes "sometime"; "affirmed" becomes "said"; "purport" becomes "story"; and so on. Little attention has been paid to the synonymity of words and phrases.

All Sails Set has been a little more merciful in its rendition. It has employed its customary short-sentence technique, and has translated Hawthorne's typical language into the common, everyday language of the twentieth century, but, in the main, it has retained the thread of the story.

Much more than an attenuated thread is needed, however, to present the exclusive features and inimitable quality of Hawthorne's writing. The following quotations will serve to emphasize this statement.

Original:

Others, again, were congregated into populous villages, where some wild, highland rivulet, tumbling down from its birthplace in the upper mountain region, had been caught and tamed by human cunning, and compelled to turn the machinery of cotton factories.

All Sails Set:

Others, again, lived in populous villages, where some wild, highland rivulet had been compelled to turn the machinery of cotton factories.

Original:

But all of them, grown people and children, had a kind of familiarity with the Great Stone Face, although some possessed the gift of distinguishing this grand natural phenomenon more perfectly than many of their neighbours.

All Sails Set:

But all of them, grown people and children, had a kind of familiarity with the Great Stone Face, although some could see this grand wonder of nature more perfectly than others.

Original:

The Great Stone Face, then, was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely
to resemble the features of a human countenance.

**All Sails Set:**

The Great Stone Face, then, was a work of nature in her mood of majestic playfulness. She had formed it on the perpendicular side of a mountain by some immense rocks. These rocks had been thrown together in such a position that, when viewed at a proper distance, they exactly resembled the features of a human countenance.

**Original:**

True it is, that if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another.

**All Sails Set:**

It is true that if the spectator approached too near, he lost the outline of the huge features. Then he could see only a heap of immense rocks, piled in ruin one upon another.

**Original:**

According to the belief of many people, the valley owed much of its fertility to this benign aspect that was continually beaming over it, illuminating the clouds, and infusing its tenderness into the sunshine.

**All Sails Set:**

Many people believed that the valley owed much of its fertility to these kind features that beamed over it, lighting up the clouds, and giving tenderness to the sunshine.

**Original:**

But others, who had seen more of the world, had watched and waited until they were weary, and had beheld no man with such a face, nor any man that proved to be much greater or nobler than his neighbours, concluded it to be nothing but an idle tale.

**All Sails Set:**

But others concluded it to be nothing but an idle tale.

Actually, with but little direction, Hawthorne's vivid imagery could be sketched in crayon or water-colour by the average eleven-year-old child. Those who haven't the fundamental imagination can be helped by teachers and fellow-students. To ignore this imagery in any reproduction of the tale is to eliminate a vital spark and reduce it to a pallid and flaccid
resemblance of the original. Thus, a literary classic, illuminated by lofty sentiment and brilliant metaphor, couched in picturesque prose, can be turned into a series of uninspired sentences that tell a story but that lack the subtle touches and latent implications indispensable to the building up of a logical and inescapable climax. All Sails Set is guilty of this offense.

As in The Alexandra Readers, Fourth Book, All Sails Set substitutes many words for words that appear in the original version of the story. The word "sculptured" becomes "carved"; "gigantic visage" becomes "huge features"; "glorified vapour" becomes "mists"; "benign aspect" becomes "kind features"; "embosomed" becomes "set"; and so on. Instead of seizing an unparalleled opportunity to explain and illustrate the meanings of the unfamiliar words, they are simply dropped out of sight into a void, and the child is deprived forever of a speaking acquaintance with the vocabulary of the literary great.

Listed below are 55 words of more than two syllables that occur in the original version of The Great Stone Face:

According, affectionate, affections, brightening, chaotic, comfortable, concluded, congregated, continually, continued, countenance, discourage, distinguishing, divinity, embosomed, encouragement, enduring, enormous, factories, familiarity, fertility, forefathers, generous, gigantic, glorified, hereabouts, illuminating, imagine, infusing, inhabited, intelligence, intelligent, machinery, majestic, nevertheless, original, perfectly, perpendicular, phenomenon, playfulness, ponderous, populous, position, precipice, precisely, prophecy, recognized, resemble, responsive, tenderness, Titanic, veneration, villages, whenever, womanhood.

Few of these words are unfamiliar; what unfamiliarity they have lies in their contextual setting, and it is this very thing that must be preserved; an understanding of the commonplace is an aid to a deeper understanding of the commonplace. Education is not limited to the
learning and appraisal of what is familiar; it seeks comparisons and contrasts in unfamiliar fields, and conducts research in ever-widening areas. Children must learn early the priceless lessons to be obtained in the faraway reaches of unfamiliarity. Bertrand Russell makes this very clear when he writes:

But the enlarging of the imagination comes partly from extending knowledge beyond the little parish of our personal experience, first to the rest of the present-day world, next to the past in history and pre-history, and finally to the extraterrestrial universe of astronomy.

But if such knowledge is to have the effect upon the imagination which it should have, it needs to be accompanied by a knowledge of great literature and great art, especially such as is remote from ourselves in time and space.

The third aim, the training of the reasoning faculties, should not be pursued by the teaching of logic, but rather by practice in detecting attractive sophistries in the writings and speeches of eminent men.5

Many people have no other sense than the one of the present. Children must be made to realize that there is a past and a future, too.

Like Ruskin, Hawthorne uses modern dictionary English that is not difficult to understand. But he uses it in such an effortlessly skilled way that he transports his readers into the atmosphere of his fancy. His word pictures are clearly and colourfully drawn, and his style is unique. His story, then, must be placed before children as it was originally written. It is Hawthorne's creation, born of his mind, and cradled by his genius. It is a part of him, and no one has the right to meddle with what is, essentially, his private property. For generations, children have read and appreciated Hawthorne's version. There is nothing to prevent them from doing so today.

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According to Lillian Smith:

There is small danger that today's children will be any more willing to relinquish their literary heritage than the children of any other day, so long as their own great books are put within their reach . . . . The spirit of childhood in each generation is attracted to the spirit of the writers of those books who, collectively have given them a children's literature.6

This writer agrees.

Summary

In this chapter, the writer has shown by way of sentence-by-sentence comparison the changes that have overtaken two children's classics, The King of the Golden River and The Great Stone Face, as they are presented in The Alexandra Reader, Fourth Book, 1908, and All Sails Set, Canadian Reading Development Series, 1948.

She has attributed no reasons for these changes, but she has endeavoured to show that the modern versions are just stories which can be no longer regarded as classics, and she thinks that, whatever the reason for the metamorphosis, it is unsound. In their modernistic guise, both stories are shorn of much of the charm and fantasy and picturesque expression that have appealed to children since they were written a century ago. Words and phrases are substituted for the precise terms used by the authors, with little regard to synonymity, so that delicate nuances are lost and intriguing essences are eliminated.

The language of both authors has been so maltreated that their individual styles can scarcely be discerned. They are reduced to a dead level of mediocrity which can make little appeal to children, for children like the "out-of-the-way" and are exhilarated by the unfamiliar.

Bereft of the original vocabulary and quaint figures of speech that characterize each author, the stories have lost their chronological position in the roster of children's literature, and the young readers have been deprived of the chance of acquiring a larger vocabulary and a discriminative appreciation of writers' styles. Add to this the fact that the masters' stories have been so truncated and rearranged that they are no longer the product of the brains of the men who wrote them; they are no longer a Ruskin and a Hawthorne; they are hybrids of dubious paternity. In the opinion of this writer, laymen should never tamper with the works of genius. They should not try to rearrange the Mona Lisa's smile or tack arms on the Venus de Milo or 'write down' literary masterpieces to the level of the viewer's 'understanding'. Rather, by continued exposure to pictured, sculptured, and literary masterpieces, the viewer should rise to the level of appreciation of the immortal works of art that are there before him.

If *The King of the Golden River*, and *The Great Stone Face*, as written by John Ruskin and Nathaniel Hawthorne, are too difficult for the understanding of grade six children, then they should not be presented to them. They should be left until the children are mature enough to understand and appreciate them. In the opinion of this writer, these stories, as originally written, are not too difficult for eleven-year-olds. Apparently, Lorne Pierce thinks so, too, for he included *The King of the Golden River* in its entirety (with one slight alteration) in *The Canadian Treasury Readers, Book Six*, 1932, of which he was the editor. It is debatable whether any alteration, however slight, is admissible in stories that are written in modern English. A great musician interprets the works of Bach in his own way, but he plays the notes of Bach as written by Bach; he doesn't change a note or musical phrase here and there in an attempt
to improve on the master or to bring the master's music down to the level of the understanding of an immature audience. He lets the music, plus his interpretation, speak for itself, just as the music of a well-written story must speak for itself via the individual interpretation of each reader. It does not take either brains or skill to destroy a masterpiece, but it does to create one.

On p. xiv of The Teachers' Manual To Accompany All Sails Set, one of the guiding principles, chosen by the editors when assembling the selections for All Sails Set, is the following:

4. The selections must be of appropriate difficulty for Grade 6. This has been achieved in two main ways:
   (a) Vocabulary Control - the maximum number of new words per page in All Sails Set is seven; the average is three.
   (b) Gradation of Difficulty - The Readability Index of every selection in All Sails Set has been determined by the Lorge Formula for Grade Placement. The selections have been arranged in order of increasing difficulty with exceptions in the case of selections intended for oral reading. These have been purposely reduced in difficulty in order to make provision for the reader's added burdens of interpretation and adjustment to an audience. The selections in All Sails Set begin at the ninth month of Grade 5 and extend in a smooth upward incline to the first month of Grade 7.

This explanation accounts for the alterations of the words and phrases of the two stories under discussion as they appear in All Sails Set, but it by no means justifies these alterations. The regimentation of a vocabulary is as unnatural as the regimentation of an army, and, potentially, just as dangerous. Vocabularies are spontaneous repetitions of familiar words that have arrested the attention because of their practical use or seized the imagination because of their infectious beauty. Placed in different settings, a word glows with many different implications, each

one apposite to each carefully-constructed setting. Placed in a less fastidious setting, the same word loses its lustre and conveys little of its latent worth; and its more subtle connotation, reflective of its natural context only, is never revealed. Thus word and context are inseparable to complete fulfilment of objective—the awareness of what the author has to say. And this message cannot be conveyed adequately in language foreign to the author. There is no doubt that much more research in the field of word-controlled school readers is an immediate and pressing need.

The potentialities of a liberal education are always limited by time, place, circumstance, and intelligence. When such an education is attempted within a corral of word constriction, circumscribed by the reduction of the thought, force, and beauty of an author's language, there is then a limitation within a limitation. And, when to this is added a superabundance of pictured illustration to direct imaginative processes, and detailed directions guaranteed to keep the young reader (who is eminently suggestible) on the straight and narrow path of guided thought, no sort of liberal education can ensue. For he has had no freedom to savour a varied vocabulary, no intellectual opportunity to grasp an ephemeral thought, no relaxation to ponder over and sense and share the author's emotions in his own whimsical way, no golden moment to wander unsupervised into an Utopian world of dreams that may be real only to himself and to the storyteller, no occasion to plunge into the deep waters of great writing, and emerge therefrom refreshed in mind, body, and soul, ennobled in spirit, and consumed with an irrepressible urgency to carry on the work of the master.

Beauty of sight, sound, or spirit, is an intangible effulgence that irradiates great works of art. When this quintessence is exorcised,
nothing remains of literary, painted, or musical expression but jejune stories, dead colours, and immelodious notes. It is an evanescent quality that can be apprehended only by sympathetic sensitivity. It has no single pattern; it has a milliard designs, each reflecting sparks of the genius of their creator. It has to be airily free to shed its radiance where it lists. So that, when a literary classic is cramped into the rigid confines of a scientifically-controlled word-machine, the vital spark vanishes, and all that is left is the lifeless husk. Worse still, is the realization that children are being deprived of the immortal glory of walking hand-in-hand intimately with the teller of tales in his own wonderland of fantasy.

The writer agrees with Gertrude Whipple when she says:

Guidance needs to be given in the interpretation of long selections and of entire books, as well as in the interpretation of short selections. If guidance is not provided, it is unlikely that basic instruction will affect the child's reading experiences outside the school or that the child will receive enough training in the use of different kinds of books. She would add as a rider that this guidance should be an expert minimum designed to aid and broaden the child's understanding. Nothing should be done to establish a rigid interpretation. For too much training may destroy natural aptitudes.

Six beautifully executed illustrations accompany the story in All Sails Set. Comments on these are made in the chapter entitled "Illustrations".

The Alexandra Readers, Fourth Book, 1908, gives no reason for its abridged and twisted version of both stories. One reason might be lack of space. This book was used in both grades five and six. In the 407 pages of the reader, there are 130 prose and poetry selections plus 71

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large and small illustrations. The Great Stone Face occupies about five and three-quarter pages. There are no illustrations.

In conclusion, the writer thinks that literary classics, couched in modern dictionary English, need no revision for introduction to school children. Any editing that is thought to be unavoidable must be accomplished with great wariness. Children should not be deprived of their rightful heritage of distinctive literature involving a rich variety of style and a vocabulary expressly designed to illuminate the story. At an unexpected moment, a new word may be engraved on the mind of a child not quite mature enough to grasp its full significance. Nevertheless, as time goes on and he enters a wider field of experiences, he can exhume it and use it and add it to the richness of his understanding.

Illustrations - Brief Reference

The King of the Golden River, pp. 9-31

Artist: Arthur Rackham

(1) p. 17. Black-and-white drawing showing Hans administering an "educational box on the ear".

(2) Opp. p. 18. "So there they lay all three."

(3) Opp. p. 20. Full-page water-colour illustration of "an enormous foam globe, on which reclined the little old gentleman."


The Alexandra Readers, Fourth Book, pp. 300-313

Artist: Unacknowledged


(2) p. 305. Full-page solid black-and-white picture of "The Visitor at the Door".

(3) p. 313. Black-and-white lettering on card bearing the words, "South-West Wind" in "large, breezy, long-legged letters."
All Sails Set

Artist: Audrey Brown

(1) p. 254. Top quarter-page; black-and-white brush drawing of "Treasure Valley".

(2) p. 257. Bottom third-page; water-colour drawing of South West Wind knocking at the door.

(3) p. 260. Top third page; water-colour illustration of South West Wind and Gluck seated before the roasting fire.

(4) p. 264. Bottom third page; water-colour drawing showing Schwartz on his flight to join Hans and the rolling-pin in the corner. Gluck and the West Wind are in the right foreground of this picture.

(5) p. 266. Top half page; black-and-white brush drawing showing the South West Wind on a globe of foam in the bedroom of Schwartz and Hans. Water is pouring through a hole in the roof, and the room is filled with water.

(6) p. 267. Black-and-white lettering on card bearing the words, "South West Wind Esquire" in "large, breezy, long-legged letters."


The Great Stone Face: All Sails Set, pp. 292-295

Artist: Audrey Brown

(1) pp. 292, 293. Water-colour of The Great Stone Face, the valley, and the mother and son.

(2) p. 298. Black-and-white brush drawing of Mr. Gathergold.

(3) p. 301. Water-colour of General Blood and Thunder and people at the banquet.

(4) pp. 304, 305. Water-colour of Ernest speaking to the people.

Comment on these illustrations is made in the chapter entitled "Illustrations".
CHAPTER VIII
MOTIVES FOR READING

Introduction

In an article on "Reading" that appears in the revised edition of The Encyclopedia of Educational Research, William S. Gray refers to several investigations on motives for reading. By quoting the authors of these investigations and adding his own comments, Gray points out that motives for reading have undergone many changes during various periods in history.\(^1\) From the doctor's thesis of H.B. Lamport he takes this paragraph:

> Training for citizenship-- for the contemplation of philosophy or the practice of oratory--dominated Greek and Roman reading . . . \(^2\)

Then Gray goes on to say that:

> . . . the religious motive for reading attained great prominence in the Middle Ages and that . . . during the sixteenth and seventeenth centuries reading was widely used as a means of acquiring information. Only rarely before the nineteenth century did writers abroad emphasize the pleasure the reader might derive from books.\(^3\)

Dr. Gray's next quotation is from Hila B. Smith's American Reading Instruction, which states that:

> During early colonial days, reading activities were dictated largely by religious motives . . . The birth of the nation in 1776 gave rise to new motives for reading . . . the major aim of the # state now was to promote solidarity and national unity


Then, continues Dr. Gray:

.. . a new movement began to express itself about 1885, when the chief aim was to broaden the cultural life of the nation and to promote interest in the better types of literature. More magazines were published and libraries were developed. Important economic, social, and political developments since the turn of the twentieth century have increased the need for broad understanding concerning personal and social problems. As a result of this, people have made wide use of various sources of information—books, press, radio, cinema, and television.

The "Red Series", 1867, 1868

While the paragraph quoted above is doubtless correct insofar as the United States of America is concerned, it does not reflect a correct picture of the Canadian scene as is evidenced by the cultural contents of The Canadian Series of School Books, Fifth Book of Reading Lessons, "entered" in 1867—just one year before Confederation. This book has 5 overall divisions:

1. The Sciences - 4 sub-divisions with 18 categories
2. History and Geography - 4 sub-divisions with 48 selections
3. The Arts - 2 sub-divisions with 8 categories
4. Rhetoric and Belles Lettres - 2 sub-divisions with 44 selections
5. Poetry and Drama - 2 sub-divisions with 91 selections.

In 1868, The Fourth Book of Reading Lessons was "entered". It is a book of the same "Red Series" as The Fifth Book recorded above, and its contents are international in character. They are divided into 6 sections which are tabulated in Table XIV. This table shows the titles of the

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4Willa B. Smith, American Reading Instruction, New York: Silver, Burdett Co., 1934, p. 287.
5William S. Gray, op. cit., p. 968 ff.
sections, the number of the poems and of the prose selections, and two titles in each section.

TABLE XIV
SECTION TITLES, NUMBERS OF PROSE AND POETRY SELECTIONS AND TWO TITLES IN EACH SECTION IN THE FOURTH BOOK OF READING LESSONS, 1867

<table>
<thead>
<tr>
<th>Title of Section</th>
<th>No. of Prose Selections</th>
<th>No. of Poems</th>
<th>Two Titles in Each Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>America</td>
<td>55</td>
<td>23</td>
<td>(a) Norwegian Colonies in Greenland</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(b) An Adventure in Brazil</td>
</tr>
<tr>
<td>Europe</td>
<td>21</td>
<td>13</td>
<td>(a) Bruce and the Spider</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(b) The Destruction of Pompeii</td>
</tr>
<tr>
<td>Africa</td>
<td>11</td>
<td>4</td>
<td>(a) The Slave's Dream</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(b) The Giraffe</td>
</tr>
<tr>
<td>Asia</td>
<td>11</td>
<td>4</td>
<td>(a) The Sponge</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(b) Mahomet</td>
</tr>
<tr>
<td>Australasia</td>
<td>4</td>
<td>2</td>
<td>(a) The Lark at the Diggings</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(b) A New Zealand Chief</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>10</td>
<td>30</td>
<td>(a) Gray's &quot;Elegy&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(b) Teaching and Character of Jesus</td>
</tr>
</tbody>
</table>

It is interesting to note that several of the titles in The Fourth Book of Reading Lessons are repeated in readers that were published at later dates; for example, "Bruce and the Spider" is repeated in The Ontario Readers, Third Reader, 1885, and "The Lark at the Diggings" is repeated in The Alexandra Readers, Fourth Book, 1908, and The Canadian Readers, Book V, 1922.

In all probability, Canadian readers at the time of Confederation were modelled after the style of the British reader, and this may account for the wealth of material in them. The powerful and far-flung British Empire had expanding interests in every part of the world while the United States was just recovering from the staggering blow of the Civil War.
A world outlook and cultural standards of a high order had been established in Great Britain long before 1885. A perusal of the titles in the Fourth and Fifth Books of the "Red" series and a contemplation of the names of the authors who contributed selections--Ballantyne, Bryant, Burns, Browning, Byron, Campbell, Chateaubriand, Dickens, Goldsmith, Head, Longfellow, Marlowe, Moore, Reade, Scott, Shakespeare, Southey, Wordsworth--support this conclusion. A short quotation from Chateaubriand's "The Teaching and Character of Jesus Christ" gives an idea of the simplicity and dignity of some of the language used:

His character was amiable, open, and tender, and His charity unbounded . . . He loved and felt the sentiment of friendship. 6

Fifty well-placed illustrations 'rounded out' the Fourth Book. They included "The Geysers of Iceland"; "The Rock of Gibraltar"; "View of Jerusalem"; "The Falls of Zambesi"; "Edinburgh Castle". Part of the Preface, the whole of which may be seen in Appendix W2, p. 616, reads:

But while it has been sought to enlarge the mind of the pupil by introducing him to other lands and ages, particular attention has been paid to the North American Provinces, by devoting to them, and to the empire of which they form so important a part, a large portion of the book. It has been desired to impart to a work designed for the training of the youth of our country, a national character, which may help to cherish in their minds ideas and sentiments favorable to the culture of a generous, patriotic spirit.

Of the 186 selections in the Fourth Book, 76 or 41 percent, are under the section entitled "America". Not all of these are given over to the "North American Provinces"--one is called "Adventures in Brazil". There are other selections dealing with "Parting With the Esquimaux", "The Fisheries of British Columbia", "The Chinook Indians", "Moose

Hunting in Nova Scotiа", "The Maple", "Jacques Cartier at Hochelaga", "Ship-Building in New Brunswick", and "Fishing for Muskelounge". These, of course, are strictly Canadian.

At the same time, Canadian nationalism was overshadowed by British imperialism. In 1868, Britain still regarded Canada as her "North American Provinces", and this sentiment is accepted and re-echoed by the compilers of the "Red Series". Within the confines of the British Empire, then, Canadian nationalism was to be encouraged in order that her people "may help to cherish in their minds ideas and sentiments favorable to the culture of a generous, patriotic spirit".

The opening sentences of the Preface to the Fifth Book read as follows:

The chief object in the preparation of this volume, the Fifth Book of the Series, has been to supply the pupils of the Public Schools with such specimens of the best English authors as are examples of correct style and pure taste, and are suitable for use as Exercises in Reading or Elocution. At the same time, in the selection of extracts, attention was given both to the extent and character of the information that they supplied, and to the influence which they might exert on the young scholar in engaging his interest, stimulating his desire for knowledge, and forming his character.7

The last sentence of the Preface reads:

Of the list of authors represented in the volume, it is sufficient to say that it contains the names of many of the most distinguished writers on both sides of the Atlantic.8

A rider at the end of the Index of Authors in this Book states:

(The names of the authors marked * are those of natives of the United States of America; those marked ‡ of natives of Canada, or of those who are or were residents in this country).9

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8Ibid., End of Preface
9Ibid., End of Index of Authors
In a list of 158 authors, 19 are listed as American and 10 as Canadian.

When all the evidence is weighed, it would seem that the outstanding motives for reading in Canada at the time of Confederation were threefold:

1. There was a trend towards Canadian nationalism as is shown:
   (a) by the choice of a Canadian title for the new series;
   (b) by the inclusion of a few Canadian authors;
   (c) by a series of widely diverse selections on Canada.

2. There was the "maternal" hand of Britain directing the attention of the inhabitants of her "North American Provinces" to her far-flung outposts of Empire, and encouraging the idea of a "patriotic spirit".

3. There was a definite presentation of cultural as well as informational topics designed to engage interest, stimulate desire for knowledge, and form character—all in the best British tradition—the majority of the authors were British.

The Canadian Readers, 1881 and 1883

This point of view is amply sustained in The Canadian Readers, Book V, 1881 and 1883. The 1881 reader is named on the title page, The English Reader, and is edited by J.M.D. Meiklejohn, M.A., Professor of Education in the University of St. Andrews. Of the 26 history selections, 18 are directly connected with British history. Two, "The Land We Live In" and "Canadian Confederation" are Canadian, and one, "The American Fugitive Slave Bill", a speech given by the Hon. G. Brown, is on an American theme. Many of the selections deal with the world at large. Some titles are: "The Forests of the Amazon"; "A Winter Day in the Arctic"; "A Voyage Round the World"—in three parts; "Great Cities Series"—London, Rome, Paris, Berlin, St. Petersburg, Vienna, Winnipeg; "An Iceberg"; "Boiling Water and Hot Springs"; "The Origin of Rivers"; "The Suez Canal". There are 3 brief biographies—of George Stephenson, Lord Nelson, and Sir Walter Scott—and there are 10 moral and philosophical prose pieces such as "Method and its Advantage"; "A Manly Life"; "Thoroughness in Work";
"A Brave Sailor"; "The Social Aspects of Temperance". In the 1883 reader an article on "Municipal Government" by Sir Francis Hincks, Canadian editor and reformer, was added.

Parts of the Preface, the whole of which appears in Appendix 3, p. 619, reads as follows:

In preparing the Fifth Book, the chief aim has been to give pupils an acquaintance with what is most interesting and most important in connection with the world. The past is seen in . . . The present condition of the earth and its people is clearly given both by . . .

The pupil is introduced to social phenomena on a large scale; and he is placed in the position to begin to think rightly and clearly about them. For this reason, a prominent feature in the book is the life of human beings in large towns and cities . . .

The poetical selections are such as cannot fail to have an elevating influence on the minds of the pupils . . .

Selections from noted Canadians, and articles relating to Canada, have been continued in this book . . .

Great attention has been paid to working out the exact meaning of words and phrases. . . .

Both this The Canadian-English Readers, Book V, 1881, and its counterpart, The Canadian Readers, Book V, 1883, uphold cultural and informational standards. They contain a few articles on Canadian nationalism, yet alert the minds of the young readers to cities and natural phenomena well outside the range of their limited experience. Well-drawn illustrations give an additional fillip to the informational objective, and the notes preceding and succeeding selections supply further knowledge. Exercises are constructed in such a way as to increase vocabulary comprehension and encourage creative writing.

The story, "The Imaginary Banquet", (originally "The Barmecide Feast") is told delightfully and conceals a moral that few children will fail to understand without tedious explanation.

10 The Canadian-English Readers, Book V, 1881, Preface.
The poems are chosen because they have an "elevating influence". Three are written as prose. Part of the Preface reads:

The Editor has observed that the strongest tendency of the young pupil in reading is to be carried away by the metre, and to forget the emphasis, or sense-accent, in favour of the iictus, or verse-accent. It is believed that these exercises will train him to prefer the sense to the sound, the thought to the rhythm, the reason to the rhyme, the emphasis to the mere accent; and that he will leave the metre and the rhyme to take care of themselves, as in all English verse they can very well do.\footnote{The Canadian Readers, Book V, 1883, Preface.}

Directions and cautions for reading poems are supplied in detail.

The Royal Readers, 1883

Again, The Royal Readers, Fourth Book of Reading Lessons, 1883, has a wide range of material, informational, cultural, and humorous. The British title coupled with the Canadian coat-of-arms on the front cover emphasizes the bond of Empire. Sixty-three per cent of the authors are British, 13 per cent are Canadian, and 13 per cent are American.

Canadian nationalism has more than a toe-hold in this book. Of the 25 historical prose selections, 8 or 32 per cent are concerned with Canadian history. They include "The Taking of Detroit", "The United Empire Loyalists", "The Battle of Queenston Heights", and "The Founding of Halifax". Several of the historical and other poems are also Canadian in outlook. "The Centenary of Halifax", "The Coyote", (Bret Harte), "To the Memory of Tecumseh", and "The Thousand Islands" are some of the titles.

Of the 22 prose selections classified under the heading of "Geography and Nature Science", 13 are related to Canada. There are titles such as "Canada: Its Scenery", "A Beaver Colony", "Traps and Trapping", "Discovery of the Mouth of the Mackenzie".
There are 5 brief biographies of noted Englishmen, 2 myths, and 5 delighfully humorous selections that must be itemized:

1. "The Cayote (not coyote) or Prairie Wolf", by Mark Twain.
2. "Ned Softley, the Poet", by Joseph Addison.

Two of the poems, "The Cold-Water Man", by J. G. Saxe, and "Rudolf", by O. W. Holmes, are humorously moral.

Expected, the book contains 166 selections, and the Table of Contents is divided into Parts I, II, III, and IV. This book was doubtless designed for more than one grade.

