

**CANADIAN, EH?  
A CONTENT ANALYSIS OF ILLUSTRATIONS  
IN CANADIAN CHILDREN'S FICTION 1799-1939**

**by**

**LOIS MARYLIN BRYMER**

**B.Sc., Dalhousie University, 1967**

**B.J., Carleton University, 1969**

**A THESIS SUBMITTED IN PARTIAL FULFILMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF**

**MASTER OF ARTS**

**in**

**THE FACULTY OF GRADUATE STUDIES**

**(Children's Literature)**

**THE UNIVERSITY OF BRITISH COLUMBIA**

**August 2005**

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## ABSTRACT

There is a unique *Canadian-ness* to be found in the illustrations of Canadian children's fiction published during the 1800s and the early-to-mid 1900s.

A visual content analysis of 4,934 illustrations in a representative sample of 331 fiction titles spanning the years 1799 to 1939 from the University of British Columbia's Rare Books and Special Collections Library quantified core elements that can be said form the foundation from which today's perceived Canadian identity has emerged and evolved. At the heart of these core elements is Canada's distinct and diverse geography which was documented in 70 percent of the illustrations.

When a group of Canadian authors, illustrators, editors, publishers, educators, librarians, and booksellers were asked "What's *Canadian* about Canadian children's literature?" they could not collectively provide a "dogmatic answer" according to Perry Nodelman (1997a, 5). Nevertheless, the respondents seemed to agree that there is a *Canadian-ness* in the literature that allows children to see reflections of themselves and their country and that also gives them a sense of national identity.

Present views and opinions suggest that as an ever-changing concept, *Canadian* or *Canadian-ness* is too elusive, too intangible, and too complex to define.

By going back to what may be the root-level of a Canadian identity, to the illustrations in the beginning fiction for children that was published when Canada was evolving as a nation, and by examining perhaps a vital and an overlooked source of the origins of *Canadian-ness*, this study set out to find quantifiable answers to the questions, "what is *Canadian*?" and "what is *Canadian* about Canadian children's literature?"

The conclusion drawn from this analysis is that there *are* no dogmatic answers to these questions. However, core elements such as geography, weather, animals, birds, transportation, and experiences were identified that can be said “anchor” and give meaning to this seemingly “hard-to-pin-down” concept of *Canadian*.

As in real life and as mirrored in the research sample’s illustrations, the protagonists’ pivotal connection to and ever-changing relationship with the land and its geography has shaped and continues to shape what is *Canadian* and what is *Canadian* about Canadian children’s literature.

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## ACKNOWLEDGEMENTS

### Thesis Supervisor:

- **Ann Curry**, Associate Professor and Chair of the Doctoral Studies Program at the School of Library and Archival and Information Studies (SLAIS) at UBC, whose Research Methodology course led to this thesis project. I enjoyed Ann's humour and down-to-earth approach to education and to tackling a thesis. My experience under her guidance was a welcome change from that of the 60s when I was a "lost-in-the-shuffle" undergraduate. It was only fitting that she be my Supervisor in this endeavour since we share a mutual love of cats!

### Thesis Committee:

- **Judith Saltman**, Chair of the MA in Children's Literature program at UBC (SLAIS), who first brought the Egoff catalogue, *Canadian Children's Books 1799-1939* to my attention with the suggestion that the books listed within held endless possibilities for research. Looking at what makes them *Canadian* was one of them. Judi inspired and encouraged me to pursue children's literature as an area of study when I first decided to go back to "school" after a 30-year hiatus. She has been a constant support.

- **Jane Flick**, Associate Professor and Chair Interdisciplinary Studies BA, whose keen interest in the UBC collection of early Canadian children's books ensured that what I had to say about these unique sources of *Canadian-ness* was grammatically correct. I thank Jane with much gratitude for her meticulous editing of my thesis and for her most helpful "fine-tuning" suggestions.

### Rare Books and Special Collections Library Staff:

- who diligently "retrieved" books. I appreciate their patience in getting these books for me, especially on end-of-term days when every other UBC student seemed to be requesting archival materials for final projects. I also value their genuine interest in my research and I enjoyed sharing special books with them. My thanks to:

**Katherine Kalsbeek, Mira Blazicevic, Heather Dean, Ken Hildebrand, Kathy Ho, Leslie Field, and Linda Turner.**

- A special thank you to **Ralph Stanton** who showed me how to "cradle" and properly handle these wonderful "treasures" and to **George Brandak** who located a file for me that contained Canadian author letters sent to Vancouver school children in the early 1900s.

- All illustrations from the 331 books analyzed in this thesis project are reproduced with the kind permission of the Rare Books and Special Collections Library at the University of British Columbia.

**Key Resources:**

- **Sheila Egoff** “guru” of children’s literature whose bibliographic and chronologically-arranged catalogue, *Canadian Children’s Books 1799-1939* was the inspiration for this study and was an indispensable resource. She died on May 22, 2005 and I am honoured to have met her and to have had the opportunity to read to her when her eyesight was failing.

- **Frances Woodward**, retired Reference Librarian, Rare Books and Special Collections Library, who first introduced me to *Little Grace* and who, along with

- **Susan Andrews**, Principal Cataloguer, University of British Columbia Library, helped me find books not listed in the 1992 Egoff catalogue.

**My Friends:**

- **One and all** who have put up with me!

**My Family:**

- **Bill, Molly, Jenny, Sara, Thomas, and Oliver.** They are not only my home-team, the players who have always “been there” for me, but they are also my #1 fans.

## CHAPTER 1

### INTRODUCTION

#### A. Background to the Thesis Question

When Perry Nodelman asked “What’s Canadian about Canadian children’s literature?” he said that he found a theme of uncertainty in the assorted compendium of answers he received from 44 Canadian authors, illustrators, editors, publishers, educators, librarians, and booksellers (Nodelman 1997a, 5). While these respondents identified individual characteristics such as geography, history, ethnic diversity, regionalism, setting, citizenship of author, illustrator or publisher, content, experiences, values, and shared stories as distinguishing aspects of *Canadian-ness* in today’s Canadian children’s literature, there were “no dogmatic answers” and “not even all that many agreements amongst the various contributors” (5). In fact Nodelman, a professor of English at the University of Winnipeg, concluded “We are quite genuinely unclear about what’s *Canadian* about Canadian children’s literature” (4).

This apparent collective uncertainty may be explained by the fact that Canadians seem to be quite genuinely unclear about what exactly *Canadian* is. Many define *Canadian* as “not American” (Ferguson 2001, 159; Berton 1982, 58; Adams 2003, back cover; and Morrison 2003). Some say *Canadian* is too complex to define and that there is no one set of customs, values or beliefs that can be called or labelled distinctly *Canadian* (Landry 2000, 70). Others believe a definition to be too intangible or too elusive (Foley 1976, 1), that *Canadian* is something that is felt without knowing

why (Coupland 2002, endpaper). Spicer (1995) goes so far as to say that Canada's identity is "its identity crisis."

According to Jerry Diakiw (1997, 36), a good number of Canadians are convinced that there is such regional, cultural, linguistic, and religious diversity in the country that Canada has no overriding culture or identity. Robert Murray suggests that some Canadians may view this perceived lack of identity as negative, suggesting a weak sense of ourselves in the world. He says that others claim that having no single absolute national identity is positive because it nourishes the cultural diversity within our borders. Murray also believes that if one were to ask half a dozen Canadians what Canada means to them "you'd get six different opinions" (1989, 5). As Dana Landry points out, when it comes to customs, events, religion, landscape, and geographic regions, Canadians "theorize about it, write about it, talk about it, argue about it, and joke about it and they have been doing so since Canada was born" (2000, 70). The question of "what is *Canadian*?" seems to be asked so often that perhaps as Cathy Miller, Charles Ungerleider, and Ernest Krieger suggest (1991) this fixation with identity is typically Canadian and part of the Canadian identity.

Margaret Meek, British author, educator, and literacy advocate from the Institute of Education in London, defines identity as a "shifting, slithering concept, one of the words we use to distinguish ourselves from others and then to confirm each self as unique and unified" (2001, viii). She says that combined with our "common humanity," we look at our uniqueness and differences in terms of where we were born and where we choose to live. For example, a birth certificate, a passport or a driver's licence gives us

both personal and national identity “which allow us to cross frontiers and become strangers in other places with an official attachment to our place of origin” (viii).

Applying Meek’s explanation of identity to Canada, Harry Hiller (2000, 259) believes that the commonality of “sharing a territory (in spite of its size) and participating in its polity (in spite of its inequities) makes Canada’s residents *Canadian*. He says that from this collective interaction among people who share the symbol *Canadian*, a Canadian national identity is constructed. To explain the seemingly exhaustive differences of opinion as to what exactly this Canadian national identity is or is not, Heller concludes “it is not that Canadian society once had an identity and lost it or that it never had an identity and is searching for it” but, he asserts, Canada’s identity is and has been changing over time (275) and he attributes such factors as Canada’s colonial heritage, Canada’s proximity to the United States, and its policy on multiculturalism, as well as social issues, evolution of symbols of societal unity, and globalization as contributing factors in Canada’s identity formation (262-275).

Diakiw (1997, 36) agrees that Canada’s identity is always changing. However, he argues that among the uncertainty and the diverse opinions of what is believed to be *Canadian* are “powerful commonplaces of identity and shared values” which he says permeate many aspects of our society and tie together this constantly evolving Canadian culture that most Canadians consciously or unconsciously take pride in, accept, and promote (42). Hiller calls these characteristics “public symbols” (2000, 271). Bruce Hutchison refers to them as “common denominators” (1976, 3) while Meek says they are “tokens of identity that imply our historical-cultural being” and “are circumscribed by whatever meaning we give to *national*” (2001, ix).

Diakiw identifies the following ten “commonplaces” of *Canadian-ness* that he considers give meaning to *national* and the construction of Canada’s national character:

1. a wilderness nation
2. a country of diverse and distinctive regions
3. a democratic, multi-faith nation
4. a nation with a strong sense of social welfare
5. a home for First Nations
6. a nation of immigrants
7. a nation state founded initially on the cultures of France and England
8. a nation of enormous resources
9. a nation rich in cultural traditions
10. a country of peace keepers

While he points out that any one of these could be characteristic of any other country, Diakiw says it is the “layering” of these commonplaces, one over another, that creates a unique Canadian identity (1997, 42-43).

Some of these layers were identified in Nodelman’s survey (1997b, 15-35) and although in Nodelman’s opinion the various children’s literature scholars who answered his question did not come up with a unanimous and uniform definition of what is *Canadian* about Canadian children’s literature, most agreed that there is a unique *Canadian-ness* that is reflected in these books. Canadian stories are a case in point. Diakiw (1997, 37) believes that they “lie at the heart of our culture’s identity” and Judith Saltman (1997, 21) observes that they “tell us what it is like to live in a specific place with specific traditions, beliefs, and experiences.” For Diakiw in particular, it was during his “boyhood in the 1940s” in the “sanctuary” of Toronto’s Kew Beach Children’s Library where he says his emerging Canadian identity was shaped and crystallized (1996a) and no doubt where he began discovering his “powerful commonplaces” of *Canadian-ness* (1997, 36).

If, as current critics claim, contemporary Canadian children's literature gives today's young readers an opportunity to see reflections of themselves and their country through the artistic perspectives of Canadian writers and artists (Canton 2001,13), if reading about Canadian people and Canadian places in the literature will enable Canadian children to know themselves and their country better (Bainbridge and Pantaleo 1999, 16; Jobe 1997, 30 and 2003, 84-85), and if books by Canadian authors set in Canadian scenes that deal with Canadian facts, problems, and achievements can enhance a national sense of identity (Waterston 1992, 10), it can be argued that children who grew up when Canada was developing as a nation could have shared Diakiw's 1940s experience, but among the Canadian books of the 1800s and early-to-mid 1900s. It then follows that in those early stories of Canada that were published in the late eighteenth-, nineteenth-, and early twentieth centuries, particularly in the illustrations, aspects of *Canadian-ness* can be readily observed that form the foundation, or common ground, from which today's Canadian identity, however it is perceived, has emerged and evolved.

In their writings and discussions of this early Canadian literature Stevenson (1926), Egoff (1975, 292-309), Saltman (1987, 8-17), Egoff and Saltman (1990, 1-38) and MacDonald (1992, 264) would support this reasoning. They suggest that Canadian children's stories of the previous centuries portray a real and authentic past of how Canada began and how key events in history have shaped Canada and its identity. They say that children of earlier times read stories about exploration, the wilderness, the environment, the North, fur-trading, the first settlers, pioneer life, the French/British and British/American military struggles, and nature and animal lore. Mary Lu MacDonald

believes that the writers of these stories were not “marginal observers” of Canadian life. She says that their observations were “accurate and fresh” and that they came to know Canada both “in its breadth and in its miniscule detail of plant and flower life” (1992, 11). This is certainly true of Catharine Parr Traill “to whom belongs the honour of writing the first Canadian children’s novel” which was published in 1852, *Canadian Crusoes: A Tale of the Rice Lake Plains* (Egoff and Saltman, 1990, 6). Not only was Traill a celebrated and important nineteenth-century author of books for adults and children, but she was also a distinguished botanist. In *Afar in the Forest or, Pictures of Life and Scenery in the Wilds of Canada*, Traill notes that her story “contains much pleasant information and many interesting anecdotes respecting plants and animals of our great Canadian colony” (1876, Preface).

## **B. Purpose of Study**

By going back to the root-level of Canada’s perceived identity today and looking for core elements of *Canadian-ness* in the beginning illustrated literature for children, this study set out to find quantifiable answers to “what is *Canadian*?” and ultimately “what is *Canadian* about Canadian children’s literature?” The methodology chosen to find these answers was a visual quantitative content analysis of illustrations in a collection of early and rare Canadian children’s fiction published within the period 1799-1939, now held in the University of British Columbia’s Rare Books and Special Collections Library.

This study is based on Nodelman’s question of what makes Canadian children’s literature *Canadian*, on Diakiw’s suggestion that uniquely Canadian commonplaces can

be found in this literature, and on the research theories of Palys (1997), Babbie (1998), Bell (2001), Bryman (2001, 2004), Rose (2001) and Neuendorf (2002). The purpose of this project was as follows:

- to look for, identify, and document evidence of *Canadian-ness* and an emerging national identity that young readers would have been exposed to in the illustrations of Canadian children's fiction of the period 1799 to 1939;
- to record the frequency with which Canadian images were portrayed in the artwork in these early books as per the criteria of a visual quantitative content analysis;
- to add an historical perspective to the ongoing discussion of Canadian identity in Canadian children's literature, specifically as it may appear in early Canadian children's fiction of the 1800s and early-to-mid 1900s.

### **C. Definition of Terminology**

To clarify the criteria for choosing the population of books from which the research sample was selected, the terminology to be used needs to be defined. For the most part this study adhered to the terms of reference that Sheila Egoff used to compile *Canadian Children's Books 1799-1939* (1992), a bibliographic catalogue that is representative of the literature to be found in the University of British Columbia's (UBC) collection of rare Canadian children's books. This catalogue was invaluable in providing a core and substantial list of fiction that was used to select what proved to be unique and distinctly Canadian "treasures."

### **1. *The Canadian Children's Collection***

The collection of Canadian children's literature chosen for this study is part of The Arkley Collection of Early and Historical Children's Literature which is located in the University of British Columbia's Rare Books and Special Collections Library, formerly the Special Collections and University Archives Division. While this non-circulating collection does not include all of the Canadian children's books written and published from 1799 to 1939, it is a major collection (Egoff 1985), and these books, which have long been out of print, are like most collections of rare books, "nearly impossible to find outside of large university libraries" (Jones and Stott 2000, xii). Library and Archives Canada and the Toronto Public Library's Osborne Collection of Early Children's Books are the obvious exceptions to this in Canada.

### **2. *Early***

*Early* is defined as books published after 1798 and before 1940. Egoff explains that the year 1939 is an important dividing line because it marks the end of an era in writing and publishing for Canadian children as little Canadian literature appeared during the Second World War (1992, Introduction). Egoff offers no explanation for her starting point of 1799 in *Canadian Children's Books 1799-1939* and although books listed up to 1810 in the catalogue are text books rather than works of fiction, for consistency with the catalogue, this study followed the same time parameters.

### **3. *Canadian***

*Canadian* means that the book tells a story that takes place in Canada. It may have been written by a Canadian-born author, by someone who immigrated to Canada, perhaps by a visitor or a temporary resident to Canada, by an ex-patriot (a Canadian

author who left Canada but wrote stories about Canada from abroad), or even by someone who had never been to Canada but wrote narratives based on the Canadian experiences of others. As a departure from Egoff's criteria, and in keeping with this study's objective to look for Canadian images in these early stories, a key criterion for this project was a clearly Canadian setting; unless a book was set in Canada, it was not considered for sampling even if it was published in Canada or the author and illustrator were considered to be Canadian.

#### **4. *Children's Books***

As Egoff explains, in the early books the protagonist was predominantly a young man in his late teens or early twenties who, because he was the hero in a story about realistic pioneer life, had to be of an age to face the wilderness and have the skills and resources to survive in it. With few books written with female protagonists, Egoff assumes that female readers of a variety of ages "would eagerly seize on what was available" (1992, Introduction). She also notes that it is possible that young people in the past were not as interested as are today's readers in reading a book about children like themselves and that many stories had no youthful characters. She suggests that the catalogue *Canadian Children's Books 1799-1939* might well have been subtitled "a catalogue of books for children and young adults" and concludes that "a children's book is simply one in which a child finds pleasure" (1975, 10) and therefore such books may include a book not intended for them. For this study, a book was considered to be for children if it was listed in the Egoff catalogue or if it was found to be part of UBC's Canadian children's collection.

### **5. *Illustrated Fiction***

*Illustrated Fiction* refers to novels, some as long as 300 to 400 pages, and to collections of short stories that portray Canada's past both in English and in French that are illustrated with "full-page drawings or small in-text vignettes" (Egoff 1992, Introduction).

### **D. Study Limitations**

This study presented certain access limitations due to the necessary protective measures that are peculiar to a non-circulating collection of rare books. First of all, examination of the sample was restricted to the Rare Books and Special Collections Library hours of operation, that is, working *in situ* within a certain time-frame. Secondly, the retrieval of the archival material was possible only with librarian assistance since there is no researcher or patron admittance to the temperature-controlled area where the books are held. This meant that a request slip for each book (no more than three books at a time) had to be filled out and this required knowing the book's UBC library catalogue call number, its title, and author. In short, it was not possible to browse in the holdings of The Arkley Collection of Early and Historical Children's Literature to look for Canadian books.

Specific to this study, no master list exists of UBC's early Canadian children's literature collection. As the Canadian collection is not shelved separately by nationality but is intermingled with other collections of British and American children's books as a component of The Arkley Collection (Woodward 2003), locating the desired population was problematic. While *Canadian Children's Books 1799-1939* does provide a

substantial annotated list of 850 titles, the books it lists represent only part of the university's holdings of early Canadian children's books and the titles include not only fiction but also non-fiction and text books. Therefore an examination of the catalogue to isolate those books that meet the fiction criteria was necessary. Call numbers for each book, which are not included in the Egoff catalogue, had to be obtained through the UBC Library Online Catalogue so that the request form could be filled out as specified.

To find Canadian children's fiction titles that were not chosen for the Egoff catalogue or are recent additions to The Arkley Collection required an extensive search of the University of British Columbia's Online Library Catalogue. In addition, numerous interviews and discussions with librarians familiar with the collection and its cataloguing procedures took place. Subsequently, keyword searches of "rare books," "early children's literature," and "Canadian children's books" in "Rare Books and Special Collections" (UBC Library, website) brought no results. As fiction (and literature in general) does not receive subject headings, as confirmed by Frances Woodward, Reference Librarian in the Rare Books and Special Collections Library (2002) subject access to older titles was not successful. As well, it was not possible to find a definitive list from a classification approach as verified by Susan Andrews, Principal Cataloguer, University of British Columbia Library (2003b) since there is no one classification source of these early titles.

The results of this search are reported on pages 39-40 in chapter 3, Methodology. One key find was *Little Grace or, Scenes in Nova Scotia*, a significant first edition work of fiction published in Halifax in 1848. *Little Grace* tells the story of a young girl

learning about the British expulsion of the Acadians, which was a key event in Canada's history.

### **E. Significance of Study**

The significance of this study is as follows:

1. This study appears to be the first time that the University of British Columbia's non-circulating collection of Canadian children's literature has formed the basis of a thesis project.
2. No published research has been found that quantitatively analyzes the illustrations for evidence of *Canadian-ness* in Canadian children's fiction spanning the years 1799 to 1939.
3. Little research uses a quantitative approach to articulating and measuring what makes a book *Canadian*. Most studies have tended to be qualitative or interpretive or based on opinion.

A recent "proliferation" of historical fiction written for young Canadian readers has been aimed at linking them with their country's past and giving them a sense of life in Canada 100 or so years ago (Perren 2001, D10). For example, Scholastic Canada has published a *Dear Canada* series of eight fictional diaries based on the true stories of young women who lived at different times in Canada's history. As well, there has been a reissuing of English author G. A. Henty's novels. Key among them is one of the books in this study's sample, *With Wolfe in Canada or, The Winning of a Continent* that was originally published in 1896. The reprint edition was published in 2001.

With this apparent heightened interest in Canada's history, the time appears opportune to draw attention to the University of British Columbia's collection of rare and early Canadian children's books as an untapped rich, viable, and valuable research resource for students, teachers and librarians. Part of this study's research has resulted in the compilation of a comprehensive list of illustrated fiction in UBC's Canadian children's collection. It is hoped that this list will not only complement the listings in the 1992 catalogue, *Canadian Children's Literature 1799-1939*, but it may provide an additional means of reference for future researchers and might also provide material for a revised and updated catalogue.

## CHAPTER 2

### THE LITERATURE REVIEW: RELEVANT RESEARCH AND SCHOLARLY SOURCES

#### A. Introduction

A review of the literature reveals that for the most part, research regarding Canadian children's books has been qualitative or interpretive especially with respect to articulating and measuring what makes a particular book *Canadian* or what images or themes portray a national identity. The focus of a number of these studies, particularly those that look at fiction during the 1800s and early 1900s, has been on an investigation of the written text only. However, several recent studies that explore *Canadian-ness* in picturebooks include an examination of both written and visual images.

It appears that scant research has been done that uses a quantitative analysis methodology as an approach to documenting signs of a cultural identity in the content of the text and/or the illustrations in Canadian children's literature. Paul Walker's thesis (1990) on C. W. Jefferys and images of Canadian identity in Canadian history text books published in the 1920s and 1930s is the only study found that applies a quantitative content analysis to illustrations. No published research has been located that quantitatively analyzes the illustrations in a collection of Canadian children's fiction from 1799 to 1939 for Canadian content and evidence of a cultural identity.

According to Judith Saltman (2002 web site), "the subject of Canadian children's illustrated books has not yet been examined in depth as an area of research." In fact, the only previous scholarly resources on illustration in Canadian children's books are those by Saltman herself, (1987, 18-56; 1988), by Egoff (1975, 255-70), by Egoff and Saltman

(1990, 131-82), or in catalogues such as Aubrey's *Pictures to Share* (1979, 1987). These have all tended to be discussions, critical guides, and overviews of the historical development of illustration in children's books.

However, interest in Canadian children's illustrated books does not seem to be lacking. For example, in 1986 the Canadian Children's Book Centre published *Treasures: Canadian Children's Book Illustration*, which includes biographical information of about 30 Canadian children's book illustrators. A two-page spread is devoted to each artist, including a photograph of the illustrator and a large full-colour image from one of the artist's books (Saltman 2002, website).

A study by Saltman in progress (2002, web site) will provide the first comprehensive examination in Canada of Canadian picturebooks. Her research will include a visual analysis of illustrations for signs of Canadian identity. Using an interdisciplinary approach, Saltman is exploring the historical context and development of Canadian children's illustrated books and the contemporary state of writing, illustrating, and publishing of children's illustrated books in Canada.

As no published research was located that quantitatively analyzes the illustrations in Canadian children's fiction from 1799 to 1939 for evidence of *Canadian-ness*, the next logical step to be taken in the ongoing examination of Canadian identity in Canadian children's books appeared to be a quantitative approach. To put this study's focus into perspective, this literature review highlights four key areas of existing research, mostly interpretative and qualitative, that address Canadian identity in Canadian children's literature. They are:

- studies that address the question of Canadian identity and where to find it;

- studies that examine Canadian identity in both children's and adult literature;
- studies that explore specific aspects or characteristics of *Canadian-ness* in children's books;
- studies that investigate the role of educators in identifying *Canadian-ness* in the literature.

## **B. The Question of Canadian Identity and Where to Find It**

Three notable research projects address the ongoing questioning of Canadian identity. Michael Adams (2003) in *Fire and Ice: The United States, Canada and the Myth of Converging Values* asserts that Canada does have its own identity that is distinct from "American." Katherine Morrison (2003) in *Canadians Are Not Americans: Myths and Literary Traditions*, and Sarah Corse (1997) in *Nationalism and Literature: The Politics of Culture in Canada and the United States* both suggest that a good place to find a Canadian identity is in the literature.

Toronto pollster Michael Adams provides some quantifiable answers when it comes to Canadians not being American. Basing his conclusions on the findings of three surveys conducted in the 1990s in the United States and Canada, he disputes the myth that Canada "is well on its way to absorption into the United States" (2003, 14). On the contrary, he reveals that the two countries are diverging. Adams' book represents a decade of field research, including 14,413 interviews conducted among representative samples of Canadians and Americans aged fifteen and over (9). His research tracked over 100 social values in both countries, two of particular interest to this thesis being national pride and the search for roots (11, 12). He "comforts" Canadians by concluding

that, although Canada is “immersed in the rhetoric of globalization, surrounded by dizzying economic and technological change,” and that Canadians “wonder whether there will still be a place in the world for Canada’s unique values and perspective,” he believes that “a Canadian way of living and thinking will endure well into the future” (15).

Katherine Morrison (2003) applies the “not American” theme specifically to the literature of the past. Tracing the development of cultural ideas in Canada and the United States, she compares myths and literary traditions in Canadian and American novels written during the 1800s and 1900s. She says that much can be learned from a nation’s literature and that in order to understand national myths, “one must see the world through the eyes of those who lived in the time” (xviii). In her study and thematic analysis of the two bodies of literature, Morrison examines seven themes that she believes contribute to each country’s distinct national identity: national views of the past; nature; images of place and home; religion and church; gender, ethnicity, and class; violence and the law; and humour and satire (xv). She concludes that while the literature may show tendencies which portray similarities between Canada and the United States, Americans and Canadians are increasingly “gripped by” differences of their own pasts (289). Morrison traces most of these differences to the first English and French settlements in North America and to the three wars, namely the Seven Years’ War (1756-1765), the American Revolution (1775-1783), and the War of 1812 (xvii). She believes that the two nations likely will never become one and that today’s fundamental differences (that is, government, the French-English dichotomy in Canada, violence in the United States, and different national myths) “make this virtually certain” (289).

It was probable then, that the distinct Canadian identity that Morrison says she found in an arbitrarily chosen selection of Canadian novels of the 1800s and 1900s similarly could be seen in the images in a collection of Canadian children's literature also written and illustrated first-hand by those who lived at this time.

Sarah Corse addresses the "integral" role played by literature in the process "by which nation-states create themselves and distinguish themselves from other nations" (1997, 7). Corse's findings from a quantitative and qualitative analysis of 200 Canadian and American award-winning and best-selling novels from 1978-1987, although not arbitrary and dealing with a more contemporary time frame than Morrison, support Morrison's claim that Canada's literature is not American and that differing historical factors of nation building have contributed to the formation of a distinct Canadian national literature from which a distinct national identity has emerged.

### **C. Exploring Canadian Identity in Canadian Literature**

Seven significant studies that explore *Canadian-ness* in Canadian literature at different times in Canada's history would support Morrison (2003) and Corse (1997) in their beliefs that Canada's literature is a prime source of finding a national identity. Elizabeth Galway (2003) and Elizabeth Hedler (2003) trace a search for national identity to the literature written around Canada's Confederation as a nation in 1867. Deane Downey's study (1974) explores the portrayal of Canadian identity in Canadian fiction written approximately one hundred years after Confederation, that is, 1965-1973.

A key study nearing completion is Judith Saltman's interdisciplinary examination (n.d.) of the portrayal of Canadian society in Canadian children's illustrated

books in English. While Sylvia Pantaleo (2000, 2001) surveys elementary school students for what Canadian images they see in picture books published from 1985 to 1997, Ronald Jobe (2003) investigates whether Canadian picture books written in 1998, 1999, and 2000 actually reflect a *Canadian-ness* from which Canadian children can establish a cultural identity. Marilynne Black's research (2005) examines Canadian identity in Canadian historical picture books written between 1970 and 2002.

## **1. The Early Literature**

### **a. Galway**

Elizabeth Galway's PhD thesis (2003), "From Nursery Rhymes to Nationhood: Constructing Canadian National Identity through Children's Literature 1870-1910," is particularly significant to this study. Galway's project examined early children's literature in the late 1800s and early 1900s. She looked at Canadian national identity in children's books written specifically at a time when she says, Canada was coming to terms with its new role as an independent nation. During this time children's literature was viewed as an important means of instilling national pride in the nation's youth, and of securing their loyalty to the new union of provinces by creating a sense of a shared national identity (4).

Galway adds to the commonly held view discussed in chapter 1 of this thesis that Canada's national identity is neither static nor easily defined. However, her study shows - as this research hoped to do - that the process of defining this identity has its roots in the nation's earliest days. She concludes that many of the seeds of what are now considered to be established elements of the Canadian identity can be found in the children's literature of the late nineteenth- and early twentieth centuries (4). Of the

works she studied, it should be noted that twenty-one fiction titles she examined were part of this study's research, namely tales by such authors as James De Mille, R. M. Ballantyne, Charles G. D. Roberts, Ernest Thompson Seton, L. M. Montgomery, E. Pauline Johnson, Nellie McClung, and Egerton Ryerson Young.

In the post-Confederation literature, she identifies the Canadian landscape as a key element of *Canadian-ness*. She says that she found "a multitude of textual images associated with the Canadian environment that reflected the supreme importance the landscape had on the national psyche in the late nineteenth century" (297).

Galway's research has laid the groundwork for an understanding of the relationship between children's literature and issues of nationalism and national identity in Canada. Her thesis opens the way for further study of early Canadian children's fiction as a source of Canadian identity. This study's content analysis of illustrations in a sample of UBC's collection of rare Canadian children's fiction within the time frame 1799-1939 could provide a new perspective and quantitative approach to documenting Galway's beginning "seeds" of Canadian identity.

#### **b. Hedler**

A similar study to Galway's is Elizabeth Hedler's investigation (2003) of 240 English-Canadian novels published in Canada between the 1860s and the early 1900s. Her research question focuses on how Canadian identity is defined in late nineteenth-century literature. As Galway does, Hedler says the search for a national identity or what it meant to be Canadian in the years after Confederation became a central concern for English-Canadians and they were engrossed "in trying to imagine the common traits that all Canadians shared" (2003, 1, 258). In fact English-Canadians were eager to identify

defining characteristics typical of Canadians yet different from those of any other national group (1-2), which is a discussion that still continues today, over 134 years later (Meek 2001; Hiller 2000; Diakiw 1997).

As Hedler points out, many English-Canadian nationalists campaigned for a distinctively Canadian literature they believed would express these defining traits of *Canadian-ness* and national character (259). English-Canadian writers responded with stories about Canadian settings and characters that expressed the core myths that structured social and political development and that were “central to Canadian national identity” (260-261). These writers of the day shaped a view of Canada’s climate, geography, landscape, and shared heritage (a mixture of Scottish, English, French, and First Nations’ influences), as unifying elements in Canadian culture. Hedler agrees with Galway when she says that Canadians still define their identity in relationship to the land and their heritage (269); these have already been noted as “commonplaces” identified by scholars such as Diakiw (1997) and Pantaleo (2000, 2001).

Referring to the roots of today’s multicultural concept, Hedler notes that the view of Canada in late nineteenth-century fiction as an ethnically diverse society was evident “albeit in a limited way,” as authors depicted Canada as a nation that consisted of a variety of ethnic groups (271). She says today’s concept of Canada’s ethnic mosaic differs from the past only in the existence of a more diverse representation of cultures (272).

While Hedler acknowledges that there was “no simple definition” of what English-Canadian authors meant when they used the term *Canadian* to describe a person, an idea, or the landscape in the late nineteenth century (262), she found that they

created a set of ideas about characteristics shared by all Canadians (272) even into the twenty-first century. She concludes her study by suggesting that when Canadians today ask themselves about their identity, some portion of the answer depends on the ideas these late nineteenth-century novels promote (273).

Hedler notes in her Abstract that the national community imagined in these English-language novels was based upon ideas about Canadian's relationships to their land and heritage. She says that authors shaped a view of Canada's climate, geography, and landscape as unifying elements in Canadian culture. In addition, she stresses that they emphasized Canada's northern location and wilderness areas as unique factors in the creation of Canadian identity.

Although Hedler does not specify whether the novels she sampled are adult fiction or books for children, 54 of the novel titles she examined were on the list of children's books compiled for this study. They include fiction by James De Mille, Ralph Connor, Agnes Laut, Agnes Maule Machar, James MacDonald Oxley, Charles G. D. Roberts, and Andrew Learmont Spedon.

As with Galway's research, Hedler's study lends itself to further study of documenting evidence of *Canadian-ness* using a quantitative approach.

## **2. Modern-Day Fiction 1965 to 1995**

### **a. Downey**

Deane Downey (1974) looks for evidence of a national identity in 85 Canadian novels published approximately one hundred years after those books examined by Galway and Hedler. He focuses on fiction published between 1965 and 1973 that was written before, during, and after the Expo 67 celebration of Canada's centennial when

there was an “intense nation-wide resurgence of interest in the Canadian identity” (19).

His methodology, like Hedler’s, is an inductive examination.

Downey says it became apparent to him that these books, which cover such topics as French-English relations, the perceived Americanization of Canadian culture, the experiences of both ex-patriots and immigrants, and the plight of native peoples (20), convey a multi-dimensional identity (275). He contends that it is from this “potpourri” of such issues and experiences as those portrayed in the literature that the diverse aspects of the Canadian identity can be perceived and understood (vi). In Downey’s view, the criticism and misunderstanding that surround most scholarly analyses of a Canadian identity is caused by the failure of analysts to stress that diversity is the chief characteristic of Canada’s national identity, rather than its chief obstacle (275-276). While he admits as Galway (2003) and Hedler (2003) do, that he has found it impossible to assert in any simplified way what the Canadian identity is, he believes “it is equally futile to conclude, as so many detractors have, that what is difficult to analyze doesn’t exist” (31). Diakiw makes the same point that many Canadians believe Canada’s diversity makes its identity indefinable, hard to analyze, and even non-existent (1997, 36).

Downey says that in the novels he examined he found that Canada’s diverse identity contains “core qualities or attitudes that prove surprisingly resistant to renovation” (2). The physical magnitude of the country, the variety of terrain and climate, differing cultural values (277), combined with historical and cultural ties with Great Britain and the United States (278), are some of the qualities Downey identifies, not unlike Diakiw’s “commonplaces” (1997, 42-43). Downey believes that his search for

Canadian identity in a largely unexplored body of fiction can serve as an introduction to a more in-depth analysis of *Canadian-ness* in Canadian literature (287).

### **b. Hoogland**

Cornelia Hoogland (1997) examines “constellations of identity” in three Canadian young adult novels, *False Face* (1987) and *Out of the Dark* (1995) by Welwyn Wilton Katz and *Bad Boy* (1989) by Diana Weiler. In her qualitative study Hoogland discusses how the authors present the characters, the identity issues that concern the characters, and the ways in which they resolve those issues. She admits that such a limited number of books cannot and should not provide a comprehensive expression of national experience, but she believes that these books do establish a national identity. She says “fiction re-enacts the processes involved in identification with and belonging to a group” and provides “inward journeying” that gives people “a sense of themselves as a nation” (28). In young adult literature, “our *Canadian-ness* emerges in powerful ways around the themes of identity, choice, and belonging” (29).

## **3. Picturebooks**

### **a. Saltman, 1850 to 2004**

Of note is Judith Saltman’s current project *Canadian Children’s Illustrated Books in English*, an interdisciplinary examination of the historical development of illustrated books for children in Canada from the mid-nineteenth century to the present day. One of the objectives of this first-of-its-kind, in-depth study of Canadian children’s illustrated literature is to provide a critical understanding of Canadian identity, culture, and society as presented in picturebooks (2002, website).

### **b. Pantaleo, 1985 to 1997**

Interested in finding out how children would respond to Perry Nodelman's research question "What's Canadian about Canadian children's literature?" (1997a, 1997b), Sylvia Pantaleo conducted two classroom studies, one in 2000 with 29 Grade 3 students (over a three-week period) and the other in 2001 with 28 Grade 5 students (over a four-week period). In both studies, which took place at an urban, predominantly white, middle-class school in eastern Ontario, the students read ten geographically diverse picturebooks written between 1985 and 1997 that covered different periods of Canadian history. They were asked to identify clues in the text and in the illustrations that communicate *Canadian-ness* as well as to consider ways in which the books depict life in Canada.

Pantaleo reports that Canada's diverse geography was easily recognized by the students. They could identify the names of certain provinces and territories. Specific topographical features such as the Prairies and the Rocky Mountains and phenomena of nature like the Northern Lights were also familiar to them. Examples of generic Canadian landscape that they recognized included open space; wilderness; water; weather, such as winter and snow; and wildlife, such as moose and groundhogs. Experiences that portrayed a Canadian identity to them included making maple syrup, wearing parkas, participating in a cattle drive, farming, playing hockey, fishing, and growing wheat.

However, many of the students did not recognize historical events in the books nor were they fully aware of cultural diversity. Pantaleo attributes their inability to respond to clues of cultural diversity to the school's homogeneous cultural composition;

the majority of the students were white (Pantaleo 2000, 45; 2001). In concluding that the students' overall responses were based on their own experiences and familiarity with only their own regional space, Pantaleo suggests that the vastness of Canada's regions seems to be a factor in the regionalism of the children's answers (2000, 46; 2001).

### **c. Jobe, 1998 to 2000**

The students' regional responses to Pantaleo's survey, that is, being able to identify familiar and specific regions, tie in with Ron Jobe's belief that because Canada is a vast country of distinct regions, it becomes even more important for Canadian children to have the opportunity to see not just themselves reflected in the books they read but also to recognize and experience life as seen through the eyes of children living in other parts of Canada (2003, 79). However, in a qualitative examination of visual and textual markers in 104 realistic picture books published in 1998, 1999, and 2000, Jobe concludes that Canadian children no longer are able to establish a cultural identity in many of the picture books available to them (85). He says the majority of the books he surveyed, which included some historical fiction, are not "Canadian-specific" and could have been published and set anywhere (82). He found only ten books that provide clear, well-defined images of Canada and that give a sense of what it is to be *Canadian*. As Pantaleo did, he chose titles recommended by the Canadian Children's Book Centre's annual guide, *Our Choice*. He looked at place names and landmarks, Canadian expressions, prominent flora and fauna, and notable societal groups such as Mennonites. He also examined landscape, Canadian icons like flags, logos and artefacts, prominent Canadian sports, weather, and multiculturalism.

In explaining his findings, Jobe notes that because Canadian publishers are aggressively marketing Canadian books in the United States, the editing of Canadian references from Canadian picture books is being done in the belief that American youngsters are not capable of comprehending nor will they accept Canadian references in the books they read (80). As a result, he says “most of the picture books purporting to reflect real life are “lifeless” when it comes to Canadian culture” (85).

#### **d. Black, 1970 to 2002**

Marilynne Black's textual and visual content analysis of Canadian historical picture books written between 1970 and 2002 (2005) adds quantifiable data to support Jobe's qualitative assessment of what Canadian images children can see or cannot see in picture books by contemporary writers. The results of her investigation of *Canadian-ness* in a sample of books published over a 32-year period and her documentation of Canadian cultural markers similar to those examined by Jobe in his study supports his findings that there is a trend towards the erosion and generalization of Canadian content in picturebooks (Jobe 2003, 85), especially in the depiction of geography and landscape. While a sense of regionalism was strong, Black found that 40 per cent of the picturebooks she examined lack specific geographic content and place names.

Black concludes that a clear sense of Canada is disappearing from Canadian picturebooks, and she agrees with Jobe's contention (2003, 85) that this presents lost opportunities for information about what it means to be a Canadian.

## **D. Looking for Specific Elements of *Canadian-ness***

Various researchers have approached the question of Canadian identity in the literature by looking for individual characteristics of *Canadian-ness*. Some have identified and examined such components as regional, physical, and ethnic and cultural variations that they believe are key parts that contribute to a complex and multi-faceted Canadian identity.

### **1. Regional Variations**

Robert Berard, one of the respondents in Nodelman's 1997 survey, commented that "just as we are Canadians simply by being Cape Bretoners, Newfoundlanders, Yukoners, or Fransaskois, our finest children's literature proclaims its national character by its intensely local sense of place" (1997, 24).

Neil Besner (1997) explores regionalism through a qualitative analysis of six picture books – three by Prairie writers and three by Quebec writers. He makes the point that although literature from the Prairies can be distinguished from Quebec literature, too much emphasis in the past has been placed on secondary, distinguishing characteristics of regional identity rather than on the more explicitly essential quality of the work, regardless of where it originates. He says region and identity are interdependent and suggests understanding regionalism in literature, "not in opposition to a national literature and not as a more narrow literature, but as a literature that imagines location as identity" (1997, 19).

Regionalism has also been examined in studies that have focused on an author's portrayal of different areas of Canada. Notable research that includes writers of early Canadian children's literature are Margaret Litch's dissertation on James De Mille and

the Maritime identity (1983), Edward Wood's thesis on Ralph Connor and the Canadian West (1975), Elizabeth Anne Miller's dissertation on Norman Duncan and his portrayal of Newfoundland and Labrador (1987) and R. S. Phillips' essay on the Canadian Northwest and the Hudson Bay area in the stories of Robert Ballantyne (1996).

## **2. Physical Variations**

For three-quarters of those responding to Perry Nodelman's survey (1997b, 15-35), geography, landscape, and a sense of place emerged as the overriding "signpost" of Canadian identity in contemporary Canadian children's literature. In their discussion of early Canadian children's books, Sheila Egoff and Judith Saltman also agree that the most noticeable characteristic of these books, "whether written by absentees, visitors, settlers, or those 'born in the briar patch' - and one that distinguishes them from early English children's books - is a fascination with, and a love and respect for the land itself" (1990, 8). In fact, they say that this strong sense of place "still dominates our best realistic fiction, especially the outdoor survival story" (19).

Several scholars have discussed images in Canadian literature of Arctic landscape and the North as a definitive characteristic of Canada's identity (Westcott 1991; Grace 2001; Moss 1997; West 1990). However, Mary Westcott's discourse is the only one that specifically applies to children's fiction. Her qualitative research reveals that the first decades of the 1900s produced a body of literature that actively removed any mystery or magic that might have lingered in the imagery of landscape to that point. She argues that authors undertook to illustrate that the barren northern wilderness was no longer a fearsome, unknown region. Westcott concludes that throughout the nineteenth- and twentieth centuries, authors writing for children interpreted the Arctic landscape as a

site where humans can exist physically, psychologically, and spiritually within the parameters of the natural world.

Paul Walker's study (1990) examines the theme of landscape in three history textbooks illustrated by Charles William Jefferys and used by the Ontario Department of Education in the 1920s and 1930s. Just as this study is based on an interest in the extent to which illustrations play a significant role in conveying a Canadian identity, Walker's focus was in finding out what images in the illustrations may have "imprinted themselves on the minds of Ontario school children" (50). He used a visual quantitative content analysis as his research method to look for patterns and frequency of *Canadian-ness* in the images. He claims to have found no previous research that applies a content analysis to the study of visual imagery (2).

Walker looks at three main categories that he believes contribute to a Canadian identity: environment (city, town, village, farm); people, that is, their ethnic origin (French, British, Native, Scottish, Spanish, Italian, American) and their age (infant, youth, adult, elderly); and activity (economic, military, transportation, religious, social and political). From his visual content analysis, which he says is an objective and quantifiable approach to assessing a Canadian nationality (106), Walker concludes that Jefferys not only combined his love of art and history to capture Canada's past for students, but he used the medium of history textbooks to push his vision of Canadian identity – a vision based on a sense of history and place (2).

### **3. Ethnic and Cultural Variations - Multiculturalism**

One-third of Perry Nodelman's survey respondents identified ethnic diversity or multiculturalism as an important part of contemporary Canadian children's literature

(Pantaleo, 2000, 45; 2001). Joyce Bainbridge and Brenda Wolodko (2002) and Gail Edwards and Judith Saltman (2001) substantiate these views in their discussion of multiculturalism in Canadian picturebooks as it shapes and reflects today's national identity. Barbara Hehner agrees with Edwards and Saltman that multiculturalism and ethno-cultural diversity is not new to Canada life. She says, "Canada has been a multicultural country from the time Native people first arrived here with their many different languages and ways of life" (1999, 270). Aboriginal peoples were already in Canada when the first Europeans began to arrive as explorers in the first stories examined in this study, such as the 1820 account of *The Voyages and Distresses of Captain T. James and Mr. Henry Ellis for the Discovery of a North-West Passage to the South Seas*. An analysis of UBC's collection of early children's fiction included looking for quantifiable evidence of cultural diversity.

Several noteworthy studies that examine cultural identity in Canadian literature with regard to specific ethnic groups are Icelandic Canadian identity (Neijmann 1997), Polish voices in Canadian literature (Sojka 2001), bicultural identity in Italian-Canadian fiction (Canton 1997) and Chinese identity in the Canadian "landscape" (Sin 2003).

Carolyn Sin's discussion paper specifically examines Chinese identity in children's books written by Chinese Canadian writers Sing Lim, Song Nan Zhang, and Paul Yee. The works of these writers, Sin says, form the foundation of stories that reflect the Chinese culture in Canada. She discusses the presence of three of Diakiv's "commonplaces" of *Canadian-ness* in these books: a democratic, multi-faith nation with remarkable freedoms; a nation of immigrants; and a nation of enormous resources. She notes that Canadian children's literature is an evolving body of work with "the unique

and immense task of reflecting the “mosaic” of multicultural Canada” (Sin 2003, website).

Sylvia Pantaleo’s findings (2000, 2001) that multiculturalism was not a key element of *Canadian-ness* for her surveyed students are echoed in a study done by Manju Varma. In a two-year project with elementary students (K to grade 8) that involved reading, discussing, and critiquing 58 multicultural novels written between 1966 and 1998, Varma (2000) explores the role that multicultural children’s literature can play in preparing children living in predominantly-white locations, in this case a Maritime location, to negotiate diversity within the Canadian identity (1). She obtained her quantitative and qualitative data (103) from interviews, classroom observation, assignment readings, questionnaires, task assessments, and newspaper searches (61).

Like Pantaleo, Varma found that these children, growing up in a homogeneous, predominantly-white place, perceived all Canadians to be reflections of themselves, that is, White, English and Christian (178). Many of the students relied on familiar images to identify “their” Canada. Once this dominant identity was identified, she then discussed with the students whether multicultural literature had any influence on their ideas of who could and could not be Canadian (ii). ”

Along with Joyce Bainbridge, Monica Ellis and Sylvia Pantaleo (1998), who discuss how multicultural books can be used in the classroom to explore ethnic diversity within Canada, Varma stresses the significant influence multicultural literature can have in national identity formation (33). Varma says it is another way Canadian children can think about different versions of the Canadian identity rather than just the one they originally knew (181).

### **E. Canadian Childhood Experiences in the Literature**

Tomoko Hagiwara (1997) looks at depictions of childhood experiences during the nineteenth century through an analysis of the novels of Catharine Parr Traill (*Canadian Crusoes: A Tale of the Rice Lake Plains*, 1852), Michael Ballantyne (*The Young Fur-Traders or, Snow Flakes and Sunbeams*, 1856), Charles William Gordon (*Glengarry School Days*, 1902), James De Mille (*The "B.O.W.C.": A Book for Boys*, 1869), and Lucy Maud Montgomery (*Anne of Green Gables*, 1908). The research question she asks is whether nineteenth-century Canadian children's literature reflects the reality of childhood of that time (1997, 4). She compares each author's fictional portrayal of the setting, characters, and events with historical records of Canadian children growing up during the same time period. While Hagiwara concludes that the early books she examined do portray real childhood experiences, and while she suggests that using children's literature as an historical reference for the study of Canadian society is valid (9), she also notes that historical resources on Canadian childhood are scarce; therefore, she stresses the literary and historical value of early Canadian children's fiction as a key resource for examining this aspect of Canada's past (i, 9).

### **F. National Identity in Children's Literature and the Educator's Role**

Several scholars (Pantaleo 2002; Bainbridge and Fayjean 2000; Bainbridge and Wolodko 2000; Bainbridge and Pantaleo 1999; Barrington 1998; Clarke 1998; Diakiw 1996b; Dias 1992; Jobe and Hart 1991; Egoff and Saltman 1990) have suggested that schools can play a role in fostering a sense of commonality and national identity among Canadian children through reading programs that focus specifically on Canadian stories.

Of interest to this study is Joyce Bainbridge's year-long "Action Research Study" to educate educators about Canadian children's literature. She met monthly with nine Alberta elementary and middle-years school teachers to discuss and examine 70 Canadian picture books, novels and non-fiction works that could be used in the classroom. The group discussed Diakiw's concept of the "layering of commonplaces" (1997, 43) that contributes to a unique Canadian identity (Bainbridge 2002, 69). According to Bainbridge the teachers acknowledged the benefits they saw for both themselves and their students in understanding their identities as Canadians and as citizens of the global community as portrayed in Canadian literature (70).

This was not the first time Bainbridge had used Diakiw's ten "commonplaces" as a framework to connect Canadian identity, children's literature and the classroom. A year earlier, she and Brenda Wolodko explored the question "What commonplaces of Canadian culture and identity are found in Canadian children's literature at the beginning of the 21<sup>st</sup> century?" (Bainbridge and Wolodko 2001, 52-60). They examined 43 picture books and novels published in the late 1990s for each of Diakiw's commonplaces. Then, in a paper presented at the Annual Meeting of the Australian Association for Research Education in Fremantle, December 2001, Bainbridge and Judy Thistleton-Martin (2001) discuss how Australian and Canadian children's picture books reflect commonplaces of national identity and how these national identities challenge younger readers to discover who they are in the face of the mass market globalization of children's book publishing in the twenty-first century.

## G. Summary

This review of relevant research and scholarly sources reveals the existence of innumerable studies and discussions that have addressed the question of Canadian identity especially as it is portrayed in Canadian books for children. With the exception of recent significant research by Black (2005) and Jobe (2003), who have quantitatively documented a disappearing *Canadian-ness* in Canadian picturebooks, most studies that report finding a strong representation of Canadian elements both in fiction dating from the late 1800s to the 1990s and in contemporary picturebooks have tended to be qualitative, theoretical, and interpretative.

There seems to be both a lack of and need for research that specifically and quantitatively analyzes illustrations for signs of *Canadian-ness* in children's literature in general, and in early Canadian children's fiction in particular. Therefore a visual quantitative content analysis of illustrations in the University of British Columbia's collection of rare and early Canadian children's fiction appeared to be a valid research project for investigating and documenting images of an emerging and evolving Canadian identity at the grass roots level.

Chapter 3 discusses the methodology used to look for, identify, and document evidence of *Canadian-ness* that children would have seen in the illustrations of Canadian children's fiction of the 1800s and early-to-mid 1900s. This discussion includes:

1. the population selected;
2. the strategy chosen for sampling;
3. the coding scheme that was designed;

4. the testing of intra-coder reliability;
5. the eventual content analysis of the illustrations; and,
6. the procedure used to record the results.

## CHAPTER 3

### METHODOLOGY

#### A. Choosing the Research Method

For several reasons a visual quantitative content analysis was chosen as the most appropriate methodology to use in answering the research question, “what is Canadian about a collection of rare Canadian children’s literature in the University of British Columbia’s Rare Books and Special Collections Library?” First of all, the literature review revealed: little textual and/or visual quantitative measuring of what makes a children’s book *Canadian* and no known quantitative content analysis research that examines illustrations in Canadian children’s fiction spanning the years 1799 to 1939. Therefore, it can be said that this research project can make a new contribution to existing research on Canadian children’s literature as it pertains to Canadian identity.

Secondly, a visual content analysis seemed to be a viable and accurate approach to examining UBC’s extensive collection of children’s books, many of which are illustrated with either full-page drawings or small in-text vignettes (Egoff 1992, Introduction). A visual analysis allowed a larger sample of books to be examined, thus providing a more inclusive resource pool from which to observe evidence and trends of *Canadian-ness*. A visual analysis also allowed for the inclusion of French-Canadian children’s fiction whose text would otherwise have placed translation limitations on the researcher.

It is important to note that the goal of this study was to examine, to document, and to count the frequency of signs, images, and symbols of *Canadian-ness* in the

illustrations as opposed to analyzing the images for quality, style, technique, or media used by the illustrators. The emphasis was on *what* the images portray and not *how* they are presented. As well, it was not within the scope of this research to trace the growth of illustrations in Canadian children's books. As noted in the literature review, such a study is being undertaken by Judith Saltman (2002).

## **B. Defining the Research Methodology**

Originally designed to interpret written and spoken texts, content analysis was first developed in the period between World War I and World War II by social scientists wanting to measure the accuracy of the new mass media (Rose 2001, 54). During World War II it was used by the Allies to detect implicit and hidden messages from German domestic radio broadcasts.

Some of the classic and beginning definitions of content analysis as a research technique that applies to interpreting written text have been put forth by such scholars as Berelson (1952), Krippendorff (1980), and Weber (1990), although Krippendorff's second edition of *Content Analysis: An Introduction to Its Methodology* (2004) includes visual images. Kimberly Neuendorf (2002), who says that textual analysis still remains a vibrant part of content analysis research (25), points out that content analysis may also encompass studies on verbal interactions, characterizations, nonverbal behaviours, sound events, visual images or any other message type (24). In the second chapter of her study, *The Content Analysis Guidebook*, she traces the history of content analysis and shows how, over time, the application of content analysis has expanded beyond the written word (27-40).

Several educators who have conducted content-analysis based research beyond the written word, namely Alan Bryman (2001, 2004), Gillian Rose (2001), and Philip Bell (2001), discuss its application as a research method to visual content. In his two editions on social research methods, Bryman says that content analysis is “an approach to the analysis of documents and texts, which may be printed or visual, that seeks to quantify content in terms of predetermined categories and in a systematic and replicable manner” (2001, 177, 180; 2004, 181, 183). He adds that it is a very flexible, objective, and transparent research method (2001, 189; 2004, 195-196) that can be applied to a variety of different media. Bryman notes that content analysis is a process in which “the results are not an extension of the analyst and his or her personal bias” (2001, 178; 2004, 182); anyone can employ the same criteria and predetermined categories and “hopefully” come up with the same results.

Gillian Rose (2001) adds that as an explicit scientific research method originally developed to interpret written and spoken text, content analysis, when applied to analyzing visual images is “counting what you see” (54). She says that to carry out this process certain rules and procedures must be rigorously followed in order to achieve reliable, replicable, and valid results (54-56). These requirements as outlined by Rose (56-66) were followed in this study; they included choosing an appropriate sampling strategy to locate the images for analysis, devising a coding scheme of categories or variables for coding the images which would objectively describe the manifest content of what was “really” there in the sample (59), and then counting the frequency of these visual elements for eventual analysis.

Philip Bell (2001) defines visual quantitative content analysis as “a systematic, observational method used for testing hypotheses about the ways in which the media represent people, events, and situations. It allows for the quantification of samples of observable content that are classified into distinct categories” (14). The observable content that was analyzed, quantified, and classified in this study consisted of the illustrations in the medium of books that represent people, events, and situations in Canada’s past that have contributed to a Canadian identity.

In summary, a visual quantitative content analysis as explained by Bryman, Rose, and Bell appeared to be a valid research method to test the hypothesis that a definable, emerging, and evolving identity exists in the illustrations in a sample of early Canadian children’s books.

### **C. Implementing the Research**

The visual quantitative content analysis methodology applied in this study consisted of three phases. In Phase One, the population from which a sample was to be analyzed was located, a sampling strategy was selected, and a coding scheme was designed. This scheme includes a coding manual or statement of instructions for coders and a coding schedule or form, also called a data collection instrument as described by Bryman (2001, 189, 493) for recording all identified markers of *Canadian-ness*.

In Phase Two a pilot study was conducted to pre-test the coding scheme for intra-coder reliability.

Phase Three involved carrying out the main research.