The world range of The Royal Readers, Fourth Book of Reading Lessons, 1883, is not so great as that of its predecessors. It is frankly more Canadian in tone. The Preface begins:

We enter the Fourth Book by the old military gateway of Quebec, through whose massive portals throng the stirring memories of two hundred and seventy years. The fearless explorations of Champlain, La Salle, Joliet, and their gay voyageurs; the devotion and the sufferings of Marquette and Breboeuf; the Indian ambuscades; the lawless rollicking bush-rangers (Coureurs des Bois); the great fur-trading Nabobs; those magnificent spendthrifts the French Intendants; the lordly proconsuls of France and of England—all these and many other visions of the older time throng through the old gateway when Quebec is mentioned. No wonder that so much imaginative and descriptive literature has been inspired by memories of this historic fortress.12

Another part of the Preface, all of which may be seen in Appendix N4, p. 620, refers to the immigrant who arrives at Quebec humming "The Bells of Shandon" or "Lochaber No More", and who finally "gets into the great current of our national life".13

It is the opinion of this writer that the sentiment embodied in this noble preface was not successfully consummated in the text. True,
there are stories about "Quebec", "The Founding of Galt, Guelph, and Goderich", "The Old Fur-Trading Nabobs", and "The Coureurs des Bois", but there are not sufficient simple stories in any of the readers examined about Canada's Indian and French-Canadian cultural heritage.

Typical illustrations and detailed notes and exercises are valuable aids to obtaining further insight into the material of this text.

Prior to 1885, it is manifest that The Canadian Series of School Books, Fifth and Fourth Books, 1867 and 1868, The Canadian-English Readers, Book V, 1881, The Canadian Readers, Book V, 1883, and The Royal Readers, Fourth Book, 1883, had adopted as cardinal virtues the principles of cultural, informational, and pleasurable standards. Apart from the deliberately humorous nature of some of the selections, much of the reading matter was of great interest and therefore pleasurable. Pleasure is not dependent on humour. Another excellent feature of these readers was their inclusion of writers of distinction whatever their nationality. Canadian literature was in its infancy and American writers were growing into prominence. As each successive reader made its appearance, the numbers of Canadian and American contributors increased. At the same time the Canadian scene was becoming emphasized in spite of, or perhaps because of, the preponderance of British authors.

The Ontario Readers

With the advent of The Ontario Readers, 1885, the picture was somewhat changed. The title of the readers together with the coat-of-arms of the Ministry of Education for Ontario, demonstrated a growing provincialism. This was accompanied by a turning back to the "Bond of Empire" idea, and an increased recognition of American authors. There is a sharp decline in
the number of Canadian authors. Table XV shows the percentages of British, Canadian, and American authors in 6 of the readers examined.

**TABLE XV**

PERCENTAGES OF BRITISH, CANADIAN, AND AMERICAN AUTHORS IN CANADIAN READERS, 1867-1885

<table>
<thead>
<tr>
<th>Reader</th>
<th>Date</th>
<th>A</th>
<th>E</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canadian Series (V)</td>
<td>1867</td>
<td>158</td>
<td>*</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Canadian-English (V)</td>
<td>1881</td>
<td>48</td>
<td>67</td>
<td>6</td>
<td>13</td>
</tr>
<tr>
<td>Canadian (V)</td>
<td>1883</td>
<td>50</td>
<td>64</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>Royal (IV)</td>
<td>1883</td>
<td>118</td>
<td>63</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>Ontario (IV)</td>
<td>1885</td>
<td>82</td>
<td>67</td>
<td>4</td>
<td>21</td>
</tr>
<tr>
<td>Ontario (III)</td>
<td>1885</td>
<td>57</td>
<td>49</td>
<td>4</td>
<td>23</td>
</tr>
</tbody>
</table>

A. Number of authors  
B. Percentage of British authors  
C. Percentage of Canadian authors  
D. Percentage of American authors

**NOTE:** All percentages are in round numbers.

*The writer did not record the number of British authors in the Canadian series, 1867; the majority were British.*

Like the earlier readers, *The Ontario Readers, Fourth Reader, 1885*, has a preponderance of British authors. It is a peculiar fact that none of the readers examined reflect the hard conditions of pioneer life, the "stern ideas of religion, morality, respect for the law, thrift, cooperative community helpfulness, or the law-abiding self-reliant personality of pioneers,"[14] mentioned on p. 16 of Dr. Boyce's thesis, that is, to any noticeable extent, nor are selections from *The Bible* unduly stressed. The selection, "The Little Midshipman", by Jean Ingelow, was published in 1862, and still makes fascinating reading for children. Similarly, "The Truant",

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by Nathaniel Hawthorne, could be told today as a moralistic story. It would be an interesting experiment to re-vamp the format of this Fourth Ontario Reader within attractive covers and lining papers, and with full-page colour pictures to make it a thing of superficial beauty, then watch and record the reactions of eleven and twelve-year-old children who were asked to read it. Some of the selections, such as "National Morality" and "After Death in Arabia", are probably above the heads of most children, but the book has many well-written prose stories that they would undoubtedly enjoy.

Parts of the Preface of the Fourth Ontario Reader read as follows:

The selections, with very few exceptions, have been taken from the writings of acknowledged masters in literature, and in addition to their intrinsic literary worth, they have the further merit of being such as will familiarize the pupils with the greater names in English authorship, and afford him the means of forming some estimate of the wondrous diversity, beauty, and richness of the literature of our mother tongue.

The selections in verse are poetic gems, whose lustre and value time will never lessen. Many of them have been household words for generations, and nearly all are popular favourites . . .

The pieces, in both prose and verse, have been selected primarily with respect to their fitness as lessons for teaching reading. It is believed that they will so interest the pupil that he will be stimulated to learn to read for the pleasure and advantage the power to read will bring him. In prose, only such selections have been admitted as are complete in themselves; and while their variety of style and subject affords a wide range of exercises for training in reading, their instructive character will render them additionally useful.

This is a clear statement of the purposes of this reader—to acquire culture, to derive pleasure, to secure the advantage that the power to read will bring, to get training in reading, and to acquire useful information.

There is no conspicuous emphasis on nationalism in this reader. Of the 10 prose selections classified by the writer under the heading "History",

15 The Ontario Readers, Fourth Reader, Preface, 45, p. 621.

Of the 9 poetry selections under the caption "History", one is "Jacques Cartier", and another is "The Landing of the Pilgrims". The remainder are British. Under the title "Geography and Nature Science" (13 selections), 3 are North American in tone. They are: "The Discovery of America", "Making Maple Sugar", "Agriculture". Two others: "Lumbering (1)" and "Lumbering (2)" were adapted from the chapter on lumbering in *Picturesque Canada*.

This is an illustrated work in two volumes, "representing the characteristic scenery of Canada, and the history and life of its people." It has been edited by George Munro Grant, D.D., Principal of Queen's University, Kingston.16

These two together with "Making Maple Sugar" are strictly Canadian. "Among the Thousand Islands", by A. M. Machar is also Canadian, but, of the 105 selections, by far the greater are British in tone although several outstanding American authors, chiefly poets, are represented. There is a noticeable falling-off of contributions by Canadian authors. But Canada as a country is definitely represented.

The *Fourth Ontario Reader* is not illustrated, but the notes preceding selections as well as the Explanatory Notes at the end add much worthwhile information. This book is accompanied by a *Companion to the Fourth Reader*, "entered" in 1886, which furnishes additional information, exercises of many kinds, and proffers a certain amount of advice. It is one of the forerunners of the modern "Manual", but it is not the first. The *Fifth Book of Reading Lessons*, "entered" in 1867, was accompanied by *The Companion*.

16 The *Ontario Readers, Fourth Reader*, 1885, p. 189.
to the Fifth Reader, "entered" in 1886, which furnishes additional information, exercises of many kinds, and proffers a certain amount of advice. It is one of the forerunners of the modern "Manual", but it is not the first. The Fifth Book of Reading Lessons, "entered" in 1867, was accompanied by The Companion to the Reading Books. Part of the Preface of the Fifth Book reads:

For notices of the authors, directions for pronunciation, and explanations of different phrases or words, the reader is referred to The Companion to the Reading Books, in which he will find the necessary aid.17

Unfortunately, the writer was unable to acquire a copy of this Companion, but further reference is made to it in the chapter entitled "Prefaces and Manuals".

The Ontario Third Reader, 1885

Unlike the Fourth Reader, the Ontario Third Reader, 1885, is profusely illustrated. Part of the Preface reads:

The illustrations of the lessons, as in the Second Reader, are intended to aid the pupils in obtaining real conceptions of the ideas involved in the lessons. Children vary greatly in capacity for imagination. It is essential, however, to the proper understanding of a lesson, and hence to the proper reading of it, that a child be able to imagine the persons, actions, objects, described in it. The illustrations will aid in developing this power of imagination, and the teacher by his questions and appropriate criticisms, and by a judicious use of his own greater knowledge and experience, will aid still more in developing it.18

Most of the illustrations are of an informative nature but many are imaginative. In the opinion of this writer, the most imaginative—a composite picture with four scenes illustrating "The Fairies of Caldon Low"—

18 The Ontario Readers, Third Reader, 1885, Preface No. 6, p. 630.
might have been better left to the children's imaginations. Only two selections, "Canadian Trees (soft woods)" and "Canadian Trees (hard woods)" are exclusively Canadian. Few selections are ultra-moralistic. Poems such as "Farmer John", "Bill is a Bright Boy", "Abou Ben Adhem", "The Waterfowl", and "The Inchcape Rock" carry a sound moral. "Golden Deeds" recounts the stories of Sir Philip Sidney; Peter, the Dutch boy who stopped the opening in the dyke; and the story of Damon and Pythias. The poem by Phoebe Cary that accompanies the excerpt about Peter is inclined to be melodramatically moralistic. Other poems such as "Lucy Gray", "Lord Ullin's Daughter", "The Wreck of the Hesperus", "The May Queen", "Casabianca", "We Are Seven", contain an acceptable note of tragedy.

Eighteen selections deal with birds, animals and trees; 2 are about countries, Egypt and Holland; 3 are adventure stories: "A Narrow Escape", "The Capture of a Whale", "The Monster of the Nile". Ten selections are well-known legends such as Hawthorne's "The Golden Touch", and fairy tales such as Hans Christian Anderson's "The Flax" and "The Poor Little Match Girl". Most of the poems are familiar and occur in a variety of children's readers and anthologies. They include "The Mountain and the Squirrel", "Abou Ben Adhem", "The Brook", "The Village Blacksmith", "A Canadian Boat Song", "The Wreck of the Hesperus", "Lord Ullin's Daughter", "The Sea", "The Water Fowl", and a host of other poems that children can readily memorize.

Another part of the Preface reads as follows:

The pupils should be led to study nature directly. To this end they should be required to obtain (wherever possible) the natural objects which are described in the lessons, and to examine them, and to form opinions for themselves concerning them... leading them to observe, compare, and judge, and to state in words the results of their observations, comparisons, and judgments... and then be made the subject of critical conversation...
In the poetry great care has been taken to select not only such pieces as children can easily comprehend, but also such as are in themselves good literature. Many old favourites have been retained.\textsuperscript{19}

A two-page chapter on "Orthoepy" (Appendix N\textsuperscript{6}, p. 631) is devoted to correct pronunciation (articulation, syllabication, and accentuation) and the exercises at the ends of the stories are designed to extend the vocabulary and teach correct spelling as well as commonly accepted pronunciation.

From an examination of the contents of this \textit{Third Ontario Reader}, as well as from a perusal of the Preface and "Orthoepy", the motives behind its compilation are clear. They are to impart information and culture, to encourage experimentation accompanied by critical thinking and formation of individual opinions, and to teach the correct use of the mother tongue in both speech and writing.

In the year 1885 apparently Canadian readers were far ahead of their counterparts in the United States of America, if, at that time in America:  

\textldots a new movement began to express itself \ldots when the chief aim was to broaden the cultural life of the nation and to promote interest in the better types of literature.\textsuperscript{20}

Without exception, the 7 Canadian readers examined, "entered" in 1867, 1868, 1881, 1883 (2), and 1885 (2), reflect a high degree of informational and cultural excellence that must have originated long before 1867. With the sole exception of \textit{The Ontario Fourth Reader}, all are illustrated. Each one, including this reader, has additional notes and explanations, and the range of the content material is wide and varied. Moreover, 2 of these readers, \textit{The Fifth Book of Reading Lessons}, 1867,

\textsuperscript{19}\textit{The Ontario Readers, Third Reader, Preface}, N\textsuperscript{6}, p. 630.

and The Ontario Fourth Reader, have accompanying "Manuals" called "Companions".

A Brief Review

There is one other point before going on to The Victorian Reader, 1898, published nearly at the end of the nineteenth century, and The New Canadian Reader, 1901, published just at the beginning of the twentieth century. Nowhere can the writer find evidence to support the following statement:

Prior to the twentieth century, children were expected to accept gracefully the activities which adults had chosen for them. Whatever proved distasteful was supposed to have extra disciplinary value; accordingly, it was not part of school policy to consider children's wishes.21

Both the contents and prefaces of the readers examined negate this point of view. They show an understanding of child nature and a desire to interest, amuse, inform, cater to their imagination, and help them to develop individual opinions on matter brought to their attention.

Moreover, long before the end of the nineteenth century, children were reading avidly Carrol's Alice's Adventures in Wonderland, written in 1865, and illustrated by the celebrated Sir John Tenniel. They were also reading Grimm's fairy tales published in 1812 and 1815 and Hans Christian Andersen's immortal Fairy Tales (Eventyr) which came out in 1835. They were reading Aesop's Fables, and Gulliver's Travels (1726) which they mistakenly thought was another fairy story. They were familiar with Lear's A Book of Nonsense (1846) and The Arabian Nights which provided them with endless entertainment. These stories were known to children of the English-speaking world in the time of Queen Anne.22

22Canadian Treasury Readers, Book Six, 1932, p. 283.
Most of these books were purchaseable in cheap, paper-backed editions.

Nineteenth century children read serious books, too. They wept with Little Nell in *The Old Curiosity Shop* (1841), and with Little Eva in *Uncle Tom's Cabin* (1851). They knew Tiny Tim's "God bless everyone" in *A Christmas Carol* (1843), and hated Scrooge. They read the Henty (1832-1902) books, and the Horatio Alger (1834-1899) stories. Louisa Alcott's *Little Women* (1868) was a "best-seller". The Kate Greenaway books (1881) were well-patronized as was Ouida's popular *A Dog of Flanders* (1872). Ruskin's *The King of the Golden River* (1851) was a prime favourite. There were *The Jungle Books* of 1894 and scores of other books and poems written by distinguished writers of the nineteenth century and earlier that children read voluntarily.

It is more than probable that parents and teachers introduced these books to the attention of the children just as they do today, not because of any 'disciplinary' value they may have had nor because they were distasteful. Adults read and enjoyed them, too. Most of the stories concealed a beautifully-told moral which the children apprehended without aid of any kind.

On October 31, 1954, Mrs. L. M. Purdy, Balcarres, Saskatchewan, wrote as follows to the writer. She is speaking of a school in which she was teaching in 1891:

> Some days were very hot and at noon or recess we would sit in the shade of the house, and I would read to them from good books, and fine poetry, Scott, Burns, Longfellow, Miss Alcott's books.24

Mrs. Purdy was a teacher who already knew of enjoyable books in 1891.

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24 See Appendix M, p. 603.
With the exception of one month's attendance at school, Mrs. Purdy had been educated at home by parents who brought "good" books west with them from Ontario in 1883. It is apparent, therefore, that these books were read both in eastern and western Canada long before the end of the nineteenth century. There is nothing in the Canadian school readers published between 1867 and 1885, inclusive, to show "it was not part of school policy to consider children's wishes," nor is there anything in the general reading situation to support the contention that children "were expected to accept gracefully the activities which adults had chosen for them. Whatever proved distasteful was supposed to have extra disciplinary value."

In the opinion of this writer, school policy should not consider children's wishes too seriously. The compilation of a school reading textbook is much too responsible an undertaking to be unduly influenced by children's likes and dislikes. Children are immature. Until a field of interest has been brought to their attention, they cannot know their own ultimate reactions in terms of liking or disliking. This does not mean to say that children's predilections should be ignored. Their known fondness for pets, legends, fairy stories, adventures, and colours can and should be indulged and developed. But stories of an informative nature that will stimulate interest and enthusiasm in a hitherto unknown field of experience cannot be omitted. And, of course, these have to be chosen by adults for the simple reason that children know nothing about them. Little breadth of culture or knowledge can be acquired by remaining in the realm of the familiar.

A propos of children's wishes, a study entitled Pupil Preference for Titles and Stories in Basal Readers for the Intermediate Grades, appeared in the Journal of Educational Research, December, 1953. Its aims were two-fold:
(a) to examine the contents of intermediate grade basal readers to determine objectively children's interests in the titles and stories of such readers;
(b) to provide children with an opportunity to state their choices for materials judged by publishers to be appealing to them. 25

The investigators analyzed the titles and stories in the basal readers published by 5 American publishing companies. They came to 6 conclusions, 3 of which are:

4. Publishers might well submit titles to children for their reaction and approval prior to their inclusion in basal readers.
5. Advantageous to eliminate titles which include a feminine character because boys reject these although these stories have interest factors that would appeal to boys.
6. Titles including meaningless, strange, and foreign words should be revised to encourage reading the story because these stories contained many elements of appeal to this age group. 26

In their analysis, the investigators discovered that the vocabulary is a factor determining the popularity of a title:

Many titles which met with little enthusiasm contained words which were unfamiliar, meaningless, and foreign to the vocabulary of the children: "Oxen for Anpu", "The Bombero of Guayaquil". Titles which employed familiar and meaningful vocabulary were selected much more frequently and were popular: "Secret Cave", "The Princess Who Could Not Cry". 27

There is more than a hint in this monograph that children's choices of titles should be restricted to familiar topics, and that familiar titles are preferable to apt titles. In the opinion of this writer, it would be preferable to adhere to the original title (if it were apt) and encourage the children to wander into Guayaquil or elsewhere with the story-teller

26 Ibid., pp. 276, 277.
27 Ibid., pp. 272, 273.
so that they would become acquainted with something worthwhile hitherto outside their own familiar and very limited experience. Children's choices are not too dependable because children have little knowledge. After reading a story, they might suggest alternative titles and critically compare them with the original. By that time, they will have read the story and will know something about what the title should be.

The Victorian Reader, Book V, 1898

The sixth reader chosen for detailed analysis is The Victorian Reader, Fifth Book, 1898. The title is suggestive of close kinship with the mother country over which Queen Victoria had been reigning since 1837. The book has no Preface, no illustrations other than the frontispiece, and no additional notes of any kind. It is accompanied by a Handbook prepared by John C. Saul, then English Master at the Central Collegiate, Winnipeg, and by Dr. W. A. McIntyre, Principal of the Normal School, Winnipeg--helpful to comprehension of some of the selections in Books III, IV, and V.28 This writer did not see a copy of this Handbook.

Of the 16 historical prose selections, only one, "The Plains of Abraham", refers to Canada, and it--an excerpt from Gilbert Parker's Seats of the Mighty--has little to do with Canada. It extols "love of country", but that country is England. The 15 other historical selections are British history. Three of the poems, "The Red River Voyageur", by J. G. Whittier (American); "A Canadian Boat Song", by Thomas Moore (Irishman); and "The Winter Lakes", by W. W. Campbell (Canadian) refer to Canada. Altogether, 4 selections out of 95 are Canadian in tone.

Sixty per cent of the authors are British, 18 per cent American, 4 per cent Canadian, and about 1 and one-half per cent each French, Greek, Roman, and German.

28Eleanor Boyce, op. cit., p. 160
The majority of the prose selections are informational, but there is not so great a range of material as in earlier readers. British stories predominate. There are many well-told stories by famous authors. Some are: "The Battle of the Ants", by Henry Thoreau; "The Demon of the Deep", by Victor Hugo; "Rip Van Winkle", by Washington Irving; "Perseus", by Charles Kingsley; "The Pickwickians on Ice", by Charles Dickens; "The Great Carbuncle", by Nathaniel Hawthorne.

There are, also, a number of famous poems by celebrated writers. These include: "As Ships Bealmed at Eve", by A. H. Clough; "The World is Too Much With Us", by William Wordsworth; "A Man's a Man for A' That", by Robert Burns; "The One-Hoss Shay", by Oliver Wendell Holmes; and "The Day is Done", by Henry Wadsworth Longfellow.

A perusal of the contents of this reader shows that the "Bond of Empire" is still strong, and that little of Canadian nationalism is apparent. It is clear that this reader, as were the earlier readers, was designed to impart information, to advance culture, and—to some extent at least—to present lighter reading solely for entertainment.

*New Canadian Readers, Book V, 1901*

The *New Canadian Readers, Book V, 1901*, is dissimilar in many ways from *The Victorian Readers, Fifth Reader, 1898*. First of all, there is the reversal to a Canadian title. Sixty-six authors are represented. Thirty-three per cent of them are British, 21 per cent are American, 8 per cent are Canadian, 5 per cent are German, and 1 1/2 per cent each are Italian, Latin, Greek and Australian. Twenty-seven per cent of the authors are unacknowledged and 12 per cent of the contributions are anonymous. The book has a cosmopolitan background that provides a large study area. There is a noticeable decline in British contributors, although the sole
The following are excerpts from the Preface:

The choice of selections has been dictated primarily by a desire to improve the taste, train the judgment, ennoble the ideals, and exercise the imagination of the pupils, and to develop such a preference for good literature as may be a safeguard to them in after life when they are left to choose for themselves what they will read for recreation ... The prose lessons of both kinds (independent narratives or monographs) will be found an invaluable aid in the teaching of composition on account of the variety of styles they present and the kind of themes they suggest ... Such names as Addison, Johnson ... are a guarantee that the selections made from their writings will be found peculiarly valuable for both dignity of thought and perfection of form ... All three kinds of poetry—lyric, epic, and dramatic—are represented in this anthology ... It is unnecessary to mention here the names of the many other poets from whose writings have been culled a large number of surpassingly beautiful gems of literature ... With a view to affording facilities for the comparative study of literature, irrespective of authorship, the selections have been arranged in groups about a series of general ideas.

The main objective of this reader is to inspire an appreciation of good literature and to stimulate a taste for it. There is also the desire to encourage creative writing and to develop a critical discrimination of style and thought content of selections contributed by divers authors.

A large section of the Appendix is given over to "The Culture Use of Literature". This is sub-divided into 8 divisions: Beauty and Utility; Importance of Method; Value of Oral Reading; Interpretation by the Pupil; Details of Class Work; Analysis of a Selection; Comparative Study of Literature; and Groups of Selections. One or two quotations from these subdivisions are extremely interesting and reflective of the thought behind the compilation of the book:

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29 New Canadian Readers, Book V, 1901, N7, p. 634.
The fundamental idea in "anthology" is the beautiful, in "chrestomathy" the useful. A chrestomathy is a collection of pieces brought together for the purpose of facilitating the study of language, and its chief use is scientific; an anthology is a collection of pieces brought together for the purpose of promoting the study of literature, and its chief use is esthetic.

In no other school subject is method of more importance than it is in the culture study of literature, and in no other is the impertinent intermeddling of the inexpert or inefficient teacher more mischievous. The wise master will allow the author, as much as possible, to do his own teaching of the pupil, and will at first content himself with introducing them to each other in such a way as to secure a prepossession by the author of the pupil's faculties and sympathies . . .

It is inevitable that the study of literature in schools should be closely connected with the practice of oral reading . . . The sound of the voice is so essential to the process of interpretation . . . every selection in the anthology should be dealt with in some way that will leave the pupil free to work out his own apprehension of it.30

Again it is made clear that the main motive for reading in this book is to acquire culture. And culture includes individual appreciation and apprehension of the selections as well as ability to read them orally with correct expression. Very few selections are strictly informational.

The twelve prose history selections are divided evenly:

<table>
<thead>
<tr>
<th>Britain</th>
<th>North America</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crusader and Saracen</td>
<td>Canada and Great Britain</td>
</tr>
<tr>
<td>Cavalry Charges at Balaklava</td>
<td>Canada and the United States</td>
</tr>
<tr>
<td>King Richard and Saladin</td>
<td>Canada and the Empire (Laurier)</td>
</tr>
<tr>
<td>King Richard and Robin Hood</td>
<td>Canada and the Empire (Tupper)</td>
</tr>
<tr>
<td>The Death of Arthur</td>
<td>The Queen and the Empire</td>
</tr>
<tr>
<td>Lord Clive</td>
<td>Kin Beyond Sea</td>
</tr>
</tbody>
</table>

The eleven poetic history selections are nearly as evenly divided:

<table>
<thead>
<tr>
<th>Britain</th>
<th>North America</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Ride from Ghent to Aix</td>
<td>The First Dominion Day</td>
</tr>
<tr>
<td>The Passing of Arthur</td>
<td>Canadian Confederacy</td>
</tr>
<tr>
<td>The Italian in England</td>
<td>A Song of Canada</td>
</tr>
<tr>
<td>The Death of Wellington</td>
<td>The Canadians on the Nile</td>
</tr>
<tr>
<td>The British Flag</td>
<td>Commonwealth Day</td>
</tr>
</tbody>
</table>

30 New Canadian Readers, Book V, 1901, Preface W7, p. 635.
Throughout, this book shows remarkable balance. There is the forthright avowal of kinship with Great Britain together with an unequivocal recognition of the great writers of the friendly nation to the south. Canadian nationalism comes in for its share of attention but is not overstressed. The approximate true ratio of prose to poetry is 190:203, or nearly 1:1. There are comparative studies of similar situations and themes such as "The Glove" by both Leigh Hunt and Robert Browning; and "To a Nightingale" by John Keats, William Wordsworth, and Lord Tennyson. Glossarial Annotations and Biographical Notices at the end (pp. 413-420) furnish explanations of abstruse passages and brief biographies of the more famous contributors.

Of all the readers examined in detail, this book is the most impressive in the prosecution of its main purpose: namely, to be a literary vehicle for the presentation, discussion, and critical comparison, of a generous cross-section of literary compositions of high merit.

The Alexandra and Canadian Readers, 1908 and 1922

The two readers next in line, The Alexandra Readers, Fourth Book, 1908, and The Canadian Readers, Book Five, 1922, are similar in many respects. Both were authorized for use in grades five and six. Both are illustrated. Neither has a Preface nor explanatory notes of any kind. The titles differ, the one favouring Britain and the other favouring Canada. The illustrations in the Canadian reader are superior as informative aids to further interpretation of the text to those in the Alexandra reader. Forty-nine of the 71 drawings in the latter are small oval portraits of authors or people about whom the story is written.

According to Boyce, both books had accompanying Teachers' Handbooks.31

31Eleanor Boyce, op. cit., p. 191.
This writer has not been able to examine either. The *Alexandra* handbook supplied historical, geographical and biographical material for the teacher. The *Canadian* handbook had 50 pages of pronunciations of proper names, and teaching or study aids since none were provided in the text.

Both readers have contributions by 91 authors. Forty-one of the 91 are the same. One selection that appears in both readers, "Bless the Lord O Hy Soul", is from The Bible, and one, "The Moonlight Sonata", is anonymous. Altogether, there are 37 identical selections in the readers. Five selections are similar:

**Alexandra**
- Gluck's Visitor
- Robinson Crusoe
- Mr. Pickwick on the Ice
- Don Quixote and the Lions
- Moses Goes to the Fair

**Canadian**
- The Treasure Valley
- How Robinson Crusoe Made Bread
- Mr. Winkle on Skates
- Don Quixote and the Windmills
- Moses at the Fair

Eight selections are different stories told by the same authors. They are:

**Alexandra**
- The Vision of Mirza
- Edinburgh After Flodden
- Discovery of Mackenzie River
- St. Christopher
- An Uncomfortable Bed
- The Apples of Idun
- Cruise of the Coracle
- Dara

**Canadian**
- Creation
- The Heart of Bruce
- Up the Ottawa River
- November
- A True Fairy Story
- Making of the Hammer
- Loss of the Brig
- The Fatherland

Pages 9-416 are given over to prose and poetry selections and illustrations in each reader. The *Alexandra* reader has 130 contributions, while the *Canadian* reader has 117. The difference in the percentages of British, Canadian, and American authors in each reader is not marked:

<table>
<thead>
<tr>
<th></th>
<th>Alexandra (percent)</th>
<th>Canadian (percent)</th>
</tr>
</thead>
<tbody>
<tr>
<td>British</td>
<td>43</td>
<td>40</td>
</tr>
<tr>
<td>Canadian</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>American</td>
<td>25</td>
<td>18</td>
</tr>
<tr>
<td>Unknown</td>
<td>19</td>
<td>33</td>
</tr>
</tbody>
</table>
It is reasonable to assume that *The Canadian Readers, Book V, 1922,* was modelled after *The Alexandra Readers, Fourth Book, 1908.* Fifty selections, or 55 percent, written by the same authors, or having the same source, are identical or similar, or attributable to the same author.

An examination of the Contents of the two readers reveals that the themes of the selections are very much alike. The lists below demonstrate this parallelism:

<table>
<thead>
<tr>
<th>Alexandra</th>
<th>Canadian</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. History</strong></td>
<td></td>
</tr>
<tr>
<td>12 selections</td>
<td>10 selections</td>
</tr>
<tr>
<td>4 selections</td>
<td>3 selections</td>
</tr>
<tr>
<td>5 selections</td>
<td>(3) General</td>
</tr>
<tr>
<td>(a) Leif Ericsson</td>
<td>(a) Beginning of Rome</td>
</tr>
<tr>
<td>(b) William Tell</td>
<td>(b) The Lemnian</td>
</tr>
<tr>
<td>(c) Moscow</td>
<td>(c) Moscow</td>
</tr>
<tr>
<td><strong>2. General Information</strong></td>
<td></td>
</tr>
<tr>
<td>The Battle of the Ants</td>
<td>Ants and Their Slaves</td>
</tr>
<tr>
<td>An Eskimo Hut</td>
<td>The Barren Lands</td>
</tr>
<tr>
<td>An Eruptian of Vesuvius</td>
<td>A True Fairy Tale</td>
</tr>
<tr>
<td>An Iceberg</td>
<td>An Iceberg</td>
</tr>
<tr>
<td><strong>3. Adventure</strong></td>
<td></td>
</tr>
<tr>
<td>Cruise of the Coracle</td>
<td>Loss of the Brig</td>
</tr>
<tr>
<td>Escape from a Panther</td>
<td>The Buffalo</td>
</tr>
<tr>
<td>Robinson Crusoe</td>
<td>How Robinson Crusoe Made Bread</td>
</tr>
<tr>
<td>Second Voyage of Sinbad</td>
<td>Gulliver in Giant Land</td>
</tr>
<tr>
<td><strong>4. Humour</strong></td>
<td></td>
</tr>
<tr>
<td>Moses Goes to the Fair</td>
<td>Moses at the Fair</td>
</tr>
<tr>
<td>Mr. Pickwick on the Ice</td>
<td>Mr. Winkle on Skates</td>
</tr>
<tr>
<td>The Wonderful One-Hoss Shay</td>
<td>Work or Play</td>
</tr>
<tr>
<td>An Adjudged Case</td>
<td>Copperfield and the Waiter</td>
</tr>
<tr>
<td><strong>5. Myths</strong></td>
<td></td>
</tr>
<tr>
<td>The Miraculous Pitcher</td>
<td>The Miraculous Pitcher</td>
</tr>
<tr>
<td>An Uncomfortable Bed</td>
<td>The Making of the Hammer</td>
</tr>
<tr>
<td>The Apples of Idun</td>
<td>The Treasure House of Mammon</td>
</tr>
</tbody>
</table>
6. **Heroism, Loyalty, Patriotism, Honour**

   - The Heroine of Vercheres
   - William Tell and His Son
   - Heroes of the Long Sault
   - The Relief of Lucknow

   - The Lemnian
   - The Man Who Came Back
   - A Roman's Honour
   - Alan McLeod, V.C.

7. **Contemplative Stories**

   - The Lark at the Diggings
   - Doubting Castle
   - The Oak Tree and the Ivy

   - The Lark at the Diggings
   - Doubting Castle and Giant Despair
   - A Life of Fear

8. **Stories With General Appeal**

   - The Tiger, Brahman, and Jackal
   - Gluck's Visitor
   - The Moonlight Sonata
   - The Carronade

   - Bruin and the Cook
   - Treasure Valley
   - The Moonlight Sonata
   - The Rescue

These summaries indicate that The Alexandra Readers, Fourth Book, 1908, and The Canadian Readers, Book V, 1922, were compiled primarily to provide general information with pleasurable reading. Their objective is not outstandingly cultural. Poems such as "Rule, Britannia", "Ye Mariners of England", "The Charge of the Light Brigade", that appear in both readers, reflect kinship with Britain, while poems such as "Incident of the French Camp", and "The Loss of the Birkenhead", extol the principles of loyalty to one's code of honour and recognition of one's duty. Other poems by Thomas Moore, Robert Burns, H.W. Longfellow, J.G. Whittier, Cardinal Newman, Pauline Johnson, Bret Harte, Sir Henry Newbolt, Lord Tennyson, Barry Cornwall, and many other distinguished poets, lend a cultural tone to both books.

**Canadian Treasury Readers, 1932**

The tenth reader on the list for detailed analysis is Canadian Treasury Readers, Book Six, 1932. This book narrowly escaped authorization for use in Saskatchewan when it was brought to the attention of
educational officials by the publishers in 1932 or thereabouts. By arrangement, Books I, II, and III were authorized with their names changed to Highroads To Reading, and Books IV, V, and VI, completely unlike Highroads To Reading, Books IV, V, and VI, were not authorized for use in Saskatchewan. The Highroads series was approved. Nor was the Treasury book ever commonly used in Saskatchewan. However, its presence in this thesis is not accidental; it was included after serious thought.

In the opinion of this writer, the book is so ingeniously planned that, in the interests of educational research on school readers, it would be injudicious to omit detailed reference to the motivation behind its compilation. It contains recommendable features not to be found in any of the other readers, and, since the objective of this thesis is to suggest the compilation of a school reading text-book that embodies the best features of all readers under examination, the writer thinks it necessary and wise to allude to its uniqueness.

The Canadian Treasury Readers, Book Six, 1932, has no Preface. Apparently, it has an accompanying "Manual" but the writer did not see one. The notes preceding the selections are explanatory of the story to follow. Succeeding the selections are many questions listed under the heading of "Study and Enjoyment". They point up information, ask for opinions, dwell on character analysis, suggest further fields of study, stimulate interest in additional reading, and encourage the children to build their own anthologies of pictures (original or cut out), poems, and choice stories. At the ends of each section, books for supplementary study and reading are recommended. "A Little Dictionary" facilitates the finding of definitions of unfamiliar words that appear in the text.

A scrutiny of Contents shows that the book was designed to give as wide a coverage of general topics as possible in an elementary school reader.
Part One contains legends of Greece, Rome, Scandinavia, and Ireland, and four stories from The Bible. Then comes a glimpse of "The Workaday World" containing stories of invention, and of workers and their work. Following this is Part Three with seven tales about "The Age of Chivalry". This section is not confined to the Middle Ages; it contains one story of "Excalibur and the Round Table", and one story about the Greek, Aristides the Just.

"The World About Us" is the title of Part Four. It includes seven stories about the great outdoors that relate to subjects as far removed from one another as a fog off the Grand Banks, swallows, Peggy Mel (a bee), and "Coloured Words" used in connection with Spring, Summer, Autumn, and Winter. There are also five famous animal stories by Selma Lagerloff, John Burroughs, Henry David Thoreau, Louise de la Ramée, and Ernest Thompson Seton.

Part Five consists of a play by Christina Rossetti; it is called "The Months", and is written in verse form.

Part Six is devoted to "Stories, Grave and Gay". This includes "Adventures of Baron Munchausen", "The Clockmaker's Soft Sawder", and "Lord Ullin's Daughter". The next section, Part Seven, is about "Travel and Adventure". After the Foreword, "Letty's Globe", there are two divisions: "Little Journeys to People"—six selections; "Stories of Adventure"—five selections. These stories are both real and imaginary. They tell the story of Franz Schubert, of Beaumanoir, of Robinson Crusoe, of the two Cabots, and of Ali Baba.

Then comes "The World of Fancy" in Part Eight. It opens with Sara Teasdale's charming eight-line verse, "The Coin": 
Oh, better than the minting
Of a gold-crowned king
Is the safe-kept memory
Of a lovely thing.

and closes with Walter de la Mare's inimitable, "Suppose". Between these extremes are undistorted versions of Oscar Wilde's "The Happy Prince", Robert Browning's "The Pied Piper of Hamelin" (abridged), and John Ruskin's "The King of the Golden River".

The last section, Part Nine, is entitled "Our Dominion". The Foreword is Sidney Lanier's eight-line verse, "Dear Land of All My Love". Then there are 3 stories of Indian days followed by 6 tales of heroes of sea and soil. Diverse topics, such as "Glooscap's Country", "The Women of the West", "The Keeper of the Light", and "The Heroes of the Long Sault", are dealt with.

The last two pages of selections are taken up with "The Athenian Youths' Pledge", a paragraph on "A Dictionary", by Anatole France, and "The Gentleman's Psalm".

This reader follows a clearly delineated pattern of alternating the old with the new, the grave with the gay, and does not restrict travel and adventure to a sphere of physical activity or to a sphere of realism.

Patriotism is an ideal, not a narrow nationalism. Sidney Lanier says:

Long as thy law by law shall grow,
Long as thy God is God above,
Thy brother every man below,
So long, dear land of all my love,
Thy name shall shine, Thy fame shall glow!32

Again, this idealism is shown in the Athenian Youths' Pledge:

We will never bring disgrace to this city by any act of dishonesty or cowardice, nor ever desert our suffering comrades in the ranks.

32Canadian Treasury Readers, Book Six, 1932, p. 349.
We will fight for the ideals and sacred things of the city, both singly and together. We will obey and revere the city's laws. Thus in all these ways we will transmit this city not only not less but greater, better and more beautiful than it was transmitted to us.33

Once again, in "The Gentleman's Psalm" is this ideal re-echoed:

Lord, who shall dwell in thy tabernacle?  
Even he, that leadeth an uncorrupt life?  
He that hath used no deceit in his tongue, nor done evil to his neighbour?  
He that hath not given his money upon usury.34

None of the stories is fraught with superficial thrills although many are thrilling. They are simply told tales, interesting, amusing, and provocative of thought. They are tales told by experts in their particular field. All have a sound ethical background, and a high moral standard. The writer of this thesis warmly approves this type of reading matter for inclusion in school reading texts. The stories are inspirational, and they are permeated with ideals that have been cherished since the dawn of civilization—and perhaps before.

Another unique feature of this book is the "framed" memory gem, which is used as the Foreword of six of the divisions. These verses are easily memorized and furnish a varied musical rhythm that children can appreciate and enjoy. Other gems are equally enjoyable and easy to memorize. One much is:

When you walk in a field  
Look down  
Lest you tramp  
On a daisy's crown!  

But in a city  
Look always high  
And watch  
The beautiful clouds go by!35

33 Ibid., p. 400.
34 Ibid., p. 401.
35 Ibid., p. 119.
The little poems are in different metres. Their study, apart from their metrical music, will afford the children a chance to appreciate and to write musical prose as well as poetry.

A third and hitherto unknown feature in Saskatchewan school readers for elementary schools is the full-page colour reproduction of well-known paintings, thus linking two branches of the fine arts. One picture has a brief biography of the artist on the reverse side. The tonal lyrics introduce music, too.

It seems to this writer that the presentation of beauty of thought, sight, and sound, are embodied in the motivation behind the compilation of the Canadian Treasury Readers, Book Six, 1932, and that these qualities are not exclusive to any one generation or age; they are the rightful heritage of mankind through all the ages. Hand in hand with beauty walks a universal idealism that links the past with the present and the present with the past. Ideals are presented as a matter of ordinary, everyday living; they do not stand out prominently as something uncommon to be regarded as phenomena. There is no narrow nationalism, no emphasis on the 'bond of Empire' idea. All links are the intangible links of the spirit.

Of the 71 authors, 27 per cent are not mentioned in The Columbia Encyclopedia In One Volume, Second Edition. This leaves 30 per cent British, 21 per cent American, and 10 per cent Canadian; the remainder are German, Swedish, and French. According to page ii of Canadian Treasury Readers, Book Six, 1932, there are 15 Canadian authors. This would give a percentage of 21 Canadian.

Highroads To Reading, Book Six, 1934

Highroads To Reading, Book Six, 1934, is the next of the series.
According to the Manual\textsuperscript{36} that accompanies this reader, the three-fold aim of the \textit{Highroads} series was, first, to convey information—i.e., to enlarge the reader's stock of ideas; second, to offer advice which may assist the reader in solving the complex problems of life; and third, to supply wholesome enjoyment and inspiration during leisure hours. On p. 2 it is explicitly stated that the series was compiled with this three-fold aim in view. Yet in a paragraph preceding this in the Manual these lines occur:

The pupil who has mastered the mechanics of silent and oral reading, who has formed the reading habit and goes with enthusiasm to books for information and recreation, who has learned how to consult books, and whose literary standards have been set up by communion with the best that has been written by the masters of all times, is well on the way to the achievement of a liberal education.\textsuperscript{37}

Again, on p. 4, these lines occur:

A further guiding principle in the choice of material is that all selections possess intrinsic value . . . . . . . .
The \textit{Highroads} are essentially literary Readers. Interest is not sacrificed to literary merit, or vice versa; in fact, literary excellence is in itself a strong interest appeal in that such things as beauty in sound and rhythm, aptness in word pictures, and fitness of expression, as well as nobility of thought and emotion, find ready response in the heart of the pupil.\textsuperscript{38}

In addition, then, to conveying information, proferring advice, and providing pleasurable reading, there are these two other far-reaching objectives, namely, the acquirement of a liberal education plus an appreciation of good literature, and a pupil response to nobility of thought and emotion.

On pp. 68 and 69, literature is defined as:

... the accumulated writings of all times, which give beautiful and artistic expression to man's experiences--


\textsuperscript{37}\textit{Ibid.}, p. 2.

\textsuperscript{38}\textit{Ibid.}, p. 4.
his thoughts, feelings, and aspirations.

The highest type of literature is that which looks into the human heart and seeks to interpret the meaning of life and to portray the laws of life in ways that not only arouse but elevate and purify the emotions.39

One other motive, an accent on Canadas, is cited on p. 65.

The Highroads To Reading were prepared specifically for use in Canadian schools. Hence the geographic, historic, social, and literary background of the Canadian people is reflected from their pages. But, as true patriotism extends from home and land of birth to include a sympathetic understanding and appreciation of the peoples of other lands, so should the pupil's literary outlook extend to an understanding and appreciation of the best that the world has to offer. Literature is universal. English literature is the inheritance of the English-speaking people. But it is natural to go to Canadian writers for material dealing with Canadian scenes and Canadian life.40

Reference to The Columbia Encyclopedia in One Volume, Second Edition, 1950, shows that, of the 75 authors in this Highroads reader, 24 per cent are British, 11 per cent are Canadian, and 9 per cent American. Fifty-five per cent of the selections are by authors not listed in the Encyclopedia. In "Acknowledgments" on p. 24 of the reader itself, 27 authors or 36 per cent are listed as Canadian.

The contents of Highroads To Reading, Book Six, are readily reviewed; they are arranged under eleven topics. These topics sustain the claims of the Manual that the motivation behind the compilation of the reader is manifold. Its aims are: to enlarge the reader's stock of ideas; to offer advice and assist the reader in solving problems—though this is not conspicuously apparent; to supply wholesome enjoyment and inspiration during leisure hours; to inspire literary appreciation and nobility of thought and emotion; to paint pictures of the Canadian scene, and, to a limited

39 Ibid., pp. 68, 69.
40 Ibid., p. 65.
Table XVI

<table>
<thead>
<tr>
<th>Topics</th>
<th>No. of Selections</th>
<th>No. of Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Canadian Scene</td>
<td>14</td>
<td>74</td>
</tr>
<tr>
<td>2. Poems of Home and Country</td>
<td>9</td>
<td>15</td>
</tr>
<tr>
<td>3. Adventure</td>
<td>4</td>
<td>40</td>
</tr>
<tr>
<td>4. A Little Nonsense</td>
<td>8</td>
<td>24</td>
</tr>
<tr>
<td>5. The Common Good</td>
<td>14</td>
<td>62</td>
</tr>
<tr>
<td>6. Two Greek Myths and the poem &quot;Iris&quot;</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>7. Hero Tales</td>
<td>3</td>
<td>27</td>
</tr>
<tr>
<td>8. Stories of Achievement</td>
<td>6</td>
<td>43</td>
</tr>
<tr>
<td>10. Nature Pictures by Canadian Poets</td>
<td>11</td>
<td>140</td>
</tr>
<tr>
<td>11. Treasure Trails</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In the last-named objective, the writer thinks that Highroads falls far behind Canadian Treasury Readers, Book Six, 1932.

First of all, the Canadian scene is depicted in 26, or approximately 30 percent, of the 87 selections. They constitute a body of information about Canada translated into simply-worded and picturesque stories and poems widely diverse in theme and presentation. Some of the stories are: Sir Charles G.D. Roberts' thrilling account of "Bruin and the Cook" and his colourful poem on "The Maple"; Georges Bugnet's sympathetic rendition of "The Adventure in Farming"; Pauline Johnson's rhythmic "Harvest Time"; John Garritte's interesting and informative "The Place Names of Canada"; Isobel Ecclestone Mackay's "The Prairie School"—with its piney steps and a saucy gopher near. In these selections, there is no striving after effect. There is a pleasant harmony of apt words that in themselves arrest and retain attention and stimulate interest in the topic.
No selection deals directly with Canadian history; what historical selections there are deal indirectly with it. Stories and poems such as "Across Canada With the Fur Brigade"; "The Visit of the Intendant"; "The Red River Voyageur"; "A People Without a History"; "The Gallant 'Beaver'"; "Saguenay"; "The Terrible Lizards of Alberta"; "The Good Doctor of Labrador"; "Canada and World Peace"; and "Chinooks"; are easily assimilated, and present correct historical perspectives. In the same way, "Leetle Bateese" affords a glimpse of French-Canadian culture. Thus, information is combined with literary values. There is one exception, namely, "The Riders of the Plains". Further research might be advisable on this topic.

Only two stories touch on British history. They are "The Great Charter" and "After Blenheim". And these stories are not so much concerned with British history as they are with the abstract ideas of liberty and the futility of battle.

Inspirational poems are many and varied. There are "Vitai Lampada" --Play up! play up! and play the game!; "Promoted"--There was his duty to be done--And he did it; "Tubal Cain"--who fashioned the first ploughshare; "Pippa's Song"--God's in his heaven--All's right with the world; "Mottoes" --Be the best of whatever you are; and a host of others equally admirable in sentiment and construction.

The 6 myths and hero tales form a golden link between the past and the present, and the 6 stories of achievement from "Leonardo da Vinci" to "Now" strengthen this link. Three selections, "The Gold and Silver Shield", "A Handful of Clay", and "The Minstrel" are beautiful allegories that need little explanation.

Added to these stories and poems are 8 appealing limericks and yarns called "A Little Nonsense", and many short lyrics. These form a musical ensemble that can be readily memorized and cherished in the heart forever.
Travel to Japan and the Andes are included and stories by Barrie, Dickens, and other prominent authors. "Helps to Study" at the ends of selections are provocative of thought and research, and notes preceding selections are mainly explanatory. The "Read a Book" recommendations appear at the ends of sections.

The coverage in *Highroads To Reading, Book Six, 1934*, is not so wide as that in *Canadian Treasury Readers, Book Six, 1934*, nor are the stories and poems so permeated with spiritual beauty and idealism. Nevertheless, they are appealing, interesting, informative, inspiring, cultural, and likely to encourage children to appreciate and create simple, well-written compositions. The well-chosen full-page colour illustrations enhance the artistic value of this book.

Thus, the claims made by the Manual regarding the motivation behind the compilation of this book are amply substantiated.

**All Sails Set**

The last of the series analyzed in detail was the Canadian Reading Development Series, *All Sails Set, 1948*. It, too, has an accompanying Manual which states the guiding principles that motivated the editors when they assembled the selections for *All Sails Set*. The criteria are as follows:

1. The selections must possess interest appeal for the 11-13 age group.
2. The selections must represent a variety of types, informational and fictional, prose and poetry, serious and humorous, modern and traditional.
3. The selections must conform to high literary standards.
4. The selections must be of appropriate difficulty for Grade 6. This has been achieved in two main ways:

---

(Continued)

(a) Vocabulary Control - the maximum number of new words per page in All Sails Set is seven; the average is three.

(b) Gradation of Difficulty - the Readability of every selection in All Sails Set has been determined by the Lorge formula for Grade Placement.

5. The selections must be varied as to length.

6. The selections must provide for correlation with other subject fields.

7. The selections must be idealistic and inspirational, must present the fine emotional experiences of humankind without moralizing and without over-sentimentality.

8. The book as a whole must be Canadian in outlook.42

Each one of these criteria is elaborated by additional remarks.

The Table of Contents is divided as follows:

TABLE XVII

<table>
<thead>
<tr>
<th>Topic</th>
<th>No. of Selections</th>
<th>No. of Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Canadians All</td>
<td>8</td>
<td>54</td>
</tr>
<tr>
<td>2. The Great Outdoors</td>
<td>8</td>
<td>51</td>
</tr>
<tr>
<td>3. World of Science</td>
<td>5</td>
<td>37</td>
</tr>
<tr>
<td>4. World of Neighbours</td>
<td>5</td>
<td>31</td>
</tr>
<tr>
<td>5. Pioneer Days</td>
<td>6</td>
<td>35</td>
</tr>
<tr>
<td>6. Under Northern Lights</td>
<td>5</td>
<td>37</td>
</tr>
<tr>
<td>7. Old Tales</td>
<td>6</td>
<td>39</td>
</tr>
<tr>
<td>8. Nothing Serious</td>
<td>9</td>
<td>29</td>
</tr>
<tr>
<td>9. Canada at Work</td>
<td>11</td>
<td>65</td>
</tr>
<tr>
<td>10. The Sun Never Sets</td>
<td>8</td>
<td>50</td>
</tr>
<tr>
<td>Poetic excerpt</td>
<td>1</td>
<td>3 lines</td>
</tr>
</tbody>
</table>

The first unit of All Sails Set, "Canadians All", crosses Canada from Saskatchewan to Ontario, and from Gaspé to Alberta. The second unit, "The Great Outdoors" has 5 stories dealing directly with things Canadian. "World of Science", the third unit, has 4; and 5 out of the

6 selections in "Pioneer Days", are Canadian. The sixth selection, "Buffalo", is American. Five stories in "Under Northern Lights" deal with northern Canada, or Eskimos, Churchill, the Alcan highway, and "The Train Dogs"; and 9 selections in "Canada At Work" deal with a variety of Canadian subjects—mining, the "Port of St. John", "Red Peril", "Sugar Weather", "Christmas at Sable Island", and "John Weir Foote, V.C."

Altogether, of the 71 stories and poems in the book (not counting the poetic three-line excerpt in Kipling's "How the Rhinoceros Got his Skin"), 33, or 46 per cent, are definitely Canadian.

It is difficult to determine exactly how many British, Canadian, and American authors there are. Sixty-three per cent of the writers are unmentioned in The Columbia Encyclopedia In One Volume, Second Edition, 1950. Eighteen per cent are cited as British 10 per cent as Canadian, and 9 per cent American. An examination of the short introductory biographies that precede the teaching lessons in the Manual to accompany All Sails Set, reveals 27, or 38 percent, Canadian authors and 17, or 24 percent, American authors. But not all authors are mentioned.

Table XVIII shows the percentages of British, Canadian, and American authors in Canadian readers published between 1867 and 1948. These percentages are not strictly accurate because the nationalities of some authors could not be determined. Table XV is incorporated in Table XVIII in order that a clear picture of the entire period, 1867-1948, may be presented.

Perusal of Table XVIII shows the upsweep of Canadian authors during the past eighty years and the downsweep of British authors during the same period. This is a clear indication that Canadian nationalism is an accepted fact and a growing force. Insofar as All Sails Set is concerned,
<table>
<thead>
<tr>
<th>Reader</th>
<th>Date</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canadian Series (V)</td>
<td>1867</td>
<td>158</td>
<td>*</td>
<td>6</td>
<td>12</td>
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<tr>
<td>Canadian-English (V)</td>
<td>1881</td>
<td>*8</td>
<td>67</td>
<td>6</td>
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<tr>
<td>Canadian (V)</td>
<td>1883</td>
<td>50</td>
<td>64</td>
<td>8</td>
<td>12</td>
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<tr>
<td>Royal (IV)</td>
<td>1883</td>
<td>118</td>
<td>63</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>Ontario (IV)</td>
<td>1885</td>
<td>82</td>
<td>67</td>
<td>4</td>
<td>21</td>
</tr>
<tr>
<td>Ontario (III)</td>
<td>1885</td>
<td>57</td>
<td>49</td>
<td>43</td>
<td>23</td>
</tr>
<tr>
<td>Victorian (V)</td>
<td>1898</td>
<td>68</td>
<td>60</td>
<td>4</td>
<td>18</td>
</tr>
<tr>
<td>New Canadian (V)</td>
<td>1901</td>
<td>66</td>
<td>33</td>
<td>8</td>
<td>21</td>
</tr>
<tr>
<td>Alexandra (IV)</td>
<td>1908</td>
<td>91</td>
<td>43</td>
<td>8</td>
<td>21</td>
</tr>
<tr>
<td>Canadian (V)</td>
<td>1922</td>
<td>91</td>
<td>40</td>
<td>8</td>
<td>18</td>
</tr>
<tr>
<td>Treasury (VI)</td>
<td>1932</td>
<td>71</td>
<td>38</td>
<td>21</td>
<td>21</td>
</tr>
<tr>
<td>Highroads (VI)</td>
<td>1934</td>
<td>75</td>
<td>21</td>
<td>36</td>
<td>21</td>
</tr>
<tr>
<td>All Sails Set</td>
<td>1948</td>
<td>57</td>
<td>18</td>
<td>38</td>
<td>24</td>
</tr>
</tbody>
</table>

A. Number of authors
B. Percentages of British authors
C. Percentages of Canadian authors
D. Percentages of American authors

NOTE: All percentages are in round numbers.

* The writer did not record the number of British authors in the Canadian series, 1867; the majority were British.

it is definitely Canadian in outlook. This is the eighth "aim" quoted in the Manual. "Correlation with other subject fields," the sixth "aim" is also realized. In the section entitled, "The World of Science", there are stories about insulin, penicillin, emergency rations, and about the first British Empire airplane flight. The section headed, "Nature Science", contains stories about salmon, beavers, bees, penguins, sharks, horses, and forest fires. All are varied in length, and all—according to the Lorge Formula for Grade Placement—are of appropriate difficulty for Grade six. The selections also represent a variety of types. There are

1 There are probably more than 9 per cent American authors in Highroads to Reading, Book Six, 1934. A more accurate computation could not be determined.
informational pieces such as "Queens of the Ocean", by Honora M. Cochrane; fictional stories, such as "Fenny Makes a Trade", by Marjorie K. Rawlings; serious selections, such as "Hard-Rock Miner", by Lyn Harrington; humorous tales, such as "A Fish Story", by Don Marquis; plus 28 poems and many other prose contributions. Modern stories are represented by "Androcles Up To Date", by Theodore J. Waldeck, and traditional tales are represented by "Odysseus Tells of the Cyclops". Thus "aims" two, four, five, and six are realized.

In toto, "aim" one reads as follows:

The selections must possess interest appeal for the 11-13 age group. Guided by the findings of educational research on children's interests, and their own wide personal experience, the editors, insofar as possible, based their final selections upon pupil-reaction in actual classroom tryouts.

If, therefore, the findings are based on reliable experimentation and research, then "aim" one is also realized.

Insofar as "aims" three, seven, and part of six, are concerned this writer does not think they have been consummated in this reader. In her opinion, comparatively few of the selections conform to a high literary standard, or are idealistic and inspirational. Nor do many selections present the fine emotional experiences of humankind without moralizing and without over-sentimentality. Nor does this text-book appear to be a prime source of the child's training in literature as stated in "aim" six.

The whole of "aim" three reads as follows:

The selections must conform to high literary standards. Particular care has been taken in this regard to preserve the style and flavour of the original by keeping alterations of the author's script to a minimum. This has been made possible by careful grading of possible selections before assigning stories to a particular grade in the Series, or even to a
particular position in any one volume in the Series. All authors whose works appear in the Series are those with established reputations as writers of children's literature. All poetry in the Readers has distinction as poetry; all other verse has been excluded.45

In the chapter on The King of the Golden River by John Ruskin and The Great Stone Face by Nathaniel Hawthorne, the writer has shown how these two classics have been altered to such an extent that little is left of either Ruskin or Hawthorne. Again, in the chapter entitled Commentaries On Selections she has shown that some of the authors who have been included as persons with "established reputations as writers of children's literature" are unworthy of that distinction.