## **1. Phase One: Getting Started**

### **a. Locating the Fiction Sampling Frame or Population**

As there is no available master list of all books in the early Canadian children's literature collection (the desired population to be sampled), an attempt was made to create as complete a list (the sampling frame) as possible. A beginning and core list was easily gleaned from *Canadian Children's Books 1799-1939* (Egoff 1992), but finding those books not originally included in this 1992 catalogue plus those added to the Rare Books and Special Collections Library after the catalogue was published required considerable sleuthing. In the end, 774 illustrated fiction titles with a Canadian setting were identified. This list also included subsequent editions of the same book since it was reasoned that later editions might contain different illustrations that would portray a different *Canadian-ness*.

#### **i. Fiction Found in *Canadian Children's Books 1799-1939***

Compiled by highly respected children's literature scholar Sheila A. Egoff, *Canadian Children's Books 1799-1939* is a well-recognized bibliographic catalogue of fiction, non-fiction, and text books that chronologically lists and annotates a selection of 850 titles owned by the University of British Columbia, "part of the largest organized early children's literature collection outside Toronto (the Osborne Collection, Toronto Public Library) and Ottawa (Library and Archives Canada)" (Dyer 2001, 8). From this catalogue, 485 books were identified as titles that appeared to meet the research criteria of being fiction with a Canadian setting.

## ii. Adding to the Canadian Children's Collection Fiction List

In total, 288 titles were added to those identified in *Canadian Children's Books 1799-1939*. The three steps taken to locate these books are summarized as follows:

1. On the recommendation of Frances Woodward (2003) and Susan Andrews (2003a) a search was made of the University of British Columbia's Library Catalogue of juvenile fiction published from 1799 to 1939 in Rare Books and Special Collections with call numbers PZ6, PZ7, PR and PS.

2. An author search of UBC's Online Library Catalogue was done using writers' names listed in *Canadian Children's Books 1799-1939*. Additional fiction titles not in the Egoff catalogue that were written by these authors and published between 1799 and 1939 and that were located in the Rare Books and Special Collections Library were added to the population list.

3. Various surveys of Canadian children's literature (Egoff 1975, 1983, 1990; Saltman 1987, 8-17; Waterston 1992), bibliographies (Callwood 1975; Amtmann 1976, 1977; Hehner 2002), and Canadian literary histories (Stevenson 1926; McDowell 1967, in *Literary History of Canada*; Doyle 1983, in *Oxford Companion to Canadian Literature*) were perused for possible titles not in the *Canadian Children's Books 1799-1939* catalogue. A key source for cross-checking titles was The National Library of Canada's *Children's Literature: Feast of Titles* (2003), a bibliography of 662 books written before 1920 by Canadian authors (either published in Canada or abroad) with Canadian content that "fleshes out what Canadian children might have read in the past" (Carpenter 2003, 14). This was followed by a search of UBC's Library Catalogue to see

if these books were located in the Rare Books and Special Collections Library. If so, and if they were published from 1799-1939, they were added to the list.

It should be noted that the researcher expected to find that a certain number of the books chosen for analysis, particularly those not annotated in the *Canadian Children's Books 1799-1939* catalogue, would not meet the criteria for this study. As inclusion for those books was based on the University of British Columbia Online Catalogue data, which did not always include information about subject matter and story setting, culling was anticipated. The researcher also recognized that the list of 774 titles was not a complete compilation of the collection of Canadian children's fiction in the Rare Books and Special Collections Library. However, the researcher considered that sufficient numbers were identified to provide a representative sample of the collection.

#### **b. Selecting the Sampling Strategy**

In this study a concept, *Canadian-ness*, was being examined, traced, and quantified over a 140-year period in the illustrations of a sample of children's fiction set in Canada and published from 1799 to 1939. The sampling strategy deemed to be the best choice for making comparisons over time in a chronological manner and within certain time frames was a stratified proportionate random sample as explained by Ted Palys (1997, 129-131) and Earl Babbie (1998, 222-224). As Palys and Babbie explain, in this procedure the researcher first divides the population into groupings or strata and then samples randomly within each stratum. For this study, the population of books was divided into the following 17 time frame strata groupings which follow the online version of *Canadian Children's Books 1799-1939* (Egoff 1992, Table of Contents, website): 1799-1829, 1830-1839, 1840-1849, 1850-1859, 1860-1869, 1870-1879,

1880-1889, 1890-1894, 1895-1899, 1900-1904, 1905-1909, 1910-1914, 1915-1919, 1920-1924, 1925-1929, 1930-1934, and 1935-1939. The 774 titles identified for possible analysis were then categorized by publishing dates into their respective time frames.

Palys suggests using this sampling strategy when the researcher is interested in comparing results between the strata (1997, 131).

### **c. Choosing Variables and Developing a Coding Scheme**

Since a content analysis begins with the definition and identification of relevant variables and of the values on each (Bell 2001, 16), this study used theory and past research (Neuendorf 2002, 97) identified in the literature review for variable collection. Other sources of Canadian variables were gleaned from Bellefontaine (2002), Canadian Heritage (2002), Coupland (2002), Kalman (2002), Archbold (2000), Bowers (1999), Hehner (1999), Raeside (1994), Secretary of State (1988) and Wicks (1976). Only manifest variables or observable characteristics of *Canadian-ness* that could be seen in the illustrations were chosen for analysis. Many of these variables were identified by Perry Nodelman's respondents (1997b), by Sylvia Pantaleo's students (2000, 2001), and by many of the scholars identified in a review of the literature (Galway 2003; Hedler 2003; Diakiw 1997; Downey 1974). The variables chosen for this study were regionalism, geography, weather, animals, birds, vegetation, experiences, ethno-cultural origins, occupations/livelihoods, transportation, habitat, distinctive clothing, and weapons.

Once the variables and their values were chosen, they were incorporated into a research instrument or coding scheme designed for use by the coder. This included a

coding form for recording images of *Canadian-ness* as they may be portrayed in the illustrations and a code book or guide with coding instructions.

To see Canada through the eyes of the writers and illustrators of these early stories published during the years spanning 1799 to 1939, this researcher used the terminology “of the day” in the coding scheme. For example, instead of the modern term of “multiculturalism,” “ethno-cultural origins” was used to describe the various ethnic groups that are portrayed in the novels. As well, “Indians” and “Eskimos,” the accepted terms when these stories were written, were used in place of today’s preferred wording of “First Nations” and “Inuit.”

Some of the variables chosen for coding in this study could also apply to elements of identity for other countries. Characteristics of geography such as lakes and bays, or modes of transportation such as paddle wheelers and sailing ships, or weather properties such as lightning, rain, and wind may appear too general to be claimed as *Canadian*. However, because the stories in the fiction titles chosen for sampling indicates are set in Canada, the specified elements and variables were considered to be *Canadian*.

## **2. Phase Two: The Pilot Study - Preparing for the Main Research**

### **a. Pre-Testing Intra-Coder Reliability and Coding Scheme Replicability**

As recommended by Bell (2001, 22) and Bryman (2001, 189; 2004, 195), a pilot study was conducted to pre-test coding reliability and coding scheme replicability. Bell stresses that because content analysis claims to be objective and “therefore capable of being replicated, it must be reliable or consistent if its results are to be of value” (21).

Bryman notes that an important part of piloting coding consisting between coders is pre-

testing a coding scheme's capability of being replicated to see if it is explicitly defined, clearly set out, realistic, effective, and workable so that the same research results can be achieved by other analysts and coders (2004, 195).

The desired number of books for this study's pilot analysis and "trial run" was 30. Books were chosen by a random draw "from the hat" of numbers that corresponded to the titles in each time period. One book was chosen from the four time frames with fewer than 20 books (1799-1829, 1830-1839, 1840-1849, and 1850-1859). Two books were chosen from the remaining 13 time frames with more than 20 books.

Since only one coder would be classifying data in this research project, it was intra-coder reliability rather than inter-coder reliability (more than one coder) that was being pre-tested. As Bell suggests (22) when there is only one coder, consistency should be tested on different occasions. Therefore, the pre-test was carried out twice. A week after the first pilot, the procedure was repeated without referring to the previous findings. The two sets of classifications were then correlated.

#### **b. The Pilot Study Results**

As anticipated, some books did not meet the study criteria. Those books, 30 in total that were not fiction, not set in Canada or if set in Canada were not illustrated, were eliminated and in each case a redraw took place. This meant that it was necessary to look at 60 titles before the coding scheme and intra-coder reliability could be pre-tested on the desired number of 30 books.

With the pre-testing of the coding scheme, improvements, changes, and revisions to the study design were made until the research instrument was deemed feasible for

application to the main research and thus capable of being replicated. The coding form in Appendix A is the result of these refinements.

The intra-coder reliability of the two pre-tests was assessed using the following formula offered by Miles and Huberman (1994, 64) with the applicable numbers inserted:

$$\text{reliability} = 100\% \times \frac{\text{number of agreements}}{\text{total number of agreements} + \text{disagreements}}$$

$$\text{reliability} = 100\% \times \frac{366}{366 + 25} = 93.6\%$$

Bell (2001, 22) and Miles and Huberman (1994, 64) suggest that the recommended level of reliability using per cent agreement should be in the 90 per cent range. Therefore, it can be concluded that, with a 93.6 per cent agreement obtained in the pilot study, the coding by the lone researcher in this study was reliable.

### **3. Phase Three: The Main Research**

#### **a. Choosing the Representative Sample**

With the pre-test culling of 30 books from the population of 774 titles to 744, the establishment of intra-coder reliability, and the confirmation of the coding scheme as a feasible research instrument, a representative sample or microcosm of the population that reflects the population was selected for investigation. This was done by applying a 1:2 sampling ratio to each time frame, that is, every second book in each stratum was chosen for analysis. The starting point in each time frame was determined by a roll of

the die which resulted in a sample list of 365 out of 744 books that that were eligible for coding and analysis.

### **b. Analyzing and Coding the Sample**

During the main research, there were books found that still did not meet the coding criteria and therefore could not be considered for analysis. In addition, six books could not be found on the library shelves; six books did not exist as per the listing in *Canadian Children's Books 1799-1939*; one book was no longer in the Rare Books and Special Collections Library. When a book was determined to be non-fiction, not set in Canada, or, although set in Canada had no illustrations, it was eliminated from the sample list and the next book after the eliminated book on the population list was added to the sample list.

From an initial number of 365 books identified for coding, the final research sample of 331 titles was coded and analyzed for signs of *Canadian-ness* as tabulated in Table 3.1 which follows on page 49. The figures in the middle represent the population in each time frame from which the sample in the right column was selected.

As can be seen in the first three time frames, #1:1799-1829; #2:1830-1839; and #3:1840-1849, only three books were coded in each of these time frames. The greater number of books coded was 37, from two time frames: #11:1905-1909 and #14: 1920-1924.

**Table 3.1**  
**Population and Sample of Canadian Children's Fiction 1799-1939**

<b>The Time Frame</b>		<b>The Population</b>	<b>The Sample</b>
#1	1799-1829	5	3
#2	1830-1839	6	3
#3	1840-1849	6	3
#4	1850-1859	10	5
#5	1860-1869	24	11
#6	1870-1879	38	17
#7	1880-1889	34	16
#8	1890-1894	36	13
#9	1895-1899	41	19
#10	1900-1904	76	36
#11	1905-1909	77	37
#12	1910-1914	82	36
#13	1915-1919	51	20
#14	1920-1924	85	37
#15	1925-1929	77	31
#16	1930-1934	52	23
#17	1935-1939	44	21
<b>TOTAL</b>		<b>744</b>	<b>331</b>

### **c. Recording the Data**

Appendix B lists the 331 books in the research sample. Each book in the sample was assigned a two-part number so that coding would be more manageable. The first part was the time frame number in which the book was placed. The second part was the book's place in the time frame. For example, with reference to Appendix B and to table 3.1 and looking at time frame 1, the three books listed would have been numbered 1-1, 1-3, and 1-5.

The coding form, Appendix A, was used for each book when analyzing the illustrations and counting the frequencies or occurrences of one or all of the 14 variables and their values that represent elements of *Canadian-ness* that are listed on the form. Each book's number was recorded on the top of the sheet. At the completion of the analysis, the total "countings" for each book were transferred to data sheets.

Table 3.2 on page 51, shows the data sheet for the "geography" variable in time frame 8, 1890-1894. The legend at the top of the data indicates the geographic characteristics that were coded. The total numbers in bold, were then transferred to an overall data sheet Appendix C which represents the final geographic portrait that the illustrations portrayed. For example, the total "countings" for time frame 8 in table 3.2, that is, 18 (mountains), 17 (sea/ocean/coastline), 26 (rivers), 1 (lake), 8 (bays), 44 (forest/bush/wilderness), 11 (prairies/plains), and so on, can be seen in Appendix C.

**Table 3.2**  
**Data Sheet for Geography Variable "Countings"**

**a** = mountains; **b** = sea/ocean/coastline; **c** = rivers; **d** = lakes; **e** = bays;  
**f** = forest/bush/wilderness; **g** = prairies/plains; **h** = rocks/rock faces;  
**i** = swamps/marshes; **j** = rapids; **k** = escarpment; **l** = valleys/hills;  
**m** = towns; **n** = cities

Book Number In Sample of 331	Time Frame	Book Number In Time Frame	a	b	c	d	e	f	g	h	i	j	k	l	m	n
59	8	3	2	0	1	0	0	3	1	2	0	0	0	0	0	0
60	8	5	0	0	2	0	0	4	0	1	0	0	0	1	0	0
61	8	8	1	5	0	0	0	0	0	3	0	0	0	0	0	0
62	8	12	8	3	14	0	0	11	2	5	0	3	0	3	0	10
63	8	15	0	0	2	0	0	6	3	0	0	1	0	1	0	0
64	8	20	0	0	3	0	0	3	0	3	0	2	0	0	0	0
65	8	24	1	0	0	1	1	0	0	5	0	0	0	0	0	0
66	8	25	1	0	0	0	0	5	1	1	0	0	0	0	1	0
67	8	28	0	0	0	0	0	2	0	0	0	0	0	0	0	1
68	8	30	0	0	1	0	0	3	1	0	0	0	0	0	0	0
69	8	31	3	0	2	0	7	4	3	1	0	0	0	0	0	0
70	8	33	2	9	1	0	0	1	0	4	0	1	0	0	1	1
71	8	35	0	0	0	0	0	2	0	2	0	0	0	0	0	0
Totals			18	17	26	1	8	44	11	27	0	7	0	5	2	12

In Chapter 4, an overview of the coded sample will be given that includes a discussion of the authors who told the tales and the illustrators who created the artwork that also told the story. The quantified portrait of *Canadian-ness* that was portrayed in the research and the individual characteristics that contributed to that image will be presented.

## CHAPTER 4

### FINDING CANADIAN-NESS

As Sheila Egoff points out in her Introduction to *Canadian Children's Books 1799-1939*, illustrations in nineteenth- and early twentieth-century fiction were not “lacking” in number (Egoff 1992). Within the 88,054 pages of the representative sample of 331 books housed in the University of British Columbia's Rare Books and Special Collections Library and analyzed in this study for signs of *Canadian-ness*, 4,934 illustrations both full-page and small in-text vignettes were recorded. These illustrations were found to depict a newly discovered and evolving nation. Children growing up either in Canada or abroad when these books were published may have been drawn into these visual images of a Canada where adventures awaited. For Canadian children it may have been their lives, experiences, and quests that were being portrayed. In fact, in their imaginations, they could very well have been any of the young protagonists doing heroic deeds in the wilds of a new frontier.

From polar bears, puffins, and icebergs, to snow, seals, and the midnight sun, the illustrations in the fiction of the 1800s and the 1900s gave children the opportunity to envisage the days of exploration and discovery in the Canadian North. From toques, teepees, and toboggans, to forests, fur traders, and forts, the images offered children the chance to see adventurers confronting their destinies in a geographically diverse and vast land of uncharted open spaces. From wilderness, wolves, and wars, to colonists, canoes, and campfires, the pictures enabled children to visualize the struggles, challenges, and hardships that immigrants and pioneers faced as they toiled to settle and make a life in

regions from coast to coast. Other distinctly Canadian images in the illustrations that might have captured children's imaginations further: beavers, bears, and birch; Mounties (the North-West Mounted Police), moose, and maple leaves; geese and grizzlies; log cabins, loons, and lacrosse; sugaring off and chopping wood; the Rockies, rivers, and rapids; and Hudson Bay, hockey, and huskies. This potpourri of images has contributed to what was, is still, and will continue to be *Canadian*.

Chapter 4, *Finding Canadian-ness*, gives an overview of the coded sample; presents the quantified results of the visual content analysis of these images; identifies the key visual elements of *Canadian-ness* that emerged from the research; and, with the kind permission of the Rare Books and Special Collections Library at the University of British Columbia, shows examples of illustrations reproduced from the research sample that are thought to capture *Canadian-ness* in unique ways.

## **A. Overview of the Coded Sample**

Part of the process of coding and quantifying these Canadian images included collecting data that would define the sample's profile and would place the illustrations within the context of this profile. What follows is a synopsis of both the storytellers and the tales they told and the illustrators and the illustrations they created.

### **1. The Authors and Their Tales**

#### **a. Author Nationality**

Various literary surveys of children's literature in Canada (Stevenson 1926; McDowell 1967; Egoff 1983; Saltman 1987; Egoff and Saltman 1990; and Waterston 1992) indicate that the first writers of Canadian children's books in the late 1700s and

early 1800s were non-residents, visitors, temporary residents, or new immigrants and that Canadian-born authors did not produce stories until the 1860s when James De Mille from Saint John, New Brunswick began his Brethren of the White Cross, (*The 'B. O. W. C.'*) adventure series for boys. Data collected about the nationality of the authors who wrote the tales in this study's sample of early Canadian children's fiction quantitatively mirrors the assessment made by the scholarly sources noted above.

In the first three time frames of this research, that is, 1799-1829, 1830-1839, and 1840-1849, most of the authors, with the exception of American Samuel Griswold Goodrich, were found to be British non-residents, visitors, and temporary residents. Their tales of exploration, travel, immigration, pioneer life, wildlife encounters, and wilderness survival reflect either their own experiences or the experiences of others in a newly discovered Canada. These stories represented a "growing awakening," particularly in early Victorian England, to "the imaginative and intellectual possibilities of a literature for children" which Sheila Egoff says was slow to develop in Canada" (1983, 117). She explains that this was not surprising in a country whose scattered population was essentially "non-literate" and comprised mainly of recent immigrants and exiles, explorers, and visitors.

Fiction by Canadian immigrant writers began to appear in time frame 4, 1850-1859, with Catharine Parr Traill's *Canadian Crusoes: A Tale of the Rice Lake Plains* (1852). She was one of 16 immigrant authors who, in total, wrote 38 books or 11.5% of the research sample.

Not until time frame 5, 1860-1869, do the works of Canadian-born authors such as James De Mille begin to appear. However, by the end of time frame 17, 1935-1939,

56 Canadian-born authors (James MacDonald Oxley, Egerton R. Young, Norman Duncan, Charles G. D. Roberts, Ralph Connor, L. M. Montgomery, James Le Rossignol, and E. Pauline Johnson, to name a few) were recorded as collectively having written 130 outdoor adventure stories, animal and nature tales, gold rush tales, North-West Mounted Police stories, Indian legends, and Canadian life tales. This contribution by Canadian-born authors represents 39.3% of the research sample. When combined with the stories written by immigrant authors, the Canadian mix totals roughly 50 %.

These figures are compiled in table 4.1 along with additional data that gives the representation of authors not born in Canada. It is possible that some of the English, Irish, Scottish, and American authors who were recorded in the non-resident category may very well have visited Canada or have been temporary residents in Canada at some time. As can be seen in the table, English and then American authors follow Canadian writers in the number of books attributed to them in the sample.

**Table 4.1**  
**Authors and Their Books in a Sample of Canadian Children's Fiction 1799-1939**

<b>Author Nationality</b>	<b>Number of Authors</b>	<b>Total Books Written</b>	<b>% of 331 Book Sample</b>
<b>Non-Residents:</b>			
- English	44	62	18.7 %
- American	40	53	16.2 %
- Scottish	3	4	1.2 %
- French	2	2	.6 %
- Irish	1	1	.3 %
<b>Visitors/Temporary Residents:</b>			
- Scottish	1	17	5.2 %
- American	3	11	3.3 %
- English	2	3	.9 %
<b>Canadian Immigrants:</b>			
- English	13	34	10.3 %
- Scottish	2	3	.9 %
- American	1	1	.3 %
<b>Canadian-Born</b>	56	130	39.3 %
<b>Not Determined</b>	10	10	3.1 %
<b>Total</b>	<b>178</b>	<b>331</b>	<b>100 %</b>

### b. The Tales that Were Told 1799-1939

The illustrations that portray aspects of *Canadian-ness* were found in various genres of fiction which are categorized as follows in table 4.2 with nature and animal tales at the top of the list.

**Table 4.2**  
**Genres of Fiction Identified in the Sample**  
**of Canadian Children's Fiction 1799-1939**

Genres of Fiction	Number of Books
<b>Realistic Fiction</b>	
• Nature & Animal Tales	41
• Survival/Wilderness/Adventure	38
• Exploration & Travel	28
• Fur Trading Tales	25
• Coastal Life & Sea Adventures	15
• Pioneer & Frontier Tales	14
• Immigrant Tales	13
• Gold Rush Tales	13
• Family Life Tales	13
• Mountie Tales	11
• Boarding School Tales	9
• Camping Tales	9
• Indian Life Tales	8
• French-Canadian Tales	7
<b>Historical Fiction</b>	
• <b>General</b>	8
• <b>Specific History:</b>	
- War, Rebellions	14
- Exploration	1
- Exploration and Indian Life	1
- Fantasy	1
- Romantic	1
<b>Legends</b>	
• Indian	4
<b>Fantasy Tales</b>	8
<b>Total Books out of 331</b>	<b>282</b>

The remaining 49 books not included in the above table were recorded as follows:

- under realistic fiction: railway adventure tales, 5; World War I tales, 5; war and rebellion tales, 4 (see explanation on page 58); Boy Scout and Girl Guide tales, 4; Eskimo life tales, 4; autobiographical tales, 2; romantic tales, 1; and moral tales, 1.

- nine books were recorded as moral tales in combination with pioneer, immigrant, and Indian life tales. Moralizing and religious proselytizing were likely present in other wilderness and pioneer adventure stories, especially those written by the London and American Religious Tract Societies, and “men-of-the-cloth” Canadian authors such as Egerton Ryerson Young and Ralph Connor. However, this was not easy to ascertain without a detailed examination of the text.

- 14 books were identified in such genre combinations as romantic/gold rush tales, Mountie/animal tales, and pioneer/Indian life/nature tales.

In table 4.2, the historical fiction that is listed depicts events that took place prior to 1799, the beginning of the time span defined for this research sample. This fiction is divided into two categories: general history and specific history as shown in the table. Eight novels fall into the first general category as they portray numerous events that took place in Canada’s past. Donald French’s 1931 collection of 60 narratives entitled *Famous Canadian Stories: The Romance of Discovery, Exploration, and Development*, is a good example. Stories that were recorded in the second historical fiction category portray one specific event in Canada’s history. As table 4.2 indicates, 14 of these tales are war-related. They tell of the British expulsion of the Acadians from Nova Scotia in 1755, for example in Charles G. D. Roberts’ *By the Marshes of Minas* (1900); and the

British defeat of the French at Quebec in 1759 on the Plains of Abraham, as portrayed for example in G. A. Henty's *With Wolfe in Canada or, The Winning of a Continent* (1896).

The four war and rebellion tales identified on page 57 portray two events, namely two stories about the War of 1812 such as E. A. Taylor's *Beatrice of Old York* (1929), and two tales about the Riel North-West Rebellion of 1885 such as Anne Mercier's and Violet Watt's *The Red House by the Rockies: A Tale of Riel's Rebellion* (1896). Although these stories portray events that are considered "historical" to readers of the 21<sup>st</sup> century, for readers who lived during the 1800s these stories would have been "current" to them. Therefore, the decision was made to record the four war and rebellion tales as realistic fiction because the actual events took place within the 1799-1939 time frame of this study.

## **2. The Illustrators and Their Illustrations**

A synopsis of who illustrated the 4,934 visual images that portray the tales that were told from 1799 to 1939 in the research sample's 331 books is summarized as follows:

- 216 books are illustrated by someone other than the author;  
(31 of these books are illustrated by more than one illustrator)
- 86 books are illustrated anonymously;
- 25 books are author-illustrated;
- 4 books are illustrated by the author and another illustrator.

An observation made during the compilation of these numbers is that the nationality of the author and the nationality of the illustrator were the same in only 79 books. For example, of the 168 books that are written by a combination of Canadian-born-and Canadian immigrant authors (as tabulated in table 4.2), 43 books are illustrated by Americans. John Andrew-son, an English-born American wood engraver, illustrated all seven of James De Mille's stories that are in this research sample. *The Boys of Grand Pré School* (1871) is an example. Similarly, American Charles Livingstone Bull's drawings and paintings of birds and animals appear in six of New Brunswick-born author Charles G. D. Roberts' animal and nature tales, the most eye-catching to the researcher being *The Watchers of the Trails: A Book of Animal Life* (1904).

Table 4.3 records Canadian-authored books and the nationality of the illustrators who created the artwork including 31 books that were illustrated by Canadian illustrators. In addition to this number but not included in the table are 10 books written by non-Canadians that were illustrated by Canadians.

**Table 4.3**  
**168 Canadian-Authored Tales and Their Illustrators in**  
**Canadian Children's Fiction 1799-1939**

Illustrator Nationality	Number of Books Illustrated
Anonymous	71
American	43
Canadian	31
English	19
American/Canadian	2
English/American	2

The 71 books in which the illustrators are anonymous (no name was listed on the title pages), may have been author-illustrated. This possibility was considered when it was discovered that of the nine books authored by Norman Duncan, eight were

anonymously illustrated and one, *Billy Topsail, M. D.: A Tale of Adventure with Doctor Luke of Labrador* (1916) was illustrated by the author and American Anton Fischer.

Such a finding points to the overall lack of illustrator information in the books in the research sample. While there is usually an author's note or preface about the story, little if anything is said about the illustrator. Those books that do acknowledge the illustrator on the title page give only the name. *Canadian Children's Books 1799-1939* (Egoff 1992), which provides an index of some of the illustrators and engravers in this study, was used as a reference to compile a somewhat incomplete list of illustrators, their nationalities, and their artistic styles. Appendix D, an illustrator/author profile, is the result of combining this information with already compiled author data.

#### **a. Placement of Illustrations**

From an examination of the 331 books in this sample, it appears to this researcher that the illustrations are prominently placed so that children, whether they could read or were read to by an adult, would have had no difficulty seeing these images of Canada.

Illustrations are placed on the covers, in the endpapers (the first and last pages of the book where one half is pasted down to the cover and the other is not), on the title pages, and as frontispieces (the illustration at the beginning of a book that usually faces the title page). Most books contain a table of contents that lists the illustrations by their in-text descriptive captions and by the page numbers where they can easily be found.

As can be seen in table 4.4, the majority of books in the research sample have frontispieces (86.4%) and cover illustrations (77%).

**Table 4.4**  
**Placement of Illustrations in a Sample of Canadian Children's Fiction 1799-1939**

Illustration Placement	Number of Books	% of Sample of 331 Books
Frontispiece	286	86.4 %
Cover	255	77.0 %
Within Text	245	74.0 %
Title Page	63	19.0 %
End Papers	39	11.8 %

The most typical illustration format found in 125 books (37.8%) includes three placements - a cover illustration, a frontispiece illustration, and four-to-seven illustrations within the text. Only 12 books or 3.6% had all five placement components.

#### **b. Looking at the Illustration Numbers**

Table 4.5 gives a breakdown of the number of illustrations that were counted in each book and time frame.