Many of the stories are marred by vulgarity and violence, spurious excitement and exaggerated sentiment. These vicarious thrills doubtless attract children's attention and hold their interest but they have little or no value whatever, literary or otherwise. A few examples of these are:

(a) Coarse but unrealistic language in "Hard-Rock Miner";
(b) Repulsive violence in "Odysseus Tells of the Cyclops";
(c) Spurious excitement in "Buffalo";
(d) Exaggerated sentiment in "They Helped Themselves".

Moreover, unethical stories of sharp trading, such as "Penny Makes a Trade", should not be allowed in a school reader.

All the poems, with the possible exception of "A Forest Fire", are recommendable. Many of the prose stories arrest attention without reliance on glamorous false values. They are simple, picturesque, well-written tales, with real interest and emotional appeal. "Androcles Up To Date", is one; "Chut Tames a Bully" is another. Others are "Sockeye", "In Black and White", "The Black Stallion and the Red Mare", "Our Doctor Banting", "The Story of Penicillin", "John Weir Poote, V.C.", "John Cain", "Prairie Wheels". There are others, but many should be re-edited with a view to

45Teachers' Manual To Accompany All Sails Set, p. xiii.
securing accuracy and with a view to excising superfluities. Don Henshaw's two radio plays are modern and appealing with their deft touches of realism and fantasy.

Generally speaking, All Sails Set has a very narrow range. The vocabulary is constricted and there is little hint of cosmopolitanism or of historical continuity. History, as such, either Canadian or British, is not present. Except for "Old Tales—Nothing Serious" and poetic fantasy, few selections escape the boundaries of the North American continent. One story, "The Sower", is from The Bible; one, "Androcles Up To Date" is set in British East Africa; one, "Chut Tames a Bully", is Australian; one, "Mafatu Saves His God", refers to the South Pacific; one, "Fit for a King", is Scottish; and one, "John Cain", is English. The interdependence of the peoples of the world is illustrated in Kipling's "Big Steamers". But the emphasis is on the Canadian scene in its modern setting. There is nothing of the varied metrical cadences of the Canadian Treasury Readers, Book Six, 1932, and little of the picturesque and inspirational writing that characterizes great literature.

The book has neither Preface, nor notes preceding or succeeding selections, nor has it a list of books recommended for further reading. Consequently, the child is dependent on outside agencies for guidance and further knowledge. Copious illustrations give informational aid, more especially those in the "World of Science" and "The Great Outdoors" units.

Summary

1. Readers Between 1867 and 1885

From this survey of the readers used in the North-West Territories and Saskatchewan for the past eighty years, 1867-1954, it is evident that all were compiled for four main purposes: to supply information; to uphold
cultural standards and provide "elevating influences"; to provide pleasurable reading for entertainment; to emphasize the Canadian scene as it unfolded and matured. Each reader is inclined to stress some one, or more, motivation.

The "Red Series", 1867 and 1868, has a broad world outlook, geographically not historically, and a very wide range of information. It has a high ethical standard, literary contributions by famous authors, little humour, unswerving loyalty to Great Britain together with the growing sentiment of Canadian nationalism.

The Canadian Readers of 1881 and 1883, are an around-the-world series, too, although they have not the cultural coverage of the books of the "Red Series". They uphold informational standards and direct children's attention to phenomena well outside the range of their experience. Canadian nationalism is referred to but not emphasized. Vocabulary enrichment, composition, and creative writing are encouraged. The value of oral reading, especially of poems, is accented.

The Royal Readers, 1883, have a very wide range of material, informational, cultural, and humorous, coupled with a definite attitude towards Canadian nationalism. The entire Preface is taken up with an introduction to Canada via the Gateway of Quebec. There is kinship with Britain, but the world outlook is limited.

The Fourth Ontario Reader, 1885, shows a sharp decrease in Canadian authors, an increase in American authors, and a rise in British authors. Selections entitled, "The Founders of Upper Canada" and "Canada and the United States", are self-explanatory. Canadian economy is discussed in "Agriculture", "The Story of a Piece of Coal", "Lumbering". There is much miscellaneous information and a great deal of well-known poetry.
One poem, "The Song of the Shirt", by Thomas Hood refers to "sweated labour" conditions in England.

The Third Ontario Reader, 1885, shows by both illustrations and contents that it was compiled to attract the attention of younger pupils. Stories of birds and animals, adventure and fairy stories, and easily memorized "memory gems" cater directly to children's interests. In this book, there is strong evidence of an endeavour, not only to impart information and sustain a high standard of ethics, but also to encourage experimentation, critical thinking, the formation of individual opinions, and the correct usage of the mother tongue.

The Victorian Reader, 1898, is mainly informational in content with a leaning towards the "Bond of Empire" idea. There is comparatively little of Canadianism. Many famous authors—Thoreau, Hugo, Irving, Dickens, Hawthorne—and poets—Burns, Clough, Wordsworth, Holmes, Whittier, Moore—contributed to this book so that there is a high literary standard.

The New Canadian Reader, 1901, is unique in one respect. Almost the sole motive for the compilation and reading of this book is to acquire a liberal culture. The book has a cosmopolitan background that provides a wide study area. Its purpose is to be a literary vehicle for the presentation, discussion, and critical comparison, of a generous cross-section of literary compositions of high merit.

2. A Pause for Explanation

Before continuing with five readers that were authorized for use in the schools of Saskatchewan for grades five or six or for both grades five and six, it is perhaps advisable to point out that the nine readers already summarized, namely:

1. The Canadian Series of School Books, The Fifth and Fourth Books of Reading Lessons, 1867 and 1868, commonly known as the "Red Series";
2. The Canadian-English Readers, Book V, 1881;
3. The Canadian Readers, Book V, 1883;
4. The Royal Readers, Fourth Book of Reading Lessons, 1883;
5. The Ontario Readers, Third and Fourth Readers, 1885;
6. The Victorian Readers, Fifth Book, 1898;
7. New Canadian Readers, Book V, 1901;

were not planned to meet the reading needs of children of the same age
or grade level. For example, there is a very great difference in quantity,
quality, and type of selection, between The Fifth Book of Reading Lessons,
1867, and The Ontario Third Reader, 1885. Also, New Canadian Readers,
Book V, 1901, is an anthology to be used by "pupils in advanced classes
in Public Schools and in all classes in High Schools and Collegiate
Institutes."6

Judging by the contents, there is the possibility that several of
the above books, or parts of them, were used in grades seven or eight or
beyond grade eight. But all were used at some level in the Public Schools
of the North-West Territories, and each is typical of its day and age.

The spread of age and grade level of these readers is immaterial
to the purpose of this thesis. They are included here for four reasons:

1. These books provided reading material for school children
who attended Public Schools in the North-West Territories.

2. To give a definite idea of the type of reading done in the
North-West Territories.

3. To show the motives behind the compilation of these early
readers.

4. To seek in them any outstanding feature that might be in-
corporated in a future elementary school reading text-book.

No comparisons are drawn between these readers and the five readers

6New Canadian Readers, Book V, 1901, Preface N7, p. 634.
authorized (excepting Treasury) later for use in the Province of Saskatchewan.

3. Readers Between 1908 and 1948

The Alexandra Readers, Fourth Book, 1908, and The Canadian Readers, Book V, 1922, have a similar background. Both books contain a miscellany of information, a number of humorous selections, three myths, stories of adventure, and other stories that make a general appeal. Many of the well-known poems are inspirational. Generally speaking, the compilers of these readers planned a series of well-written informational stories that made for pleasurable reading.

The Canadian Treasury Readers, Book Six, 1932, is very well planned. Its simply-written, picturesque tales told by experts are impregnated with fine principles. Its little poems are "gems" of varying lustre—all beautiful. This book is more than informative; with its information, goes a liberal culture. This book has a universality untouched by any other book of the series examined.

Highroads To Reading, Book Six, 1934, supplies pleasurable reading together with an abundance of accurate information. The Canadian scene is emphasized. The stories are simple, well-written, appealing, inspiring, and cultural. The coverage is neither quite so wide or so deep as that of the Treasury reader.

All Sails Set, 1948, pays definite homage to the Canadian scene; 46 per cent of the contents concern Canada, and 38 per cent of the authors are Canadian. The book is limited in range of information and in cultural possibilities. Some of the stories are simple, interesting, well-written, and informative, but some rely on adventitious aids for their appeal. Vocabulary constriction is probably partially responsible for the low
literary and inspirational content. Some of the aims of the compilers have been realized; there is a variety of information about Canada; there is a quantity of humorous and entertaining reading. But there is little, other than the poems, that can come under the heading of "liberal culture".

Because this reading text-book is in use in Saskatchewan schools today, and because the writer thinks it has small literary merit, in the interests of child education, she critically evaluated its contents. Chapter X of this thesis is devoted to *All Sails Set, A Criticism*. 
CHAPTER IX
PREFACES, NOTES, AND MANUALS

Introduction

For the purpose of enquiring into the basic reasons for the compilation of each reader in succession, and in order to acquire a deeper understanding of the modus operandi of its approach to reading guidance, the writer studied prefaces, explanatory notes, and manuals that accompany the readers. Unfortunately, she was limited to three of the last-named:


Other manuals are extant but the writer did not see them. Those she has heard of are:

1. The Companion to the Reading Books, which accompanied the Fifth Book of Reading Lessons—the "Red Series"—entered 1867. This book is mentioned in the Preface of the reader.

2. Handbook to the Victorian Readers, Books III, IV, and V, 1898. This book is mentioned on page 28 of the thesis on Canadian readers written by Dr. Eleanor Boyce.¹

3. Handbook to the Alexandra Readers, 1908, mentioned by Boyce.


Copies of prefaces and terminal explanatory notes, or a significant part of them, appear in Appendix N. References to notes preceding and succeeding selections, and to other types of notes appear in Appendices A-L incorporated in the detailed analyses of the readers.

The two readers of the "Red Series", the Fifth and Fourth Books of Reading Lessons, "entered" in 1867 and 1868 respectively, are discussed here because they set the pattern for classified indexes and pertinent "manuals".

The Two Books of the "Red Series"

It will be seen by references to Appendix N that the chief object in preparing The Fifth Book of Reading Lessons, 1867, was to supply school pupils with specimens of the best English as examples of correct style and pure taste in order to use these selections as exercises in reading and elocution. They were to be used also for the influence they might exert on the young scholar to engage his interest, stimulate his desire for knowledge, and form his character. The subjects comprehended literature, art, industry, and science, in an endeavour to impart a wide variety of information in dissimilar consecutive extracts. The significance and derivation of many scientific terms were embodied in the articles themselves and dates were added to historical and biographical extracts.

According to the Preface, The Companion to the Reading Books furnished notices of the authors, directions for pronunciation, and explanations of different phrases or words. That is, The Companion furnished further factual information.

In brief, the book is couched in well-written narrative form with the intention of imparting accurate information, developing an appreciation of good literature, stimulating a desire for knowledge, and helping to mould
the reader's character. All the aids external to the context of the stories are supplied for the purpose of extending these aims.

The Fourth Book of Reading Lessons, 1868, has as its stated objective, the presentation of interesting narratives that embody facts and phenomena of an interesting character. They comprise incidents in history, biography, travel, discovery and adventure, with sketches of manners and customs and natural history relating to the most important countries in the world. Particular attention is paid to the "North American Provinces" in order to induce the growth of a national character, and in order to instil sentiments favourable to the culture of a generous, patriotic spirit.

It is probable that the Companion quoted above referred also to this Fourth Reader of the series, in which event, the book sets out to impart information in well-written English, and inculcate a spirit of patriotism. External aids add to the strength of these objectives.

The Fifth Reader has a few black-and-white illustrations. The Fourth Book contains fifty illustrations. In both cases the illustrations add to the informational value of the stories.

The Canadian Readers, Books V, 1881 and 1883

The primary purpose of these books is to make pupils acquainted with what is most interesting and important in connection with the world, past and present. This is done in articles concerned with history, biography, travel, geography (political and physical), social studies, and hygiene. Poetry is introduced as an "elevating influence", and as lessons in the correct reading of poetry are given by way of poems printed as prose. There are also spacings, italics, cautions, and directions, for reading poetical extracts. Variety is introduced intentionally so that the master:
may be able to adapt the work to the different sections and ages of his classes and that the pupils may be able to allow their minds free play over the forms of language.2

All notes are directed towards one end—the acquisition of a clear general view of the English language. Latin and Greek derivatives are supplied, and Teutonic and Norman-French elements are indicated. The ultimate goal is that pupils "may be able to examine the nature of the different strands which exist in every ordinary English sentence."3 A predilection for Canadian nationalism is noted in articles on Canada by Canadians.

Preceding the selections are glossaries and dictionary meanings of difficult words, Greek and Latin derivatives, short biographical notes on authors, and explanatory paragraphs about the story to follow. "Foreign Elements in the English Language" occupy 11 pages at the end of the books. A brief history of the Norman-French and Latin background of the English language is supplied. This is followed by the explanations of derivations of 72 Norman-French words.

There is emphasis in these books on precise language coupled with authentic information. The correct reading of poetry is also stressed. All external aids are focused on achieving these objectives. Sixty-four illustrations add to the contextual information, some in the form of outline maps, some in the form of first-aid sketches. One or two introduce a note of fantasia.

The Preface in this reader is an introductory comment on Canadian nationalism. The notes preceding the selections are mainly biographical

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2The Canadian Readers, Book V, 1881, p. vi.
3Ibid., p. vi.
and pertain to authors. They are accompanied by historical data. Explanatory notes include extra information about the story content. Succeeding the selections are other more detailed notes about the authors. There are many types of footnotes that illuminate the meanings of obscure words or allusions in the stories. References are made to poetic transitions from the iambus to the trochee, and from tetrameter to pentameter. Generally speaking, the 65 illustrations extend the information furnished by the text and notes.

"Questions and Suggestions" occupy 16 pages at the end of the book. A new note is introduced here; some time is spent on literary analysis and composition as distinct from grammatical analysis. This type of analysis shows that:

... a line or sentence which from the grammatical side would be faultless, may in a literary sense be quite inadmissible.\(^4\)

Together with literary analysis and composition goes elocutionary treatment of certain passages.

These literary analyses are presented in convenient "frame-works" on pp. 338, 339, and 340. Excerpts from the selections are printed in heavy type on the right side of the "frame". This is reproduced in typed capitals in the example shown on p. 339. Paraphrases of the original excerpts appear on the left side of the "frame". The entire poem is treated in this way. A prose selection on "Québec" is exemplified also.

Notes below the "frame-work" give further information, and point out (with examples) several figures of speech—antithesis, metonymy, metaphor, simile, onomatopoeia. Questions follow. Certain research is suggested, and outline maps are requested. The succeeding pages are

The warrior is borne lifeless from the battle-field to his home:  
The wife dazed and tearless through excess of grief:  
Alarm of the attendants  
They touch the chord of sweet and sad memories;—  
but in vain:  

HOME THEY BROUGHT HER WARRIOR DEAD (P. 13)  

Literary Analysis  

The purpose of the following Papers is neither to supersede the teacher's effort, nor to exhaust the particular passage

given over to similar teaching questions and instructions. In some cases, e.g. Tennyson's "Break, break, break," a long paragraph is devoted to its dissection, and its haunting melody vanishes. In some cases, parsing, analysis, paraphrasis, and derivations are asked for. In some, a quantity of historical data is supplied.

This is the first case the writer has come across of the ambition of an editor to usurp the responsibilities and prerogatives of a teacher by way of notes, suggestions, questions, and instructions, inserted in a reader. If the teacher followed his advice literally, she would have no time to use her own initiative, nor would either she or her pupils have the opportunity to contribute an original thought. The worst feature would be that neither she nor her charges could enjoy the story or poem intellectually or emotionally free from the gnawing fear that they would have to answer a series of exhaustive questions.

These lines occur on the first page of "Questions and Suggestions":

"She nor swooned nor uttered cry.  
All her maidsens watching said,  
"She must weep, or she will die."  
Then they praised him, soft and low,  
Called him worthy to be loved,  
Truest friend and noblest foe;  
Yet she neither spoke nor moved."
under review. The questions are intended to be, not exhaustive, but suggestive. 5

This disclaimer, the writer views with suspicion. She thinks that a limited number of notes and illustrations are advisable for the purpose of expanding information, but the deliberate breaking down of works of art, the deliberate destruction of the melody of a poem, and the rendition of lofty thought into so many bare words and phrases, should never be allowed.

The Ontario Readers, Fourth Reader, 1885

The simplest thing to do insofar as the Preface of this reader is concerned is to quote verbatim from it:

The selections, with very few exceptions, have been taken from the writing of acknowledged masters in literature, and in addition to their intrinsic literary worth, they have the further merit of being such as will familiarize the pupil with the greater names in English authorship, and afford him a means of forming some estimate of the wondrous beauty and richness of the literature of our mother tongue.

The selections in verse are poetic gems, whose lustre and value time will never lessen...

The pieces, in both prose and verse, have been selected primarily with respect to their fitness as lessons for teaching reading. It is believed that they will so interest the pupil that he will be stimulated to learn to read for the pleasure and advantage the power to read will bring him... while their variety of style and subject affords a wide range of exercises for training in reading, their instructive character will render... useful...

Anything about which the ordinary text-books in history, or geography, or grammar, supply sufficient information, has been left for elucidation to the teacher...

A reading-book should be used principally for teaching the art of reading. A reading lesson should not be converted into a lesson in history, or science, or literature. Yet so much does good reading depend upon an intelligent knowledge of what is read, that the teacher must be particularly careful to see that his pupils understand what they read...

A pure tone, distinct articulation, and expressive modulation of the voice, are three indispensable requisites in good reading, the natural and unaffected use of which by his pupils it should

5Ibid., p. 22.
be the constant aim of the teacher to secure.

The main things to be secured are, an intelligent understanding of what is read, and a sympathetic rendering of it. The readings in poetry should be committed to memory. Thereby the memories of the pupils will be strengthened, their minds filled with a store of beautiful thoughts, and their vocabularies greatly enlarged.

It must not be forgotten that being able to read well, implies the ability to read correctly and effectively passages and pieces at sight. 

It is abundantly evident from this glimpse of the two-page Preface that this reader considers that the teaching of reading should be pursued in a literary atmosphere so that children will eventually become thoroughly conversant with the mother tongue. Pages 11-16 of the book are taken up with an analysis of "Expression". The first paragraph reads:

Good reading implies not only the art of uttering the words of an author so as to convey to a listener an accurate idea of the author's meaning, but also the art of appropriately uttering the words so as to convey the strength, beauty, pathos, passion, or other quality of their meaning.

The six finely printed pages go into elaborate detail on the subject of voice production.

Notes preceding the selections are biographical and tell something of the author and his career. There are no notes succeeding the selections, nor are there any illustrations. The "Explanatory Notes" at the end elucidate and expand the meaning of certain words and phrases.

The Companion to the Fourth Reader, 1886, is concerned with the instruction of teachers in the art of teaching literature and reading.

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6 The Ontario Readers, Fourth Reader, 1885, pp. (3) and (4). Preface N5, p. 622. (Underlining by writer).

7 Ibid., p. 11. Preface N5, p. 623.
The teacher must first have studied the lesson himself, before he can assign it intelligently to his pupils; and it is impossible for him to teach intelligently and profitably unless he be master of the subject he intends to teach, and have in his own mind some clearly-defined plan of teaching that subject. This statement may seem a truism, yet it is to be feared that too often the teacher's knowledge of the lesson he undertake to teach is not as clear and full as it should be, and that his notion of the proper way of teaching it is very vague and indistinct. 8

The sentiments in this paragraph present a problem. If a teacher has neither the common sense nor the training to be aware of the fact that he should know something about what he is supposed to teach, two questions arise: (a) Will he read the fine print in the Companion? (b) Having read it, will he proceed to profit by it?

The two-page "Introduction" has paragraphs on: "How to assign a lesson"; and "How to teach a lesson". Following these are types of model questions, explanations, and reference to research that may be conducted in the school library. A further four-and-one-half pages are devoted to "Definitions of Terms". Three of these terms—epizeuxis, erotesis, and oxymoron, were unfamiliar to this writer. It is obvious that many of the selections in this reader were used as a preparation for the Entrance Examination to High Schools as stated in the "Preface to the Second Edition" on p. i. However, 22 of the selections were used later in twentieth-century readers authorized for use in grades five and six. Moreover, many of the other selections do not require a high degree of mental maturity for comprehension, and they appear at various "levels" in other readers. This is amply demonstrated in App. P., which deals with "Authors and Selections", and shows the recurrence of stories and poems in the different readers under examination.

8 The Companion to the Fourth Reader, 1886, p. v.
Explanations of each selection are contributed on pp. 13-21, inclusive, of the Companion. Very little is excluded except the opportunity of enjoying the selections on their own merits in peace, and interpreting them as one chooses. Even Thomas Moore's lovely lilting lyrics do not escape the scalpel.

In the opinion of this writer, the guidance material in this Companion is overdone. In the first place, no certificated teacher should be so lacking in education that he needs it. The writer agrees that certain notes and exercises may add to informational value, and certain expansions of meaning could be beneficial to understanding. These could well have been included in the reader, The Ontario Fourth Reader, 1835, that the Companion sets out to interpret. Such an inclusion would be available to students and teachers alike. But if any teacher took the trouble to follow the notes and exercises in this Companion as given therein in detail, neither she nor her pupils would have the leisure to enjoy the beauty of tone and language that characterizes many of the stories and poems.

To summarize: The Ontario Reader, Fourth Reader, 1835, is primarily a book in which ability to read is the first requisite. Correct reading habits can be acquired only in a milieu of literature written by acknowledged masters of literature. Aids to understanding as demonstrated in Companion to The Fourth Book add to the information in the reader but they are too detailed and many are superfluous. Story appeal does not rely on scientific dissection; it relies on picturesqueness of language, conveyed emotion, and on the genius of the author.

The Ontario Readers, Third Reader, 1835

Unlike the Fourth Reader, which has biographical notes preceding the selections, the Third Reader has only three notes and they are not biographical.
The first note precedes "The Angel's Whisper" on p. 109. It says that a superstition of great beauty prevails in Ireland, that when a child smiles in its sleep it is talking with angels. The second note tells of the massacre of British troops by Zulus on Zlobane, a mountain in Zululand, in 1879. The third note is about John Gilpin, p. 272. It says that the poem shows how he went further than he intended, and came safe home again. The first two notes add to the understanding of the poem; the last is unnecessary—the poem speaks for itself.

Word and phrase exercises are given at the ends of selections. Examples of these may be found in Appendix N6, p. 631.

The Preface in *The Third Reader* mentions a variety of aspects of the reading content. First, there is a wealth of information, which should lead directly to a study of nature, to scientific experiment, to critical examination and evaluation, and to the formation of individual opinions. The conversational approach to teaching is stressed:

Similarly, every lesson should form the subject of conversation—before reading, during the progress of the reading, and after reading—the teacher eliciting from his pupils clear statements of their knowledge of it, correcting any wrong notions they may have of it, throwing them back upon their own experience or reading, and leading them to observe, compare, and judge, and to state in words the results of their observations, comparisons, and judgments.9

Thirty-nine large illustrations and 21 very small illustrations are intended to aid the pupils in obtaining real conceptions of the ideas involved in the lessons. Since children vary greatly in capacity for imagination, according to this Preface, the illustrations will aid in developing the power of imagination, and the teacher, by questioning, criticizing, and using his own greater knowledge, will help still more in developing it.

Many old poetic favourites have been retained in this reader, "their worth as reading lessons having been proved with generations of school children."\(^{10}\)

In the reading of poetry the teacher must constantly assure himself that the pupils clearly understand what they read. Children have a natural ear for rhythm, and a fondness for rhyme. Hence they easily learn to read verse, being insensibly charmed by its melody.\(^{11}\)

Pages 9 and 10 of this reader are occupied by a dissertation on "Orthoepyt" or "Correct Pronunciation". Paragraphs on "Common faults in articulation", "Syllabication", and "Accentuation" deal with these subjects in detail. There are no other notes, and, if there is a handbook to this reader, the writer has not seen it.

There are not many external aids to the further understanding of the contents of The Third Ontario Reader, 1885, other than the illustrations. Some of these, such as the one illustrating "The Fairies of Caldon Low", are not particularly convincing in their objective of aiding imagination. Others, such as the outline sketches of leaves definitely add informational value. Aids in this book are mainly mental. They are promoted by conversation with the teacher, experimentation, critical examination and evaluation, and the exercise of individual opinion. Poetry is retained for its music and charm.

The Victorian Readers, Fifth Book, 1898

The Victorian Readers, Fifth Book, 1898, has no notes either preceding or succeeding selections, and only one illustration, the frontispiece, which illustrates "The Red River Voyageur".

According to Boyce this book is accompanied by a Handbook, which is

\(^{10}\) Ibid., p. (3).
\(^{11}\) Ibid., pp. (3), (4).
"helpful to comprehension of some of the selections in Books III, IV, and V."\(^{12}\) The writer has not seen it.

**New Canadian Readers, Fifth Reader, 1901**

Insofar as the writer knows, this book was not accompanied by Companion, Handbook, or Manual. Nor are there any illustrations save for a full-page photograph of H.M. King Edward VII, which serves as a frontispiece. But the two-page Preface, the ten-and-one-half finely printed pages on "The Culture Use of Literature", the 5 pages of "Glossarial Annotations", and the two-and-one-half pages of "Biographical Notices" more than make up for the lack of manual and illustrations.

The tone of the reader is set by the sentence that appears on the fly leaf opposite the inside front cover:

> Reading enables us to see with the keenest eyes, to hear with the finest ears, and listen to the sweetest voices of all time.  
> --James Russell Lowell\(^{13}\)

The book is an anthology concerned solely with literature and composition. Aids to understanding are contained in the story content.

The choice of selections has been dictated primarily by a desire to improve the taste, train the judgment, ennoble the ideals, and exercise the imagination of the pupils, and to develop such a preference for good literature as may be a safeguard to them in after life when they are left to choose for themselves what they will read for recreation.\(^{14}\)

Variety of style and theme are suggested by such names as Addison, Johnson, Scott, Macaulay, Gladstone, Irving, Hawthorne, and Burroughs, in whose writings are to be found dignity of thought and perfection of form. Lyric, epic, and dramatic poetry are included.

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\(^{13}\)New Canadian Readers, Book V, 1901.

\(^{14}\)Ibid., p. iii.
In this reader, selections have been arranged in groups about a series of general ideas in order to afford facilities for the comparative study of style, thought, and form. It is important as well as interesting to note how kindred subjects are dealt with by different authors. Thirteen selections about birds follow one another on pp. 205-241. Nathaniel Hawthorne's "David Swan" follows Jean Ingelow's "The Little Midshipman". Both are parables of a superintending Providence. By comparing and contrasting stories with a similar theme, a sense of critical evaluation and an appreciation of distinctive styles of writing may be instilled in the minds of the young readers. This, in turn, may lead to the procreation of an individual style of writing by the reader.

The section entitled "The Culture Use of Literature" is divided into 8 parts under the following sub-titles: "Beauty and Utility"; "Importance of Method"; "Value of Oral Reading"; "Interpretation by the Pupil"; "Details of Class Work"; "Analysis of a Selections"; "Comparative Study of Literature"; "Groups of Selections". A significant paragraph appears under "Importance of Method".

In no other school subject is method of more importance than it is in the culture study of literature, and in no other is the impertinent interference of the inexpert or inefficient teacher more mischievous. The wise master will allow the author, as much as possible, to do his own teaching of the pupil, and will at first content himself with introducing them to each other in such a way as to secure a prepossession by the author of the pupil's faculties and sympathies. As their mutual acquaintance ripens under his oversight he will find abundant opportunities to direct the attention of the class to what is most deserving of it, but only after all reasonable effort has failed by means of questioning to bring out what he thinks the right interpretation will he exercise his privilege of expressing his own opinion.15

In the opinion of this writer, this method is sound. Before a student

15New Canadian Readers, Book V, 1901, p. 403.
is harried by a series of exhaustive questions, he should have the leisure to enjoy the story and reflect over its content.

Great stress is placed on the value of oral reading because "the sound of the voice is so essential to the process of interpretation . . . . The mind may be reached through the ear as well as through the eye." 16

The sub-section headed "Interpretation by the Pupil" contains valuable advice:

... every selection in the anthology should be dealt with in some way that will leave the pupil free to work out his own apprehension of it. Culture has no necessary relation to any particular interpretation, but it is absolutely conditioned on the pupil's finding an interpretation for himself. What he arrives at may have little intrinsic value for any other person, but if it is really his own it is invaluable to him. Wise and not too suggestive class questioning will result probably in a modification of the pupil's opinions by attrition and possibly in some enlargement of the teacher's own views . . . . It is unnecessary to add that the pupil should never be informed beforehand what he may expect to find in a prescribed selection, and that not a single word of explanation should ever be given until he has had a chance to do all he can for himself. 17

The remainder of the section on "The Culture Use of Literature" indicates three distinct purposes of class work:

1. A thorough discussion (with books closed) of a selection previously assigned for reading;

2. A detailed analysis of the selection with books open for the purpose of securing complete mastery of the author's modes of expression;

3. Oral reading as a sequel to literary study.

After this, the selection should be examined for artistic completeness, organic unity, rhetorical structure, informational accuracy, rhythmical form, and for intelligent or esthetic or scientific or emotional enjoyment.

The "Glossarial Annotations" undertake to explain the more obscure references, and the "Biographical Notices" furnish brief accounts of

16 Ibid., p. 404.
17 Ibid., p. 404.
55 of the 56 authors.

In brief, this book outlines plans, and makes suggestions for the teaching of literature without in any way interfering with the work of the teacher. The editor assumes that the teacher and pupils together have sufficient intelligence to get the maximum of enjoyment and knowledge from personal interpretations of the author's message modified by general discussion. The "Glossarial Annotations" clarify the contents and the "Biographical Notices" add interesting data.

The Alexandra Readers, Fourth Reader, 1908,
and
The Canadian Readers, Book V, 1922

These two readers have neither Prefaces nor notes preceding selections. Succeeding selections are a few story sources and authors' and publishers' permissions. There are no explanatory notes of any kind; the stories and poems make their own appeal.

According to Boyce, both books are accompanied by handbooks which had slightly different objectives. The Alexandra handbook supplied historical, geographical, and biographical material for the teacher. The Canadian handbook had 50 pages of pronunciations of proper names plus teaching or study aids. The writer was unable to secure either of these books.

Of the 71 illustrations in the Alexandra reader, 49 are of portraits --mainly of authors--which add little to the story. The remainder expand the information supplied by the text. The Canadian reader has 67 illustrations most of which are informational. These are the only aids external to the reading in the texts themselves.
This reader has an accompanying Manual which the writer has not seen. However, the teaching and reading aids in the book itself are such as to add in many ways a great deal to the stories. Most of the 23 illustrations are pre-eminently suggestible. They are not introduced as informational aids; they conjure mental images in the realm of fantasy. Some, by famous artists, are reproduced in colour, and add beauty to stories replete with beautiful word pictures. One picture, "On the St. Lawrence," by Maurice Cullen, has a brief biography of the artist on the reverse side. The picture and artist are closely correlated.

Copious notes preceding selections add interesting information about the tale to be told or about the author or about the source of the story, or they pose challenging questions that require close reading of the selection to find the answers. The notes succeeding the selections contain exercises, suggestions, and questions. They are challenging, and encourage creative writing and the formation of individual opinions. Examples of these devices may be seen in Appendix J.

Instructions on "How to Study a Poem" are given on p. 172. Included in these instructions is the necessity of reading a poem orally so that the voice reproduces the poem's emotions and music. A study of the type of poem—lyric, epic, or ballad—in conjunction with its pattern and metre give rise to the question, "Is the music of the poetry suited to the thought?" Figures of speech are examined and emotional reaction is considered. Finally, the poem is related to one's own experiences. In poems such as "The Destruction of Sennacherib" further information is furnished in "The Glossary"; which is probably in the Manual.

Keys to pronunciation occur aptly as footnotes directly beneath the
difficult words. A few explanations of obscure phrases also appear as footnotes. "A Little Dictionary" occupies four end pages of the book.

An important aid to further reading and research is embodied in the "Read a Story" recommendations which are to be found at the end of each section.

All these aids are available to teacher and students alike. The more intelligent students can enjoy a field of reading enriched by a wide variety of choice books all of which should be in the school library. Failing their presence there, he can, of his own volition and without further advice, build his own home library of books recommended in the reader.

Many stories in The Canadian Treasury Readers, Book Six, for example, "In the Bank Fog", "The Adventure of the Mason", "Glooskap's Country", "When Snow First Came", "The Buffalo Go North", "Prometheus", "Winter Animals", and many others, have no accompanying explanations or questions. They are well-written tales that are self-explanatory, and they make an appeal on their own intrinsic merits as interesting and understandable stories for children. These, the children can read at leisure for sheer enjoyment, and it could be that these stories have just as powerful and penetrating an influence as those whose meanings and morals are probed for.

Highroads To Reading, Book Six, 1934

In some respects, Highroads To Reading, Book Six, is similar to The Canadian Treasury Readers, Book Six. The notes preceding the selections are designed to furnish knowledge additional to the story content, to furnish a background for the story, to tell something of the author, or to indicate a philosophy. The "Helps To Study" succeeding the selections consist mainly of questions and suggestions constructed to add information and to clarify thought content. No stories occur free of notes and aids.
Examples of notes and "Helps to Study" may be found in Appendix K.

Keys to pronunciation are placed at the foot of pages containing the difficult words, and "Read a Book" recommendations occur at the end of each section. These book recommendations encourage wider reading in choice fields of children's literature. The titles can be read by both teachers and children and so, without further delay, the books can be bought for inclusion in school and home libraries.

Many of the illustrations in Highroads complement the text, for example, "Laurentian Village" by Clarence Gagnon is placed alongside Dr. W. H. Drummond's "Leetle Batseese". Thus picture and poem together form a harmonious and artistic combination. "Oil Derricks" by Walter Phillips is an informative visualization that gives additional meaning to the story. The small drawings at the beginning of each section are symbolic of what is to come. Other sketches are suggestive of imaginative concepts, and some are colour reproductions of pictures by famous artists. One, Lord Leighton's "The Return of Persephone" illustrates "The Sorrows of Demeter". "A Little Dictionary" occupies the end pages.

The Highroads Manual, Grades IV, V, and VI, is divided into two parts, Part I and Part II. Part I has nine chapters that comprise a text on the teaching of reading. It would be interesting to know how many teachers read these chapters. The titles are as follows:

Chapter I. Objectives of Reading Instruction
   I. Reading and Education
   II. Interest Appeal
   III. The Appeal of the Heroic
   IV. Literary Value
   V. Summary of Objectives

Chapter II. Silent Reading in the Intermediate Grades
   I. General Statement
   II. Silent Reading Abilities
   III. Grade Standards in Silent Reading
Chapter III. Oral Reading

I. Relation of Oral to Silent Reading
II. Types of Material Suited to Oral Reading
III. Oral Reading Activities
IV. The Teacher's Activities

Chapter IV. Testing Reading Abilities

I. Informal and Standardized Tests
II. Silent Reading Tests
III. Standardized Oral Reading Tests

Chapter V. Suggestions for Remedial Work

I. Lack of Intelligence
II. Organic and Nervous Defects
III. Defects in the Learning Process

Chapter VI. The Plan and Content of Books Four, Five, and Six

I. The General Plan
II. Content and Arrangement of Material
III. The Wider Use of Readers

Chapter VII. Special Considerations for the Teachers

I. Boys' and Girls' Interests
II. The Place of Humor
III. Committing to Memory
IV. Dramatization
V. Selections by Canadian Authors
VI. The Care of Books
VII. Literary Appreciation

Chapter VIII. Objectives Applied

I. Restatement of Objectives
II. Illustrations From the Reading
   A. From Book Four
   B. From Book Five
   C. From Book Six

Chapter IX. Lesson Planning

I. Steps in Lesson Planning
II. Illustrations From the Readers
   A. From Book Four
   B. From Book Five
   C. From Book Six

It is difficult for the writer to assess the value of these chapters.

This material on the teaching of reading may serve as a steady reminder
of the value of reading to those teachers who take time to study and
discuss it.

According to p. 5 of the Manual:

The primary grades represent the period of learning to
read, the intermediate grades the period of wide reading or
'reading to learn', and the senior grades the period of
refinement. 18

These may be phases of a child's reading development, but as will
be seen by reference to Chapter XI of this thesis, the art of reading as
such, both oral and silent, has never been confined to any one grade level.
In each stage, from primary to high school level, learning to read and
reading to learn are indivisible parts of the same process.

Generally speaking, the objectives summarized on p. 5 are achieved
although the writer is at a loss to know why, in the chapter on Objectives
Applied, it is necessary to outline these objectives as is done on p. 91:

"The Good Doctor of Labrador", p. 173:

Reading Objectives 1, 2, 6, 8.
The chief reading objective will no doubt be No. 2, i.e.
to visualize such pictures as the Labrador coast; the
hospital ship; the fisher folk; the doctor at work; the
difficulties of travel; the gratitude of patients.

Cultural Objectives will include appreciation of Dr.
Grenfell and his work; a realization of the greatness of
devotion to duty and of rewards of unselfish service--
enriched appreciations, refined feelings, and the impulse
to emulate noble deeds. 19

In the opinion of this writer, if the teacher is unable to achieve this
objective without being told, he is unlikely to achieve it after being
told. Moreover, it is doubtful if such an unintelligent teacher would
bother to read the Manual in the first place. The instructions may, of

19 Ibid., p. 91.
course, indicate a renewed trend to improve the quality of reading
instruction.

Part II of the Manual is captioned "Notes and Comments". Many of
the notes are biographical. Some estimate the worth or influence of an
author's works. For example, on p. 203 this tribute is paid by Agnes
Laut to Albert Durent Watson:

Something has entered Canadian Literature, ranking with
the sublimity of an Emerson or a Whitman. The lyrics, sonnets,
 fugitive arias, these would rank the poem high; but the epics
are deep seas, where strong swimmers must use their brains--
or drown.20

For additional knowledge, a variety of reference and reading books
are cited. The meanings of obscure and unfamiliar phrases are clarified.
Both notes and comments are consistently interesting and definitely expand
the story content of the selections in the Highroads reader; none is re-duc-
dant, and none attempts to interpret the contributions. Yet all add suf-
ficient data and observation to render the contributions more easily
"interpretable".

The notes and comments make profitable reading, and, but for their
length, might well have been included in The Highroads to Reading text-book.

Appendix I names the titles of the books mentioned in the Highroads
To Reading text with the names of publishers. This provides a speedy
method of identifying desired reading material with a view to purchasing
it. Appendix II lists publishers with addresses. Following Appendix II
is an "Index To Selections"; they are in alphabetical sequence.

To summarize: external aids to an appreciation of the contents of
Highroads To Reading, Book Six, 1931, are given in notes preceding selec-
tions, in "Helps to Study" that succeed selections, in footnotes, in

"A Little Dictionary", in "Read a Book" recommendations, and in illustrations. All these are available alike to teacher and student. More expansive, educative, and informative notes and comments are to be found in Part II of the Highroads Manual. The writer approves this material, but she is doubtful of the efficacy or necessity of Part I of the Manual.

All Sails Set, 1948

The selections in All Sails Set have no explanatory notes in the text. A Glossary on p. 448 provides pronunciations and meanings of 311 of the more difficult words. Immediately following the Glossary is a Word List containing the 1180 new words not introduced in previous grades. Words from the poetry selections are not included. All other new words are listed except the names of persons. Each story is listed in page order together with its new word content. One hundred and forty-four illustrations add information and suggest imaginative concepts.

The "Acknowledgements" on pp. 469 and 470 name the books from which several of the contributions were obtained together with the names of the publishers. Thus, a source of whole book selection is presented.

The "Contents" of Teachers Manual To Accompany All Sails Set are divided into Parts I and II. At the end is a table which shows the "Distribution of Reading Skills and Abilities" in the Manual and the Workbook. The latter is not touched upon in this thesis. Like the Highroads Manual, the "Contents" are divided into Parts One and Two.

Part One deals with "Reading in the Intermediate Grades". It is divided into four chapters:

1. Defining the Post-Primary Reading Problem
2. A basal reading program for Grade Six
3. Achieving Reading Aims
4. Providing for Individual Differences.\textsuperscript{21}

Part One advances these reasons to explain the current unsatisfactory reading situation:

1. Lack of understanding on the part of teachers of the nature of the reading process.

2. Lack of appreciation on the part of teachers of the essential goals of reading instruction.

3. Failure on the part of teachers to organize a balanced, integrated programme of instruction which provides an orderly development with respect to clearly recognized objectives.

4. Lack of understanding of child nature which encourages or condones the use of inappropriate materials, and expects the impossible. Failure to recognize, too, that to the child, as well as to the teacher, the goals must be clear, acceptable, and attainable.

5. Lack of understanding of individual differences—of how to guide the development of the slow learner and the retarded reader.

6. Lack of carefully prepared appropriate instructional material.\textsuperscript{22}

If these explanations are sound, then the Teacher Training Institutions are falling far short of the purpose for which they are intended, and this criticism might produce beneficial results if it were addressed to the principals of Teachers' Colleges. It is not likely that teachers with such notable "lacks" as those mentioned in this Manual will take the trouble to read any dissertation on reading.

Under the sub-title "The Crucial Nature of the Reading Programme in the Middle Grades," this paragraph occurs:

A major weakness in traditional reading programmes has been that rigorous and purposeful guidance in reading skill has been discontinued before satisfactory efficiency has been

\textsuperscript{21}J. Ranton McIntosh, Canadian Reading Development Series, Teachers Manual To Accompany All Sails Set, Toronto: The Copp Clark Co., Limited, 1949, p. iv.

\textsuperscript{22}Ibid.; p. x.
attained. Far too many teachers have accepted the view that in the first three grades we learn to read, and thereafter we read to learn. The reading programme above Grade 3 has, therefore, tended to become a "literature" course with emphasis upon the interpretation and appreciation of classical or standard selections in prose and poetry. Desirable as it is that reading courses should give sound training in literary application, the plain fallacy has been that reading has been largely assumed, particularly by compilers of school Readers and other textbook writers, who have felt little responsibility to inquire whether their prose or poetry possessed the quality of readability for immature minds.23

Insofar as this writer can determine, this statement has no foundation in fact. Her research shows that compilers of early Canadian readers, even of one High School reader, were keenly alive to the importances of reading instruction. Quotations to this effect are culled from The Fifth Book of Reading Lessons, 1867; The Canadian Readers, Books V, 1881 and 1883; The Ontario Readers, Fourth Reader, 1885; The Ontario Readers, Third Reader, 1885; New Canadian Readers, Fifth Reader, 1901; The Ontario High School Reader, 1905; and The Canadian Treasury Readers, Book Six, 1930, and appear on previous pages in this chapter.

The 35 pages of Part One are taken up with a study of the teaching of reading from a variety of angles. A number of the assertions appear to this writer to be sufficiently obvious to warrant acceptance without research, e.g.

Percival has stated categorically, "Reading is the most frequent cause of school failure." Not only do pupils fail in the subject, reading, but, because of weakness in reading, they fail in other subjects. It has been revealed by research that defective reading affects success in spelling, nature science, geography, social studies, and other content subjects.24

One asseveration is questionable; it is this: The Teachers' Manual is an invaluable reference book for achieving the basic aims of the reading

23 Ibid., pp. x, xi.

24 Ibid., p. xi.
The writer is of the opinion that the basic aims of the reading programme as hypothecated in the Manual have not been consummated either with or without the aid of the Manual. Another statement is unclear; it is this: "Be sure the child experiences success." This ambition might be too difficult of achievement even though "success" is only relative.

The writer is not prepared to comment on the value of Part One as an aid to fuller understanding of either the contents of the All Sails Set reader or of the Manual that accompanies it. She would be interested to know just how many teachers read it.

Part Two of the Manual has ten units. Each unit is divided into the selections just as they appear in the Table of Contents in All Sails Set. The units are:

<table>
<thead>
<tr>
<th>Unit</th>
<th>Selections</th>
<th>Number of Selections</th>
</tr>
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<tbody>
<tr>
<td>I</td>
<td>Canadians All</td>
<td>8</td>
</tr>
<tr>
<td>II</td>
<td>The Great Outdoors</td>
<td>8</td>
</tr>
<tr>
<td>III</td>
<td>The World of Science</td>
<td>5</td>
</tr>
<tr>
<td>IV</td>
<td>World Neighbours</td>
<td>5</td>
</tr>
<tr>
<td>V</td>
<td>Pioneer Days</td>
<td>6</td>
</tr>
<tr>
<td>VI</td>
<td>Under Northern Lights</td>
<td>5</td>
</tr>
<tr>
<td>VII</td>
<td>Old Tales</td>
<td>6</td>
</tr>
<tr>
<td>VIII</td>
<td>Nothing Serious</td>
<td>9</td>
</tr>
<tr>
<td>IX</td>
<td>Canada At Work</td>
<td>11</td>
</tr>
<tr>
<td>X</td>
<td>The Sun Never Sets</td>
<td>8</td>
</tr>
</tbody>
</table>

Each selection is handled separately and in detail. After an introductory two pages on "Canadians All", ten pages are devoted to the first selection, "They Helped Themselves". First of all, there is a paragraph 'for the teacher' in which she is told something of Max Braithwaite, the author. Then she is told what to look for in the lesson. Nothing is left to chance or to her own interpretation or judgment.

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25 Ibid., p. xvi.
26 Ibid., p. xx.
The next sub-title is "Getting Ready To Read". This has five sub-sub-titles ending with:

This general plan of reading might be summarized thus:

1. Getting ready to read
2. Reading silently and discussing, part by part
3. Activities in related school work
4. Building reading skills
5. Further reading. 27

Paragraphs on Vocabulary and Discussion follow.

Prior to the sub-division called "Reading And Discussing", these instructions are given:

Pupils open books at page 3. Read the title of the story. Look at the picture here, and at the picture on pages 8 and 9. What might the story be about? Read the first two lines on page 3. Look at the break on page 5. In what form is the story told? Why is this a good way to tell it? (Keeps up interest, gives an idea of time passing, allows for informal style of writing.) 20

Under "Reading and Discussing", there are five paragraphs. Paragraph one reads:

1. Pages 3-5. Ask pupils to read silently to find out what Peter is going to tell Joe. Find three ways in which the school looked bad outside. What was wrong with the entry? The floor? The desks? The library cupboard? What are the names of some of Peter's schoolmates? From what countries might their parents have come? What did each of them think of the school? What do you think the teacher thought of it? Do you think she grew discouraged and went home? 29

Paragraph two treats pages 5-7 in a similar manner; paragraph three, pages 7-9; and paragraph four, pages 9-11. All the paragraphs are replete with questions and suggestions for guided thinking. Paragraph five reads as follows:

27Teachers Manual To Accompany All Sails Set, p. 37.
28Ibid., p. 27.
29Ibid., p. 8.
5. As a conclusion: (a) Bring out the idea that we must all work together. The single stick can be broken easily, but not the bundle of sticks. In the game of "Bull in the Ring" all the hands in the circle must hold tight, for if there is one weak spot the "bull" will find it. (b) Explain that letters should not be like formal compositions, though they should be correct in spelling, punctuation, paragraph arrangement, etc. If you were writing to a pen pal, what might you find to talk about? A letter should describe things that are familiar to you, but new and interesting to your friend. If you can make a story out of it, so much the better. The first paragraph should tell why you are writing, and what you are writing about.30

There is nothing here about the reading and enjoyment of the entire story at leisure before analysis. The instructions are that the story is to be read silently and discussed part by part. This is interpreted literally.

In the opinion of this writer, if this method is used, the children are being trained to practise an abnormality. The normal way to read a story is to read it from beginning to end in order to capture its mood, sense its intrigue, and apprehend in its entirety the message the author has to convey. The whole must be known before its parts can be discussed intelligently in relation to the whole.

Following this are seven paragraphs under the heading, "Suggestions For Related Activities". Paragraph Four gives topical information on how to get into touch with pupils of other countries.

Six pages follow dealing with "Building Reading Skills" under four sub-headings; they are:

1. "Little Letters Lead Lazy Readers Astray". Five sets of twenty similar-looking words are given as illustrations, e.g. Set 2:

1. advice, advise, advertise
2. discarded, discovered, disguised
3. proceed, process, produce
4. mash, lass, mass, masks
5. oats, oak, oath, oars
6. grinding, grinning, greeting
7. squash, squaw, squat
8. sieve, since, sire, siren
9. wrath, wreak, wreck
10. honour, horror, hoarse
11. spit, spite, spot, spurt
12. onion, union, unison
13. growl, groan, grows
14. ripping, rippling
15. twirl, twist, twitch
16. office, official
17. charted, chatted, charter
18. began, beggar
19. fasten, faster, father
20. national, natural

2. Analysis of Words into Syllables. The number of syllables is placed beside the word to be syllabicated and the children are required to syllabicate them, e.g.
- board (1)
- fellow (2)
- rickety (3)
- protest (2)
- worm (1)

3. Selecting Effective Words, e.g.
(a) Peggy Mahon spoke up in a high, clear voice. (page 1)
   ("Peggy Mahon piped up.")
(b) Miss Lindsay said he might speak. (page 5)
   ("Miss Lindsay gave him the go ahead signal.")
(g) Mr. Peterson got up slowly and with difficulty. (page 11)
   ("Mr. Peterson heaved himself to his feet.")

Note: The sentences in parentheses are as originally written by the author.

4. Getting The Main Idea. The attention of the teacher is directed to getting the exercises in the Workbook that accompanies the Manual and reader done at this time.

The final section in the handling of this story is called "Further Reading". Under this caption, four books are advised for slow readers, three for average readers, and one for advanced readers.

All the stories and poems in All Sails Set are thus treated in detail. Some of the advice is informative, some novel, some trite. A great deal of it is redundant. A suggested pattern for oral reading of the poem

"Frost" occurs on p. 23. It is as follows:

Line 1    Soprano voices, small and chilly
Line 2    Alto voices, rich and warm
Lines 3 & 4    Full chorus, increasing in volume and emphasizing
                rich and romance
Line 5    Alto voices, serious and resonant
Line 6    Soprano voices, gay and spirited
Lines 7, 8 and half  of 9    Soprano voices, from very soft in gradual
                crescendo
Second half  of 9 & 10    Flattened out and in level slow rhythm with alto
                voices joining in.
Lines 11 & 12    Full chorus on crescendo, with definite pauses after
till and sash, and slight pause after Kremlin; heavy
emphasis on Kremlin and fire.35

The writer has never heard this particular rendition of "Frost".
However, when choral reading is well done, the music of the poetic metre
is enriched by the well-modulated cadence of the voice. In this way, the
children (as listeners as well as readers) learn to appreciate the word
rhythm of poetry that is one pattern of musical melody. There is this
possibility, too, that such a vocal rendition will intensify an appreci-
ation of the poet's mood, and thus the feeling of the poem will be more
finely sensed. On the other hand, inept choral reading could be disastrous
to both understanding and enjoyment.

The Arabian Nights story, "Aladdin and His Wonderful Lamp" has not
escaped dissection and the ubiquitous Workbook is again recruited. Under
the heading "Critical Thinking—Judging and Drawing Conclusions" on pp.
222 and 223, exhaustive questions are accompanied by appropriate answers
in no fewer than 8 sub-sections, e.g.

1. What was the magicians' purpose in giving Aladdin gold pieces,
delicious food, and new clothing? (to win his complete confi-
dence so that Aladdin would do anything for him).

2. Do you think that the magician was really forbidden to enter
the cave? (no) Why, then did he force Aladdin to enter in

35 Manual To Accompany All Sails Set, p. 23.
his place? (wanted Aladdin to face any dangers that might be there)

3. Aladdin has been painted as lazy and a loiterer. However, in dealing with the magician he was not stupid. Prove. (wouldn't give up lamp until he was out of the cave)

6. How do you think the magician heard about Aladdin's good fortune? (Answers will be pure supposition but insist that pupils justify them by asking, "Would that be possible?" Best answers seem to be, "from travellers" or "through his magic").

In this way, the insubstantial magic of the story is whisked away and the children remain in the realm of drab reality. They are not allowed to read the tale in a leisurely way and relax dreamily in a world of their own imaginings. Willy-nilly, they are harried by a sweeping quiz guaranteed to extract their precious innermost thoughts which are lost forever to them personally in the confusion of amalgamation with those of others. And the delicate spirit of romance flees the crudity of gauche extroverted expression.

In some of the selections, the "theme" is pointed out for the benefit of the teacher who is presumably unable to make her own diagnosis. Nothing is left to the intelligence and emotions of the children. For example, in The Great Stone Face, the "theme" is said to be "that we come to resemble our ideal." This is a very limited interpretation. Actually, we do not outwardly come to resemble our ideal—but the fine sensibility of a famous poet is able to recognize a spiritual likeness that is unseen by ordinary mortals.

There are too many selections in the Manual to comment on one by one. One instance might be included here of what, in this writer's opinion, is unsound advice to teachers. It occurs in connection with the story

36 op. cit., pp. 222, 223. 37 op. cit., p. 117.
"Penny Makes a Trade", pp. 116 to 121. On p. 117, these lines may be read:

Goals in the teaching may be the enjoyment of the powerful narrative of the encounter with Slewfoot, and the guile with which Penny outwits the Forresters. The Forresters conform to the typical "Mountain boy" pattern familiar in comic strips. It is seen that "guile" and "comic strips" are approved in the teaching of the young. Then, on p. 119 are printed these words:

In the discussion point out that Penny does not depart from the truth. He lets the Forresters flimflam themselves.

6. Concluding discussion: The Romans had a proverb, "Let the Buyer look out for himself." Do you think that is good business? Discuss Pure Food Laws and similar regulations designed to protect the customer. Another story of sharp trading, Tom Sawyer's method of getting the fence whitewashed, is easily available in older readers.

The writer takes exception to the advice proffered in this paragraph. There are lies of commission, omission, inferences, and half-truths. Penny was guilty of the last three in his successful attempt to swindle his hospitable neighbours. The writer thinks that "sharp trading" is not an admirable accomplishment and should not be placed before children as a worthy ambition. She thinks, furthermore, that this story of premeditated theft should be excluded from future readers.

To sum up: it is debatable whether a dissertation on the teaching of reading serves any useful purpose in the Teachers Manual To Accompany All Sails Set. Teachers may study it, of course, but the better parts of the material presented should be incorporated in teacher training at the various teacher-training institutes in the Province.

Part Two of the Manual presents a greater problem. Much of the material is sound and informative. This might be included in the All

\[36\text{pp. cit., p. 117.}\]  \[39\text{pp. cit., p. 119.}\]
Sails Set textbook itself and so become available to teacher and students alike. Far too much of Part Two, however, is occupied with "guided thinking". In the estimation of the writer, the threat of thought control by propaganda via various media should not be reinforced by detailed instructions in a reading Manual for teachers. A legitimate pre-supposition is that most teachers have average or higher-than-average intelligence plus a deeply-rooted sense of responsibility. The Manual usurps the responsibilities and prerogatives of both teachers and students and thus leads towards an objectionable dependency on an unseen external agency that is not always right. Suggestions in a book, more especially in one authorized by the Department of Education, are often very limiting. Apart from the fact that some of the statements and inferences in the Manual are unsound or incorrect, they are exhaustively limiting. If any teacher followed them literally, she would have no time to think independently, and independence of thought is imperatively necessary to a development of thought processes. Both students and teachers should make their own diagnoses of different stories, and disinter their own particular "themes" if such disinterment is deemed advisable.

Two pertinent questions might be interpolated here: (1) Does a detailed guidance technique tend towards too much teacher dependence on "helps" and "aids"? (2) Is such dependence desirable?

Another point is of paramount importance: many stories should be read exclusively for interest and enjoyment. They may make their own intellectual and emotional appeal without extraneous aids and leave a profound and lasting impression. Reading and dissecting stories, piece by piece, in a sterile atmosphere of word control is too cold-bloodedly and objectively scientific a method of the study of any branch of the humanities.
General Summary

In this chapter on Prefaces, Notes, and Manuals, allusion has been made to the readers.

The early 1867 and 1868 readers of the "Red Series" had an accompanying Manual that furnished further factual information. The Prefaces indicated the aims of the reader to impart information, to stimulate a desire for knowledge, and to supply exercises in reading.

The Canadian Readers of 1861 and 1883 also encouraged the teaching of reading. They particularly stressed the need for a clear general view of the English language. For the accomplishment of this purpose, Glossaries, explanatory notes, and a chapter on "Foreign Elements in the English Language" were included.

The Preface to the Fourth Royal Reader, 1883, put emphasis on Canadian nationalism. Explanatory notes and footnotes added information about both authors and selections. "Questions and Suggestions" at the end of the book introduced the idea of literary analyses. For the first time, there was a tendency towards giving too much advice to the teacher about how to teach the lessons and about what questions to ask.

The Ontario Readers, Fourth Reader, 1885, again accentuated the necessity for teaching reading, and a great deal of information was given about voice production. The teacher was accounted responsible for the elucidation of additional information that may be gleaned from text-books in history, geography, or grammar. Notes are biographical and informational.