**Table 4.5**  
**Number of Illustrations in a Sample of Canadian Children's Fiction 1799-1939**

Time Frame	Number of Books	Number of Illustrations
1. 1799-1829	3	31 (0.63%)
2. 1830-1839	3	21 (0.43%)
3. 1840-1849	3	17 (0.35%)
4. 1850-1859	5	40 (0.81%)
5. 1860-1869	11	150 (3.04%)
6. 1870-1879	17	234 (4.74%)
7. 1880-1889	16	283 (5.74%)
8. 1890-1894	13	155 (3.14%)
9. 1895-1899	19	189 (3.83%)
10. 1900-1904	36	780 (15.81%)
11. 1905-1909	37	952 (19.30%)
12. 1910-1914	36	286 (5.80%)
13. 1915-1919	20	288 (5.84%)
14. 1920-1924	37	452 (9.20%)
15. 1925-1929	31	398 (8.10%)
16. 1930-1934	23	396 (8.03%)
17. 1935-1939	21	262 (5.31%)
<b>Totals</b>	<b>331</b>	<b>4,934</b>

The most number of illustrations counted in one book was 351 (13 full-page illustrations and 338 vignettes) in *Northern Trails*, a compilation of short stories of animal life in Newfoundland and Labrador that was published in 1905 and written and illustrated by two Americans, William J. Long and Charles Copeland respectively. With reference to table 4.5, this number represents 36.9 per cent of the total 952 illustrations reported for time frame 11, 1905-1909. In time frame 10, Ernest Thompson Seton's *The Biography of a Grizzly*, an author-illustrated nature and animal tale published in 1900, was second with 206 illustrations (27 full-page images and 178 vignettes). Seton also wrote and illustrated four other books in time frame 10, for a total contribution of 394 illustrations. This is 50.5% of the total 780 number of illustrations compiled in table 4.5. The least number of illustrations was found in 27 books with one illustration each; 12 books had only a frontispiece and 15 had only a cover illustration.

### **c. Illustration Colours**

As table 4.6 shows, the majority of the illustrations in the sample are black and white. It is not until time frame 5, 1860-1869, that full-colour illustrations appear in first R.M. Ballantyne's *Mr. Fox* (1860) followed by his *Man on the Ocean* (1863) and James De Mille's *The 'B. O. W. C.'* (1869). Colour proved to be an asset when the researcher sought to code Canadian seasons, in particular the "fall" with its multi-coloured autumn leaves.

**Table 4.6**  
**Illustration Colours in a Sample of Canadian Children's Fiction 1799-1939**

Time Frame	Total Books	Black/White	Colour	B/W/C
1. 1799-1829	3	3	0	0
2. 1830-1839	3	3	0	0
3. 1840-1849	3	3	0	0
4. 1850-1859	5	5	0	0
5. 1860-1869	11	7	2	2
6. 1870-1879	17	15	0	2
7. 1880-1889	16	15	0	1
8. 1890-1894	13	10	1	2
9. 1895-1899	19	19	0	0
10. 1900-1904	36	27	5	4
11. 1905-1909	37	26	3	8
12. 1910-1914	36	18	9	9
13. 1915-1919	20	8	6	6
14. 1920-1924	37	19	5	13
15. 1925-1929	31	18	8	5
16. 1930-1934	23	8	5	10
17. 1935-1939	21	9	5	7
<b>Totals</b>	<b>331</b>	<b>213</b>	<b>49</b>	<b>69</b>

#### **d. Varieties of Illustration Style and Media**

None of the books that were coded gives any description, either on the title page or preface, of the media or style used by an illustrator. If left to the researcher to verify the variety of styles and media used by the illustrators to convey *Canadian-ness*, identification would have been based mostly on "guess work." Therefore, use was made of the information gleaned from *Canadian Children's Books 1799-1939* (Egoff, 1992) in Appendix D which chronologically lists within each time frame of this study the illustrator and the type of artist he or she was. As can be seen, with the exception of author/illustrator R. M. Ballantyne, a temporary Canadian resident from Scotland and a watercolourist whose books are included in this study from the 1850s to the 1890s, wood

engravers appear to be the dominant artists up until the early 1880s (time frame 7). The earliest recognizable example of a woodcut from 1830 is reproduced below in figure 4.1.



**Figure 4.1**

From *Arctic Travels or, An Account of the Several Land Expeditions to Determine the Geography of the Northern Part of the American Continent*, 1830. Author and Illustrator Anonymous.

With further reference to Appendix D, from time frame 7 onwards, artists are listed as watercolourists; painters of history, the wilderness and wildlife; and landscape or portrait artists. Many illustrators are simply listed as “illustrators.” There seems to be no definite pattern in the listings and with numerous gaps in the information an identification of any progression of styles over time would be inconclusive.

However, the researcher could identify photographs. The first ones seen in this study appear in *Marjorie's Canadian Winter: A Story of the Northern Lights* (1893), written by Agnes Maule Machar and illustrated by J. Henry Sandham who were both Canadian. Five photographs depict Montreal's Victoria Square and Mount Royal. One book that stands out for its rich and colourful artistic portrayal of the Canadian landscape is Arthur Doughty's *Under the Lily and the Rose: A Short History of Canada for Children* (1928). In this book there are 13 illustrators, among them C. W. Jefferys,

Cornelius Kreighoff, F. Hennessey, W. Sadd, A. Mortimer, and C. Simpson, to name a few. Their individual styles as landscape and marine artists, lithographers, and illustrators of historical events, seem to capture the essence of Canada.

#### **e. Illustrations in Multi-Edition Books**

As stated in a discussion of the methodology, later or multiple editions of the same book were included in the population selection process. They were counted as a separate entry with the view that the illustrations in each edition might not be the same as those in the original and therefore could portray different and additional elements of *Canadian-ness* for quantification. This reasoning follows the selection process of books for the catalogue *Canadian Children's Books 1799-1939* which contains more than one edition of a book so that "comparisons may be made for any purpose" (Egoff 1992, Introduction). Of the 11 multi-edition titles that had different illustrations in subsequent editions (nine titles had two editions; two titles had three editions), Catharine Parr Traill's *The Canadian Crusoes: A Tale of the Rice Lake Plains* (1852, 1853, and 1923) is a good example of a title with three editions. The 1852 edition, which was published in London by Arthur Hall, Virtue and Company, has 14 black and white illustrations by William Harvey. The 1853 edition, which was published in New York by C. S. Francis and Company, has seven black and white illustrations by William Harvey and John William Orr. The 1923 edition was published in Toronto by McClelland and Stewart and has seven black and white illustrations by R. A. Neilson.

Figures 4.2 and 4.3 are examples of the same scene that is portrayed by two different illustrators in two separate editions (1853 and 1923) of *The Canadian Crusoes: A Tale of the Rice Lake Plains* (the 1923 edition has dropped "The" from the title). Some

of the differences that were noted in these illustrations include: there are three Indians in figure 4.2 as opposed to two in figure 4.3; there is more detail in figure 4.3 with regard to trees and landscape; Indian clothing is not the same in each image (buckskin and feathers are prominent in figure 4.3); the perspective of each image differs (in figure 4.2 the reader sees where Catharine, the protagonist captive is going as opposed to figure 4.3 where the reader sees from where she has come); and the boat in figure 4.3 is definitely a canoe while in figure 4.2 it looks like a row boat.



**Figure 4.2**

From *The Canadian Crusoes: A Tale of the Rice Lake Plains*, Catharine Parr Traill, 1853.  
Illustrated by William Harvey & John W. Orr



**Figure 4.3**

From *Canadian Crusoes: A Tale of the Rice Lake Plains*, Catharine Parr Traill, 1923.  
Illustrated by R. A. Neilson.

A drawback to the decision to include all editions of multi-edition books is that some were reprints with the same illustrations as the first edition. This applied to five

titles (three titles had two reprints; two titles had three reprints). In retrospect, if the research were to be repeated only one edition of these books would be coded so as to avoid double coding reprints of the same book.

## **B. The Coded Results**

Not long into the visual content analysis, it became apparent that in this sample of early Canadian children's fiction, "the land" is the heart or the foundation from which all the coded elements of *Canadian-ness* emanate. The thematic shift evident in the illustrations portrays Canada's evolution from a society focused on exploring, discovering, fighting for, surviving, and settling the land to one that embraces the economic and recreational attributes that the land has to offer. An examination of the quantified results reveals the link of each Canadian variable to the land.

### **1. Regionalism**

From the Arctic to the Great Lakes and from the Atlantic to the Pacific the stories in the research sample were found to portray a *Canadian-ness* that is rooted in diverse and distinct regional settings. With the naming of towns, cities, and geographic areas, the text clearly reveals a regional identity. However, the illustrations are not so revealing.

Images and maps in only 77 of the 331 books examined portray recognizable and identifiable places and landscapes. Some geographic areas could have been identified by assuming that a scene was thought to look like the North, the Prairies, or parts of Eastern, Central or Western Canada. However, this was considered to be an interpretative and subjective approach and not within the objective parameters of a

content analysis. When it was concluded that regionalism could not be coded solely by a quantitative examination of the illustrations, the decision was made to identify regional setting by referring to the text in the 254 books whose illustrations did not portray a specific region.

Luckily, regionalism was the first variable to be examined. The findings served as a reminder to the researcher that a hypothesis is tested in order to provide evidence either to support or to reject a theory which “gives a clear indication of the extent of knowledge gained” (Walliman 2001,174). In other words, it was important to keep in mind the possibility that using a quantitative content analysis to find *Canadian-ness* in the illustrations of children’s fiction published in the 1800s and 1900s may not bring all of the desired results.

When the textual findings of region were combined with the visual findings in the 77 books, a literary map unfolded. The regional settings that were identified textually and visually and the number of books that portray these settings are tabulated by province in table 4.7 and by geographic area in table 4.8. Included in these numbers are 34 books that portray more than one region. For example, American author Hezekiah Butterworth’s 1885 travelogue *Zigzag Journeys in Acadia and New France* is set in Nova Scotia, New Brunswick, and Quebec. Her book was recorded in each of these three provincial settings.

Table 4.7 shows most provincial settings to be in Ontario (14.2%), Quebec (12.7%), and British Columbia (12.7%). In table 4.8 the Canadian North (12.1%) is a geographic setting in 12.1% of the sample. For the 29 books listed as being set in Canada, no precise location was gleaned from either the text or the illustrations.

Although the images may have “looked like” Canada, the setting as “Canada” was confirmed by referring to the text.

**Table 4.7**  
**Provincial Setting of Stories**

Provincial Setting	Books	Sample %
Ontario	47	14.2 %
Quebec	42	12.7 %
British Columbia	42	12.7 %
Manitoba	30	9.1 %
Alberta	24	7.3 %
Nova Scotia	23	6.9 %
Prince Edward Island	16	4.8 %
Labrador	15	4.5 %
Newfoundland	15	4.5 %
New Brunswick	15	4.5 %
Saskatchewan	12	3.6 %
Yukon	9	2.7 %
Northwest Territories	8	2.4 %

**Table 4.8**  
**Geographic Setting of Stories**

Geographic Setting	Books	Sample %
The North	40	12.1 %
Canada	29	8.8 %
The West	9	2.7 %
The East	4	1.2 %
Central Canada	4	1.2 %
The Prairies	2	0.6 %

From north to east to west, a cross-Canada “book tour” of some of the tales and the regions they portray as identified above will convey the direction of the settlement of the country as explorers, adventurers, immigrants, and pioneers made Canada their home. The “tour” begins in the northern regions of Canada with a story by an anonymous author of *The Voyages and Distress of Captain T. James and Mr. Henry Ellis for the Discovery of a North-West Passage to the South Seas* (1820). G. W. is the illustrator. In a different area of northern Canada, in and around Hudson Bay, R. M. Ballantyne’s author-illustrated fur trading tales *The Young Fur Traders or, Snow Flakes and Sunbeams from the Far North* (1856) and *Ungava: A Tale of Esquimaux-Land* (1857) “fixed the Canadian North as a great stage for boys’ adventures” (Waterston 1992, 132).

On the East Coast, American author Dillon Wallace uses Labrador as the setting for his adventure tale, *The Lure of the Labrador Wild* (1905). The Newfoundland waters,

coastline, and outports figure prominently in Canadian-born Norman Duncan's tales, particularly in *The Adventures of Billy Topsail* (1906), and *Billy Topsail, M. D.: A Tale of Adventure with Dr. Luke of the Labrador* (1916).

Still in Atlantic Canada, James De Mille's six-book series *The 'B.O.W.C.'* (Brethren of the Order of the White Cross), published in the 1870s, depicts Grand Pré boarding school life and adventures in and around Nova Scotia's Minas Basin and Bay of Fundy. While Charles G. D. Roberts wrote several historical narratives set in Nova Scotia about the Acadians in Nova Scotia such as *The Raid from Beauséjour and How the Carter Boys Lifted the Mortgage: Two Stories of Acadie* (1898), he also authored animal tales and nature stories, for example *Children of the Wild* (1922), that reflect his native New Brunswick. Prince Edward Island is Lucy Maud Montgomery's setting for her Anne and Emily stories, of which the most famous world-wide is *Anne of Green Gables* (1908).

Next, Quebec is the setting for many of the stories about the wars and skirmishes between the British and the French, the most notable being G. A. Henty's *With Wolfe in Canada or, the Winning of a Continent* (1896). However, James Le Rossignol focuses more on peaceful French-Canadian life in his *Little Stories of Quebec* (1908). In Ontario, W. H. G. Kingston's pioneer tale, *The Log House by the Lake: A Tale of Canada* (1884) has Lake Huron for its setting while Ernest Thompson Seton uses the bush country around Lindsay Ontario as the backdrop for *Two Little Savages: Being the Adventures of Two Boys Who Lived as Indians and What they Learned* (1903).

The hub of pioneer life in Canada was in Ontario and Quebec, formerly Upper and Lower Canada, also the location where wars and skirmishes between the British and

the French and between the British and the Americans took place. With a total of 89 books set in these provinces, the numbers in table 4.7 support this.

The landscape of the two Prairie Provinces and British Columbia is featured in Bessie Marchant's adventure stories for girls. *A Countess from Canada: A Story of Life in the Backwoods* (1911) takes place in Fort Garry, Manitoba; *Harriet Goes a-Roaming* (1922) is set in Alberta; and *A Girl of the Northland* (1929) takes place in northern British Columbia. The rivers and rapids of Saskatchewan feature in Forrest Crissy's *The Boy Scout: An Interesting Narrative of a Boy's Adventures in the Northwest during the Riel Rebellion* (1895) and St. George Henry Rathborne's *Canoe Mates in Canada or, Three Boys Afloat on the Saskatchewan* (1912). Still in the west, photographs in E. Pauline Johnson's *Legends of Vancouver* (1911) augment Indian legends about such Vancouver landmarks as Stanley Park, Siwash Rock, the Lions, and Burrard Inlet.

The "tour" ends in the Yukon with Jack London's animal and gold rush tale, *The Call of the Wild* (1910) and in the Northwest Territories with James MacDonald Oxley's *Archie of Athabaska* (1893).

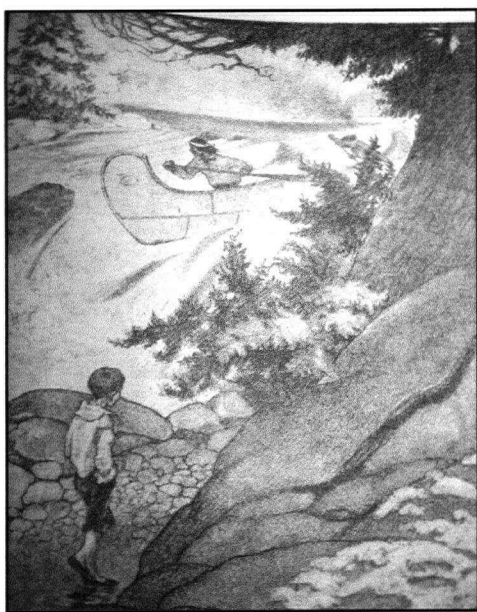
Since this study's focus was to find a national rather than a specific regional *Canadian-ness* in the illustrations of the research sample, the "regionalism" variable was not analyzed separately. Instead, and based on several commonly held views that regionalism defines and "proclaims" national character in its "intensely local sense of place" (Bérard 1997, 24), and imagines regional location as national identity (Besner 1997, 19), the researcher considered regional characteristics to be national characteristics and coded them as such.

## 2. Geography/Landscape

The illustrations examined in this study represent Canada's landscape and its geographical makeup as one of wide open spaces and a vast land mass marked by mountains and rock faces; oceans and coastlines; inland waterways of rivers, rapids, lakes, and bays; forest, bush, and wilderness; plains and prairies; and eventually towns and cities. A visual content analysis of the landscape components made it possible to establish the prominence of certain geographic features and to record the great diversity of Canadian scenery. Appendix C gives a summary the coded results of the "geography" variable and its components.

"Forest" (including "bush, and wilderness"), which was by far the most dominant component of the variable (element) of geography, was recorded in 1302 illustrations or 26.4% of the sample's 4,934 illustration total. Figures 4.4 and 4.5, which follow on page 73, are excellent examples of depictions of the Canadian wilderness and forest both as a landscape for childhood adventures and a landscape with potential hazards and risks. The illustrators' visual technique of foregrounding the child protagonist allows the reader to be part of the "action" and to see potential danger from the perspective of the young characters, either on the river in figure 4.4 or through the trees in figure 4.5.

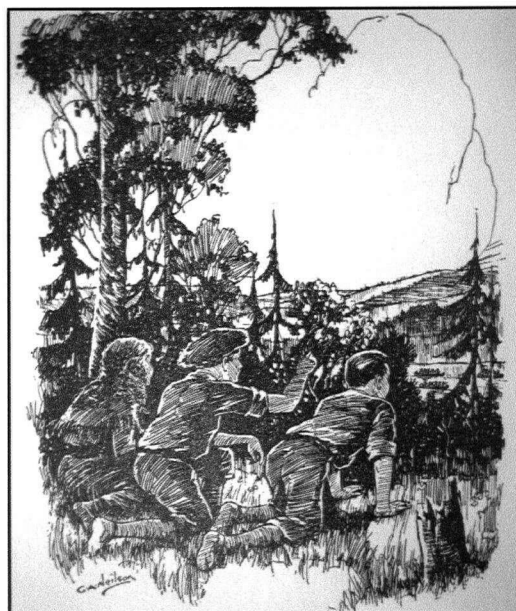
Mountains appear in 406 illustrations. Surprisingly, only six of these appearances include a portrayal of the famed Rocky Mountains. Although many people associate mountains with Western Canada, the illustrations realistically and accurately show them in settings from coast to coast, and the child reader would learn from these illustrations that the mountains increase in size and change shape (rounded peaks to pointed ones) from east to west.



**Figure 4.4**

From *The Magic Forest: A Modern Fairy Story*,  
Stewart E. White, 1920.

Illustrated by J. M. Gleeson



**Figure 4.5**

From *Canadian Crusoes: A Tale of the Rice Lake Plains*,  
Catharine Parr Traill, 1923.

Illustrated by G. A. Neilson

Another surprise was the appearance of Niagara Falls, Canada's ultimate icon, in only one of the illustrations, in the 1931 travelogue and photographic picture story, *Little Anne of Canada*, by American author Madeline Brandeis.

The oceans and coastlines of the Atlantic, the Pacific, and the Arctic were noted in 396 illustrations. Rivers in general and specifically (as named in captions) the St. Lawrence River, the Red River, the Saskatchewan River, the Yukon River, and the Fraser River were shown in a total of 371 images. Rapids and falls, which included several appearances of Montmorency Falls and the Lachine Rapids in Quebec, were recorded in 100 illustrations.

Images of lakes which include Lake Superior, Lake Simcoe, Lake Louise, and Lake of the Woods were counted in 201 pictures while bays including James Bay, Hudson Bay, the Bay of Fundy, and Minas Basin are represented in only 16 drawings.

Rock outcroppings, rock faces, cliffs, and capes were counted in 324 illustrations and these include specific landmarks, such as Percé Rock in Quebec and Cape Blomidon in Nova Scotia. Plains and prairies account for 100 illustrations.

As Canada became more urbanized and less rural, towns and cities - both named in the captions under the illustrations and un-named - were seen in 63 (towns) and in 58 (cities) illustrations respectively beginning in time frame 6, 1870-1879. This time frame follows Canadian Confederation in 1867 and these numbers coincide with Elizabeth Galway's reported statistic that, "between 1871 and 1901, the number of city dwellers increased by 1.3 million while the rural population increased by only 0.4 million" (2003, 256).

The number of times a city such as Montreal or Quebec appears in a book illustration was not recorded. Instead, these cities and others that were identified by name in the text of the caption under the illustrations were used only as a reference in identifying region. Halifax, Vancouver, Victoria, Winnipeg, Ottawa, Toronto, Edmonton, Lunenburg, Sitka, Belleville, Kingston, Brockville, Calgary, and Swift Current are some of the other towns and cities named in the books.

### **3. Weather/Climate/Natural Phenomena**

Canada is often defined by its weather, climate, and natural phenomena. A country of freezing temperatures, snow, ice, and igloos is a commonly held image for many non-residents. The 331 stories in this research sample consistently portray a similar image. The Canadian winter is the dominant backdrop in 592 illustrations (12% of the sample) and with images of snow, icebergs, ice, and blizzards, it was the easiest of

the four seasons to identify. In some instances winter was identified by the clothing people are wearing, such as furs, woollen hats, scarves, mittens, or toques.

Table 4.9 shows the number of portrayals of four identified elements of winter. Even if these elements were seen to appear in the same illustration, they were counted as separate sightings.

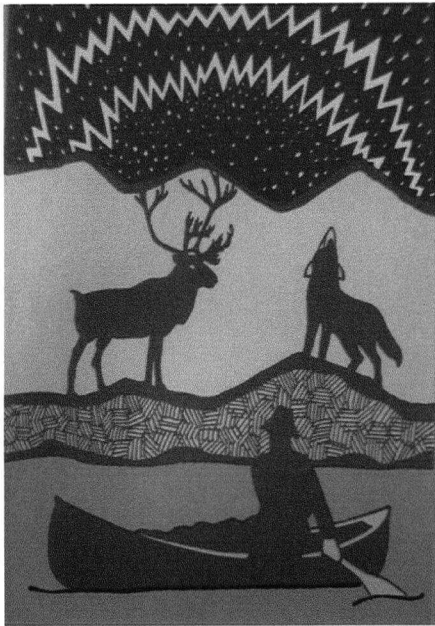
**Table 4.9**  
**The Portrayal of Winter as a Component of Weather and Climate**  
**in the Illustrations in a Sample of Canadian Children's Fiction 1799-1939**

Elements of Winter	No. of Portrayals
Snow	582
Icebergs	162
Ice	65
Blizzards	39

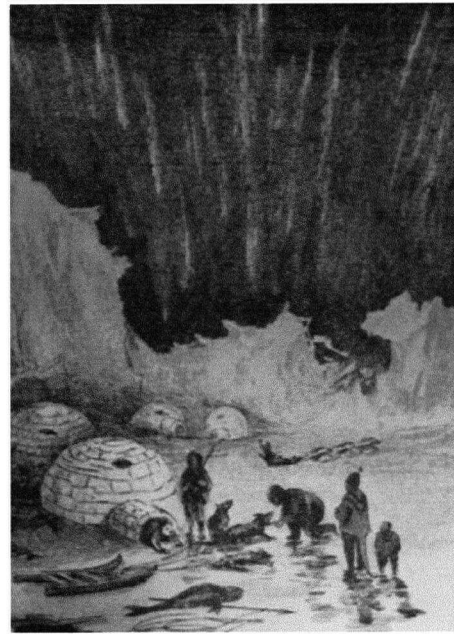
Summer was identified in 381 illustrations. The presence of flowers, leaves on trees, and the positioning of the sun high in the sky were identifying factors. In the case of the Canadian North, the presence of the midnight sun in 11 illustrations helped with the coding of summer there.

Spring was identified in 17 illustrations by buds on trees and melting snow. Leaves on the ground, the harvesting of crops, and red and orange leaves in coloured illustrations helped to identify 8 illustrations that portray the fall. Appearances of rain in 11 illustrations, fog in 2 images, and wind and gales in 40 images were not considered to be sole attributes of spring as they could apply to any season, but their presence was coded as characteristics of Canadian weather.

The aurora borealis appears in 26 illustrations. Two unique artistic interpretations are captured in contrasting portrayals of the Canadian Arctic in figures 4.6 and 4.7.



**Figure 4.6**  
From *Dick Kent with the Eskimos*,  
Milton Richards, 1938.  
Illustrator Anonymous



**Figure 4.7**  
From *Fast in the Ice or, Adventures in the  
Polar Regions*, R. M. Ballantyne, 1857.  
Illustrated by R. M. Ballantyne & V. Brooks

Figure 4.6, with mountains, moose, a wolf, and a lone paddler in the foreground, portrays a very Canadian summer. Figure 4.7, with Eskimos, icebergs, igloos, dogsleds, and a few seals, has all the elements that contribute to commonly held images of the North.

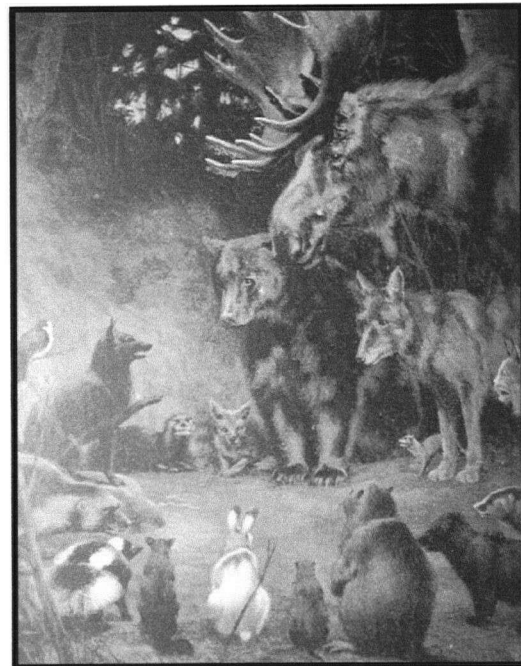
#### **4. Animals and Fish**

William J. Long says in the preface to his *Northern Trails* (1905) that the reader will be led into a land of space and silence - and be face-to-face with new animals and fish. He could very well have been talking about the other 40 animal and nature tales that were coded in this study. In particular, readers would have seen beavers, moose, foxes, cougars, deer, and raccoons in any one of Charles G. D. Roberts' 16 nature tales that feature animals in the New Brunswick forest. Figure 4.8, from his *Kings in Exile*, provides a good example of a New Brunswick moose in "hot pursuit."



**Figure 4.8**

From *Kings in Exile*, Charles G. D. Roberts, 1910.  
Illustrated Phillip Russel Goodwin



**Figure 4.9**

From *Mooswa and Others of the Boundaries*,  
W. A. Fraser, 1900. Illustrated by Arthur Heming

In the seven tales author-illustrated by Ernest Thompson Seton young readers would have seen Ontario grizzlies, porcupines, coyotes, squirrels, and skunks. Figure 4.13 from *The Biography of a Grizzly* (1900) captures an Ontario grizzly standing tall on his back legs, seemingly contemplating his next move.

Animals native to other regions of Canada are also very much a presence throughout the research sample. The mixed assembly in figure 4.9 above appears to have captured a good representation of Canadian wildlife.

As table 4.10 indicates, bears, both polar bears and grizzlies, were recorded as the most prominent animals in the sample's illustrations. Wolves were a distant second and moose, a Canadian icon, appear in only 98 illustrations.

**Table 4.10**  
**Representation of Animals and Fish**  
**in the Illustrations in a Sample of Canadian Children's Fiction 1799-1939**

Animals/Mammals/Fish	Occurrences in 4,934 Illustrations
Bears	355
- Polar	(185)
- Brown/Grizzly	(170)
Wolves	251
Huskies	123
Salmon	106
Moose	98
Deer	93
Cougars/Lynx	75
Rabbits	71
Beavers	62
Foxes	55
Buffalo	40
Squirrels	35
Toads/Frogs	30
Seals	30

Other animals that were identified in variable 4 and their occurrences in the illustrations, in addition to those recorded above, are: 27 whales; 23 caribou; 23 coyotes; 22 raccoons; 21 skunks; 21 walrus; 18 porcupines; 12 otters; 7 ermine; and 2 each of oxen, crabs, and lobster.