The Companion to the Fourth Reader, 1886, gave instructions on how to assign and teach lessons and spent some time defining terms. Two hundred and twelve pages were given over to aids to understanding selections. This guidance material was overdone.
The Ontario Readers, Third Reader, 1885, had word and phrase exercises at the ends of stories and poems. The Preface spoke of informational content, scientific experimentation, critical examination and evaluation, and the formation of individual opinions. The importance of reading was mentioned, and there was a chapter on "Orthoepy". Aids to understanding lay in the mental attitude towards the teacher's conversational approach together with general discussion.

The Victorian Readers, Fifth Book, 1898, had no notes. The Handbook was helpful to comprehension of some of the selections. New Canadian Readers, Book V, 1901, had no notes; nor had it a Handbook insofar as this writer knows. The Preface gave a clear idea of the literary aims of the reader, and the chapter on "The Culture Use of Literature" went into the subject thoroughly. Part of this chapter referred to the imper­tent interference of the inexpert or inefficient teacher as mischievous, and requested that the author be allowed to do his own teaching. It also asked that the stories be dealt with in such a way that will leave the pupil free to work out his own apprehension of them. Wise and not too suggestive questioning was advised on occasion. At no time should the pupil be informed beforehand of what he may expect to find in a selection, and no single word of explanation should be given him until he has had the chance to do all he can for himself. Great emphasis was placed on the value of oral and silent reading.

Neither The Alexandra Readers, Fourth Reader, 1908, nor The Canadian Readers, Book V, 1922, had Prefaces or notes. The Handbook to the Alexandra reader supplied additional data, and the Canadian Handbook had 50 pages of pronunciations of proper names plus teaching or study aids.
The writer did not see the Manual that accompanied *The Canadian Treasury Readers, Book Six*, 1932. Copious notes preceding selections added interesting information or posed challenging questions. Exercises, suggestions, and questions succeeded selections. Footnotes and "A Little Dictionary" helped to clarify obscure words, and the "Read a Story" recommendations enabled children to secure books for their own libraries. Important in this book were the stories for enjoyment unaccompanied by any notes, questions, or teaching aids. Instructions on reading poetry orally were included in the notes.

*Highroads To Reading, Book Six*, 1934, was similarly annotated although there were no selections without some kind of notes or suggestions. *The Highroads Manual* was partly a dissertation on the teaching of reading and partly a set of expansive, educative, and informative notes and comments on the selections in the reader. The writer approves these notes and comments but is doubtful about the need or influence of the first part of the Manual.

*All Sails Set*, 1948, had neither notes nor Preface. But there is "A Little Dictionary" and "A Word List". *The Teachers Manual To Accompany All Sails Set* is divided in the same way as is the *Highroads Manual*. Part One constitutes a text on the teaching of reading and Part Two contains detailed notes, comments, questions, and suggestions, about all the selections in the reader. In the opinion of the writer, some of this material is informative and should be included in the reading text-book for availability to the children. Some, however, is incorrect or questionable, and has no place anywhere. Much of the material and advice is redundant if one presupposes that teachers are intelligent and conscientious. The trend of "guidance material" in notes or prefaces, first seen in *The Royal Reader*
of 1883, next noted in *The Fourth Ontario Reader Handbook*, 1886, to monopolize teaching instructions in the classroom, has reached its zenith in *The Teachers Manual To Accompany All Sails Set*.

The necessity for *Manuals* to accompany school reading textbooks should be carefully investigated. They are costly, and, perhaps what additional information they furnish could be fitted into the reading text. There, it would be available to the pupils many of whom would find it beneficial to further study. Suggestions and comments could be incorporated in the reader, too. Excellent examples of this amalgamation are to be found in the two royal blue readers—*The Canadian Treasury Readers, Book Six*, and *Highroads To Reading, Book Six*.

It is doubtful if Part One of either the *Highroads Manual* or the *Manual for All Sails Set* is needed. Teacher-training institutions are responsible for instruction in the art of teaching reading.

In no event should the editors of any *Manual* attempt to dominate the thought processes of teachers and students with regard to what to find in a reading selection. *New Canadian Readers, Fifth Book, 1901*, is explicit on this point. Let the author do the teaching. Let the pupil apprehend what he can before he is subjected to wise but not too suggestive* questioning.

In conclusion, many tales and poems in children's readers should be such that they need no external aids for better understanding. Then the children, after reading, could smile and think dreamily of the story, and sense secrets hidden from adults, and think their own individual thoughts without interference.

*Underlining by writer.*
CHAPTER X

ALL SAILS SET: A CRITICISM

Introduction

All Sails Set, Canadian Reading Development Series, 1948, has 72 selections, 28 of which are poetry; 2, radio plays; and 42, prose. Except for "The Forest Fire" by Sir Charles G.D. Roberts, the poetry selections are characterized by fantasy, beauty, humour, or lyricism.

Of the 21 poets named, 16, or 76 per cent, are mentioned in The Columbia Encyclopedia In One Volume; that is, these poets are recognized as outstanding writers. Thomas Campbell's "Ye Mariners of England"; Leigh Hunt's "Abou Ben Adhem"; John McCrae's "In Flanders Fields"; Frederick Scott's "The River"; Pauline Johnson's "Lullaby of the Iroquois"; Sir W.S. Gilbert's "Yarn of the Nancy Bell"; Walter de la Mare's "Suppose"; E.J. Pratt's "Frost"; all have long been recognized as worthy contributions to our glorious heritage of English literature.

Don Henshaw's two radio plays, "The Land of Dreams Comes True" and "The Saga of Shelter", are excellent examples of the projection of moralistic fantasy and history with the use of twentieth century radio techniques.

The picture presented by the prose selections is not so good. Of the 36 authors named, only 7, or 19 per cent, are mentioned in The Columbia Encyclopedia In One Volume. These include such well-known and accepted authors as John Ruskin, a re-written version of whose classic The King of the Golden River, appears as "Treasure Valley"; Nathaniel Hawthorne, whose

The Great Stone Face appears in an edited edition; Marjorie K. Rawlings, whose "Penny Makes a Trade" is a short excerpt from The Yearling, a Pulitzer Prize novel; Rudyard Kipling; Stephen Leacock; Don Marquis; Padraic Colum. One selection, "The Sower," is from The Bible, and one, "Aladdin and His Wonderful Lamp," is a re-written version of a story of the same name that appears in The Arabian Nights Entertainment. Twenty-nine authors of prose selections (this includes Don Henshaw), or nearly 21 per cent, are either comparatively unknown or completely unknown in the world of letters.

This may account for the uninspired mediocrity of much of the writing, the dull repetition of dead words that are stirred to a semblance of sluggish life by the irrelevant introduction of fictitious thrills in the form of coarse dialogue, pseudo-science, lack of a logical sequence of realistic word-pictures, and the over-illustration necessary to bridge the sequential gaps in the narrative. There may be other factors to account for the paucity of rhythm and distinctive style. But, for whatever reason, grade six children have before them a basal reader containing many stories unworthy of inclusion--stories lacking the melody of language that characterizes great writing. Real life drama and delicate fantasy are ousted by melodrama. Spurious renditions of Ruskin and Hawthorne replace the originals that were stamped by the masters' individual styles, their peculiar whimsicalities of expression, their apt figures of speech, and the accurate portrayal of the period in which they lived. The spirits of Ruskin and Hawthorne have been ruthlessly exorcised by pedants, who assume they know better than the masters what should be presented to grade six children although both The King of the Golden River and The Great Stone Face, as originally written, entered the realms of children's literature many years ago. Details of this
exorcism are presented in Chapter VII of this thesis.

The First Section

The first section of All Sails Set is entitled "Canadians All"; it contains 8 selections. Of the 8, 3 are poetry: "Frost", by E. J. Pratt, (1882- ) Canadian poet; "The Forest Fire", by Sir C.G.D. Roberts, (1860-1943) Canadian poet; and "The Ships of Yule", by Bliss Carman, (1861-1929) Canadian poet. One selection is a radio play, "The Land of Dreams Comes True", by Don Henshaw, advertising man and script writer, who has worked on such CBC school broadcasts as the Saga series. Four selections are prose. Of these, 3 refer to Canadians of different racial origins; these are: "They Helped Themselves", by Max Braithwaite, Canadian journalist and radio writer; "Circumstances Alter Carla", by Mrs. Lyn Harrington, regular correspondent to The Red Cross Junior and Saturday Night; and "Rosine to the Rescue", by Honora M. Cochrane, teacher of English and French in a Toronto High School. One selection, "World Champions", is by Ken McConnell, sports reporter for the Vancouver Province.

Of the 8 authors, the names of 3, E. J. Pratt, Sir C.G.D. Roberts, and Bliss Carman, appear in The Columbia Encyclopedia In One Volume, Second Edition; four are contemporary newspaper reporters; one is a teacher.

"Frost" and "The Ships of Yule"

The poems, "Frost" and "The Ships of Yule", are delightful fantasy, definitely enhanced by the lovely illustrations. Both the poems and the

2Teachers Manual To Accompany All Sails Set, Toronto: The Copp Clark Co. Limited, p. 142.
3Ibid., p. 5.
4Ibid., p. 16.
5Ibid., p. 25.
6Ibid., p. 32.
illustrations call for individual imaginative interpretations. Beauty of rhythm and rhyme, tonal quality and modulation of voice, artistic appreciation of ideas, word pictures and painted pictures, combine to convey the delicate, intangible romance and imagery of these immortal gems of children's literature.

No book is really worth reading at the age of ten which is not equally (and often far more) worth reading at the age of fifty... the only imaginative work we ought to grow out of are those which it would have been better not to have read at all.

"The Forest Fire"

"The Forest Fire" is staccato doggerel--sheer melodrama, gauche in conception, stilted in expression, and metrically unsound. Short, familiar words, trite descriptions, and uninspired metaphors, are used throughout. The first three lines of each four-lined verse are written in iambic tetrameter; the last line in iambic trimeter. The second and fourth lines rhyme:

The night was grim and still with dread;
No star shone down from heaven's dome;
The ancient forest closed around
The settler's lonely home.

The poem has a high percentage of hackneyed phrases, such as "Heaven's dome"; "flying feet"; "dreadful cry"; "deep and gathering roar"; "a dawn of blood"; "fair and tumbled hair of the still sleeping child"; "zigzag fence"; "rude log barn"; "chip-strewn yard"; "hordes of flame"; "scorching heat"; "flying brand"; "fiery death"; "the father's mouth was white and stern"; "long farewell"; "on the other side"; "soaring flames". A few

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clumsily introduced short words break the monotonous regularity of the pattern, but do not contribute anything to the reading but momentary irritation; no poetic or artistic touch is introduced to justify the broken rhythm.

And bounding panther, and coursing wolf

And now with his kinsfolk, fenced from fear

Straight on to the town. And I'll meet you Sweetheart,

The entire poem misses verisimilitude; it is badly over-melodramatized.

The Manual has this to say about it:

The narrative poem by the late Sir Charles G.D. Roberts, for many years "dean" of Canadian poets, was one of the most widely popular test poems among teachers who tried out preliminary material for this Reader. While to a sophisticated literary taste the poem may not appear to rank with the poet's better work, its exciting action and fast rhythmic pace make it useful in the classroom.9

It might be conducive to the development of literary taste in grade six children if one of the poet's better poems were substituted for this. Fortunately, it has no illustrations, the which tend to fix images, and the child is left to imagine what he will.

"The Land of Dreams Comes True"

The play, "The Land of Dreams Comes True", by Don Henshaw, has the mid-twentieth century approach, complete with radio techniques and music. Yet it is as moralistic in concept as "The Truant", a selection by Nathaniel Hawthorne, that appears on p. 46 and ensuing pages in The Ontario Readers, Fourth Reader, 1885. In both selections, the moral is that success cannot be achieved without toil. A touch of fantasy in the treatment of the play

9Teachers' Manual To Accompany All Sails Set, p. 37.
as the plot unfolds is likely to appeal to the emotional and imaginative susceptibilities of the eleven-year-olds for whom the play is designed. Moreover, with "radio technicians", "sound effects", "music", "audience", together with the children cast in the various roles, there are enough parts for a fairly large class of sixth grade pupils.

"They Helped Themselves"

The four prose selections in the first section of All Sails Set are of debatable value; although in each case the theme is acceptable. The first story, "They Helped Themselves", by Max Braithwaite, is poorly presented. The author could have pointed up his moral more effectively by deliberately burlesquing the situation. His present treatment fails because of over-exaggeration; truth is veiled by hyperbole, and the picture presented in all seriousness is as illogically distorted as if it were reflected in a convex or concave mirror.

A simple statement of facts might have been too tame to excite interest and emphasize the moral, but a clever skit in which weaknesses and strengths were over-emphasized would have provoked laughter and an appreciation of the finer points of the story. Actually, the "before" and "after" pictures of a run-down rural school are overdrawn—without benefit of comic relief! The artist, Margaret Salisbury, whose brush drawings are skilfully executed, missed an unparalleled opportunity when she did not sketch a series of live colour cartoons to add spice to the ensemble. The following cartoons by Arnold Anderson of Regina, Saskatchewan are sufficiently illustrative (pp. 377 and 378).

Two other comments about this story should be made. First of all, according to p. 4 of The Teachers' Manual To Accompany All Sails Set,
"Interprovincial friendships are illustrated in 'They Helped Themselves,'" the story under discussion. This statement is open to question. In the story, a Saskatchewan child holds his own school up to ridicule. He broadcasts to Ontario the terrible conditions that prevail. How does this illustrate inter-provincial relationships? The book, All Sails Set, was published in 1948, possibly on a twelve-year publishing arrangement—so that it will still be read in 1960. Today, Saskatchewan has some of the finest schools in the Dominion about which an Ontario child knows nothing. Can he ever be made to believe that this story about a fictitious rural school in far-away Saskatchewan is not a truthful representation? This is a yarn that will take a lot of living down. From this angle alone, the tale should never have been published in a school reader.

Secondly, the reference to Mike Podolsky, the Polish boy, is unwise and in excessive bad taste:
FIGURE 96
MISS LINDSAY IS DISMAYED

FIGURE 97
THE TOOLS FOR THE JOB

FIGURE 98
THE RENOVATION

FIGURE 99
THE NEW LOOK
He's Polish, and you can tell it from his speech when he gets excited. But if there's anyone who says that Mike isn't as good a Canadian as anyone else, that person will have to fight Mike - and the rest of our gang, too.10

In the province of Saskatchewan, where a large percentage of the population is of non-British origin, few allusions should be made to racial origin—and certainly no such remarks should be made on a school campus. In this polyglot province that is rapidly becoming hybridized, the intensely

TABLE XIX

POPULATION OF SASKATCHEWAN BY ORIGIN, 1951

<table>
<thead>
<tr>
<th>Total population of Saskatchewan</th>
<th>831,728</th>
</tr>
</thead>
<tbody>
<tr>
<td>British Isles Origins</td>
<td>351,862</td>
</tr>
<tr>
<td>Other European Origins</td>
<td></td>
</tr>
<tr>
<td>French</td>
<td>51,930</td>
</tr>
<tr>
<td>Austrian</td>
<td>7,220</td>
</tr>
<tr>
<td>Belgian</td>
<td>4,079</td>
</tr>
<tr>
<td>Czech and Slovak</td>
<td>5,976</td>
</tr>
<tr>
<td>Estonian</td>
<td>90</td>
</tr>
<tr>
<td>German</td>
<td>135,581</td>
</tr>
<tr>
<td>Greek</td>
<td>332</td>
</tr>
<tr>
<td>Hungarian</td>
<td>12,470</td>
</tr>
<tr>
<td>Italian</td>
<td>1,028</td>
</tr>
<tr>
<td>Jewish</td>
<td>2,702</td>
</tr>
<tr>
<td>Latvian</td>
<td>192</td>
</tr>
<tr>
<td>Others</td>
<td>542</td>
</tr>
<tr>
<td>Asiatic Origins</td>
<td></td>
</tr>
<tr>
<td>Chinese</td>
<td>2,144</td>
</tr>
<tr>
<td>Japanese</td>
<td>225</td>
</tr>
<tr>
<td>Eskimo</td>
<td>3</td>
</tr>
<tr>
<td>Native Indians</td>
<td>22,250</td>
</tr>
<tr>
<td>Others</td>
<td>7,296</td>
</tr>
</tbody>
</table>

10 All Sails Set, p. 4.

British element is disappearing. To point up a Polish boy's racial origin for any reason whatever is inept, although it is in keeping with the crudity and lack of humour of the whole story. Table XIX shows the population of Saskatchewan by racial origin. It will be seen that upwards of 58 per cent of the people of Saskatchewan are of non-British racial origin.

"Circumstances Alter Carla"

The second story, "Circumstances Alter Carla", is an example of similar impropriety with reference to racial origin, although, again, the theme is good. Carla is a city girl who attends classes in pottery-making. She is contemptuous of "foreigners", and the thought of living on a farm is repugnant to her. The farm is depicted as a drab-gray building standing forlornly in the rain. In time, Carla becomes reconciled to both farm and "foreigners". She finds pottery clay in the vicinity of the house, and a workman who turns out to be both a "foreigner" and a master potter. ("I, Jaroslav Ondreyko, was a master potter, till the Nazis came"12—this asseveration is provocative of meditation). Carla's influence on Jaroslav's daughter, Maria, is such that Maria becomes:

... eager to be like other Canadian girls in every way. If Carla wore a beanie on the back of her head, so did Maria. Carla's yellow socks were matched by Maria's scarlet ones. If Carla thought pottery was a good thing for a Canadian girl to learn, Maria was willing to learn it, too.13

To be like "other Canadian girls in every way" is an ignoble ambition, and should not be presented to a class of eleven-year-olds as a laudable achievement. Uniformity is rarely desirable.

Anything that strengthens mere routine, automatism, a robot existence, should be denounced. Whatever encourages wonder, joy,

12 All Sails Set, p. 18.
13 Ibid., p. 18.
a creative zest, imaginative sympathy, love, is good. And no substitutes will do. . . We are losing our independent, critical intelligence, character, zest. We are tending to encourage mass standards. We give in too easily to propaganda and cheap ballyhoo. We ignore what is important and make too great a fuss about trivialities. 14

The story could well have been woven around Ondreyko's skill, a distinct contribution to Canadian culture that will one day emerge as a blend of all the arts and crafts that our native Canadians and our overseas' citizens have contributed to it. Nor need Ondreyko have been referred to as a "foreigner" or a poverty-stricken labourer shovelling mud from a farmhouse basement. Many "New Canadians" in Saskatchewan are firmly established merchants, farmers, artists, professionals, parliamentarians; they are by no means poor.

"Rosine to the Rescue"

The story, "Rosine to the Rescue", is the best of the four prose selections that appear in Section One. It describes a French-Canadian family named Dubois, that live in a weather-beaten cottage in the village of Perce on the Gaspé Peninsula. The descriptions are apt and the illustrations illuminating. The story is over-dramatized although it may appeal to the imagination of the grade six child.

The Dubois are poverty-stricken! "Alas! There was no one to feed the Dubois but themselves." 15 Just why there should be is not made clear. Papa Dubois cannot afford to buy a new engine for his boat, and cannot, therefore, go after cod. Each member of the family decided to help in some way. Maman and eleven-year-old Margot hook rugs; thirteen-year-old

14 J. B. Priestley, Star-Phoenix, Saskatoon, January 8, 1955.
15 All Sails Set, p. 24.
Jules carves figurines and frames, and sketches patterns for rugs; Rosine, the youngest, poses for Miss Prest, an artist.

Tourists speed in their polished new cars around the highway that skirts the Peninsula and buy rugs, woven scarves, and little painted figures. One day, when Rosine walks home with the milk she sees two ladies—"Not tourists," she says, "but very, very superior,"—a gratuitous piece of snobbery when one considers that the Dubois family is living on the profits gleaned from the aforementioned tourists. The "superior" ladies are artists who pay Rosine twenty-five cents a morning to pose for them. They find her useful in many ways; she carries their heavy boxes and stools in Jules' express wagon, and runs errands for them.

The melodrama of the story is relieved by clear and charming word pictures of the sea, the restless tides, the rocks—Perce Rock in particular—swooping gulls, the cod-drying racks on the beach, the old wood-carvers, and the patterned rugs.

The sun threw diamonds on each gay little wave, and the gulls wheeled in lovely white curves. The air was washed and salted by the waters of the Gulf and cooled by its icebergs. You or I might have wrinkled our noses at this air, for it carried the strong smell of the cod on the drying racks.16

The introduction of French names such as Dubois, Jacques, Garnier, Margot, Jules, Rosine, and simple French words such as "petite", "maman", serve to heighten the French flavour. This is emphasized by Rosine's prayer: "Holy Mother, help me." An edited edition of this story would be more appropriate for inclusion in All Sails Set.

In passing, it might be said that it is unfortunate that the characters cited in the foregoing stories, Mike Podolsky, Jaroslav Ondreyko, and the Dubois—Pole, Czech, and French—are all very poor!

16 op. cit., p. 24.
"World Champions"

The fourth prose selection, "World Champions", tells the story of a handful of Canadian girls, small but with a "fighting spirit which never knows defeat," who gain a slender victory over a handful of spirited American girls who were "taller and heavier." This adulation of sports' heroes (who WIN) is in keeping with current trends. To win has become the prime objective in the world of sports; playing the game is of secondary importance.

In All Sails Set, a basal reader, four-and-one-half printed pages are given over to an eulogy of the Edmonton Grads. A blow-by-blow account of the championship game is given. The Edmonton Arena, which holds five thousand spectators, was sold out. This is an important point; commercialized sport is 'Big Business'. The game is described by Ken McConnell, a sports reporter, in the breezy manner of a radio commentator. There is no doubt that the Grads played a fine game; there is no doubt that Mr. McConnell tells the story dramatically. But the theme--is it of sufficient importance? Are there not stories more worthy of inclusion in a basal reader?

General Comments

With the exception of the nine selections in Section Eight, "Nothing Serious", which, in the estimation of this writer, is flawless both in objective and performance, each section of All Sails Set should be screened for faulty information, gauche writing, and for over-dramatization. Generally speaking, the poems are excellent, and the themes of the stories are good. Six selections deal with history, 17 with geography and nature science, and 5 with biography and science. Twenty-five selections (including "The Sower" from The Bible) are moral or philosophical in tone, and ten are
lyrics, ballads, or other poems. Some of the information contained in the stories is of questionable authenticity; one, "Penny Makes A Trade" is definitely unethical; some of the writing is crude, and there is an overall lack of literary quality.

"Odysseus Tells of the Cyclops"

For example, this writer wonders why "Odysseus Tells of the Cyclops" was chosen for insertion in All Sails Set although she agrees that a selection from The Odyssey is a wise choice. She also wonders why the language of the original has been changed so drastically. A translation of the original reads:

Now first, will I tell my name, that ye too may know it
... I am Odysseus, son of Laertes ... And I dwell in clear-seen Ithaca ... Now Ithaca lies low, furthest up the sea-line toward the darkness ... a rugged isle, but a good nurse of noble youths ...

Now Zeus, gatherer of the clouds, aroused the North Wind against our ships with a terrible tempest, and covered land and sea alike with clouds, and down sped night from heaven. Thus the ships were driven headlong, and their gails were torn to shreds by the might of the wind.17

The words in the above excerpt are simple, easily understandable, and they are, as nearly as a translator can render them, the words of the author, Homer. Nevertheless, the version in All Sails Set reads:

First of all I will declare to you my name and my country. I am Odysseus, and my land is Ithaca, an island around which many islands lie. Ithaca is a rugged isle, but a good nurse of hardy men, and I ... The wind bore my ship from the coast of Troy ... but the north wind came and swept us from our course and drove us wandering.18

The whole story is thus told with reckless disregard for the fluency and style of the original. Now, since the purpose of the inclusion of this

17The Odyssey of Homer, done into English by S. H. Butcher and A. Lang, New York: Vincent Parke and Company, pp. 119, 120.

18All Sails Set, p. 268.
story in *All Sails Set* is to introduce modern youth to Greek Classics, one wonders why Homer is not introduced as Homer speaking Homeric language as nearly as scholarly translators can interpret it.

Then, too, in its transmission to our day, ancient literature has suffered many mischances. The text in passing through the hands of scribes either unintelligent or too intelligent has often become something other than it originally was; its meaning has been misapprehended, and the false explanations that from generation to generation have gathered about and over the text have beclouded the eye of the reader so that he has not read the clear truth. 19

Apart from the wording of the story, this investigator is at a loss to know why this particular excerpt from *The Odyssey* was chosen. It is a tale of repulsive violence and deceit, in which neither hero nor villain is admirable. The Cyclops, named Polyphemus—in the good old tradition of giants—is a frightful monster, terrible to behold, and with a single eye in his forehead. "Our hearts were shaken with terror at the sound of his deep voice." 20 Odysseus speaks to him "craftily" and lies about his predicament. Then he begs the Cyclops to deal with him as just men deal with strangers and beggars.

This plea has no effect on the Cyclops who regards Odysseus and his men as heaven-sent lunch snacks. He promptly seizes two of the men, swings them by the legs, and dashes their brains out on the earth. Following this demonstration of just dealing, he cuts the bodies into pieces and eats them, apparently sans condiments, cooking, and ketchup. Zeus doesn't interfere, and the re-vitamined Polyphemus sleeps peacefully through the night. On the other hand, Odysseus spends the night wondering if he can stab the

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20 *All Sails Set*, p. 271.
monster as he sleeps. Luckily, he remembers that if he does so, he and his men will be prisoners in the cave; they are not strong enough to roll the great stone away from the cave mouth.

The Cyclops misses breakfast, but, relishing the taste of naturally-salted high-protein fare, he kills and eats two more of Odysseus's faithful followers for noon lunch. At this juncture, our hero contemplates the feasibility of making the giant "drunken with wine". Considering the relative sizes of hero and giant (as described and as pictured) one wonders about the potency of the wine; it is obvious that Odysseus can carry only a comparatively small amount in "the great skin of sweet wine" he is carrying around. That afternoon, while Polyphemus is out tending his flocks, the prisoners prepare a pointed green wood stake to drive into their captor's eye. Fortunately for them, he doesn't notice anything unusual when he returns. He doesn't drink the honey-tasting wine either until he has seized and eaten two more men. But one draught of the potent brew sparks his innate generosity; magnanimously, he promises to preserve Odysseus until he has eaten all his followers. Odysseus tells him "craftily" that his name is "Noman" and, at long last, the giant falls into a drunken slumber.

Then I, with four companions, took that beam of olive wood, now made into a hard and pointed stake, and thrust it into the ashes of the fire. When the pointed end began to glow we drew it out of the flame. Then I and my companions laid hold on the great stake and dashing at the Cyclops, thrust it into his eye. He raised a terrible cry that made the rocks ring and we dashed into the recesses of the cave.21

The giant's cries bring other Cyclops to the rescue. However, when Polyphemus shrieks, "Noman is slaying me by guile," these hefty nitwits,

21All Sails Set, p. 273.
completely fooled, retire from the scene. Groaning with pain, the giant rolls away the stone from the mouth of the cave. Odysseus and his men escape, one man each to a trio of rams. Just how Odysseus manages to cling to the wool on the belly of a ram whilst it and two others pass the blinded and groping ogre seated at the mouth of the cave is one of the impossible feats that heroes always accomplish.

Once aboard ship, our hero taunts the giant thus:

Cyclops, you thought that you had a fool and a weakling to eat. But you have been worsted by me, and your evil deeds have been punished. 22

Polyphemus retorts by hurling rocks at the escaping ship, but misses.

Enraged, he calls on Poseidon, the god of the sea to avenge him:

I call upon you Poseidon to grant that you, Odysseus, may never come to your home, or, if the gods have ordained your return, that you come to it after much toil and suffering, in an evil plight and in a stranger's ship, to find sorrow in your home. 23

Poseidon hears and heeds this vengeful prayer and now we know that Odysseus is not yet out of the dangerous woods into which his rashness and stupidity ever lead him, even though, as a sort of afterthought, he does mourn the loss of his six ill-fated companions and, on their behalf, makes sacrifices to the gods.

The robust, man-eating fiend survives, his digestive tract agreeably conditioned to a diet or raw, human flesh. But what of the youthful reader? Should his sensitive mind be conditioned to an acceptance of this type of viciousness and vulgarity so that, in time, he will be able to digest this coarse and cruel fare, and, worse still, look eagerly forward to a continuance of it? In this writer's opinion, the "horror comic" appeal should not be made in a basal reader.