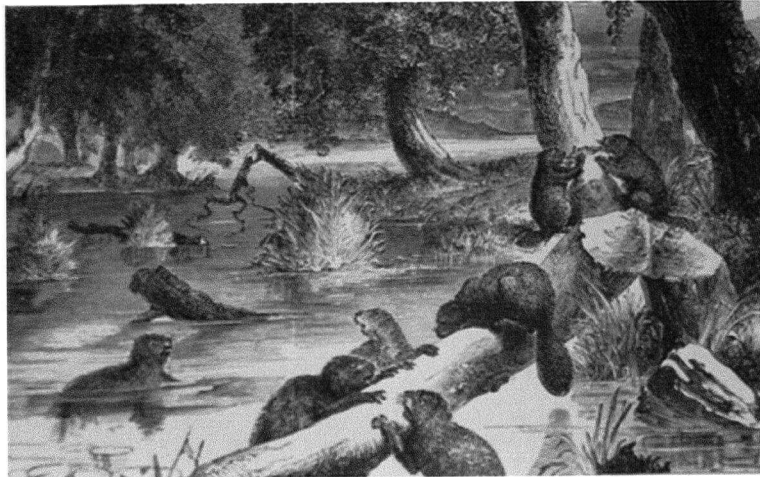
Although the beaver has been connected with Canada as far back as the days of the fur trade when the trade in beaver pelts proved so lucrative that the Hudson's Bay Company honoured the "buck-toothed little animal" in 1678 by putting it on the shield of its coat of arms (Knight 2005, web site), the animal appears in only 62 illustrations. More than half of these illustrations appear in two books. Charles G. D. Roberts has the most images of beavers in one book with 17 illustrations by Charles Livingston Bull and Frank Vining Smith in his 1908 tale, *The House in the Water: A Book of Animal Stories*.

Major Radclyffe Dugmore's author-illustrated 1921 novel, *Two Boys in Beaver Land: A Book of the Woods* features 16 drawings of beavers.

An explanation for the small number of beaver appearances in this research's sample of fiction could be that the fur trade and over-trapping is alleged to have almost wiped out this sought-after resource. Beaver fur had been a staple commodity for its use in top hats and by the mid-nineteenth century Canada's largest rodent was close to extinction and therefore no longer a major part of either the real or literary landscape. However, during this same time, Europeans were taking a "liking to silk top hats" and the demand for beaver pelts for hats "all but disappeared" and the beaver population began to recover (Knight 2005, web site).

The findings of this study would support such a recovery in a literary "comeback" where beaver "sightings" in the illustrations began to appear in time frame 4, 1850-185 with one occurrence in a title page vignette by the author R. M. Ballantyne in his tale about the fur trade, *The Young Fur Traders or, Snow Flakes and Sunbeams* (1856). The number of beaver appearances increases from time frame 6, 1870-1879 onwards to time frame 17, 1935-1939 with the most viewings of 19 reported in time frame 11, 1905-1909.

Of the 62 illustrations of beavers, Achilles Daunt's portrayal in figure 4.10 was thought by the researcher to be the best example that reflects the commonly-held image of beavers as "being busy."



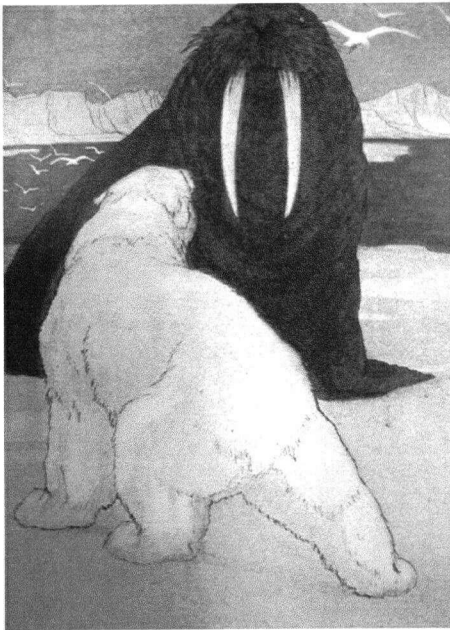
**Figure 4.10**

From *In the Land of the Moose, the Bear, and the Beaver*, Achilles Daunt, 1885.  
Illustrated by Author.

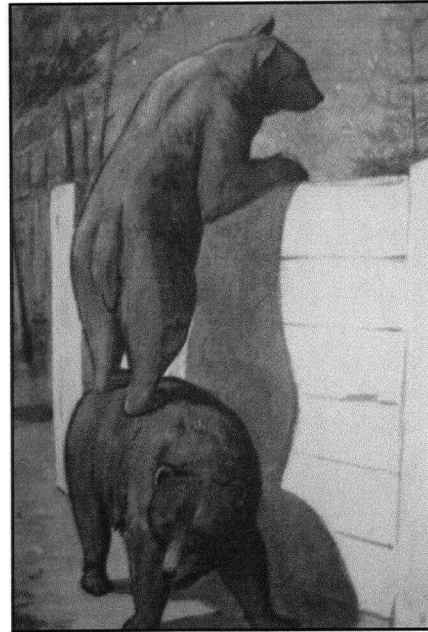
An observation worth noting merely as a point of interest is the manner in which artists choose to portray Canadian animals such as bears in the wild. In nature tales that are told from the perspective of the animal, notably those of Charles G. D. Roberts, illustrators such as Charles Livingston Bull show bears moving around on all fours as seen below, for example, in figure 4.11. However, other artists like Ivan Vort show the bears' agility on either two-or four legs as was observed in figure 4.12.

In adventure stories that are told from the human perspective, bears in particular play a prominent and "bigger-than-life" part in the adventure. Artists portray them as massive and ferocious threats to a protagonist's survival, perhaps to enhance the tale. As shown in figures 4.13 and 4.14, bears were frequently seen in a "rearing up" two-legged "human" stance particularly when they came face-to-face with "the enemy."

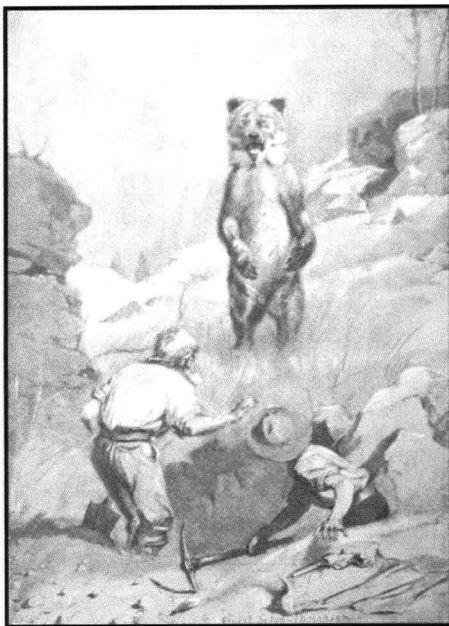
A future research project could be a study of Canadian bear behaviour and "postering" as portrayed in this sample's 355 bear illustrations in Canadian children's fiction of the 1800s and 1900s.



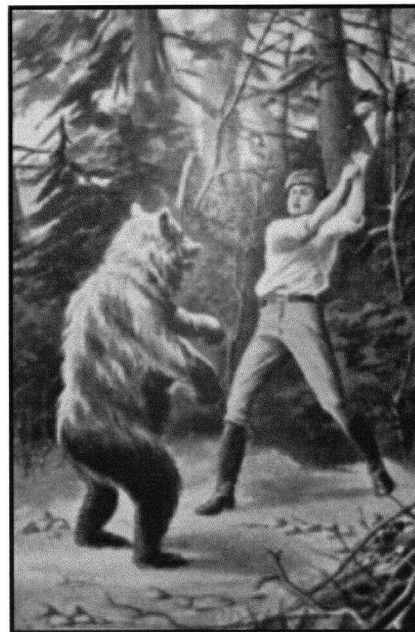
**Figure 4.11**  
From *The Haunters of the Silences*,  
Charles G. D. Roberts, 1907.  
Illustrated by Charles Livingston Bull



**Figure 4.12**  
From *The Black Bear*, H. P. Robinson, 1905.  
Illustrated by Ivan Vort.



**Figure 4.13**  
From *The Biography of a Grizzly*,  
Ernest Thompson Seton, 1900.  
Illustrated by Author



**Figure 4.14**  
From *The Big Otter: A Tale of the Great  
Nor' West*, R. M. Ballantyne, 1887.  
Illustrated by Author & Matt B. Heweroyne

## 5. The Birds and Bugs

Of the birds portrayed in the early illustrations, Canada geese top the list with appearances in 111 illustrations. C. F. Tunnicliffe's aerial view in figure 4.15 of geese in v-shaped formation flying high over the entrance to the Tashish River on British Columbia's Pacific Coast foregrounds the geese to give the reader a sense of being in flight with them.



**Figure 4.15**

From *Pool and Rapid: The Story of a River*, R. Haig-Brown, 1936.  
Illustrated by C. F. Tunnicliffe

Sea gulls are next, with appearances in 65 illustrations; eagles follow with 60 illustrations; owls were recorded in 25 illustrations, ducks in 13, blue jays in 6; loons, puffins, whiskey jacks, ravens and woodpeckers each appear in 4 illustrations. The snow bunting, kingfisher, and grouse had only one appearance each.

Although commonly thought to be a Canadian nuisance, especially in Manitoba, no pesky mosquitoes were found in the bug category. Surprisingly, few bugs were found, only a few bees swarming around a bear's nose in figure 14.16. Perhaps they were too small and thus too difficult to illustrate or they did not play a great part in the narratives.



**Figure 4.16**

From *Babes of the Wild*, Charles G. D. Roberts, 1924.  
Illustrated by Warwick Reynolds

## **6. Trees and Vegetation**

As reported in the geography findings, 1302 illustrations portray the forest, bush, or wilderness. However, the type of tree in the forest was not always identifiable in these illustrations. Some illustrators chose to portray their trees with a swoosh of green or shadowy black lines. Nevertheless, 415 fir or spruce trees which are indigenous to Canada, could be identified through researcher knowledge at least once within all 17

time frames. Birch and pine trees were recorded in 63 and 67 illustrations respectively. Maple trees, whose leaves have become Canadian icons, make their first appearance in time frame 5, in John Cunningham Geikie's *George Stanley or Life in the Woods: A Boy's Narrative of the Adventures of a Settler's Family in Canada* (1864); the illustrator is anonymous. After that maple trees and maple leaves make 42 more appearances in the sample's illustrations. Other trees were found to have considerably fewer appearances. They are: dogwood trees, 15; apples/orchards, 5; and oak trees, 3. There was no representation of cedar or alders trees.

Vegetation such as fiddleheads were seen in the same number of illustrations as maple trees. Flowers, whose presence in the illustrations helped with the identification of summer, were not coded due to their seemingly "generic" artistic portrayal, especially in black and white illustrations.

A more scientific approach to documenting Canadian trees and vegetation might have focused on the botanical aspects of the trees and vegetation, unlike this study which identified recognizable trees and quantifying their existence as part of the Canadian landscape. For example, a botanist doing the same research may have discussed whether trees are deciduous or coniferous and how this is important to Canada.

## **7. Leisure Experiences**

When immigrants and pioneers, were not "adapting themselves to unfamiliar conditions, learning self-reliance, enduring without flinching the privations of backwoods life - in fact, remodelling with their own hands the whole existence of themselves and their posterity" (Stevenson 1926, 197) they found ways to take a break from what must have been their endless toil and hardship. As shown in table 4.11, they

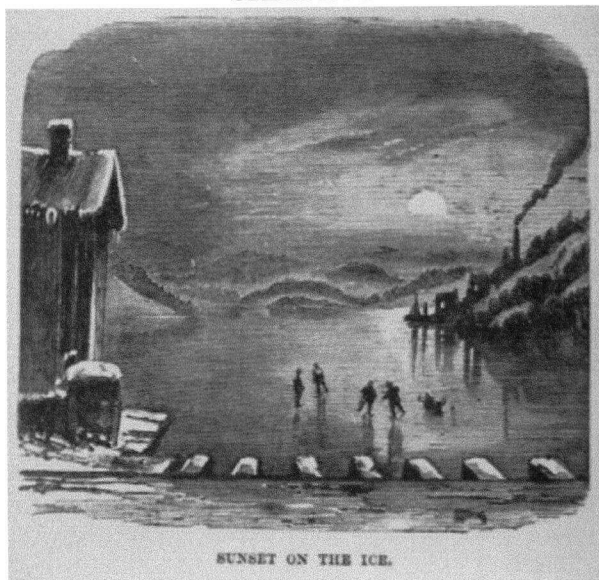
discovered how to enjoy their potentially hostile environment (as defined by the elements which have been tallied in this research in the coded “geography/landscape,” “weather,” and “animal” variables).

**Table 4.11**  
**Leisure Experiences Portrayed in the Illustrations in the Research Sample**

Leisure Experiences	Occurrences in 4,934 Illustrations
Campfires & Cooking	92
Rowing	30
Chopping Wood	27
Skating	24
By the Hearth	21
At the Fishing Hole	18
Camping	19
Tobogganing	12
Sailing	9
Swimming	8
Portaging	8
Fiddle Playing	7
Ice Yachting	5
Sugaring Off	4
Hockey	3
Weaving & Quilting	2
Lacrosse	1
Parlour Singing	1
Dog Sled Racing	1
Cottage Life	1
<b>Totals</b>	<b>293</b>

The first occurrences of three of Canada’s winter activities are depicted in figures 4.17, 4.18, and 4.19.

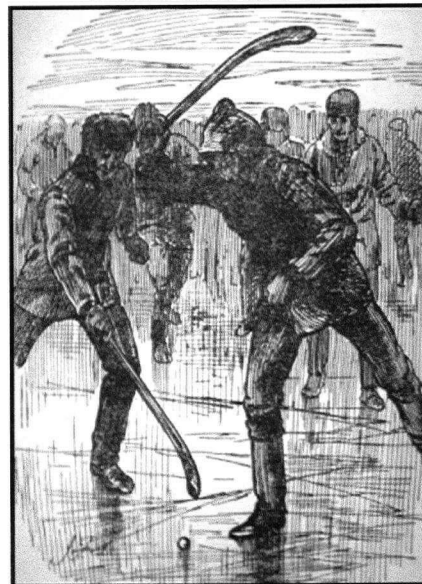
### SKATING



**Figure 4.17**

From *Half Hours in the Wide West Over Mountains, Rivers, and Prairies*, Half Hour Reading Library, 1878. Illustrated by the Dalziel Brothers, E. F., W. Harvey, and R. Paterson

### PLAYING HOCKEY



**Figure 4.18**

From *My Strange Rescue and Other Stories of Sport and Adventure in Canada*, James Oxley MacDonald, 1895. Illustrated by A. Rhine and William St. Thomas Smith

### TOBOGGANING/SLEDDING



**Figure 4.19**

From *Snow-Shoes and Canoes or, The Early Days of a Fur-Trader in the Hudson's Bay Territory*, W. H. G. Kingston, 1888. Illustrated by John Steeple Davis, T. Dangle, and T. Moller

Although chopping wood and portaging initially were seen in illustrations as a chore and a necessity in pioneer and fur trading days, these tasks eventually became activities that enhanced the modern-day camping experience as was observed in several tales about Boy Scouts and Girl Guides, the most notable being in G. Harvey Ralphson's *Boy Scouts on Hudson Bay or, The Disappearing Fleet* (1914). Lawrence (no first name given) is noted as the illustrator.

A recurring image that was first seen in figure 4.1 in "Resting Place on a Winter Night" from *Arctic Travels or, An Account of the Several Land Expeditions to Determine the Geography of the Northern Part of the American Continent* (1830) is of protagonists sitting around a campfire and cooking their meals. Campfire scenes occur in 92 illustrations and other activities which were observed around the campfire include eating, drinking, and seemingly laughing, singing, and sharing stories of the day's adventures.

### **8. Ethno-Cultural Representation**

The text in the coded sample's 331 tales weaves stories around the lives and adventures of Indians, Métis, Eskimos, the British, the French, Acadians, English Canadians, French Canadians, Americans, United Empire Loyalists, Norsemen, Chinese, Russian, and Japanese, and those of African descent, telling of the part they all played in an emerging Canada. It was anticipated that the same representation of ethnic groups would be portrayed in the illustrations. Disappointingly, many of the images, unlike the text, were found to reveal very little about the ethnicity of the people in the stories. In 1,132 of the 2,243 illustrations that portray people, it was not possible to make a positive visual identification of lighter-skinned people who may have been British, French,

American, or English Canadian. This includes United Empire Loyalists who were not an ethnic group but a heterogeneous mix of Americans, Scots, Irish, Germans, Indians and those of African descent (Crowley 2000, 37) who, faithful to Britain left the United States after the British defeat in the American War of Independence (1775-1783). They settled in present-day Ontario, Quebec, and Nova Scotia.

Indians and those of African origins were recorded in their own ethno-cultural coding category. It was also difficult to identify Métis, those whose ancestors were both European (or French Canadian) and Aboriginal.

The text could have helped verify ethnicity as it did with the identification of regional settings. However, in many of the stories - particularly in immigrant and pioneer tales - more than one ethnic group is represented in the same illustration, for example, British and American immigrants cast with Canadian settlers in the same illustration. Unless the text, either in a caption under the illustration or on a page referring to the illustration explicitly stated what ethnic groups are being represented, identification was problematic. Therefore, ethno-cultural groups could only be identified if there was some recognizable clue such as skin colour, clothing, or a soldier's uniform.

In a few cases it was possible to identify persons in the illustrations as British or French by their country's flag that they may have been holding. In figures 4.20 and 4.21, which follow, the protagonists were identified by their clothing. In figure 4.20 the tam identified the Scot and the feathered headdress, buckskin clothing, and moccasins identified the Indian. In figure 4.21 the Acadian dress was the identifying factor.



**Figure 4.20**

From *The Making of a Man*, W. D. Flatt, 1918.  
Illustrated by J. R. Seavey



**Figure 4.21**

From *The Young Acadian or, The Raid from Beauséjour*, C.G. D. Roberts, 1907.  
Illustrated by Blanche McManus

Of the 1,111 illustrations where ethnic identification was possible, Indians are the most prominent. They appear in 677 illustrations. By comparison Eskimos were seen in only 126 illustrations. Both aboriginal groups, who made their homes in North America and Canada long before the arrival of the first Europeans, are represented at least once in all time frames. Similarly, French Canadians who were among the first to settle the country appear at least once in 11 time frames and were identified by their woollen toques and their habitant clothing in 152 illustrations. Table 4.12 gives an ethnic representation as it was possible to determine.

**Table 4.12**  
**Ethno-Cultural Representation in the Illustrations in the Research Sample**

<b>Ethnic Group</b>	<b>Occurrence in 4,934 Illustrations</b>
Indians	677
French Canadians	152
Eskimos	126
English	34
Scottish	29
French	29
Acadians	22
African Descent	8
Japanese	18
Chinese	6
Norsemen	5
Russian	4
American	1
Unidentified	1,132
<b>TOTAL</b>	<b>2,243</b>

With the impossibility of identifying certain ethnic groups in over 50% of the 2,243 illustrations in which people were seen, it can be concluded that a visual content analysis of the illustrations to determine ethnicity was not a reliable indicator of all ethno-cultural groups that were part of Canada from 1799 to 1939. This was not because of the illustrations' inability to portray ethnicity. Basically, light-skinned people can look the similar and unless the researcher can determine specific identifying characteristics such as facial features or distinctive clothing for example, identification is impossible. Identification was particularly problematic when two or more light-skinned but ethnically different protagonists appeared in the same illustration.

However, the conclusion can be drawn that the illustrations in Canadian children's fiction of the 1800s and early-to-mid 1900s do show evidence of an emerging ethnically diverse Canadian society. The ethnic groups that are identified and compiled in table 4.12 are the mainstay and forerunners of today's multicultural mosaic, albeit

limited in range of diversity when compared with the ethnic diversity represented in today's population in Canada. As Hehner has said (1999, 270) today's ethno-cultural diversity is not new to Canadian life; neither is it new to Canadian children's literature.

### 9. Distinctive Clothing

Ten items of clothing that are associated with certain Canadian ethno-cultural groups and Canadian livelihoods were found throughout the stories. They are listed as follows with the corresponding number of illustrations in which they occur.

**Table 4.13**  
**Distinctive Clothing in the Illustrations in the Research Sample**

Clothing	Illustration Occurrences
Feathers/headdresses	294
Furs/skins	83
Moccasins	82
Fur hats	40
Mountie uniforms	35
Toques	23
Cowboy/rancher hats	24
Sou'westers	21
Hudson's Bay Company coats	16

It may be said that some of these items are stereotypical. However, current *National Geographic* photographs still portray today's Inuit (Eskimos) in furs and clothing made of seal skin. First Nations still wear feather headdresses and moccasins for special celebrations and occasions. In the winter, Canadians still wear toques, a variation of the cylindrical woollen stocking caps worn by French Canadian *coureur de bois* in the fur trading tales of this study.

When they go fishing, Newfoundland fishermen still wear broad-brimmed sou'westers that cover the back of their necks to keep the rain from dripping down inside

their clothing. Ranchers on the prairies still wear cowboy hats, which typifies the cattle industry. Even though 24 cowboy/rancher hats were recorded only one rancher was reported in table 4.13. That is, in 23 of the images in which cowboy hats are worn, the wearers are not engaged in ranching activities.

Hudson's Bay Company blanket coats, symbolic of the fur trade that eventually opened the way for the beginning of a Canadian nation, were identified in 16 illustrations. The Scots protagonist in figure 4.20 is wearing one. In recent times these coats have been worn as a distinctive Canadian uniform by Canadian athletes at the Winter Olympics; the Hudson's Bay Company is the official clothing supplier of the Vancouver 2010 Winter Olympics.

The familiar and distinctive red serge jackets of the Royal Canadian Mounted Police (and of the RCMP's predecessor, the North-West Mounted Police in the sample's stories) were observed in 35 illustrations. Although 43 Mounties were recorded in table 4.13, not all of them were in full uniform. Some were shown in shirt sleeves, suspenders, and striped pants as shown in figure 4.26 on page 96.

Kilts, tams, and tartan were the identifying elements for establishing a Scottish presence in Canada in 29 illustrations as recorded in table 4.12 and seen in figure 4.20.

### **10. Weapons/Tools**

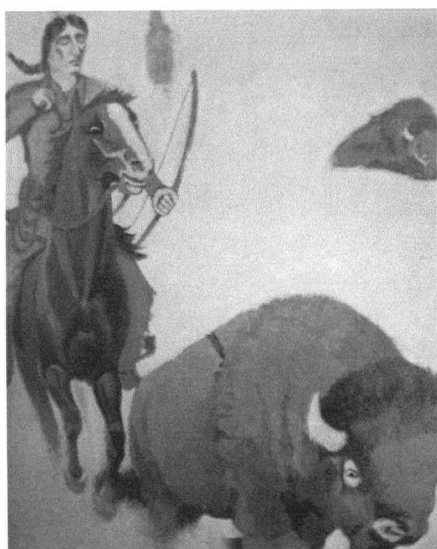
The weapons and tools variable was coded according to the following four categories or values listed in table 4.14. The number of illustrations in which each appears is in brackets.

**Table 4.14**  
**Weapons and Tools Documented in the Illustrations in the Research Sample**

Weapons/Tools	Occurrences in 4,934 Illustrations
rifles	309
spears	104
axes/hatchets	80
bows & arrows	66

Even though these implements may not be typically Canadian - more North American perhaps - coding them serves to give an accounting of how Indians, Eskimos, explorers, fur traders, immigrants, and pioneers were seen defending themselves against “man and beast.” As well, the illustrations show how they used these tools to survive, hunt, fish, cut down trees, and chop wood in the Canadian wilderness.

In the coding of this variable, the influence of the arrival of the “white man” on the Indian culture was observed. Indians gradually replaced their traditional bows and arrows for hunting and for defending themselves with the guns and rifles of the Europeans. This transition can be seen in figures 4.22 and 4.23.



**Figure 4.22**

From “*Wa-pee Moostooch*” or, *The Hero of a Hundred Battles*, J. C. McDougall, 1908.  
 Illustrated by C. H. Allen



**Figure 4.23**

From *Flying with the Mounties*, James Cahill, 1937.  
 Illustrated by Anonymous

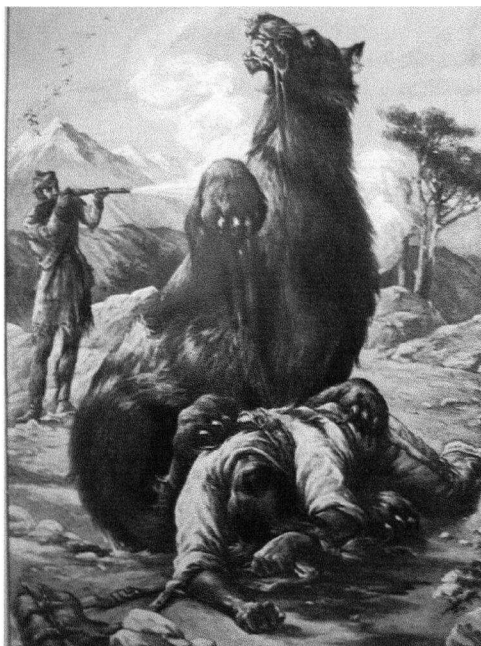
## 11. Occupations and Livelihoods

Most of the occupations and livelihoods that were observed in the illustrations and recorded in table 4.15 are linked to the land, to its resources, and to the urbanization of the country. Explorers, adventurers, fur traders, immigrants, and pioneers were observed in such activities as trapping, hunting, fishing, farming, logging, mining for gold, and growing grain in order to survive and to eke out an existence and an eventual “living” from the land. The 124 explorers recorded in the table include not just the brave and heroic “high profile” travellers who were searching for a North-West Passage through Canada’s Arctic, but also other adventurers who, in their quest for beaver pelts, were charting unknown Canadian territory.

**Table 4.15**  
**Occupations and Livelihoods Portrayed in the Illustrations in the Research Sample**

Occupations	Occurrences in 4,934 Illustrations
Colonists & Settlers	153
Fur Traders & Trappers	125
Explorers	124
Hunters	79
Soldiers	72
Farmers	49
Fishermen	46
Mounties	43
Loggers	26
Grain Growers	11
Miners	11
Seamen	10
Missionaries	7
Oil Industry	2
Blacksmiths	1
Politicians	1
Ranchers	1
<b>Total</b>	<b>761</b>

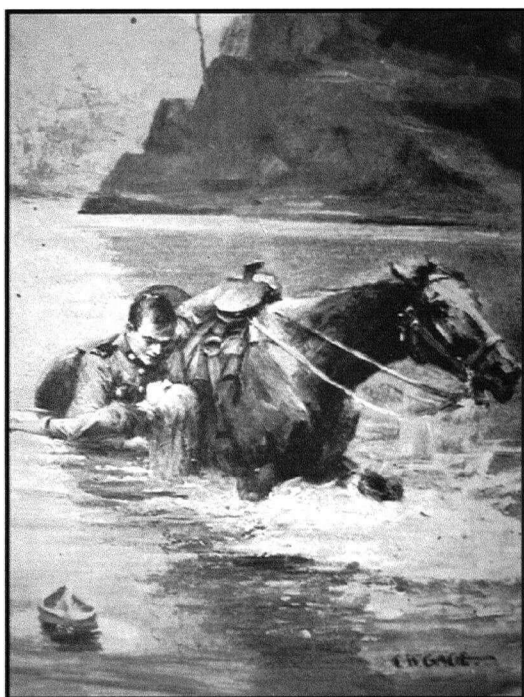
The demand at home and abroad for beaver hats turned the fur trade into a lucrative industry in Canada for the Hudson's Bay Company, the North-West Company, Indians, *voyageurs* and the independent French *coureurs de bois*, or "runners of the wood." However, as Livesey and Smith note, fierce competition and bitter rivalries developed over the centuries and the fur traders of the northwest "spent as much energy trying to destroy one another as they did trapping furs" (1989, 8). Many of the 125 illustrations listed in table 4.15 vividly portray the ensuing fights and bloodshed, the "stuff" of great boys' adventure stories. However, as shown in figure 4.24, in "trying to destroy each other" the fur traders were sometimes interrupted by a different kind of enemy. What cannot be seen in this black-and-white representation of the coloured illustration in the book is the victim's red blood dripping from the bear's mouth and paws!



**Figure 4.24**

From *In Regions of Perpetual Snow: A Story of Wild Adventures*,  
W. Gordon Stables, 1925. Illustrated by Henry Austin

When the Hudson's Bay Company sold its fur trading territories to a newly formed Dominion Government, Prime Minister John A. MacDonald was concerned that the settlement of this land be peaceful. He believed that law and order was needed in the North-West. As a result, on August 30, 1873 today's Canadian iconic Mounties (the Royal Canadian Mounted Police) came into being in an earlier form as the North-West Mounted Police and a unique occupation unfolded. The 43 illustrations that were counted in 19 books and recorded in the above table portray the Mounties in action as they go about enforcing the law and living up to their reputation for "always getting their man." As seen in figure 4.25, in some cases, they also get their woman. Figure 4.26 portrays the only image found in these texts of a Mountie not "in action," mainly because the focus is on the dog in this story of Silver Chief.



**Figure 4.25**

From *Get Your Man: A Canadian Mounted Mystery*,  
Ethel & James Dorrence, 1921.  
Illustrated by G. W. Gage



**Figure 4.26**

From *Silver Chief to the Rescue*,  
Jack O'Brien, 1937.  
Illustrated by Kurt Wiese

## 12. Transportation

Travelling and moving about in both uncharted and familiar areas of Canada's wilderness, early explorers and settlers journeyed over sea, land, rivers, and lakes in various modes of transportation, some of which today have become Canadian forms of recreation: canoeing, kayaking, rowing, horseback riding, snowshoeing, and dog sledding. Fifteen forms of transport were identified in the research sample and these are tabulated below.

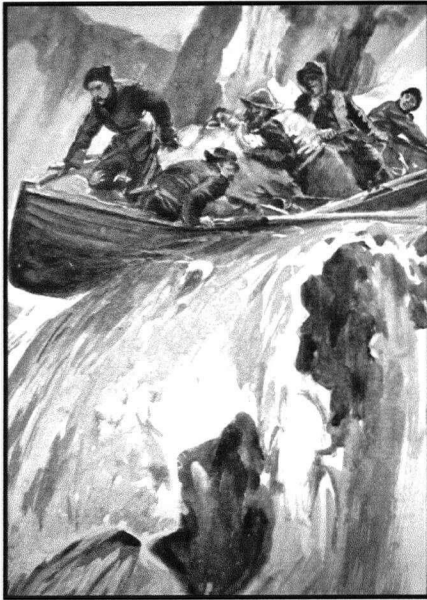
**Table 4.16**  
**Modes of Transportation Used by Early Explorers and Settlers**  
**Identified in the Illustrations in the Research Sample**

Mode of Transportation	Occurrences in 4,934 Images
Ocean Sailing Ships	202
Canoes	198
Horses	113
Rowboats/Dories	108
Snowshoes	104
Horse-Drawn Wagons/Sleighs	85
Dog Sleds	72
Sailboats (2-3 man)	51
Sleighs/Toboggans (pulled by man)	25
Kayaks	24
Railway	23
Paddle Wheelers	12
Travois	10
Skis	6
Wagon Trains	3
<b>Total</b>	<b>1,036</b>

Large sailing ships, that is, vessels manned by explorers of Canada's Arctic and also used by fur traders to transport furs to Europe from Hudson's Bay, top the list with 202 appearances occurring in all time frames. As table 4.16 shows, canoes are a close second on the list. While this was not surprising, considering that canoes were the primary mode of travel in the early days when the only roads were rivers and lakes, the

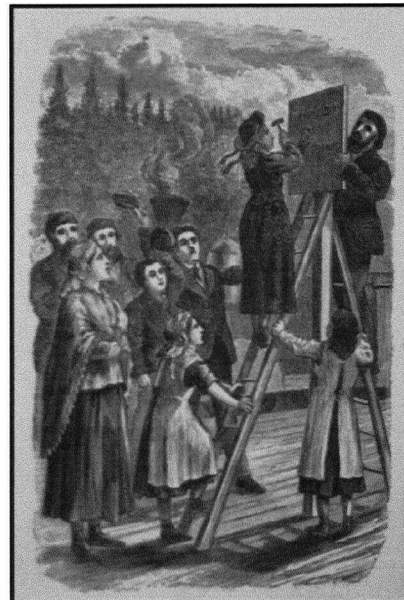
researcher expected that there would be more portrayals than those found in 198 illustrations.

However, with scenes of Indians and French Canadian *voyageurs* shooting deadly white river rapids at break-neck speeds, such as the one below in figure 4.27, the canoe stands out as an element of *Canadian-ness* that was used to enhance most of the adventure stories about the fur trade.



**Figure 4.27**

From *The White Trail*, Alex Macdonald, 1908.  
Illustrated by William Rainey



**Figure 4.28**

From *The Forest Crossing: Life in the Canadian Backwoods*, London Tract Society, 1875.  
Illustrator Anonymous

Eleven tales portray 23 images of the railway, a symbol of Canadian unity since 1886 when the Canadian Pacific or Transcontinental Railway was built to link British Columbia to the eastern Canadian provinces. The first train recorded in the illustrations in these texts appears above in figure 4.28 in *The Forest Crossing: Life in the Canadian Backwoods*, an 1875 Religious Tract Society story of the life of a fourteen-year-old girl

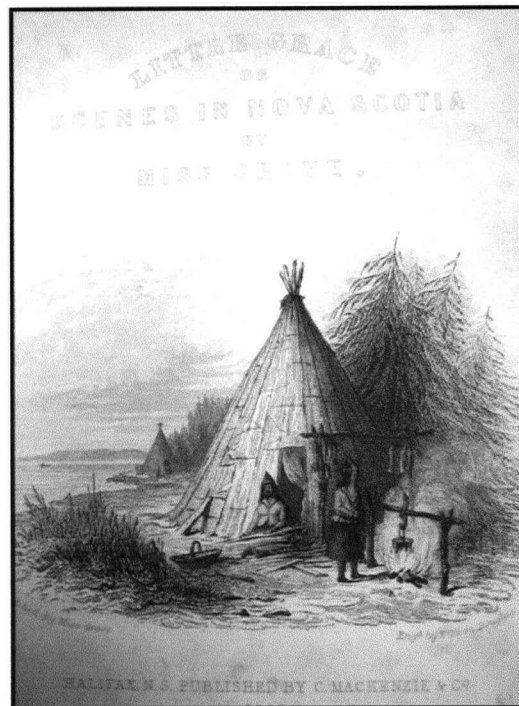
in the Canadian backwoods. The train in the background would have been travelling on one of the smaller regional rail lines, perhaps the Champlain and St. Lawrence line, built in Quebec in 1836 or the Toronto and Aurora line, built in Ontario in 1853.

### **13. Dwellings and Man-Made Structures**

Visually, shelter from the elements and wildlife for humans and animals alike appears to be a key component of the Canadian story in the illustrations in this research sample. As scenes unfold of aboriginal peoples, explorers, immigrants, settlers, and pioneers adapting to and surviving in their respective wilderness environments, evidence of their resourcefulness presents itself in the dwellings, bridges, fences, and structures that they built.

Illustrations depict log cabins, birch bark teepees, huts, log cabins, houses, and wooden forts that were made from the trees in the surrounding forests, and dome-shaped igloos that were carved from blocks of packed snow in the Canadian North.

The first teepee sighted in this study appears on the title page of a small book published in Halifax in 1846, about Nova Scotia history and the expulsion of the Acadians. The scene from *Little Grace* appears below in figure 4.29.

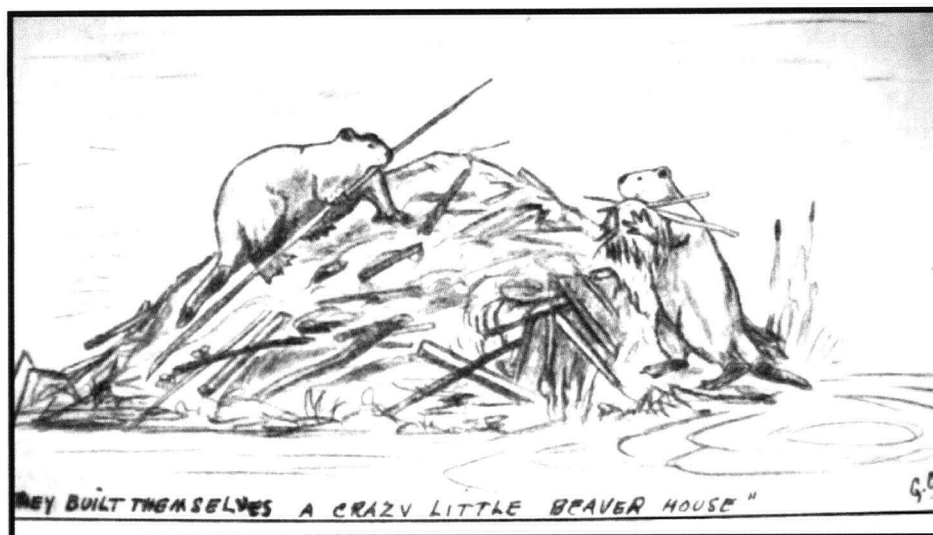


**Figure 4.29**

From *Little Grace or, Scenes in Nova Scotia*, Miss Grove, 1846.  
Illustrated by William Douglas

In addition to human habitats, the illustrations also portray animal habitats.

Beaver lodges, which were recorded in 18 illustrations, were the most prominent animal homes found in the study. Grey Owl's child-like and whimsical drawing below in figure 4.30, in *The Adventures of Sajo and Her Beaver People* (1935) seems to capture the true essence of a "crazy little beaver house" being built with tangled sticks and caked-mud.



**Figure 4.30**

From *The Adventures of Sajo and Her Beaver People*, Grey Owl, 1935.  
Illustrated by Author.

The quantification of dwellings and man-made structures follows in table 4.17 with log cabins of the settlers and pioneers topping the list, followed by Indian teepees. Lighthouses and cottages were seen in only one illustration each.

**Table 4.17**

**Dwellings and Man-Made Structures in the Illustrations in the Research Sample**

Structures	Occurrences in 4,934 Images
Log Cabins	140
Teepees	107
Forts	65
Wooden Fences	60
Wooden Houses	44
Tents - Recreational	24
Fishing Shacks	19
Igloos	15
Lean-tos	10
Wooden Bridges	10
Farm Houses	9
Lighthouses	1
Cottages	1
<b>Total</b>	<b>505</b>

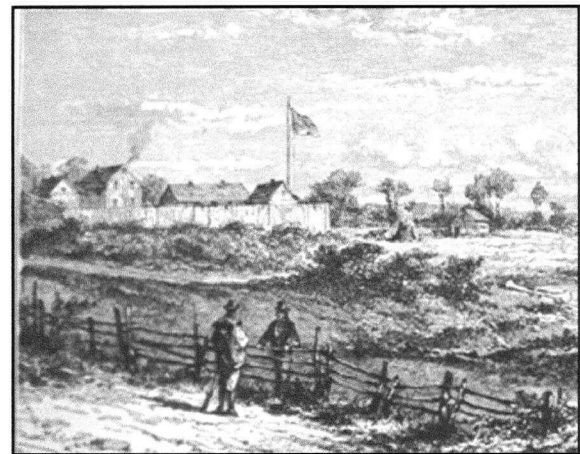
The forts that were counted include such famous garrisons as the Quebec Citadel, and the Fortress of Louisbourg on Cape Breton Island, Nova Scotia as well as the smaller forts, the Hudson's Bay Company posts of Fort Garry (later Winnipeg), York Factory, Norway House, Chesterfield House in Saskatchewan, and the Red River Settlement. Figure 4.32 is an image of Chesterfield House.

Two examples of the 60 pioneer snake fences that were identified can be seen below in both figures 4.31 and 4.32. "Descendents" of these fences, which can be said symbolize the pioneer spirit, are evident in today's rural areas of Ontario, Quebec, and other parts of Canada from coast to coast.



**Illustration 4.31**

From *The Making of a Man*, W. D. Flatt, 1918.  
Illustrated by J. R. Seavey.



**Illustration 4.32**

From *The Three Trappers: A Story of Adventure in the Wilds of Canada*, Achilles Daunt, 1882.  
Illustrated by Author.

#### **14. Canadian Images Portrayed as Symbols in Early Children's Fiction**

Many of the elements of *Canadian-ness* that were quantified and analyzed in this study, such as Mounties, moose, maple leaves, the Rocky Mountains, Niagara Falls, beavers, snow, loons, geese, toques, and canoes, have become symbols or icons that

stand for Canada. For example, since February 15, 1965 Canada's national flag with red borders and a single red maple leaf in a white square in the centre has been Canada's official symbol of identity. Like the beaver, which became an official emblem of Canada in 1975, the maple leaf can be seen on postage stamps, coins, coats of arms, emblems, and crests on clothing, travel bags, and various and sundry tourist paraphernalia. Both symbols still appear, for example, on the crest of the Canadian Pacific Railway.

Instances were found in the research sample where many of these images appear as symbols and icons on book spines and covers, and as decorative vignettes in the text. Or, as figure 4.33 shows, these symbols may appear as a collage of images on the title page.



**Figure 4.33**

From *The Young Fur Traders or, Snow Flakes and Sunbeams*, R. M. Ballantyne, 1856.  
Illustrated by Author.

Images portrayed as symbols are compiled in table 4.18. Only three symbolic depictions of beavers and 15 portrayals of maple leaves were noted. Neither of these present-day icons appears in a symbolic way in the illustrations in the research sample until the beginning of the 1900s. Moose as portrayed by their antlers are more prominent with 21 occurrences and they begin to appear as symbols in the 1850s much earlier than beavers and maple leaves.

The roots of Canada's heritage could be said to be symbolized by the presence of the First Nations peoples in 69 occurrences of Indian carvings, 21 occurrences of Indian masks, and 10 observances of totem poles.

The British influence in Canada's formation as a nation was symbolically conveyed in 35 sightings of the Union Jack flag in all time frames. However, it should be noted that Canada's official flag from 1867 until 1965 was Britain's Union Flag, "although the Red Ensign with the Canadian badge was regularly flown for qualified purposes" (*The Canadian Encyclopedia* 2005, web site). The Flag Debate over the proposed new Canadian flag which took place in the House of Commons from June 15, 1964 to December 15, 1964 and preceded the unfurling of Canada's present-day national flag on February 15, 1965 can be found in *The Canadian Encyclopedia* (2005, web site).

The French influence in Canada of the fleur-de-lis emblem was noted in four representations in three time frames on flags and crests.

Although many images of an Eskimo presence in Canada's heritage were quantified in this research, no illustrations were found that portray them as icons.

**Table 4.18**  
**Images of *Canadian-ness* Portrayed as Symbols in the Illustrations**  
**in Canadian Children's Fiction 1799-1939**

Image as Symbol	Occurrences in 4,934 Illustrations
Indian Carvings	69
Union Jack Flag	35
Indian Masks	21
Moose Antlers	21
Maple Leaves	15
Totem Poles	10
Bearskin Rugs	8
Snowshoes	10
Seals	6
RCMP Emblem	6
Monuments	6
Parliament Buildings	4
Fleur-de-lis	4
Niagara Falls	3
Beavers	3
Canoes	2
Paddles	2
Grain Elevators	1
Banff Springs Hotel	1
Northern Lights	1

The 5 monuments recorded were General Brock's monument at Queenston Heights, Ontario that commemorates the British victory over the Americans in the War of 1812; a memorial to Wolfe and Montcalm, British and French generals who fought on Quebec's Plains of Abraham, 1759; a statue of Evangeline, in Grand Pré, symbol of the Acadians' plight in Nova Scotia during the Expulsion of the Acadians from 1755 to 1763; Halifax's Old Town Clock, put in place in 1803 on Citadel Hill as a legacy of Prince Edward, Duke of Kent, Commander in Chief of British Forces in Nova Scotia; and a memorial to French explorer and navigator Samuel de Champlain, 1570-1635, who mapped much of north-eastern North America and started a settlement in what is now Quebec City.

The reference to Parliament Buildings includes two portrayals of the original mid-nineteenth century national buildings in Ottawa and one each of the provincial seats of government in Winnipeg, Manitoba and Victoria, British Columbia. The Manitoba Legislative Building, officially opened in 1929, is famous for its “Golden Boy” statue atop its dome. “Golden Boy,” who faces north, “where the future promise of his province lies” is said to embody the spirit of enterprise and youth (*The Canadian Encyclopedia* 2005, web site).

### **C. The Research Portrait of *Canadian-ness***

A quantified portrait of the roots of a tangible and visible *Canadian-ness* emerged from the research that can be clarifies what is distinctly *Canadian* about this representative sample of early Canadian children’s fiction. At the core is the Canadian landscape, whose vast, diverse, and wild beauty is the visual backdrop in 69.7% of the stories. The illustrations portray a land of ice, snow, wilderness, forests, mountains, oceans, lakes, rivers, prairies, towns, and cities that lured explorers, adventurers, immigrants, and pioneers to discover uncharted territories; to tame the wild frontier; to reap the benefits of the land’s resources; and to experience recreational opportunities in the wide open spaces. Connected to the land and radiating from it are the other distinct components of *Canadian-ness* that make up the research portrait. It is a portrait of: a Canada of multi geographic regions; a land of seasonal climates with emphasis on cold, snowy winters; a land with an ethnic mix of people, with Indians being the most prominent; a land of polar bears, grizzlies, wolves, moose, beavers, and Canada geese; a land of birch, pine, and fir trees; a land of adventure and experiences such as, camping,

sugaring off, skating, playing hockey, tobogganing, and rowing; a land of fur traders, hunters, fishermen, soldiers, settlers, and the North-West Mounted Police; a land of sailing ships, canoes, dog sleds, the railway, and rowboats; and a land marked by distinct dwellings and habitats such as teepees, log cabins, forts, wooden fences, and beaver lodges.

Table 4.19 documents the research portrait of *Canadian-ness* that was gleaned from a content analysis of the sample's 4,934 illustrations. As can be seen, geography is the dominant variable appearing in 3,436 illustrations.

**Table 4.19**  
**A Quantified Canadian Portrait as Documented in 4,934 Illustrations in a Representative Sample of Canadian Children's Fiction 1799-1939**

<b>Variable</b>	<b>No. of Illustrations Portraying Variable</b>	<b>% of 4934 Illustrations</b>
Geography	3436	69.7 %
Weather	1936	39.2 %
Animals and Fish	1603	32.5 %
Ethno Cultural	1111 (ethnicity identified)	22.5 %
	1132 (ethnicity not identified)	22.9 %
Transportation	1036	20.9 %
Trees and Vegetation	689	13.9 %
Occupations and Livelihood	761	13.4 %
Distinctive Clothing	622	12.6 %
Weapons and Tools	559	11.3 %
Dwellings	523	10.6 %
Birds and Bugs	301	6.1 %
Leisure Experiences	293	5.9 %
Images Portrayed as Symbols	229	4.6 %

The total of the number of illustrations portraying each variable (column two) does not add up to the total number of illustrations recorded in the research sample nor

does the total percentage of appearances (column three) add up to 100 per cent. This is because many of the variables appear in the same illustration.

As regional characteristics were considered to be national characteristics (as previously discussed on page 71 of this thesis) and were coded as such within the above findings, “regionalism” as a variable is not listed in table 4.19. However, by documenting that the 331 stories in the research sample are regionally based and are set in specific provinces and in distinct geographic areas of Canada (recorded in tables 4.7 and 4.8), this study identifies “regionalism” as a core element to be included in the portrait of *Canadian-ness* that has emerged from the research.

#### **D. Towards a Discussion of the Findings**

In Chapter 4, Finding *Canadian-ness*, the results have been reported of carrying out a visual content analysis of 4,934 illustrations in a representative sample of 331 Canadian children’s fiction titles which span the years 1799-1939. The quantified portrait of root-level Canadian elements that emerged from this research is believed to reflect what is distinctly *Canadian* about these books from the 1800s and early 1900s. These root-level elements are still present in contemporary Canadian children’s literature.

In Chapter 5, these results will be discussed as they relate to the research question and to the effectiveness of the methodology in testing the hypothesis that yesterday’s children would have seen in the illustrations of their books a beginning and core *Canadian-ness* that is the foundation of today’s Canadian identity.

## CHAPTER 5

### FINDING *CANADIAN-NESS*: A DISCUSSION

#### A. Reiterating the Thesis Rationale and Hypothesis

The rationale for this thesis grew out of the collective uncertainty that Perry Nodelman found in the assorted compendium of answers to his survey question "What's *Canadian* about Canadian children's literature?" (Nodelman 1997a, 5). He concluded that this uncertainty could possibly be attributed to the fact that Canadians in general seem to be genuinely unclear about what exactly *Canadian* is. Various views and opinions suggest that it is an ever-changing concept that is too elusive, too intangible, and too complex to define.

Nevertheless, what was apparent in the responses of the children's literature scholars who answered Nodelman's question was that although they could not collectively pinpoint what it is to be *Canadian*, they seemed to agree that a unique *Canadian-ness* exists in Canadian children's books. They suggested that this *Canadian-ness* enhances national identity by giving today's children an opportunity to see reflections of themselves and their country in these books through the artistic perspectives of the writers and illustrators.

From this juxtaposed mix of uncertainty and agreement the research question was formulated, combined with a review of the literature in which scholarly sources revealed their findings of the existence of a distinct Canadian identity to be found in Canadian children's books. Why not go back to the beginning literature for children when Canada was evolving as a nation to look for the roots of a Canadian identity as

Elizabeth Galway (2003) and Elizabeth Hedler (2003) have done? The approach would be different from Galway's and Hedler's textual analysis. The methodology to be used to find, identify, and document a root-level *Canadian-ness* would be quantitative and it would be applied to the illustrations that children in the 1800s and the 1900s would have seen in the books they read.

The hypothesis was then put forth that "core qualities" (Downey 1974, 2), "seeds" (Galway 2003, 4), "common traits" (Hedler 2003, 258) and "constellations of identity" (Hoogland 1997, 27), acknowledged in existing research to be the foundation of what today's *Canadian* has become, may be found in these early illustrations. It was reasoned that the results of a quantitative analysis could provide a clearer and more definitive answer to "what is *Canadian*?" and even to "what is *Canadian* about Canadian children's literature?"

A visual content analysis was chosen as the most suitable research method to test and quantify this hypothesis. The collection of early Canadian children's fiction that is held in UBC's Rare Books and Special Collections Library which, to the researcher's knowledge has not been the subject of a thesis project, was considered to be a valuable resource to find illustrations that depict *Canadian-ness*.

In Chapter 4 the coded results of quantitatively testing this hypothesis for evidence of a core *Canadian-ness* were presented. This chapter discusses these findings as they relate both to the research question and to the methodology used to answer the research question.

## B. Findings and the Research Question

As reported in chapter 4, a quantified portrait of a real and observable *Canadian-ness* was identified in the illustrations in the research sample. In finding certain elements and components that contribute to this *Canadian-ness*, this study supports Diakiw's theory that "ten powerful commonplaces of identity" (1997, 42) permeate Canadian society today and bind together everything else that has become and is perceived to be *Canadian*. As he said in a quotation in the introduction of this thesis, it is the "layering" and "interconnectedness" of each characteristic that has created a unique Canadian identity that distinguishes Canada from any other country (1997, 43).

Six base elements as compiled in table 4.19 were identified in this research that correspond to "commonplaces" on Diakiw's list (1997, 42-43). They are:

### 1. **Canada is a wilderness nation.**

The Canadian landscape was the main "commonplace" to be found in almost three quarters of the coded illustrations in the fiction of the 1800s and early-to-mid 1900s. Children from Canada and abroad growing up at that time would have had the opportunity to travel in imagination from picture to picture through representations of an authentic and distinctly Canadian landscape portrayed in images of mysterious and mesmerizing forests, spectacular yet foreboding mountainous vistas and panoramas, and enticing and tantalizing oceans, rivers, and lakes.

**2. Canada is a country of diverse and distinctive regions.**

As tables 4.7 and 4.8 have shown, the books in the sample are set in unique regional locations from coast to coast with stories emanating from every Canadian province and territory and from each of Canada's geographic areas.

**3. Canada is the home of Aboriginal Peoples.**

The strong showing of Indians in 677 illustrations or 30% of the images in which Canada's inhabitants are portrayed would support Diakiw's view that Native roots are "deeply entwined" in the Canadian way (1997, 42).

**4. Canada is a nation of ethnically diverse people.**

The ethnic mix of Indians, Eskimos, Acadians, French Canadians, Chinese, Russian, and Japanese that were present in 45.5 % of the illustrations is the forerunner of today's multiculturalism. Although in 1,132 illustrations the ethnic origins of lighter-skinned protagonists could not be determined, the text revealed that those of British, American, French, English, and French Canadian, and various other European backgrounds would have been in that heritage mix.

**5. Canada is a nation of enormous resources.**

The listing of livelihoods coded in 13.4% of the sample's illustrations and documented in the "occupations" variable in table 4.15 gives evidence of a Canadian identity that has grown out of its rich natural resources from the sea, the land, and the forest.

**6. Canada is a nation rich in cultural traditions.**

As documented in the "experiences" variable in table 4.11, either telling stories around the campfire or enjoying recreational pursuits and sports in the

great outdoors, Canadians were observed sharing cultural traditions in 5.9% of the illustrations.

Two additional elements of *Canadian-ness* not on Diakiw's list but identified in this study as being key components of a Canadian identity are:

7. **Canada is a land of dramatic climate** marked by changing seasons and eclectic weather as observed in 39.5% of the illustrations.

8. **Canada is home to abundant Canadian animals, birds, and wildlife.**

From bears and beavers to seals and salmon, wildlife was present in 32.2% of the illustrations. While birds were observed in only 6.1% of the illustrations, the 301 images do portray a variety of species that are typically Canadian, that is, geese, sea gulls, eagles, blue jays, loons, puffins, ravens, owls, ducks, and whiskey jacks.

It could be concluded that the above portrait has answered the research question "What is *Canadian* about a sample of early Canadian children's fiction?" and has successfully tested the hypothesis that a core and emerging *Canadian-ness* has been found in these books. However, such a conclusion cannot be drawn solely on the basis of the results of finding a quantified *Canadian-ness*. The effectiveness of the illustrations as a source of *Canadian-ness* and the viability of the research methodology as an approach to looking for *Canadian-ness* must also be considered. A discussion of both follows.

### **1. The Power of the Illustrations as a Source of *Canadian-ness***

The galvanizing quality of the 4,934 illustrations that were recorded in the sample, combined with their highly visible and engaging placement in the text was an

unexpected, yet welcome surprise. Despite the fact that Egoff gives an introductory overview of the illustrations to be found in fiction of the 1800s and 1900s and, in particular, in the books listed in *Canadian Children's Literature 1799-1939* (1992), this researcher approached the project with preconceived notions that the illustrations in the research sample might be hidden away in the text or that they may be static and minute representations of Canadian scenes.

As for the methodology, Gillian Rose warned that the coding process could be “tedious” and “rather boring” (2001, 63). She said that there was a “danger of unconscious and looming lapses” of concentration. Fellow students had suggested that there could be observer “drift” which happens when the researcher allows him- or herself to be lured away to look at other interesting aspects of a research project that are not at all related to the study’s objective. Since the books and the illustrations examined in this study were “new” to the researcher, the temptation to be sidetracked could easily have occurred.

The old cliché that a picture is worth a thousand words proved to be true of the vibrant, captivating, and engaging illustrations that awaited examination. Their eye-catching-and attention-grabbing appeal kept the researcher alert, curious, excited, and focused. If an adult researcher could be so engrossed in these images, what about the children who saw them as part of their reading experiences in the 1800s and early 1900s? As Andrea McKenzie says, the illustrations “of an unknown work can attract us with their visual design,” and they “often draw us further into the work.” She asks, “Who hasn’t read a page or so of the work and then flipped through the pictures to get an idea of the story or worth of the text?” (2002, 201).

However, in extolling the virtues of illustrations and the visual design of a book, McKenzie touches on an observation that was made in this study as noted in the findings in chapter 4, and that is, the portrayal of Canada by non-Canadian illustrators. She refers to the works of L. M. Montgomery and Ernest Thompson-Seton, authors whose books were included in this study. She says Montgomery and Seton depicted the land as they knew it. This was “a Canada as it had not been seen before and a Canada as perceived by Canadians” (202). While Seton’s illustrations are author-illustrated, Montgomery’s are not nor were they illustrated by Canadian illustrators. According to the index of illustrators and engravers in *Canadian Children’s Literature 1799-1939* (Egoff 1992), the illustrations in Montgomery’s books were drawn and painted by American illustrators such as H. Weston Taylor, Maria Louise Kirk, George Gillis, John Goss, and Marie Abrams Lawson, with Maria Louise Kirk being a “common” illustrator for Montgomery’s books. A 1908 edition of *Anne of Green Gables* was illustrated by May and W. A. J. Claus, German-born portrait painters who worked in the United States. While Montgomery’s textual images may have depicted the land she knew, did the illustrations portray her Prince Edward Island home?

#### **a. Real or Imagined Landscape?**

As pointed out in chapter 4 in the overview of the coded sample, it was not unusual to find the text of Canadian-authored fiction to be portrayed in visual images by non-Canadian illustrators who lived and worked outside of Canada, as was the case with L. M. Montgomery’s books. There were also non-Canadian authored books illustrated by non-Canadian residents that were on the research sample list. Although the illustrations proved to be an ideal source of *Canadian-ness*, a valid question to ask is

whether the images by non-resident illustrators are of a real or an imagined Canadian landscape. Are their representations “true” portrayals?