"Hard-Rock Miner"

A similar criticism may be leveled at the language used in "Hard-Rock Miner", by Lyn Harrington. The author has one of the characters use such expressions as the following:

Where's your nurse, baby boy?

... Get busy there, mucker. You're not hired to lean on a shovel.

Or, maybe mucking dirties your lily-white hands ...

... You'll find another for me tomorrow, or I'll take it out of your hide.

You nosey busybody. ²⁴

The other men take the coarse jokes and loud remarks of Leo, the bully, meekly enough. When he swings the drill at Pete, Swede Jansen steps forward to take Pete's part just in time to receive the blow in the pit of the stomach. He bends over in agony.

Children see this type of sadism at the cinema and on television; they hear it over the air and at the movies. It is possible that miners do speak and act like this although this is doubtful; their customary language is much more "forceful". But why introduce this sort of thing into a basal reader: why not introduce literary selections where children may have a chance to read and appreciate the beauties of good English? A basal reader should lead the way to a realization of the elegance of English expression; it should not descend to the level of competition with pulps and comics.

"Baby Bee"

The beautifully illustrated story, "Baby Bee", by Julie C. Kenly, has one short "phoney" paragraph that dims its magic. After an interesting account of the egg, larva, and nymph stages in the life of a bee, Baby Bee

²⁴ op. cit., pp. 344, 346, 347.
emerges from her cocoon. At last she is free from her prison.

Being a girl bee, the first thing she did was to think of her appearance. She rubbed her nose and straightened out her velvety fur. Then, her toilet complete, she began to feel hungry.25

Up to this point, the tale is well told; it makes fascinating reading and has a ring of authenticity. The interpolation of this "cute" nonsense spoils this effect, and achieves nothing worthwhile in so doing.

"Penny Makes a Trade"

One story of questionable merit is "Penny Makes a Trade", by Marjorie K. Rawlings. The fact that this selection is taken from The Yearling, which was made into a moving picture, is irrelevant to its inclusion in a basal reader. Divorced from its context, the story is an entity that cannot be interpreted in the light of preceding or succeeding chapters. What is important is that this story demonstrates a cunning and successful method of cheating a neighbour; this is accomplished with malice aforethought. This conversation takes place between Penny Baxter and his wife, Ma Baxter:

"Now Ma, I wouldn't even try to beat a man. But there are trades where all are satisfied."
"What you got to trade with?"
"The mongrel."
"Who'd have him?"
"He's a good catch-dog."
"Good to catch biscuits."
"You know as well as I do, the Forresters are fools for dogs."26

Well knowing that the mongrel, Perk, is worthless, but determined to trade him for a good gun, Penny and his son, Jody, set out to take advantage of the Forresters' love of dogs. He has an ingenious, well-thought-out plan. Before approaching the Forresters' cabin, he picks Perk up and

25 op. cit., p. 64. 26 op. cit., p. 155.
carries him, thus giving the impression that he is a valuable animal.

The two are accorded a vociferous welcome by the boisterous Forresters, and sit down to a gargantuan meal of dried cow peas and white bacon, roast venison, a platter of fried squirrels, swamp cabbage, biscuits, cornbread, syrup and coffee. In spite of this hospitality, Penny's purpose does not weaken. He systematically depreciates the dog—says, "he isn't worth a good pipe o' t'baccy,"—says, "he's the sorriest bear-dog I ever owned or followed,"—says, "he's worthless,"—says, "I'll admit he's likely-lookin', but I just wouldn't put any notion o' tradin' in your minds, for you'd get fooled and cheated."

He keeps this up while the Forresters get more and more curious about the animal he is running down. He tells the tale of his encounter with ol' Slewfoot, the bear, with sundry exaggerations and inferences that keep the Forresters spellbound; "he made the fight a heroic thing."

This is part of the ensuing conversation:

"You haven't once mentioned that dog you got there."
"Don't press me," Penny said. "I told you that he's worthless."
"I notice that he came out of it in mighty good shape. Not a mark on him, is there?"
"No, there's not a mark on him." (Penny does not say that Perk had run into the bush during the fight.)
"Takes a mighty clever dog to fight a bear and not get a single scratch on him."

Penny puffed his pipe.

The Forresters are completely taken in. They want this mysterious dog; in fact, they want him so badly that they trade a valuable English gun for him. Penny adds an artful piece of trickery just when the deal is about to be concluded. "But you have to promise before witnesses," he says, "not to beat the stuffin' out o' me after you've hunted him."

Then he shakes hands with Lem!

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27 op. cit., p. 163. 28 op. cit., p. 163.
Jody had heard of sharp trading before but he had never thought that one man could get the better of another simply by telling the truth.29

Penny knows that he is a cheat. He says, "My words were straight, but my intentions were as crooked as the Oklawaha River."30 His excuse?

Some years before, because of his short stature, Lem had christened him "Penny"!

On p. 119 of the Teachers' Manual occur these surprising words of advice to teachers:

In the discussions point out that Penny does not depart from the truth. He lets the Forresters flimflam themselves . . . The Romans had a proverb, "Let the buyer look out for himself . . . Another story of sharp trading, Tom Sawyer's method of getting the fence white-washed, is easily available in older Readers.31

Evidently, the editor approves "sharp trading"; his conception of a lie is not "wilful deceit"; he recognizes the lie of commission, but not lies of omission, inference, and half-truth—all much more deceiving than the lie of direct commission. A man with this low standard of ethics is unfit to give advice to teachers, nor should children be exposed to the idea that "sharp trading" is acceptable.

There are many delightful chapters in The Yearling suitable for inclusion in a basal reader; "Penny Makes a Trade" is not one of them.

Odd Items

Other odd items in All Sails Set catch the eye. On p. 226, Eskimo talk is described as all "whine, yammer, and gulp". Is this a correct

29 op. cit., p. 165.
30 op. cit., p. 165.
31 op. cit., p. 119.
description? On p. 290, the beautiful and charming Princess Badroulbodour calmly poisons the wicked magician! On p. 170, Mafatu, cast ashore on a desert island, fells fine bamboos by fire! This miracle is in keeping with the author, Armstrong Sperry's surprise tactics; he is the wizard who drags the rabbit out of the hat at will; he presents no logical sequence of pictures to build up his stories. Following is a commentary on his story, "Buffalo", p. 181, All Sails Set.

"Buffalo"

The writer has difficulty in understanding the value of the story, "Buffalo", p. 181, All Sails Set. It is a highly imaginative account of a buffalo hunt--complete with "my trusty pony, Hawk Eye, and Old Chief Thrower, my faithful rifle", obviously a 'cowboy' thriller common to American films and comics. In a basal reader, or indeed in any type of school reader, a story of this kind is to be deplored. It is one shallow step from the comics; it is factually false; it is badly written; and it employs melodramatic techniques to arouse interest in a theme replete in itself with real life drama.

A skilled writer, concerned with historical truth, would have done considerable research before committing himself to paper. With a wealth of material at hand, he would have discovered early in his research that a genuine hunt on the western plains needs no adventitious aids, no hackneyed phraseology, to grip the imagination of old and young alike. A graphic account of a real buffalo hunt is given in the book, Father Lacombe, by Katherine Hughes.

It is recorded that in the year 1841 a party of Red River people, under the guidance of Pierre Dunomais, journeyed from Fort Garry to Fort Carlton, on the first lap of their overland
trip to find new homes in the valley of the Columbia River beyond the mountains. Sir George Simpson, Governor of the Hudson's Bay Company, with his own party of about eighteen men with thirty-six horses and four carts, followed in their wake shortly after... These emigrants consisted of agriculturists and others, principally natives of the Red River settlement. There were twenty-three families...

Each family had two or three carts together with a band of horses, cattle, and dogs. The men and lads travelled on the saddle, while the vehicles, which were covered with awnings against the sun and rain, carried the women and children. As they marched in single file their cavalcade extended above a mile in length... These emigrants followed the timber belt of the North Saskatchewan River; there was no Indian ambush to be feared. North of the 49th parallel no train of "covered wagons" plodded westwards. The Metis travelled by creaking, ox-drawn, Red River carts, or charrettes, which were equally as fascinating and romantic as "covered wagons". Moreover, they were the best kind of carts for the country. One ox could pull a load of seven-hundred pounds over the rough trails for a distance of twenty miles per day. The wheels were concave--deeply "dished". When a river was to be forded, the wheels were detached from the cart, laden with goods, covered with buffalo hide or canvas, and floated across. The carts could be tied to the horses' tails and floated across, also. A second method is explained on p. 192, All Sails Set:

Sure, take off the wheels, put them under the box, wrap the whole thing in a square of canvas, and in a few minutes you have a boat. Pile your things on top of it, and push it into the river... At night throw a canvas over the top and you have a tent.

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33 All Sails Set, p. 192.

34 Ibid., p. 192.
Very seldom did whole families ride in these carts; the children played around or rode stray oxen and horses; the adults often walked. Usually, each man had in his train three, four, or five units, each unit consisting of one pony or ox and one cart.

The story in All Sails Set is American, not Canadian, and it is written in current Americanese. The Manual to the text has this to say:

This is a story of the settlement of the American west, when the covered wagons were taking settlers over the Oregon Trail. At the period mentioned in the story, Saskatchewan and Alberta were still a part of the North-West Territories. International boundaries meant little in those days, and hunters, trappers, and Indian traders moved freely through the great western plains, often providing guards for American wagon-trains. Pierre and Sandy, therefore, may very well have been Canadians.

In a Canadian reader, why is it necessary to present a fictitious picture of a buffalo hunt in the United States when a correct picture of a Canadian buffalo hunt could have been presented?

A casual reading of the story is confusing; a close scrutiny, paragraph by paragraph, increases the initial bewilderment. There is no succession of clearly delineated pictures such as appear in artistic writing; no logical flow of ideas. Inconsistencies are conspicuous. No fifteen-year-old "green-horn" for example, would be given the responsible job of guarding a convoy exposed to the dangers of Indian ambush. This is in direct contradiction to the above quotation from the Manual. Keen-eyed plainsmen, experienced trappers and hunters, would, undoubtedly, share this heavy responsibility. Even the name, "Walnut Creek", suggests a geographical misnomer.

Apparently, camp was made overnight, although the picture of a sleeping camp is not drawn. The boy joins the convoy, is put immediately on

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35Teachers' Manual To Accompany All Sails Set, Canadian Reading Development Series, Toronto: The Copp, Clark Co. Limited, p. 146.
guard duty—and presto!—"Scouts ride in on the wings of the magic cry."

—an unprecedented feat smacking somewhat of The Arabian Nights' Entertainment! For some reason or other, "the camp was plunged into confusion and men sprang from their robes standing"—another superlative achievement! Buffalo robes are heavy, and customarily men roll out of them. Why the confusion? According to Father Lacombe, an eye-witness of the great hunt in 1850:

No order had been observed up to this time in their mode of arrival or their preparation but Voilà! how the scene changes! the fine discipline of a military camp suddenly pervaded the assembly. The hunters held a council to select, by a majority of votes, a chief and ten captains, who in turn selected ten or fifteen others to act as scouts. Then they drew up anew the laws of the hunt. . . .36

Then they (the American hunters in All Sails Set) reached automatically for their rifles—-in spite of the fact that rifles were very scarce in 1846.37 Smooth-bore guns were in general use, although the Kentucky rifle, a muzzle-loader with flintlock, was known and used.

Sandy, an old-timer hunter, howled with wolfish delight.
"Buffler, boys!" he crowed, dancing a fancy step. "We'll be havin' hump for supper, else why was buffler made, I'm askin'?38

Peculiar, to say the least, that at this juncture, an 'old-time' hunter should act the clown! Surely, he would be quietly and efficiently going about his proper business and seeing that his horse and gun were in readiness for the hunt! There was a far different procedure prior to the Canadian hunt:

The halfbreed hunter, Wilkie, who had been elected chief, rose at the close of the council and asked for the hunters'

36 Katherine Hughes; R.C. Russell, op. cit., p. 16.
38 All Sails Set, p. 182.
acceptance of these laws as a whole ... No man left the assembly; they silently approved its laws ... 39

Pierre, an experienced plainsman, and possibly a French-speaking Metis, challenges the boy to tell "a fat cow from a bull". This is an inexcusable incongruity! Pierre must have known that, except during the mating season, buffalo bulls and cows (with calves) are in distinct and separate herds.

Presumably, the objective of a buffalo hunt is to kill buffalo. In so far as the Metis were concerned:

The captains gave the word and the hunters fell into one long line of attack. "En avant!" the leader cried, and men and horses flew forward with whirlwind velocity. Now the buffalo broke into confused flight as the hunters strove to catch up with them.40

The American hunt as described in All Sails Set was different:

With weapons a-flourish, and yipping at the top of our lungs, we went over and across, out through the little valley charging at the herd.41

No better way of stampeding a herd of herbivora could have been devised. No wonder that the animals seemed "nervous and restless"! At the same time, "bulls locked horns in combat"—another absurdity! During the month of June, the annual mating season, individual bulls with attendant harem, do form small, isolated groups. At this time, they will attack anything—man, beast, or locomotive! Otherwise, the cows and calves form one herd, and the bulls form another; the bulls leave the protection of the calves to the cows. In any event, with a host of yelling riders bearing down on them, it wasn't likely that the bulls either playfully, or

39R. C. Russell, op. cit., p. 16.
40Ibid., p. 17.
41All Sails Set, p. 183.
ferociously, stayed around "locking horns",

As the riders top a rise of land, they see that:

The green floor of the plain was suddenly wiped out by a carpet of brown - a moving carpet of dark bodies. It stretched to the horizon stunning the eye. (How is it possible to stun the eye in this way?) Buffalo - there were thousand, tens of thousands, legions of them. 42

A sentence that needs a major job of decoding occurs three lines further on; it reads: "A dull rumbling bellow struck my ears; it was the earth thunder of the buffalo horde." Following this comes what looks like a direct contradiction of the paragraph quoted immediately above:

Trails cut deep into the soil, crisscrossing in every direction. Wallows pitted the plain in wide circles of dried mud. 43

Query? How could these trails be seen under the carpet of buffaloes that stretched to the horizon?

A description of the numerous trails is given much more satisfactorily and in a much more interesting way in The Carlton Trail:

Each freighter drove the animal hitched to his leading cart and tied the next succeeding animal to a rear corner of this cart, so that the animal walked in the rut of the wheel in front of it. Each succeeding animal under the driver's care followed in the wheel track of the cart immediately ahead. As a result of this arrangement, the carts did not travel in a single line but were spread out so that the trail consisted of as many as sixteen ruts all worn to about the same depth. This method reduced the danger of the ruts becoming too deep for convenient use. . . . 44

After the "earth thunder", says Sandy somewhat fatuously: "There have been redskins worryin' that herd - it's nervous." 45 It didn't strike him that the noise made by the oncoming riders could have affected them.

42-45 All Sails Set, p. 183.
43Tbid., p. 183.
44R. C. Russell, op. cit., p. 7
45All Sails Set, p. 184.
A restlessness seemed to be running through the herd. The animals were pawing, rumbling, lifting their ponderous bosses, horns flashing in the bright sun. Their shortsighted eyes told them nothing, but their uplifted nostrils sorted the air currents and caught the warning that flashed along their nerves.\textsuperscript{46}

In plain English—they scented danger! Note that the animals were pawing, rumbling, lifting their ponderous bosses. A few lines further on, after two sharp reports, the story reads: "One second they were grazing; the next, pounding in full flight." Manifestly, they couldn't have been pawing, rumbling, lifting their ponderous bosses, and grazing, at the same time.

Throughout the story, there is no logical sequence of pictures. Current "Americanese" is exemplified in the following statements: "See you shoot centre, cub, or there'll be no meat in the pot tonight"—this could be sarcasm, of course. "Ow—owgh!" sounded the shrill battle cry. "Down into them, boys!" I swung my whip across Hawk Eye's back... I rejoiced that the horse between my knees was Hawk Eye. She was really enjoying it!

A description of the melee is given in the paragraph below:

Every man with brandishing gun and wild-pitched yell poured over the rise and down. The herd fled like a mighty torrent, out toward the opening in the valley's end. Bosses low, tails straight, they fled in headlong panic. Calves leaped and blatted. Bulls bellowed. Men were shouting with victory. Their rifles barked and puffs of smoke mingled with the choking dust. The herd was rocketing at top speed up the valley... The air was thick with clouds of dust, blinding, strangling, and within those clouds, buffalo unnumbered fled in wild escape, and I was riding into them... Bulls roared, cows lowed, ten thousand hoofs thundered... As far as I could see, there were only heaving bodies and tossing horns... Wheeling, shoving, shouldering, the herd raced in a flight that seemed clumsy, but was very swift.\textsuperscript{47}

\textsuperscript{46}All Sails Set, p. 184.

\textsuperscript{47}Ibid., p. 185.
Here is a picture of a compact mass of stampeding buffalo "rocketing at top speed" towards the opening in the valley's end. They are fleeing like a "mighty torrent" in "headlong panic", in "wild escape"--"wheeling, shoving,shouldering"; their sole panicky objective is to escape swiftly from the immediate danger that menaces them. None the less, the story goes on to say: "Another second and I was in the centre of the mass, afraid of being pounded to a powder (not a pulp or a hamburger!) if Hawk Eye should slip. Buffalo were in front, behind, on both sides of me now. I was alone within the plunging herd." Just how this miracle was effected is not clear. It does say that:

Almost as if a signal had been given, the herd seemed to break into half a dozen groups, scampering off into as many different directions.

Stampeding herbivora, however, stick together. They do not break up into groups, signal or no signal. And those "rocketing at top speed towards the opening in the valley's end" would not likely stop "rocketing" for anything short of an atom bomb. Skilled cowboys with ponies trained in the art of cutting out "bunches" of cattle from normally moving herds exert considerable ingenuity in order to separate specified cattle from the main herd. They have no delusions about stampeding cattle; they get hurriedly out of their way; race after them until the stampede peters out, and then proceed with the cutting out process.

Young Superman's area of manoeuvrability "within the plunging herd" is apparently unrestricted. He picks out a fat cow (after looking around to distinguish cows from bulls!) and takes "flying aim".

At top speed we fled. A large bull on my right turned to gore me, but Hawk Eye was too quick for him. She leaped sideways . . . and on we raced. There was a fat cow just ahead. I urged

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487 op. cit., p. 187.
Hawk Eye up to her side and pulled abreast. The cow sprang at my pony with lowered horns, but once more the little mare dodged the lunge... On we thundered, mile after mile... I picked out another animal, fired, and saw where the bullet entered. It was a good shot, not too high. Then, in trying to reload, I lost sight of my prey. But I was certain that she was fatally wounded. I slackened pace gradually.49

It is unfortunate that the business of reloading and shooting from the back of a galloping horse is not explained. A muzzle-loader is difficult to reload; it is a skilful operation in which great care is taken to see that the powder in the flash pan does not blow away in the wind generated by the horse's speed. Superman overcame these trifling impedimenta with superb sang-froid; he simply re-loaded (before he slackened speed) whilst super-Hawk-Eye leaped nimbly back and forth dodging enraged buffalo, stampeding buffalo at that, and buffalo, moreover, that took time off from their headlong flight to attack horse and rider.

Metis on the hunt had a different technique. They did not stampede the buffalo if possible; they selected a target, galloped alongside, literally threw their loaded guns forward when they fired and hoped for the best. Not so this greenhorn cowkid! He attempts to "draw a bead" on an enraged and wounded cow. Then, taking "careful aim" he fires once again!

Father Lacombe's description is more realistic and more dramatic:

These hunts were filled with marvels of horsemanship, for the hunters urged their ponies right into the lumbering herd of buffalo, because they usually picked out the better animals as targets and rode right up beside them before firing. Apart from the danger of the horses stumbling into badger holes and throwing their masters in the path of the stampeding herd, the wounded bulls sometimes charged horses and riders and occasionally injured them severely.

49 op. cit., p. 187.
As the hunters prepared to shoot they dropped the reins and guided their ponies by pressure of their limbs only. Each hunter carried a powder horn at his belt and bullets in his mouth. He discharged and reloaded his flintlock musket with remarkable dexterity, when it is considered that during these operations his horse was on the gallop keeping up with the fleeing buffalo.50

The crowning absurdity of the story in All Sails Set is reached in the last-but-one paragraph. The herd, which was "rocketing at top speed" has disappeared, presumably through the open end of the valley. But—wonder on wonder—a few old bulls are left grazing by themselves! Armstrong Sperry, the author, can never have seen a domesticated cattle stampede; if he had, he might have written a thrilling realistic story instead of this fabrication. At any rate, he would have discovered that after a stampede nothing is left on the field except the wounded, the dying, and the dead.

Summary

It will be seen from the foregoing commentary that this investigator is not satisfied with the total contents of All Sails Set, Book Six. Of the ten sections, only one—"Nothing Serious"—stands in no need of revision.

Many of the stories are well-told, interesting, and informative. Among these are: "Prairie Wheels", p. 189; "In Black and White", p. 85; "Muskeg, Mountains, and Men", p. 244; "The Story of Penicillin", p. 139. Dorothy Cottrell's charming tale, "Chut Tames a Bully", p. 417, is both amusing and instructive, while T. J. Waldeck's "Androcles Up To Date", p. 410, has great emotional appeal. The two radio plays by Don Henshaw are very acceptable.

Unfortunately, many of the stories are overdrawn, and make too big and obvious an effort to arrest interest by the introduction of melodrama and other adventitious aids. Examples of these are: "Cache of Honour", p. 216; "Torpedoed in the Arctic", p. 120; "Mafatu Saves His Dog", p. 168; "All in the Day's Work", p. 225.

In so far as most of the prose selections are concerned, the writer is appalled by the unbelievable phenomenon that persists throughout the book. Between the covers of All Sails Set, humanity is marooned on an island of time in the mid-twentieth century, completely isolated from the ages that shaped its thinking. Whether it be Odysseus or Pete Davidson, hard-rock miner, Aladdin or the young buffalo hunter, all are twentieth-century products using twentieth-century colloquialisms. There is no concept of the continuity of the race and the timelessness of the ages which older children should, perhaps dimly, be able to discern. There is none of the exhilaration consequent on the discovery of different or similar modes of thought couched in the language peculiar to its era. There are no translations back into the customs and traditions of our forefathers. There is no distinctive style of writing that can be recognized as the work of a certain author.

Instead, there is a monotony of words, phrases, and sentences that presents little or no challenge to intellect, emotion, or imagination. Picturesqueness of speech is tabu except when it descends to the level of the comics. Consequently, the selections have become a series of repetitious, all-too-familiar words, that have as little literary content as the multiplication tables, and both have very limited practical value.

The intent of the sections entitled, "The Great Outdoors", and "The World of Science", is, in all probability, to translate the sciences into
informal literary renditions that are interesting and accurately informative; they have just missed the mark. Similarly, "World Neighbours" and "Pioneer Days" are inadequate. They tell little of the areas they set out to explore.

Some stories should be edited with a view to clarifying statements and word pictures. According to Sydney R. Montague, R.C.M.P., author of "All In A Day's Work",

Because my father had been captain of a ship, and my ancestors had roved the seven seas for generations, the natives turned to me to take the lead in this matter of rescue.51

This statement is provocative of thought.

Again, on p. 169 of "Mafatu Saves His Dog" the author, Armstrong Sperry, says: "Uri was a little yellow dog with a thin coat which showed his ribs, and puzzled, faithful eyes."52 This statement is unclear.

Generally speaking, all the poems in All Sails Set, other than "The Forest Fire" by Sir C.G.D. Roberts, are acceptable although there is a dearth of short "memory gems" such as are to be found in Canadian Treasury Readers, Book Six, 1932. Examples of these are: Amy Lowell's "Trades", p. 80, nineteen lines of irregular blank verse; J. G. Saxe's "Find a Way", p. 81, four 8-line verses in iambic trimeter with alternate rhymes; James Stephens' "When You Walk", p. 119, two 4-line verses in irregular dimeter; W. H. Davies' "The Rain", p. 162, two 6-line verses in irregular trimeter; R. L. Stevenson's "To My Wife", p. 254, three 3-line verses of irregular metre; H. W. Longfellow's "The Children's Hour", p. 255, ten 4-line verses in regular trimeter rhyming alternately. Such selections would serve to demonstrate varieties of style and scansion and, sub-consciously, be of help to the children's understanding of musical and poetic prose.

51All Sails Set, p. 231.
52Ibid., p. 169.
Conclusion

In the opinion of this investigator, the selections in All Sails Set should be carefully scrutinized by a competent authority, preferably by a children's librarian versed in the examination and handling of children's literature. The selections marred by minor errors could be re-edited and continued in the series. Those unworthy of inclusion, such as "Buffalo", "Penny Makes A Trade", and "Odysseus Tells of the Cyclops", should be discontinued.

The scientific stories should be checked for truth. Accuracy is imperative and need not, of course, spoil the action of the story.

Ruskin and Hawthorne should be restored to their rightful rank as distinctive writers; their stories should not be 'written down' to the imagined level of what grade six children are supposed to understand.

Ever since the days of Oliver Goldsmith and Charles Lamb great writers have given children's literature a growing and widening importance. Surely there can be no condescension in our approach to the books for children by writers such as John Ruskin, Charles Kingsley, Nathaniel Hawthorne, Lewis Carroll, George Macdonald, W. H. Hudson, Mark Twain, Howard Pyle, John Masefield, R. L. Stevenson, and others, whose books have long been acknowledged as literature of distinction. . . . . . .

In evaluating a new version which uses modern colloquial expressions in place of the folk language of traditional versions, we must ask ourselves whether greater clarity and simplicity is really achieved through the use of modern colloquialisms and undistinguished language. We must ask, too, if the modern version does not sacrifice the smooth, rhythmic style which makes the older version a pleasure to the ear, with no awkward constructions and obtrusive words to interrupt the musical flow of the story.53

Rather than 'writing down' the classical literature for children, the only alternative should be employed—that is, by continuous exposure to good literature, the children's level of understanding should be

raised to the point where they recognize and enjoy it. If, fifty years ago, children read with gusto *The King of the Golden River* and *The Great Stone Face* as written by the authors, what is to stop them from doing the same thing today? The excuse that the words are too hard or unfamiliar is spurious. *The Water Babies*, by Charles Kingsley; *Alice in Wonderland* and *Alice Through the Looking Glass*, by Lewis Carroll; *Little Women*, by Louisa May Alcott; *Tom Sawyer* and *Huckleberry Finn*, by Mark Twain; *The Jungle Books*, by Rudyard Kipling; *At the Back of the North Wind*, by George Macdonald; *The Wind in the Willows*, by Kenneth Grahame; *Treasure Island*, by Robert Louis Stevenson; *Robinson Crusoe*, by Daniel Defoe; *Gulliver's Travels*, by Jonathan Swift; and a host of fairy tales, myths, and legends, have never ceased to make an appeal to children of successive generations despite their unfamiliar vocabularies.

In his introduction to *Reading I've Liked* Fadiman tells of going over a manuscript for children written by Hendrik Van Loon and pointing out to him some long, difficult words which he thought children would not understand. Hendrik Van Loon's answer was merely "I put them in on purpose," and Clifton Fadiman comments, "I learned later what he meant." A GOOD writer for children has something to say; he says it in the best way possible and trusts the children to understand.54

True, the modern child may prefer the 'written-down' versions; after all, he is being conditioned to use them; he may never have been confronted by the challenge of unfamiliar words and therefore may be unable to cope with the problem they present. The monotony of the oft-repeated familiar word has dulled his emotional sensitivity and rendered stagnant his intellectual awareness. He cannot plumb the intangible secret of a paragraph because there is no melody of words to stimulate his imagination.

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But what of the eager, reaching, elusive spirit of childhood which has its own far horizons, and a friendly and familiar acquaintance with miracle? Perhaps because of our modern tendency to believe in scientific methods we have forgotten to trust to certain inner capacities in children that lend themselves to no graph of age or progress, simply because we ourselves have left those capacities, that eagerness of vision, far behind and have long since forgotten them.

One afternoon in the library of the University of Saskatchewan, the writer leafed over a copy of Treasure Island, by Robert Louis Stevenson, and wrote down a list of words chosen at random from the pages that came uppermost. They are as follows:

accoutrement, adjoining, adversary, agile, amassing, ambiguity, anchorage, apparition, apprehension, appropriate, atrocious, azaleas, buccaneer, careen, cant (of a vessel), caulker, characters, circumspectly, cognac, condescending, congregated, conscience, considering, communicated, complimented, cruise, curiously, delicacies, demolished, dereliction, desertion, desperadoes, desperate, destination, diagonal, difficulty, disappointment, dismissed, diversity, doit, dolefully, doused, duplicity, embarrassed, embarrassment, eminence, excavation, explanation, extraordinary, extricate, familiar, fatigue, feasible, foolhardy, forecastle, frenzy, garrison, gymnast, Hispaniola, ignorant, infamous, impatiently, immediately, imposter, incensed, inexplicable, infernal, insolence, interrupt, intolerable, ironically, irreverence, issuing, jib, justified, languour, leisurely, lubber, malaria, maroon, melancholy, mercilessly, miscreant, mizzen-top, modulated, mutiny, nondescript, obsequious, originally, ornamental, palisade, patiently, permission, plateau, poll (head), precautions, predicted, pretext, probable, prodigious, proportion, prosecute, protestations, quadrilaterals, rapidity, realized, reappeared, reassured, reassuringly, recognized, recollection, redescending, resign, resolutely, responsible, rum puncheon, reverberation, security, severally, shrouds, simultaneous, simultaneously, superintending, superstitious, supervisor, supplication, suspicious, swivel, superstitions, testotum, tottery, tragedy, unintentional, various, virtue, warier.

Few of these words cannot be broken down into simple syllables. It would be interesting to know the percentage of children, bathed from the earliest years in children's classics, who cannot sense their contextual

meanings and so react to their flavour and appropriateness. It would be interesting to know, too, how many words of foggy meaning in childhood emerge from the mist into the limelight of complete understanding when adulthood is reached. Perhaps, but for their early introduction to his notice in childhood when his mentality is most malleable, these words might never become his familiares—his precise tools of expression—because they came to his notice too late.

Great stories reflect the life of their time and take on its colour, movement, feeling, and point of view. In order to live, their characters are presented vividly and truthfully. This cannot be done successfully in words of another generation. Translations, whether of language, time, or place, are never completely satisfactory. In his preface to his translation of Njal's saga, Njala, Sir George Dasent writes:

> Even now, after all that has been done to make the rendering faithful, the translator lays it with dread before the public, not because he has any doubt as to the beauty of his original, but because he is in despair, lest any shortcoming of his own should mar the noble features of the masterpiece which it has been his care to copy.56

Yet today's writers of children's readers do not hesitate to translate the meticulous efforts of skilled and scholarly translators as well as original masterpieces of children's literature into "modern" versions. Consequently, the saltiness and flavour of the original is lost, and the story becomes just another undistinguished selection in a reading textbook authorized by the Department of Education. This iconoclasm should not be allowed.

It might be advisable for the editors of All Sails Set to study Canadian Treasury Readers, Book Six, before doing any editing or revision.

56 Lillian H. Smith, op. cit., p. 86
The 82 selections of this book cover a well-balanced blend of the old and the new, the near and the far-away. The sections offer a wide choice of literary subjects and their coverage is adequate; there is definite historical continuity, and there is great variety of style. John Ruskin's *King of the Golden River* is not truncated and the original is only very, very slightly changed. Moreover, the book is not over-illustrated.
CHAPTER XI
CONCLUSIONS AND RECOMMENDATIONS

Introduction

The compilation of a reading text-book demands time, thought, and skill, and the compilers should be men and women of vision, courage, and culture.

A suitable format has been suggested at the end of Chapter IV, entitled "Format". This is a matter of apt and artistic physical makeup that has considerable bearing on the attractiveness, readability, and interpretation of the contents. But the selection and arrangement of the contents is a much more difficult and delicate task. A well-built school plant without a real teacher is likely to be an arid desert of learning. In the same way, a well-bound reading text-book may contain little that contributes to a liberal culture. The converse is also true. Many a shabby Little Red Schoolhouse has furnished the fundamental learning underlying the achievements of outstanding personalities in political, educational, and economic fields, and many a drably-bound book has contributed its wealth of learning to the wisdom of the world.

For school purposes, it is considered advisable to have an attractive format in order to bring books and children together. That objective realized, it is of vital importance to see that the quality of the contents justifies the attractiveness of the lure. Many problems arise. Probably the most important are the type of contents together with their arrangement. Accompanying these are matters concerning the distribution, balance, and amount of additional information to be included, together with suggestions regarding the variety and quality of supplementary aids and the integration of illustrations. Aids to the interpretation of the contents must be
considered, too: suitable indexes, references, study aids, tests, footnotes, word lists, book recommendations, and general adaptability of the selections to impart adequate information, appreciations, and attitudes.

It is universally recognized that reading is an educational tool, the mastery of which is essential to learning. It is used in the teaching and learning of nearly all school subjects, and text-books of many kinds are authorized for use. These books deal disparately with mathematics and music, chemistry and civics, science and social studies, biology and geography, and, although there are links and overlappings in the informational content, each is primarily designed to furnish facts regarding the subject about which it is written.

Reading is essentially a receptive instrument for the purpose of extending the experiences and information of the individual.¹

It would seem, therefore, that the first task of the compiler of a school reading text-book would be to decide the potential objectives to be achieved. He would have to ask himself if it would be desirable to encroach on or expand the information furnished by factual texts, or aim at achieving a different goal.

Over the years, reading text-books have been devised for a variety of purposes: to teach religion, morality, patriotism, nationalism, geography, history, biology, nature science, chemistry, biography, the cultural use of literature, that is to say, to impart a miscellany of information about unrelated and related facts, and also to present

stories that have no merit other than that they are well-written and entertaining. According to Pooley, "the development and enjoyments and appreciations is clearly a portion of the task of the elementary schools."²

All compilers have the heavy responsibility of deciding at the outset the purpose for which their potential book is being synthesized. And this decision is crucial. Is the new reading text-book to be one that is based on the presentation of multiple data? Is it to contain a series of literary selections chosen because they are portions of children's literature? Or is it to be a combination of the two? Are the selections to appear as originally written, or are they to be altered by men and women who think they know better than the masters in the field of children's literature what children can absorb and enjoy? When these questions are answered, then the compiler can get to work on the secondary problems of suitable selections, balance, and arrangement. Following these come the tertiary problems of notes preceding and succeeding selections, and other problems vital to the better understanding of the contents. First comes the purpose for launching the book; second comes the choice of selections; and third come all matters relevant to the consummation of a first-class reading text-book. Saskatchewan has another problem peculiar to an "immigrant" nation. The Annual Report of the Council of Public Instruction of the North-West Territories reported on it in 1898:

Report of the Superintendent of Education.

F. W. G. Haultain, Esq.,
Chairman, Council of Public Instruction.

It would be criminal to shut our eyes to the fact that this rapid increase of a foreign and relatively ignorant population

is at once a challenge and an invitation to our institutions. These "colonies" will add to our numbers, to our wealth in grain and cattle, to our material progress, but it will not be reasonable to expect them for many years to add much to that other wealth which is a nation's truest wealth—educated men with refined tastes, sound moral perceptions, a keen sense of civic responsibility and duty, and an adequate conception of the purposes of life. It is this latter wealth which determines the ranking of nations in the scale of civilization. It is a sordid ideal that makes what a man has of greater value than what he is. It is not the quantity but the quality of its manhood that determines the status of a nation. . . . . Only through our schools getting an early hold of the children of these settlers can we hope to train them to live according to our social system . . . If in these respects we place these peoples two generations hence where their Anglo-Saxon neighbours now are, we shall have done well.  

Similar conditions obtain from time to time in Saskatchewan today when closely-knit ethnic groups settle in "colonies" that only time and education can disperse. Upwards of 58 per cent of Saskatchewan's population today is of non-British origin. This is a situation that cannot be ignored in the compilation of a text-book that will be placed before children of diverse nationalities. The keynote must be universality. Furthermore, since so little is known of the present, and less of the future, there can be no undue stress on modernity or futurism. The great literature of the past has survived the acid test of time, and much of it is just as acceptable today as it was when first written. Therefore, there must be no focussing of attention on the present so that the modern world appears as "a blaze of electric lights with nothing but utter darkness beyond and around it." Rather, the past must be so skillfully linked with the present with indications of future trends that the


changeless continuity of the race is made manifest.

Dora V. Smith states succinctly that:

The old stories and poems for children should therefore be a normal part of the basic reading program of the school. . . . Enjoying a good story apropos of nothing is a legitimate and frequent activity both of childhood and adult life. 5

She adds that, "The imperishable treasure of children's literature should occupy a large part in the program." 6

Before text-books can be compiled, there must be compilers. In the mid-nineteenth century, Egerton Ryerson concluded:

The responsible, and delicate and difficult task of selecting and recommending books for schools can, I think, be more judiciously and satisfactorily performed by a Provincial Board or Council than by any individual superintendent. 7

This could, or could not, be correct. It would depend on the background of the individual members of the council and on that of the superintendent.

Washburne and Vogel suggest that books should be selected on the basis

. . . of the wide experience of children's librarians with attention to such matters as interest appeal, content and literary style, and second, grading them on the basis of statistical research through the use of readability formula. 8

They do not say what is to happen to those selections that children enjoy that cannot be confined within a readability scale except by mutilating their classicism.


6Ibid., p. 219.


Granted that the selectors of children's reading text-books are important in the field of education, how much more important are the men and women who present their contributions for selection? They are, to a large extent, the people who are responsible for the school child's enjoyment of books that leads to a desire for more and better books as he matures to adulthood. White says:

Evidently if we are to have an entirely satisfactory set of readers, they must be prepared by persons with sufficient pedagogical insight to grade the selections properly and possessing at the same time that broad and fine literary culture which will enable them to glean from the vast field of literature the best material available for the purpose.

This statement is practically axiomatic.

The fundamental problem, then, is to find compilers with adequate qualifications. Then they can go to work on the type of book they intend to produce together with its underlying philosophy and understanding of what is meant by reading. Following this will be choice of selections, arrangement, balance, and significant addenda.

Suggestions

In the first place, the writer suggests that the Saskatchewan Department of Education should appoint a committee to enquire into the sphere of school reading text-book compilation, and that this committee should be composed of children's librarians, educationists engaged particularly in school reading activities, and other men and women with a background of wide reading, who could contribute a wealth of knowledge more especially in the field of selection.

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Secondly, the writer suggests that all selected stories should have distinctive literary qualities that present marked differences of style and theme treatment. In view of the multiplicity of informational texts in our schools, she thinks it unnecessary to include informational articles unless distinguished by high literary merit and included for that reason only. She is of the opinion that all stories written in good, simple English should be presented as originally printed. So written, they reflect the correct setting of the story and emphasize the author's individual mode of expression. Children should be encouraged to climb into the heights to enter the golden realm of an author's genius, and wander about in its glorious effulgence. No author of note should be degraded to the rank of a mediocre fellow hob-nobbing on familiar terms with a boy who may soon outgrow his artificially induced insipidity and thereafter view him and his compositions with disdain.

Thirdly, the writer thinks that the rearrangement of an author's opus is inexcusable, and that a nineteenth-century tale told in modern idiom is an anachronism that destroys the essence and the raison d'être of the composition. She thinks that an author's words are his own and his arrangement of them is the medium with which he conveys the nuances he intends for the purpose of adding depth and meaning to the picture he is penning. When this arrangement is disturbed, the sketch loses its perspective; it is out of focus just as surely as a fine water-colour would be if the details of its ephemeral beauty were rearranged for the presumed purpose of having an immature mind understand it more readily. She thinks it is preferable to present the picture as originally drawn even though the details are not immediately apparent. As the child grows, he can scrutinize the attractive composition more closely, and
by-and-by, mature into the realization of its more profound significance.

The third suggestion then is that all stories selected, provided that they are written in good, simple English, should appear in the reading text-books as originally published. For example, John Ruskin's *The King of the Golden River*, appears in the *Canadian Treasury Readers, Book Six*, 1932, almost exactly as it was written about a century ago. Apropos of this argument, Bertrand Russell says:

As regards the cultural aspect of education, the first thing that should be done is to abolish completely all compendiums and abridgements.\(^{10}\)

Furthermore, illustrations of such stories should be reduced to a minimum so that they are aids to understanding rather than the limiting projections of an illustrator's imagination. Most of the reader's imaginative pictures should be derived directly from the printed word.

Before the writer states her fifth suggestion, she wishes to outline the reasons for her antipathy to the modern "word-control", profusely illustrated reading text-book, for, in her opinion, such "writing-down" to the supposed level of what a child is able to understand, and such over-illustration, has serious consequences that detract from the idea of a liberal education.

(a) An author's inimitable style, whimsy, etc. is lost, and the reader is thereby deprived of a means of ascertaining and recognizing individual styles and of developing a discriminating taste in his choice of further reading. The harm goes deeper, for, without a variety of patterns, the reader is unlikely to develop a style of his own, a style evolved from wide reading of picturesque language reinforced by individual intelligence, conditioning, inclination, imagination, rhythm, and sensitivity to tone and colour.

(b) The essence of the period in which the story is set is lost. Thereby, the reader develops no knowledge of the universality and historical continuity of mankind.

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(c) The message the author is endeavouring to communicate in his own particular way cannot be adequately communicated in someone else's language, and the reader loses much of the finer feelings that the author is trying to transmit.

(d) A regimented set of mediocre words, phrases, and sentences, is presented for mass acceptance. There is a dead level of dullness that is enlivened only by the incidental thrills of the story and the easily assimilated pictures. There is no excitement over a newly-discovered word, a neatly-turned phrase, a whimsically-worded sentence. There is no intellectual challenge. The children are not encouraged to develop a fluid expressive vocabulary. All that is demanded of them is that they assimilate the emulsion before them. Not unnaturally, the "word-control-child" may balk at the numerous word obstacles presented in good literature and refuse to read it. Since the comics contain no such barrier to his understanding, he can read at this simple level with no undue mental exertion.

(e) Illustrations may be so excellent and profuse as to leave little scope for individual imagination.

The fifth suggestion then is that considerable care be taken to ensure that future reading text-books are not "word-controlled" or over-illustrated. It is recognized that at no stage in the child's reading development should he be confronted by a bewildering array of words unsuited to his maturity level. It is also recognized that at no stage should the literature of children's classics be withheld from him, for it is in these stories that he likes that he will find and cherish a rich vocabulary and a love of good books that will transfer into adulthood.

It may be that the "word-controlled", profusely-illustrated reading text-book could be used as a supplementary text to aid backward children, who, for some reason or other, have failed to read fluently.

Meriam says that "the best way to teach reading is not to teach reading but to provide the occasion ... in which reading functions ... Let pupils read to learn, incidentally they will learn to read."11

Another issue is raised here—the matter of children's tastes which will have to be taken into consideration if they are to read for enjoyment and so learn to read technically speaking. Long before the era of scientific research into children's reading interests, the children themselves showed decided preferences which are reflected in the reading text-books over the years from 1867. Naturally, children, like adults, are not all attracted to the same type of reading. Some children are more intelligent than others, some are more artistically inclined, some more mechanically inclined. All are differently conditioned, and each should have a chance to indulge his own tastes. That is, there should be such a divers wealth of readers in each classroom that each child can find something of absorbing interest. It must be borne in mind that equality of opportunity does not imply uniformity of opportunity.

Anything that strengthens mere routine, automatism, a robot existence, should be denounced. Whatever encourages wonder, joy, creative zest, imaginative sympathy, love, is good.12

An important reading problem is posed here; schools in Great Britain have solved this problem to a marked degree. Therefore, the writer, who recently examined reading text-books in 27 British schools, and heard over 200 children read, makes her sixth suggestion based on her experiences in schools of the United Kingdom, and on the reference made to reading text-books in White's thesis:

England has practically free trade in text-books. In London, for example, teachers have a free choice in their selection of school texts from the requisition lists prepared by the London County Council. A large number of books are listed in each subject of study so that the schools have a wide choice in the selection of text-books.13


13E. T. White, op. cit., p. 25
In England today, headmasters and headmistresses together with their respective staffs co-operate to select what they think are the best types of readers from lists approved by local Education Authorities. They do not select one reader per classroom; they select anything from twelve to twenty half-dozen sets per classroom. In this way, the bright, the average, and the dull, can select books that appeal to his, or her, particular taste and ability.

Educationists have discovered that superior, average, and weak pupils enjoy equally well the selections commonly studied:

The selections well liked by the superior are liked also by the weak, and selections rejected by the weak are the ones rejected by the superior. \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots \ldots

The data show clearly that weak pupils enjoy humour almost as much as do the superior. Throughout the list there is a remarkably close correlation between the reading interests of superior, average, and weak pupils.\footnote{\textsuperscript{14}}

After making a detailed study of the reading interests of a special class of gifted children (average I.Q. 128) as compared with a control group of average and below average children (average I.Q. 96), Coy says: "In literary value of the books preferred the two groups are practically equal."\footnote{\textsuperscript{15}}

Yet, as Gates states in his "The Nature of the Reading Process":

Under any school program pupils will develop reading abilities and interests at very different rates, with the result that the range of individual differences in any classroom will be tremendous \ldots \ldots it is necessary to recognize that the teacher in any one grade must deal with, practically

\footnote{\textsuperscript{14}} G. W. Norvell, \textit{The Reading Interests of Young People}, New York: D. C. Heath and Company, 1950, p. 27.

\footnote{\textsuperscript{15}} E. L. Coy, \textit{The Interests, Abilities, and Achievements of a Special Class of Gifted Children}, Contributions to Education, No. 131, New York: Bureau of Publications, Columbia University, 1924. (Cited by George Norvell, \textit{The Reading Interests of Young People}, p. 27).
speaking, every level and "stage" of reading ability and interest.\textsuperscript{16}

It is evident, then, that the sets of reading text-books in each classroom must be chosen partly on account of the reading ease or difficulty they present although the topics to be read may be similar. When interest in a theme is voluntary, that is, when a child likes the subject about which he is reading, vocabulary difficulties tend to disappear.

Gray and Holmes say:

Many adults have been impressed with the young child's intense interest in the sounds and meanings of words. This interest should be fostered rather than discouraged by premature or undue concern for correctness of oral and written speech . . . . . . . . . . . . . . . . . . . . . .

The child as he matures passes from no knowledge of the meaning of a word through perhaps a wrong notion, then, from vague ideas of one meaning to increasingly precise use of the word in its several meanings.\textsuperscript{17}

Of the 200 odd children (bright, average, and dull), that the writer heard read in English schools, no two read from the same page, and few read from the same book. The more intelligent children read fluently from books, such as Treasure Island, of considerable vocabulary maturity. The low I.Q. children read just as fluently (and as proudly) from books of simple vocabulary content. Three English school principals (two men and one woman) in widely separated areas told the writer that they used the "word-controlled", profusely-illustrated \textit{Wide Range Readers}\textsuperscript{18} to encourage extremely backward children of low intelligence quotient to read.


\textsuperscript{17}W.S. Gray and Eleanor Holmes, \textit{The Development of Meaning Vocabulary in Reading}, Chicago: Publications of the Laboratory Schools of the University of Chicago, No. 6, University of Chicago Press, 1938.

\textsuperscript{18}Wide Range Readers, Green Book VI, Edinburgh: Oliver and Boyd Ltd., Toronto: Clarke Irwin & Co., Ltd., 1953.
The writer's sixth suggestion is this: that Saskatchewan follow the British lead and introduce several sets of reading text-books into each classroom. Each set will have a different reading level, and one or two sets will be children's story books requiring no further elucidation than that furnished by the author. These books the children can read for sheer enjoyment. It should be borne in mind at all times that quantity is no substitute for quality, and all books introduced into the classrooms should be approved by an educational authority.

Since teachers are closer to school children than any other type of educator, it is imperative that they become familiar with children's literature. The writer's seventh suggestion, then, is that in all teacher-training institutions, qualified librarians be engaged to give daily guidance and instruction courses in the field of children's literature, and that all reading text-books authorized for use in our schools together with the books recommended as extra reading in the texts, plus a variety of other worthwhile books, should be available upon open shelves for examination, criticism, and use, during these instruction periods. As Gates remarks:

... deep understanding and genuinely sagacious management by a teacher are enormously potent in developing desirable reading abilities and habits.\(^19\)

The young people consulted in the preparation of *Youth Challenges* the Educators stress the vital role of education in a democracy, and want as teachers young men and women selected on the basis

... of health, leadership, character and other outstanding qualities of mind and heart, as well as on

the basis of academic standing.\footnote{Canadian Youth Commission, \textit{Youth Challenges the Educators}, Toronto: The Ryerson Press, 1946, p. 71.}

There is no doubt that teachers must get the 'feel' of books before they can communicate their enthusiasm to their charges, and before they can discuss with other members of the staff what books to choose from lists submitted by the librarian of the Department of Education.

Moreover, "Book Recommendations" mentioned in the reading text-books should be on open shelves in the classrooms of our schools where they are easily available. This is true particularly of rural schools remote from Regional and Unit libraries. This may occasion a considerable outlay of material wealth but it will contribute materially to the wealth of culture in which our schools are primarily concerned.

Another suggestion is that much more research should be prosecuted in the field of Manuals to accompany school readers. In the opinion of the writer, these Manuals tend to denude the teacher of initiative and tend to exhaust the child's capacity for enjoyment by exhaustive quizzes. If the teacher should use these Manuals as indicated, she would be stripped of a great deal of authority, and would become a robotic transmitter of questions and answers meticulously compiled, arranged, and edited, by the remote authors of the books. Apparently, the authors think that the teacher may have enough intelligence to receive and distribute the impressions that they, the authors, wish the child to receive. In the opinion of the writer, this tendentious approach to comprehension of reading shackles opinion and limits thought processes. The main point to be considered is whether their use justifies their expense. Do they benefit education in the field of reading? Do they add to the acquisition of a
liberal culture? Are they widely used? Do teachers teach literature and reading better with or without their aid? These are a few of the questions for which research might find an answer.

Finally, the writer feels that research emanating from the United States and concerned with schools of the United States is given far too much prominence in Canada. She is deeply concerned because the majority of quotations in this thesis are culled from United States' publications for the simple reason that these publications are readily available in educational libraries in Saskatchewan. She thinks that worthwhile research is being done, and has been done, in other countries, and that this should be given prominence, too. She also thinks that purely Canadian research would be interesting and rewarding and might offset the tendency of American educationists to shape the thinking of Canadian educationists and thus dominate procedures in Canadian schools, more especially in the field of school reading text-books.

Recommendations

It should be recognized that reading in the higher grades of the elementary school cannot be consummated satisfactorily in a medium devoid of literary merit. Time and attention should not be wasted on a sequence of words that has no underlying wit, wisdom, or whimsicality, no picturesqueness of expression or imaginative fancy. In a reading text-book today, there is little need for factual information, which can be, and is, furnished by many other texts. But there is need for selections that refine the spirit and mould the personality; for selections that stimulate vision and develop a sense of aesthetic appreciation; for selections that unobtrusively mirror ethics and ideals; for selections
that portray the common culture of the world; and for selections that challenge thought and that deepen understanding. Such selections are to be found in the writings of masters whose literature should be in the hands of children at an early age so their moral and intellectual fibre may be strengthened and stimulated by contact with great minds whose written expression is accepted as belonging to the imperishable treasure of children's literature.

On such books, children can thrive in an atmosphere of honesty, integrity, and vision, and, sooner or later, come to estimate and appreciate the diversity, beauty, and colour of the mother tongue. They can become familiar with the more famous names in English authorship and learn to distinguish style and bias. They can share the author's experiences and endeavour to emulate them. And, since children enjoy books that appeal to their imagination, tickle their sense of humour, satisfy their love of adventure, and give them the opportunity of wandering into a "Never-never Land" that exists miraculously beyond the bounds of human experience, they are entitled to an opportunity to read such books at leisure in the privacy of the school library or in their own homes free of the fear of subsequent questioning.

With these thoughts in mind, the writer makes the following recommendations, most of which are embodied in the Canadian Treasury Reader, Book Six, 1932. The greatest drawback to this reading text-book is the lack of fifteen or twenty sets of companion books of various maturity levels. Complete sets of readers of this type would furnish literary reading of high calibre. Writers, as different as Ernest Thompson Seton and John Ruskin are allowed to tell their own tales in their own way.
The vocabularies are as unlike as the themes, yet both have a magnetism that attracts youthful readers and establishes in their hearts and minds standards of behaviour that are acceptable everywhere. The recommendations are as follows:

1. Only the work of outstanding writers in the field of children's literature should be selected for inclusion in the readers. These writers may be ancient or modern and they should bear the stamp of authenticity.

2. Since literature is universal and ageless, stories of all lands and all ages should be selected. They should be arranged so that tales of heroes, legends emanating from different countries, people of many lands, animal stories, humorous tid-bits, etc., are juxtaposed in their separate sections.

3. Indian and French-Canadian stories should be in evidence, as well as stories concerned with the homes of immigrants to Canada. These stories could constitute one of the half-dozen sets of readers in the classroom. The blending of the races in Canada is an important historic, ethnic, and cultural movement that is shaping the destiny of Canada. These readers should be essentially Canadian, and should not appear as "Canadianized American."

4. In the general reading text-book, poems should be short for easy memorization and oral reading. The ratio of pages of prose to pages of poetry should be approximately 2:1. Long complete stories could then appear unabridged.

5. The readers in one set of books could show similar stories treated in different ways. For example, "The Little Midshipman," and "David Swan"—stories of a boy's escape from encompassing perils—appear side by
side in the *New Canadian Reader, Fifth Reader*, 1901. Similarly, three versions of "To a Skylark" appear in juxtaposition in the *Victorian Readers, Fifth Reader*, 1898. Differences of authors' styles are thus emphasized and training in critical discrimination can be encouraged. One or two short poetry selections might be printed as prose to show the kinship between poetry and metrical prose.

6. Stories should be of different lengths and poems of various types and metres. The best types of poems are to be found in the *Canadian Treasury Readers, Book Six*, 1932. Plays written in verse or prose for production on stage, radio, or television, should have some prominence.

7. Notes preceding and succeeding selections, footnotes, dictionary, glossary, helps to study, book recommendations, should be available to teacher and student alike in each text itself. Many stories and poems will need no extraneous aid for better comprehension. It is advisable to let the author do his own teaching at times. Illustrations of stories should be limited to interpretative aids.

8. Reproductions of famous pictures with a brief biography of the author on the reverse side should be included to illustrate the idea that literature and art are part of the same family, that both are the offspring of beauty of tone, colour, and imagination. For the same reason, a few song lyrics with music could be introduced. One or two well-drawn caricatures—illustrating, say, one of Stephen Leacock's humorous contributions—would be apropos, too.

9. While authentic thrills are permissible and inevitable in a book seeking to capture the interest of a child, there is no need to introduce vicarious thrills based on false situations. Nor is there
any need for vulgarity, bad (not colloquial) language, stories familiarizing violence, and those glossing over a low ethical standard. There are sufficient red-blooded adventure stories to choose from.

The Final Word

Education has two functions... to impart such knowledge as is thought most important, and... to produce a certain outlook on life and on the world... There has been... a tendency... in some countries... to concentrate upon a kind of education which is little more than a technical training. But I think it will be a disaster if the cultural aspect of education comes to be forgotten.

Nobody's outlook on the world is very much widened by knowing the dates of the births and deaths of poets or by learning by heart such criticisms of the poets as the examiner will think reputable when reproduced.

The cultural benefit of poetry comes only to those who know it very well—if possible by heart—and it comes only from the poetry itself, not from anything that can be said about it.

Wherever examinations govern a curriculum there is a tendency to sacrifice quality to quantity, and to give more credit to a pupil who knows many things not worth knowing than to one who knows a few things that are worth knowing. Make possible the teaching of a world patriotism as opposed to a narrowly national patriotism.

I should like to say in conclusion a few words about what ought to be hoped from education in addition to the acquisition of necessary skills.

It ought to enlarge the imagination, to diminish the force of prejudice, and to improve powers of reasoning. The enlarging of the imagination comes partly from extending knowledge beyond the little parish of our personal experience, first to the rest of the present-day world, next to the past in history and pre-history, and finally to the extraterrestrial universe of astronomy.

But if such knowledge is to have the effect upon the imagination which it should have, it needs to be accompanied by a knowledge of great literature and great art, especially such as is remote from ourselves in time or space.

The second of the aims... the diminution of prejudice, is to be accomplished largely by the same means, but also by more definite information as to societies which have lived and flourished in spite of religious and political institutions very different from our own.

The third aim... the training of the reasoning faculties, should not be pursued by the teaching of logic, but rather by practice in detecting the attractive sophistries in the writings and speeches
of eminent men... All these things education could do. 21

The writer agrees wholeheartedly with these observations of the renowned and venerable writer and philosopher, Bertrand Russell, and concludes on the note that school reading and literature are inseparable and that in order to be liberally educated a man has to be well read.

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