The question cannot be answered without first considering if the illustrator had ever visited or been a temporary resident of Canada? If the answer is yes, then it can be assumed that the portrayal of the Canadian landscape is probably an accurate one. Short of doing an in-depth illustrator study, which was not the goal of this research, it was not possible to determine if non-resident illustrators had ever set foot in Canada. Perhaps a future research project that would compare and analyze portrayals of Canadian landscapes by Canadian and non-resident illustrators might provide some answers.

Based on studies by Gillian Rose (2001) and Perry Nodelman (1988), the illustrations in this study were deemed to be true renderings of Canada’s landscape. Although recent noteworthy research and theories on “visual literacy” and “reading pictures” are available (Arizpe and Styles 2003; Styles and Bearne 2003; and Lewis 2003), Rose and Nodelman offer the best explanation of how pictures can be perceived. Rose suggests that visual images are never “transparent windows on to the world” (6) even when what is considered to be a sound methodology is used to examine them. There are intangible filters created by “the pleasure, thrills, fascination, wonder, fear, or revulsion of the person looking at the images” (4) that affect how images are perceived. Nodelman (9) points out that “perceiving” is part of the system of meaning and is dependent on prior experiences. As a participant in a shared Canadian culture and landscape, this researcher drew on everyday knowledge and experiences to code what were familiar and recognizable Canadian characteristics, and found that the illustrations,

whether drawn by a Canadian or by a non-resident, portray a *Canadian-ness* that was perceived to be “real.”

From this perceived “real” *Canadian-ness*, this study documented core elements and markers of a Canadian identity that children in the 1800s and 1900s might have seen in the same books. But would they have had the prior experiences and knowledge to recognize these signs? Whether they did or not Nodelman suggests that while pictures on their own can communicate visual significance, images need words to “focus them” and tell the reader what it is about them that “might be worth paying attention to” (211). Under most, if not all of the 4,934 illustrations in this study, are captions or what Nodelman calls “teleguides” (213), which “allow an image to be seen in a specific way.” Therefore, children who looked at these pictures of Canada would have learned, for example, what a beaver, the Rockies, a teepee, an igloo, or Toronto looked like by the words under the image. As noted in chapter 4 in the discussion of regionalism, the caption, at times, helped to identify specific regional settings. In some cases the words were a quotation from the text that described the action taking place in the picture. A good example of this is the illustration in figure 4.30 (page 101) that depicts two beavers constructing a dam. The caption, hand-printed by author-illustrator Grey Owl, states: “they built themselves a crazy little beaver house.”

## **2. Content Analysis as an Approach to Finding *Canadian-ness***

A quantitative content analysis of these “fertile” illustrations to determine what makes them *Canadian* proved on the whole to be an effective, workable, and valid research methodology. The sample of fiction in which these illustrations appear was established by proportional stratified sampling techniques as outlined by Palys (1997,

129-131) and Babbie (1998, 222-224) and discussed in chapter 3 of this thesis. As such, the proportion of 4,934 illustrations that was found in the research sample is representative of the illustrations that may be found in the population of fiction selected from the University of British Columbia's collection of Canadian children's books published within the time span 1799 to 1939.

The strengths and weaknesses of the methodology as they apply to this study are outlined as follows.

#### **a. Methodological Strengths**

The strengths of the methodology are:

1. A visual content analysis of illustrations as opposed to a textual analysis of words allowed for a larger sample to be examined in a consistent manner, thus providing a more inclusive resource pool from which to observe evidences and trends of *Canadian-ness*. It was easier and more efficient to analyze pictures that were readily accessible for analysis than to look for and count key words that depicted *Canadian-ness* in the depths of well over 300 pages of text, which was the length of many books in the collection. In this study alone, in the 331 coded sample there were 4,934 illustrations compared to 88,054 pages of words.

2. A visual analysis also allowed for the inclusion of French-Canadian children's fiction whose text would otherwise have placed translation limitations on the researcher. Of the seven books examined, two were in French: Georges Lamy's *Voyage du Novice Jean-Paul à Travers La France d'Amérique* (1890) and *Contes Canadiens* (1919), legends written by Paul Stevens, H. Beaugrand, Louis Fréchette, Benjamin Sulte, and Charles Perrault and illustrated by Henri Julien.

3. As it was the goal of this study to look for a concrete and definable foundation of *Canadian-ness* in the early illustrations, the application of a visual quantitative content analysis resulted in data that could help to substantiate such a definition.

4. As a beginning study of an apparently untapped resource, the research provided an opportunity for a “sneak preview” of UBC’s collection of Canadian children’s fiction to ascertain future research possibilities.

5. As the sample was stratified into 17 specific time frames spanning the years 1799-1939, the opportunity was created for the visual content analysis methodology to reveal certain patterns and changes that occurred across time. In a study such as this that looks for elements that contribute to an evolving identity this was probably the greatest strength of the methodology; it presented areas that merit further in-depth studies. Any one of the 14 variables could have been examined in each time frame followed by a comparison of findings in each time frame. This perhaps would be a next step in the research to analyze individual core elements that have been identified by this quantitative visual analysis. As was pointed out early into the research (page 67) the overriding theme that was being portrayed in the illustrations was the protagonists’ pivotal connection to and changing relationship with the land. This relationship is one that certainly defines the backbone of the Canadian spirit and deserves a more thorough treatment than this first-time exploratory study can give it.

#### **b. Methodological Weaknesses**

The methodology was not without its limitations and weaknesses. In the first place, not all images could be quantified manifestly according to the guidelines and criteria for doing a content analysis. As reported in chapter 4, two variables,

“regionalism” and “ethno-cultural origins,” could not be coded reliably and completely using a visual content analysis of the illustrations. This became evident during the coding process when the identification of specific regional settings and certain ethnic groups became problematic and were largely dependent upon picture captions. A dilemma arose: to count what could be seen or to count what was thought to be seen.

Alan Bryman is right when he says that problems are likely to arise in a content analysis when the researcher tries to “impute latent rather than manifest content” (2004, 197). In his words, “the potential for an invalid conjecture to be made is magnified.” The resulting data then becomes interpretative and subjective and falls outside the objective parameters of the methodology.

The problem that arose with regard to identifying regional setting was not that the illustrations did not portray settings that were obviously “regional” to the researcher, but that the exact location of province, city or geographic area could not be identified. Some scenes looked like the North, the Prairies, or parts of Eastern, Central, or Western Canada. Some cities could have been Toronto or Montreal. Forest settings could have been in “anywhere” Canada. Identification of setting in the 77 books that did portray an exact location was made either by information provided by the caption under the illustration or through the researcher’s familiarity with a certain area. In the 254 books where the a specific region could not be identified in the illustrations, rather than second guess what setting was being portrayed and to avoid “invalid conjecture,” the researcher decided to consult the text in these books to verify the exact location of place.

Similarly, in coding the variable “ethno-cultural origins,” the researcher found it difficult to identify specifics, that is, to recognize certain ethnic groups that look alike.

Unlike the decision that was made to establish regional setting by referring to the text, this proved to be an unworkable solution for establishing the ethnology of particular Caucasian groups, specifically those whose roots were British, American, Canadian, or European. While the text confirmed the presence of these groups in the stories, more than one of these groups often appeared in the same illustration, making individual visual identification impossible. Rather than presume, assume, and surmise what ethnology was present but to work within the parameters of a content analysis, ethnology that could not be identified visually was recorded in an “unidentifiable” category. There were 1,132 illustrations out of 2,243 images that portrayed people in which ethnicity could not be determined.

However, in some instances it was possible to establish ethnology through the recognition of distinctive clothing associated with certain groups. As portrayed in figure 4.20 (page 89), an illustration by J. R. Seavey from W. D. Flatt’s *The Making of a Man* (1918), one of the protagonists of Scottish origins is wearing a tam. There was no problem identifying him or his Indian companion who was sitting attired in buckskin and a feathered headdress in front of his tepee. In other instances, a caption may have textually identified the ethnic origins of the person in the illustration. As with coding the “regionalism” variable, the inability to identify all ethnic origins was not the “fault” of the illustration but rather the subject matter itself.

The manifest criteria of a content analysis placed further restrictions on quantifying the unseen elements that contribute to what is considered to be *Canadian*. For example social values, as discussed by Diakiw (1997, 42-43), and the Canadian character that Galway (2003, 298) describes as “industrious, productive, brave, and

willing to adapt and to accept change” are some of the hidden elements that could not be quantified using a visual analysis of the illustrations. A quantitative textual analysis would be the approach to use in documenting these characteristics.

Another weakness inherent in the content analysis methodology is that answers to “why” questions can only be speculative. Why were Canadian icons such as beavers, moose, maple leaves, the Rockies, and Niagara Falls not more prevalent in the illustrations? Gillian Rose points out that numbers do not necessarily translate easily into significance. She says that there is a tendency in content analysis “to assume that if something occurs very often, it is more important than something that occurs rarely” and she adds, “something that is kept out of the picture may nonetheless be extremely significant to its meaning”(2001, 66).

### **c. Another Approach to Finding *Canadian-ness*?**

The conclusion is made that, despite certain identified weaknesses, a visual quantitative content analysis of the illustrations in a representative sample of early Canadian children’s fiction is a valid and effective approach to use to identify and quantify observable signs and elements of *Canadian-ness* that are the foundation of today’s Canadian identity. For this study’s purpose, which was to “see what was there,” the methodology worked. It is now up to future researchers to take the data and perhaps find the answers to the “why” questions as well as to examine trends and changing patterns.

In chapter 5, finding *Canadian-ness* in the illustrations of a representative sample of UBC's collection of Canadian children's fiction was discussed as it related to the research question and to the effectiveness of the methodology. Final conclusions and recommendations will be the focus of chapter 6.

## CHAPTER 6

### CONCLUSIONS AND RECOMMENDATIONS: MORE TO EXPLORE

#### A. Overall Conclusions

When Perry Nodelman assessed the answers to his question “What’s Canadian about Canadian children’s literature?” (1997a, 5), he concluded that his respondents were uncertain and unclear with no “dogmatic” answers to the question and “not all that many agreements.” However, each of the 44 Canadian authors, illustrators, editors, publishers, educators, librarians, and booksellers who responded to Nodelman isolated many of the core elements of *Canadian-ness* that were quantified and documented in the illustrations in this study, namely geography and the landscape, regional setting, ethno-cultural diversity, weather and climate, and Canadian experiences. Their collective answers reflected an agreement that Canadian children’s literature is uniquely *Canadian*; their individual opinions surely and clearly reveal the multi-faceted nature of this concept, *Canadian*.

Keeping their responses in mind and in answering the research question “Is there a distinct and core *Canadian-ness* to be found in the illustrations of Canadian children’s fiction spanning the years 1799-1939?” this researcher offers the following two conclusions:

1. **There are, as Noldeman has observed, no “dogmatic” answers to defining what is *Canadian* about Canadian children’s literature or for that matter what is *Canadian*.**

**2. There is a unique *Canadian-ness* to be found in the illustrations of the early literature for children.** It is a *Canadian-ness* that has evolved from the land and its geography.

Further discussion will address each of these conclusions.

## **B. Conclusion Comments**

### **1. No “Dogmatic” Answers**

It was acknowledged in chapter 5 that the visual portrait of *Canadian-ness* that emerged from the illustrations in this study supports Jerry Diakiw’s theory (1997, 43) that it is the “layering” one over the other of core physical, regional, ethnic, and cultural characteristics that creates a unique and ever-changing Canadian identity that is distinct from that of any other country. In real life as well as in Canadian children’s literature the reader experiences and relates to these characteristics in his or her own way. Therefore, what is reflected and portrayed to each person as *Canadian* cannot be boxed into a “dogmatic” definition.

However, *Canadian* can be embodied in certain symbols such as the red maple leaf centred on Canada’s national flag; the Mounties in red serge jackets on parade in the Musical Ride; or the majestic Rocky Mountains that loom in a western sky. These are a few of the shared images that stand for some of the components that characterize a Canadian identity. These symbols represent *Canadian* rather than dogmatically define it.

The impact on children of the 1800s and 1900s who saw the illustrations investigated in this study can only be imagined. What is evident from this research is that core elements of *Canadian-ness* were theirs to discover. With each book they picked up, children, both Canadian and non-Canadian, would have seen images that had

the potential to draw, lure, and entice them into having a uniquely Canadian experience. For some children the images they saw might have reinforced their own experiences.

What was Canada for these children? Did British children for example see Canada as a land of adventure and a wild frontier where they could be imaginary explorers, travellers, hunters, and heroes? Or did they see Canada as a land of future opportunity where they could be “real life” immigrants, pioneers, and settlers?

What did Canadian children see? Did a child living in Nova Scotia in 1871 see images of himself and his home reflected in John Andrew-son’s illustrations in James De Mille’s *The Boys of Grand Pré School* (1871)? Did Godfrey Hindley’s illustrations in Clive Oldnall Phillipps-Woolley’s *Gold, Gold, in Cariboo* (1894) about the gold rush in British Columbia connect that east coast reader to Canadian children living in the “wild” west which was also a part of their Canada?

While the core Canadian elements that were recorded and documented in this study’s illustrations portray a *Canadian-ness* considered to be the foundation of today’s Canadian identity, these characteristics do not attach a “dogmatic” definition either to what is *Canadian* in general or what is *Canadian* about yesterday’s or today’s Canadian children’s books. These elements can only contribute to a better understanding of the concept. What they do best in Canadian children’s fiction past and present is to act as a grounded spring board from which children’s imaginations could have and can run “wild” in the pictorial representation of Canada’s landscape!

## **2. A Unique *Canadian-ness* Tied to the Land**

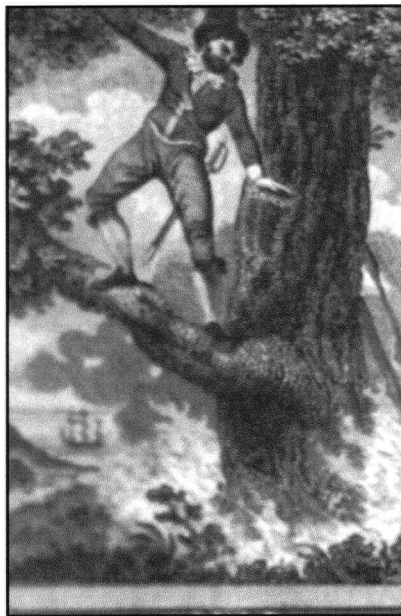
The protagonists’ pivotal connection to and changing relationship with the land is the predominant image of *Canadian-ness* to emerge from this research. While

weather, animals, birds, transportation, regional setting, and experiences are some of the quantified core elements to be identified and reported in chapter 4, it is the geography and Canada's landscape that have moulded these elements into the creation of a Canadian identity.

From the first book in the research sample, *The Voyages and Distresses of Captain T. James and Mr. Henry Ellis for the Discovery of a North-West Passage to the South Seas* (1820) to the last, Henry St. George Rathborne's *Canoe Mates in Canada or, Afloat on the Saskatchewan* (1939), the image of the land is ever present. The visual thematic shift that became evident in this research is one that portrays the protagonists' initial focus on discovering, exploring, fighting for, and inhabiting the land, to their basic need to hone survival skills that were crucial to their staying alive in a wild frontier, and finally to their pursuit of the land's economic and recreational resources. The lives of the explorers, immigrants, pioneers, soldiers, and settlers, as portrayed in the illustrations in the stories of the 1800s and the early-to-mid 1900s, parallel Canada's life as an evolving nation.

Some visual examples of this thematic shift are portrayed in the following pages.

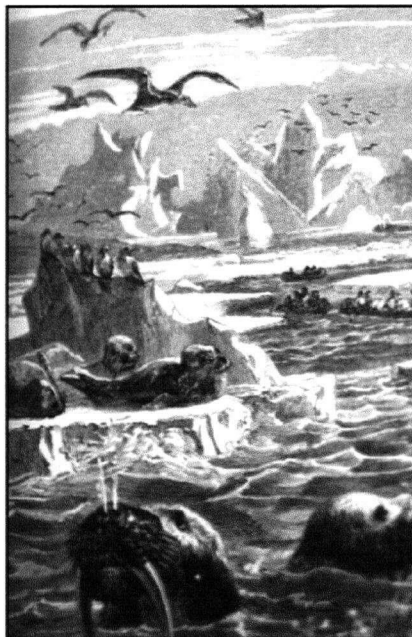
### Discovering the Land - East Coast Canada on the Way to the Canadian Arctic



**Figure 6.1**

From *The Voyages and Distresses of Captain T. James and Mr. Henry Ellis for the Discovery of a North-West Passage to The South Seas*, 1820.  
Author Anonymous. Illustrated by G. W.

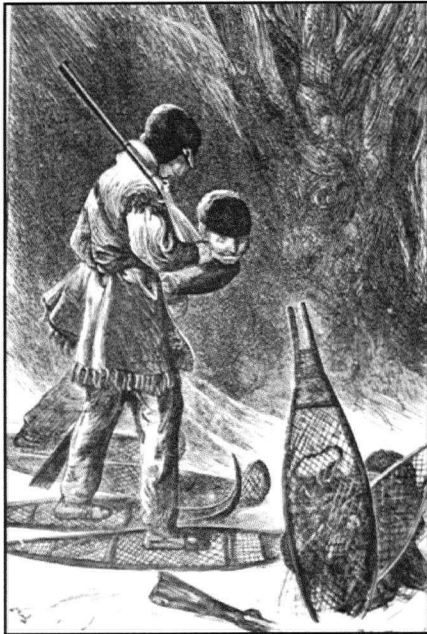
### Exploring the Land by Sea - In the Canadian North



**Figure 6.2**

From *Ungava: A Tale of Esquimaux Land*, R.M. Ballantyne, 1857.  
Illustrated by Author

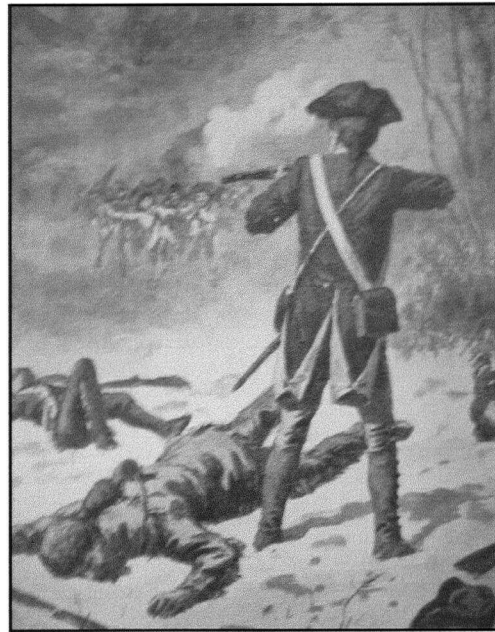
**Exploring the Land on Snow Shoes  
& Trapping Beaver - Around Hudson Bay**



**Figure 6.3**

From *The Young Fur Traders or, Snow Flakes and Sunbeams*, R. M. Ballantyne, 1856.  
Illustrated by Author

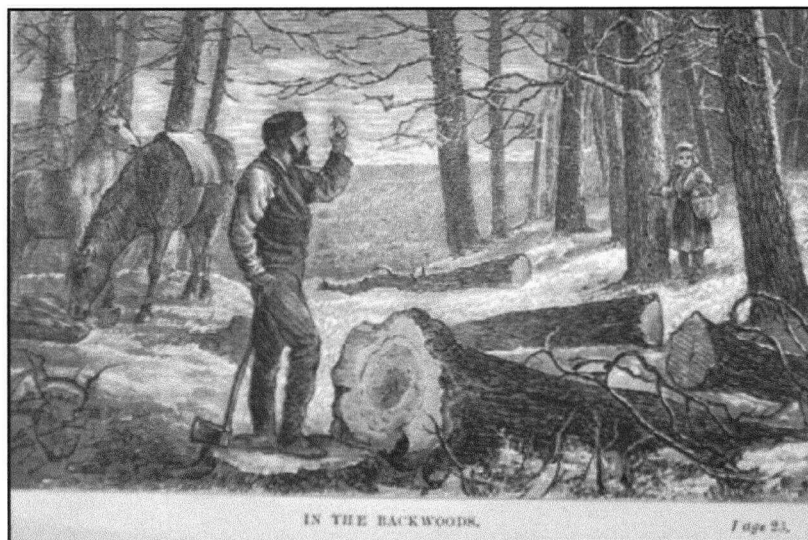
**Fighting for the Land- In Quebec**



**Figure 6.4**

From *At the Fall of Montreal or, A Soldier Boy's Final Victory*, Edward Stratemeyer, 1903.  
Illustrated by A. B. Shute

**Clearing & Inhabiting the Land - In the Backwoods of Ontario**



**Figure 6.5**

From *The Forest Crossing: Life in the Canadian Backwoods*, London Religious Tract Society, 1875.  
Illustrator Anonymous

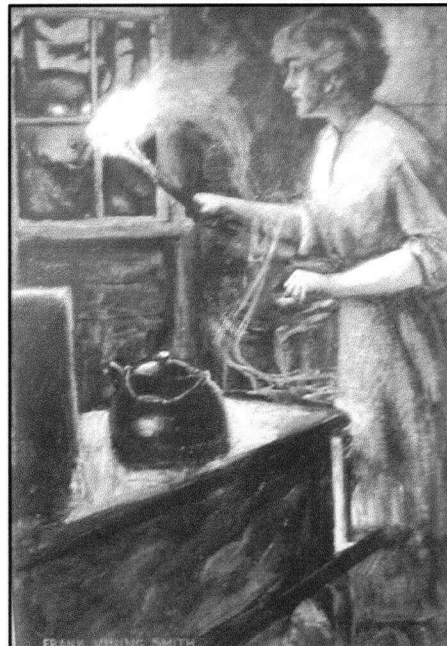
### Discovering the Land's Resources - "Sugar-Making" near Ontario's Lake Huron



**Figure 6.6**

From *The Log House by the Lake: A Tale of Canada*. W. H. G. Kingston, 1884.  
Illustrator Anonymous.

### Surviving in the New Brunswick Wilderness – Finding Protection from Wildlife



**Figure 6.7**

From *The House in the Water: A Book of Animal Stories*, Charles G. D. Roberts, 1908.  
Illustrated by Frank Vining Smith.

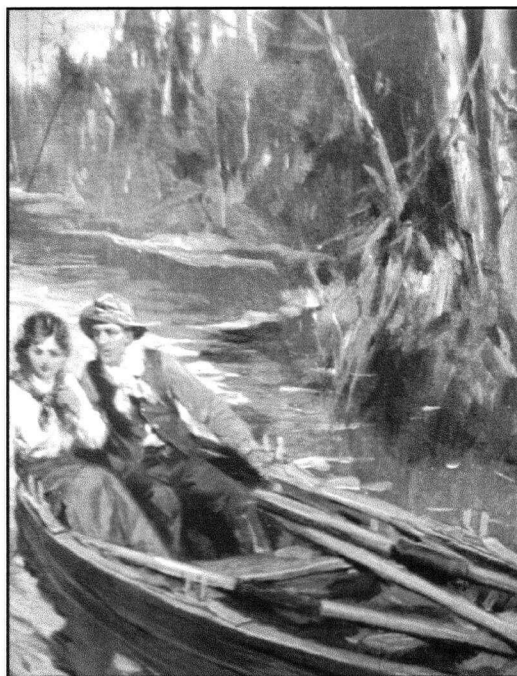
### Surviving the Cold of a Newfoundland Winter



**Figure 6.8**

From *Billy Topsail, M.D.: A Tale of Adventure with Doctor Luke of the Labrador*, Norman Duncan, 1916.  
Illustrated by Anton Fischer and Norman Duncan.

### Enjoying Leisurely Pursuits on a Manitoba River



**Figure 6.9**

From *A Countess from Canada: A Story of Life in the Backwoods*, Bessie Marchant, 191-?  
Illustrated by Cyrus Cuneo

### C. Recommendations from the Research

Based on the findings of this thesis which include certain identified limitations in the methodology, combined with the conclusions found in existing studies that were highlighted in a review of the literature in chapter 2, the following three recommendations for future research are suggested:

**1. Document unseen characteristics of *Canadian-ness* that could not be identified through a quantitative content analysis of the illustrations in the research sample of early Canadian children's fiction. This could lead to a more complete portrait of a Canadian identity.**

This could be done through a quantitative content analysis of the text in mutually examined books by Galway (2003), Hedler (2003), and this study. For example, the combination of Galway's and Hedler's theoretical findings with a quantitative textual analysis may give insight into this research's visual findings and lead to a concrete identification of social values such as Canada as a democratic, multi-faith nation of peace-keepers (Diakiw 1997, 42-43) and such characteristics associated with Canadians as adventuresome, resilient, and brave (Galway 2003, 298).

**2. Quantify regional and ethno-cultural elements in the text of a smaller representational sample of UBC's early Canadian children's fiction in order to complete the portrait of *Canadian-ness* that has emerged from this thesis research.**

Bedard (1997, 24) and Besner (1997) both suggest that Canadian children's literature proclaims its national character in an imbedded regional sense of place. Combined with the visual and textual findings of this thesis, it is worth pursuing an

additional documentation of the portrayal of regionalism in early Canadian children's fiction as a key source of a national and Canadian identity.

Likewise, Varma's conclusions (2000) that Canadian children's literature portrays an ethno-cultural diversity that significantly influences the formation of a national identity merit further research into the past.

### **3. Apply a child's perspective to finding *Canadian-ness* in eighteenth-, nineteenth- and early twentieth-century Canadian children's fiction.**

This was an approach that Sylvia Pantaleo took (2000, 2001) in response to Perry Nodelman's adult survey (1997b) to ascertain what is *Canadian* about Canadian children's literature. To prepare Grade 3 and Grade 5 students for their analysis of picture books, in addition to doing a "trial run," she assessed their prior knowledge of *Canadian-ness* by brainstorming words and phrases that meant *Canadian* to the students. She also had them write letters to an imaginary child in a foreign country in which they described Canada and explained what it was like being a Canadian and living in Canada. Her methodology could serve as a model to work with children to examine the illustrations in reproductions of some of the books in this study that were analyzed from an adult's perspective.

#### **D. Still More *Canadian-ness* to Explore**

The University of British Columbia's collection of early Canadian children's literature that is held in the Rare Books and Special Collections Library is an untapped, viable, and valuable resource that offers unique research opportunities for students, teachers, librarians, and aficionados of Canadian children's literature. As this study

appears to be the first time that the University of British Columbia's non-circulating collection of Canadian children's literature has formed the basis of a thesis project, it is hoped that the findings of this thesis and the study itself will inspire other graduate students and those who have a passion for Canadian children's literature to seek out further research opportunities. UBC's rich Canadian collection of children's fiction that spans the years 1799-1939 is filled with a *Canadian-ness* worthy of additional exploration, discovery, and study. Several research suggestions that extend from this thesis' examination of illustrations in early Canadian children's fiction include:

1.     **a textual and pictorial study of the fur trade in Canada;**
2.     **a textual and pictorial study of the portrayal of the Royal Canadian Mounted Police;**
3.     **a study of regional identity in the illustrations and in the text through a comparison of books from various provinces or geographic areas;**
4.     **a study of the Canadian North both textually and pictorially;**
5.     **a pictorial study of Canada's animals and how they are portrayed;**
6.     **a textual and pictorial portrayal of wars and rebellions in Canada that reflect the British, French, and American influences on Canada's heritage;**
7.     **a textual and pictorial study of Canada's First Nations.**

In addition to fiction, *Canadian Children's Books 1799-1939* also includes bibliographical listings of Canadian textbooks, nursery rhymes, poetry, and drama in

UBC's Canadian literature collection. Any one of these genres could be analyzed for what makes it *Canadian*.

#### **E. Final Comments: Canadian Eh?**

This research has explored the illustrations in a representative sample of Canadian children's fiction 1799-1939 held in the University of British Columbia's Rare Books and Special Collections Library. A distinct *Canadian-ness* has been documented in the illustrations of these early books - a *Canadian-ness* that is considered to be the foundation of what *Canadian* has become and what contributes to making today's Canadian children's literature *Canadian*.

The Canadian Tourism Commission has looked at what *Canadian* has become in designing its "extreme makeover" to promote Canada to tourists (McArthur 2005, A1, A6). Organizers have come up with the idea of a 2005 campaign that focuses on Canadian attributes other than images of "mountains, Mounties and moose" (A1). The Commission has stressed that the campaign needs to do more than tell people that Canada has beautiful nature or great cities because, as they point out, Canada is not a "one-product kind of country" (A6). They say the campaign needs to make foreign tourists see that Canada has everything for them to explore and that Canada is a "place where they can fulfill their dreams" (A6).

Canada as a place to explore and fulfill dreams is not new to Canadian children's literature, especially early fiction from 1799 to 1939. As discovered in the illustrations in this thesis, Canadian and foreign children alike who were living in the 1800s and early-to-mid 1900s and who were reading these books would have seen that Canada is a land

of many attributes and opportunities. Canada, as portrayed in the illustrations, was a “real” place children could explore and a “real” place in which they could not only fulfill their dreams, but also nurture their imaginations.

In conclusion, it is hoped that this research adds a significant, quantifiable, and new component to the ongoing discussion of the concept of *Canadian*, specifically as it applies to illustrations in early Canadian children’s fiction.

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## APPENDIX A

### THE CODING FORM

#### A Visual Content Analysis of Illustrations in a Representative Sample of Canadian Children's Fiction 1799-1939

Date Coded: \_\_\_\_\_ Coded by: \_\_\_\_\_

A. Time Frame #: \_\_\_\_\_ B. Book # in Time Frame: \_\_\_\_\_

C. Fiction Genres:

**1. Realistic Fiction**

- a. \_\_\_\_\_ exploration/travel tale
- b. \_\_\_\_\_ immigrant tale
- c. \_\_\_\_\_ pioneer/frontier tale
- d. \_\_\_\_\_ moral tale
- e. \_\_\_\_\_ survival tale
- f. \_\_\_\_\_ wilderness/adventure tale
- g. \_\_\_\_\_ nature/animal tale
- h. \_\_\_\_\_ romantic tale
- i. \_\_\_\_\_ Indian life tale
- j. \_\_\_\_\_ Eskimo life tale
- k. \_\_\_\_\_ boarding school tale
- l. \_\_\_\_\_ war/rebellion tales of the 1800s
- m. \_\_\_\_\_ gold rush tale
- n. \_\_\_\_\_ trapper/fur trading tale
- o. \_\_\_\_\_ coastal life/sea adventure tale
- p. \_\_\_\_\_ railway adventure tale
- q. \_\_\_\_\_ family life in regional Canada
- r. \_\_\_\_\_ autobiography
- s. \_\_\_\_\_ i. Boy Scout tale \_\_\_\_\_ ii. Girl Guide tale
- t. \_\_\_\_\_ Mountie tale
- u. \_\_\_\_\_ WWI tale
- v. \_\_\_\_\_ camping tale
- w. \_\_\_\_\_ French Canadian tale

**2. Historical Fiction:** a. \_\_\_\_\_ General; b. \_\_\_\_\_ Specific

**3. Legends:** a. \_\_\_\_\_ Indian legends; b. \_\_\_\_\_ Eskimo legends

**4. \_\_\_\_\_ Fantasy**

D. No. of Pages: \_\_\_\_\_ E. No. of Illustrations: \_\_\_\_\_

F. Illustration Placement:

- 1. \_\_\_\_\_ cover/spine
- 2. \_\_\_\_\_ frontispiece
- 3. \_\_\_\_\_ end papers
- 4. \_\_\_\_\_ title page
- 5. \_\_\_\_\_ within the text

- G. Type of Illustration:**
1. ☐ wood engravings
  2. ☐ metal engravings
  3. ☐ lithographs
  4. ☐ photographs
  5. ☐ pen & ink
  6. ☐ watercolours/oil paintings
  7. a. ☐ black & white; b. ☐ colour
- H. Author Illustrated:** 1. ☐ yes; 2. ☐ no; 3. ☐ author/additional illustrator
- I. Author Nationality:**
1. ☐ Canadian-born
  2. ☐ Canadian Immigrant (also check off country of origin)
  3. ☐ American
  4. ☐ English
  5. ☐ Irish
  6. ☐ Scottish
  7. ☐ Welsh
  8. ☐ German
  9. ☐ French
  10. ☐ Visitor/Temporary Resident (also check off nationality)
- J. Variables/Markers/Signposts of *Canadian-ness*:**

Column I

- identify specific markers, if applicable

Column II

-record frequency of occurrence of each element

\*count Regional setting once

**1. Regionalism**

a.	Labrador	<input type="checkbox"/>	<input type="checkbox"/>
b.	Newfoundland	<input type="checkbox"/>	<input type="checkbox"/>
c.	Nova Scotia	<input type="checkbox"/>	<input type="checkbox"/>
d.	Prince Edward Island	<input type="checkbox"/>	<input type="checkbox"/>
e.	New Brunswick	<input type="checkbox"/>	<input type="checkbox"/>
f.	Quebec	<input type="checkbox"/>	<input type="checkbox"/>
g.	Ontario	<input type="checkbox"/>	<input type="checkbox"/>
h.	Manitoba	<input type="checkbox"/>	<input type="checkbox"/>
i.	Saskatchewan	<input type="checkbox"/>	<input type="checkbox"/>
j.	Alberta	<input type="checkbox"/>	<input type="checkbox"/>
k.	British Columbia	<input type="checkbox"/>	<input type="checkbox"/>
l.	Yukon	<input type="checkbox"/>	<input type="checkbox"/>
m.	Northwest Territories	<input type="checkbox"/>	<input type="checkbox"/>
n.	Canadian North	<input type="checkbox"/>	<input type="checkbox"/>
o.	Eastern Canada	<input type="checkbox"/>	<input type="checkbox"/>
p.	Central Canada	<input type="checkbox"/>	<input type="checkbox"/>
q.	Prairies	<input type="checkbox"/>	<input type="checkbox"/>
r.	Western Canada	<input type="checkbox"/>	<input type="checkbox"/>
s.	Canada	<input type="checkbox"/>	<input type="checkbox"/>
t.	from text	<input type="checkbox"/>	<input type="checkbox"/>
u.	from illustration	<input type="checkbox"/>	<input type="checkbox"/>

## 2. Geography/Landscape

a.	mountains	_____	_____
b.	sea/ocean/coastline	_____	_____
c.	rivers	_____	_____
d.	lakes/ponds	_____	_____
e.	bays	_____	_____
f.	forest/bush/wilderness	_____	_____
g.	prairies/plains	_____	_____
h.	rocks/rock formations	_____	_____
i.	swamps/marsh	_____	_____
j.	rapids	_____	_____
k.	escarpment	_____	_____
l.	valleys/hills	_____	_____
m.	towns	_____	_____
n.	cities	_____	_____

## 3. Weather/Climate/Natural Phenomena

a.	winter	_____	_____
b.	spring	_____	_____
c.	summer	_____	_____
d.	fall	_____	_____
e.	icebergs/floes	_____	_____
f.	ice	_____	_____
g.	snow	_____	_____
h.	blizzards	_____	_____
i.	rain	_____	_____
j.	fog	_____	_____
k.	wind/gales	_____	_____
l.	northern lights	_____	_____
m.	midnight sun	_____	_____

## 4. Animals/Fish

a.	beavers	_____	_____
b.	moose	_____	_____
c.	bears	_____	_____
d.	wolves	_____	_____
e.	porcupines	_____	_____
f.	foxes	_____	_____
g.	skunks	_____	_____
h.	raccoons	_____	_____
i.	seals	_____	_____
j.	whales	_____	_____
k.	buffalo	_____	_____
l.	caribou	_____	_____
m.	ermine	_____	_____
n.	walrus	_____	_____
o.	deer	_____	_____
p.	huskies	_____	_____
q.	cougars/lynx	_____	_____
r.	squirrels	_____	_____
s.	rabbits	_____	_____
t.	toads/frogs	_____	_____

u.	coyotes	_____	_____
v.	salmon	_____	_____
w.	crabs	_____	_____
x.	lobster	_____	_____
y.	otters	_____	_____
z.	oxen	_____	_____

### 5. Birds/Bugs

a.	seagulls	_____	_____
b.	eagles	_____	_____
c.	geese	_____	_____
d.	loons	_____	_____
e.	owls	_____	_____
f.	blue jays	_____	_____
g.	puffins	_____	_____
h.	herons	_____	_____
i.	snow buntings	_____	_____
j.	ducks	_____	_____
k.	ravens	_____	_____
l.	mosquitoes	_____	_____
m.	whiskey jacks	_____	_____
n.	woodpeckers	_____	_____
o.	kingfishers	_____	_____
p.	grouse	_____	_____

### 6. Trees/Vegetation

a.	maples trees	_____	_____
b.	birch trees	_____	_____
c.	pine trees	_____	_____
d.	fir/spruce trees	_____	_____
e.	dogwood trees	_____	_____
f.	oak trees	_____	_____
g.	poplar trees	_____	_____
h.	cedar trees	_____	_____
i.	apples/orchards	_____	_____
j.	fiddleheads/ferns	_____	_____
k.	alders	_____	_____
l.	wheat	_____	_____
m.	mushrooms	_____	_____
n.	bull rushes	_____	_____
o.	kelp	_____	_____

### 7. Leisure Experiences

a.	hockey	_____	_____
b.	lacrosse	_____	_____
c.	curling	_____	_____
d.	skating	_____	_____
e.	berry picking	_____	_____
f.	fiddle playing	_____	_____
g.	weaving/quilting	_____	_____
h.	camp fires/cooking	_____	_____
i.	sugaring off	_____	_____

j.	rowing	_____	_____
k.	swimming	_____	_____
l.	sailing	_____	_____
m.	at the fishing hole	_____	_____
n.	chopping wood	_____	_____
o.	portaging	_____	_____
p.	ice yachting	_____	_____
q.	tobogganing	_____	_____
r.	dog-sled racing	_____	_____
s.	cottage life	_____	_____
t.	camping	_____	_____
u.	parlour singing	_____	_____
v.	barn raising	_____	_____
w.	by the hearth	_____	_____

### 8. Ethno-Cultural Origins

a.	Indians	_____	_____
b.	Métis	_____	_____
c.	Eskimos	_____	_____
d.	British:	i. English ii. Scottish iii. Irish iv. Welsh	_____ _____ _____ _____
e.	French	_____	_____
f.	Acadians	_____	_____
g.	United Empire Loyalists	_____	_____
h.	Canadian-born-E	_____	_____
i.	Canadian-born-Fr	_____	_____
j.	African descent	_____	_____
k.	Norsemen	_____	_____
l.	Chinese	_____	_____
m.	Russian	_____	_____
n.	American	_____	_____
o.	Japanese	_____	_____

### 9. Distinctive Clothing

a.	furs/skins	_____	_____
b.	moccasins	_____	_____
c.	toques	_____	_____
d.	feathers	_____	_____
e.	fur hats	_____	_____
f.	parkas	_____	_____
g.	sou westers	_____	_____
h.	cowboy/rancher hat	_____	_____
i.	Hudson's Bay coat	_____	_____
j.	Mountie uniform	_____	_____

### 10. Weapons/Tools

a.	bows/arrows	_____	_____
b.	axes/hatchets	_____	_____
c.	spears	_____	_____
d.	rifles	_____	_____

### 11. Occupations/Livelihoods

- |    |                              |       |       |
|----|------------------------------|-------|-------|
| a. | fur traders/trappers         | _____ | _____ |
|    | i. coureur de bois/voyageurs | _____ | _____ |
| b. | explorers                    | _____ | _____ |
| c. | colonists/settlers           | _____ | _____ |
| d. | miners/mining                | _____ | _____ |
| e. | fishermen/fishing            | _____ | _____ |
| f. | loggers/logging              | _____ | _____ |
| g. | farmers/farming              | _____ | _____ |
| h. | hunters/hunting              | _____ | _____ |
| i. | soldiers                     | _____ | _____ |
| j. | sailors                      | _____ | _____ |
| k. | blacksmiths                  | _____ | _____ |
| l. | missionaries                 | _____ | _____ |
| m. | North West Mounted Police    | _____ | _____ |
| n. | politicians                  | _____ | _____ |
| o. | oil wells                    | _____ | _____ |
| p. | wheat/grain industry         | _____ | _____ |
| q. | ranchers/ranching            | _____ | _____ |

### 12. Transportation

- |    |                            |       |       |
|----|----------------------------|-------|-------|
| a. | railway                    | _____ | _____ |
| b. | horse-drawn wagons/sleighs | _____ | _____ |
| c. | horses                     | _____ | _____ |
| d. | sleighs/toboggans          | _____ | _____ |
| e. | snow shoes                 | _____ | _____ |
| f. | ocean sailing ships        | _____ | _____ |
| g. | canoes                     | _____ | _____ |
| h. | dog sleds                  | _____ | _____ |
| i. | kayaks                     | _____ | _____ |
| j. | travois                    | _____ | _____ |
| k. | rowboats/dories            | _____ | _____ |
| l. | sailboats                  | _____ | _____ |
| m. | paddlewheelers             | _____ | _____ |
| n. | wagon trains               | _____ | _____ |
| o. | skiis                      | _____ | _____ |

### 13. Dwellings/Man-Made Structures

- |    |                    |       |       |
|----|--------------------|-------|-------|
| a. | wigwams/teepees    | _____ | _____ |
| b. | igloos             | _____ | _____ |
| c. | forts              | _____ | _____ |
| d. | log cabins         | _____ | _____ |
| e. | tents              | _____ | _____ |
| f. | wooden bridges     | _____ | _____ |
| g. | wooden fences      | _____ | _____ |
| h. | farm houses        | _____ | _____ |
| i. | wooden houses/huts | _____ | _____ |
| j. | fishing shacks     | _____ | _____ |
| k. | lighthouses        | _____ | _____ |
| l. | cottages           | _____ | _____ |
| m. | lean-tos           | _____ | _____ |
| n. | beaver lodges/dams | _____ | _____ |

#### 14. Images of *Canadian-ness* Portrayed as Symbols

a.	Union Jack*	_____	_____
b.	RCMP Emblem	_____	_____
c.	maple leaf	_____	_____
d.	beaver	_____	_____
e.	moose/antlers	_____	_____
f.	bearskin rugs	_____	_____
g.	Indian carvings	_____	_____
h.	totem poles	_____	_____
i.	Indian masks	_____	_____
j.	monuments	_____	_____
k.	Parliament Bldgs	_____	_____
l.	Niagara Falls	_____	_____
m.	Rocky Mountains	_____	_____
n.	snowshoes	_____	_____
o.	fleur-de-lis	_____	_____
p.	seals	_____	_____
q.	canoes	_____	_____
r.	paddles	_____	_____
s.	grain elevators	_____	_____
t.	hotels	_____	_____
u.	Northern Lights	_____	_____

\* Canada's flag until February 15, 1964

K. Comments about Representation of Book's *Canadian-ness*: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## APPENDIX B

### THE SAMPLE LIST

(For consistency and for ease of comparison, the sample list which begins on page 160 follows the order of entries as arranged in the catalogue, *Canadian Children's Books 1799-1939*)

#### Notes about Sample List:

- ? = author nationality not known
- 1799 listing in Egoﬀ catalogue, *Canadian Children's Books 1799-1939*, is a Latin grammar text published in Quebec; first fiction found is 1820
- **Published dates** are as per the Egoﬀ catalogue explanation (1992, "Order of Entries", vi). In some cases no date appears in the book itself and it was necessary to consult the Egoﬀ catalogue whose cataloguers, through external means, have tried to establish dates as follows:
  - date with a question mark, e.g. 1892? means year is conjectural (by catalogue compilers);
  - [18--?] means date cannot be specified by a single year; hyphens show range of cataloguer conjecture between 1800 and 1899 and is filed between 1799 and 1800;
  - [181-?] means between 1810 and 1819 and is filed between 1809 and 1810.
- as per the Egoﬀ catalogue, fiction listings are chronological not alphabetical

#### Explanation of Sample Listings:

Book # in sample of 331 books	Book # in time frame	Nationality of author	Listed # in Egoﬀ catalogue (if no number is listed, the title was identified from other sources)
<b>Time Frame #10: 1900-1904</b>			
102.	26.	C	PZ6 1901 F727
	405	Fraser, W. A. <i>The Outcasts</i> . Illustrated by Arthur Heming. Toronto: William Briggs, 1901.	

**Author Nationality:**

C	- Canadian	C/S/I	- Canadian/Scottish/Immigrant
A	- American	C/E/I	- Canadian/English/Immigrant
E	- English	C/A/I	- Canadian American/Immigrant
I	- Irish	A/E/I	- American/English/Immigrant
S	- Scottish	V	- Visitor/Temporary Resident
G	- German	S/V	- Scottish Visitor
W	- Welsh	A/V	- American Visitor
F	- French	E/V	- English Visitor
I	- Immigrant		

**Time Frames:**

#1. 1799-1829	#6. 1870-1879	#10. 1900-1904	#14. 1920-1924
#2. 1830-1839	#7. 1880-1889	#11. 1905-1909	#15. 1925-1929
#3. 1840-1849	#8. 1890-1894	#12. 1910-1914	#16. 1930-1934
#4. 1850-1859	#9. 1895-1899	#13. 1915-1919	#17. 1935-1939
#5. 1860-1869			

## APPENDIX B

### THE SAMPLE LIST

#### *Time Frame #1: 1799-1829*

1.    1.    E    PZ6 1820 J344  
010    *The Voyages and Distresses of Captain T. James and Mr. Henry Ellis for the Discovery of a North-West Passage to the South Seas.* Illustrated by G. W. London: J. Arliss, 1820.
2.    3.    E    PZ6 1825 N6  
016    *Northern Regions or, A Relation of Uncle Richard's Voyages for the Discovery of a North-West Passage and An Account of the Overland Journies of Other Enterprising Travellers.* London: J. Harris & Son, 1825.
3.    5.    E    PZ6 1826 T68  
019    Traill, Catharine Parr (Strickland). *The Young Emigrants or, Pictures of Canada.* London: Harvey & Darton, 1826.

#### *Time Frame #2: 1830-1839*

4.    1.    E    G640 A739 1830  
022    *Arctic Travels or, An Account of the Several Land Expeditions to Determine the Geography of the Northern Part of the American Continent.* Dublin: Thomas I. White, 1830.
5.    3.    E    G640 A739 1831  
028    *Arctic Travels or, An Account of the Several Land Expeditions to Determine the Geography of the Northern Part of the American Continent.* London: C. J. G. & F. Rivington, 1831.
6.    5.    A    F5817.51 N2 1835  
048    Goodrich, Samuel Griswold. *The Captive of Nootka or, The Adventures of John R. Jewett.* New York: J. P. Peaslee, 1835.

#### *Time Frame #3, 1840-1849:*

7.    1.    A    F5817.51 N2 1841  
058    Goodrich, Samuel Griswold. *The Captive of Nootka or, The Adventures of John R. Jewett.* Philadelphia: Henry F. Annors, 1841.
8.    3.    E/V    PR4977 S3 1844 and PR4977 S3 1844a  
071    Marryat, Frederick. *The Settlers in Canada.* Copyright ed. Leipzig: Bernhard Tauchnitz, 1844.

9. 5. E PS 8413 R68 L47 1846  
Grove, Miss. *Little Grace or, Scenes in Nova Scotia*. Halifax, N.S.:  
C. Mackenzie, 1846.

***Time Frame #4, 1850-1859:***

10. 3. C/E/I PZ6 1852 T735  
094 Traill, Catharine Parr. Edited by Agnes Strickland. *Canadian Crusoes: A Tale of the Rice Lake Plains*. Illustrated by William Harvey. London: Arthur Hall, Virtue & Co., 1852.
11. 4. C/E/I PZ6 1853 T734  
097 Traill, Catharine Parr. Edited by Agnes Strickland. *The Canadian Crusoes: A Tale of the Rice Lake Plains*. Illustrated by William Harvey and John William Orr. New York: C. S. Francis & Co., 1853.
12. 6. S/V PR4057 B17 S6  
Ballantyne, R. M. *The Young Fur Traders or, Snow Flakes and Sunbeams from the Far North*. Illustrated by Author. London: Thomas Nelson, 1856.
13. 8. S/V PZ6 1857 B344  
294 Ballantyne, R. M. *Ungava: A Tale of Esquimaux-Land*. Illustrated by Author. London: Thomas Nelson & Sons, [1857?].
14. 10. E PR9216 E27 A3  
Heathcote, Edmund Mrs. *The Admiral's Niece or, A Tale of Nova Scotia*. London: T. Cautley Newby, 1858.

***Time Frame #5, 1860-1869:***

15. 4. S/V PR 4057 B17 S6 1860  
112 Ballantyne, Robert Michael. *Snow Flakes and Sunbeams or, The Young Fur Traders: A Tale of the Far North*. Illustrated by Robert Ballantyne and F. Borders. London, Edinburgh, New York: Thomas Nelson & Sons, 1860.
16. 6. S/V PZ6 1860 B338  
Ballantyne, R. M. *Mister Fox*. Illustrated by Author. London: Thomas Nelson & Sons, 1860.
17. 8. A F5817.51 N2 1861  
117 Goodrich, Samuel Griswold. *The Captive of Nootka or, The Adventures of John R. Jewett*. Philadelphia: J. B. Lippincott & Co., 1861.

18. 10. C/E/I PR9242 R24 S8 1861  
119 Traill, Mrs. [Catharine Parr]. *Stories of the Canadian Forest or, Little Mary and Her Nurse*. Illustrated by William Harvey. Boston: Crosby, Nichols, Lee & Co., 1861.
19. 13. S/V PZ6 1863 B344B  
120 Ballantyne, R. M. *Fast in the Ice or, Adventures in the Polar Regions*. Illustrated by Author and Vincent Brooks. London: James Nisbet & Co., 1863.
20. 14. S/V PZ6 1863 B344  
Ballantyne, Robert Michael. *Man on the Ocean*. Illustrated by Author. London: Thomas Nelson & Sons, 1863.
21. 16. C/E/I FC3067.2 G44 1864  
125 Geikie, John Cunningham. *George Stanley or, Life in the Woods: A Boy's Narrative of the Adventures of a Settler's Family in Canada*. London: Routledge, Warne & Routledge, 1864.
22. 18. E PZ6 1865 C527  
129 S.T.C. *The Little Fox or, The Story of Captain Sir F. L. M'Clintock's Arctic Expedition*. London: Seeley, Jackson, & Halliday, 1865.
23. 20. A PZ6 1860z L967  
131 Lyntonville or, *The Irish Boy in Canada*. New York: American Tract Society, 1866.
24. 22. A PS 1904 H4 C2  
137 Hayes, Dr. Isaac Israel. *Cast Away in the Cold: An Old Man's Story of a Young Man's Adventures as Related by Captain John Hardy, Mariner*. Illustrated by Langridge. Boston: Lothrop, Lee, & Shepard, 1868.
25. 24. C PZ6 1869 D4 and PR9207 E26 B1  
De Mille, Prof. James. *'B.O.W.C.': A Book for Boys*. Illustrated by John Andrew-son. Boston: Lee & Shepard, [c.1869].

***Time Frame #6, 1870-1879:***

26. 4. C PZ6 1870 D454  
142 De Mille, James. *The 'B.O.W.C.' A Book for Boys*. Illustrated by John Andrew-son. Boston: Lee & Shepard, 1870.
27. 6. C PZ6 1870 J48  
143 L. G. *Jessie Grey or, The Discipline of Life: A Canadian Tale*. Illustrated by Robert Paterson. Toronto: James Campbell & Son, 1870.

28. 8. C PR9207 E26 B68 1871  
150 De Mille, James. *The Boys of Grand Pré School*. Illustrated by John Andrew-son. Boston: Lee & Shepard; New York: Lee, Shepard, & Dillingham, 1871.
29. 10. E PZ6 1871 K564  
152 Kingsley, Henry. *The Boy in Grey*. Illustrated by Dalziel Brothers and Arthur Hughes. 2<sup>nd</sup> ed. London: Strahan & Co., 1871.
30. 12. C/E/I FC3067.2 M663 1871  
Moodie, Susanna. *Roughing It in the Bush or, Forest Life in Canada*. Canadian Edition. Toronto: Maclear & Co., 1871.
31. 14. S/V PR4057 B17 N6  
155 Ballantyne, Robert Michael. *The Norsemen in the West or, America Before Columbus*. Illustrated by Pearson. Toronto: A. G. Watson, [1872?].
32. 17. C PR9207 E26 P52 1872  
158 De Mille, Prof. James. *Picked Up Adrift*. Illustrated by John Andrew-son. Boston: Lee & Shepard, 1872.
33. 19. A PZ6 1872 S746  
161 Stephens, C. A., ed. *Left on Labrador or, The Cruise of the Schooner-Yacht "Curlew."* Boston: James R. Osgood & Co., 1872.
34. 20. E PZ6 1873 A477  
163 Alston, Alfred Henry. *Ready, O Ready! or, These Forty Years*. London: Sampson Low, Marston, Low, & Searle, 1873.
35. 22. A PZ6 1873 E345  
165 Eden, Charles Henry. *The Fortunes of the Fletchers: A Story of Life in Canada and Australia*. London: Society for Promoting Christian Knowledge; New York: Pott, Young & Co., 1873.
36. 24. C PR9207 E26 L4  
De Mille, Prof. James. *The Lily and the Cross: A Tale of Acadia*. Illustrated by John Andrew-son. Boston: Lee & Shepard, [c 1874].
37. 26. E PZ6 1875 F673 (author unknown)  
176 *The Forest Crossing: Life in the Canadian Backwoods*. London: Religious Tract Society, 1875.
38. 28. F PZ6 1886 V476  
180 Verne, Jules. *The English at the North Pole*. Illustrated by H. L. Shindler. London: George Routledge & Sons; New York: E. P. Dutton & Co., 1875.

39. 30. E PZ6 1876 J222  
186 J. E. *The Old and the New Home: A Canadian Tale*. Illustrated by Robert Paterson. Edinburgh: William Oliphant & Co., 1876.
40. 32. E/C/I PZ6 1876 T724  
195 Traill, Mrs. [Catharine Parr]. *Afar in the Forest or, Pictures of Life and Scenery in the Wilds of Canada*. Illustrated by Dalziel Brothers, E. F., William Harvey and Robert Paterson. London: Thomas Nelson & Sons, 1876.
41. 34. E PZ6 1878 H343  
206 *The Half Hour Reading Library of Travel, Nature and Science for Young Readers. Half Hours in the Wide West Over Mountains, Rivers, and Prairies*. London: Daldy, Isbister & Co., 1878.
42. 36. E PR4845 K54 F7  
Kingston, W. H. G. *The Frontier Fort or, Stirring Times in the North-West Territory of British America*. Toronto: Musson Book Co., [1879?].

***Time Frame #7, 1880-1889:***

43. 3. C PZ6 1871 D454 [188-] does not exist in collection, 1871 edition was coded as #7-3 in this time frame; (1871 is in time frame #6-9)  
214 De Mille, James. *Lost in the Fog*. Illustrated by John Andrew-son. Boston: Lee & Shepard, [188-?].
44. 6. E PZ6 1880z M662  
Hope, Ascot R. *The Wigwam and the War-Path: Tales of the Red Indians*. Illustrated by Author. London: Blackie & Son, [188-?].
45. 7. S/V PZ6 1880 B344  
Ballantyne, R. M. *The Red Man's Revenge: A Tale of the Red River Flood*. Illustrated by Arthur Twidle. London: James Nisbet & Co., [1880?].
46. 9. S/V PZ6 1881 B344  
Ballantyne, Robert Michael. *Post Haste: A Tale of Her Majesty's Mails*. London: James Nisbet, 1881.
47. 11. S/V PZ6 1882 B345a  
223 Ballantyne, R. M. *The Giant of the North or, Pokings Round the Pole*. Illustrated by R. M. Ballantyne. London: James Nisbet & Co., 1882.
48. 13. E PR4525 D48T4  
225 Daunt, Achilles. *The Three Trappers: A Story of Adventure in the Wilds of Canada*. Illustrated by A. Dupuy and T. H. Weber. London, Edinburgh, New York: Thomas Nelson & Sons, 1882.

49. 16. E PZ6 1874 C458  
238 Chisholm, Mrs. *Perils in the Polar Seas: True Stories of Arctic Adventure & Discovery*. Illustrated by Walter William May and Edward Weller. London: John Murray, 1884.
50. 17. E PZ6 1884 K563  
239 Kingston, W. H. G. *The Log House by the Lake: A Tale of Canada*. London: Society for Promoting Christian Knowledge; New York: E. & J. B. Young, 1884.
51. 20. A F5060 B85  
243 Butterworth, Hezekiah. *Zigzag Journeys in Acadia and New France*. Boston: Estes & Lauriat, 1885.
52. 21. E PR4525 D48  
244 Daunt, Achilles. *In the Land of the Moose, the Bear, and the Beaver*. Illustrated by Achilles Daunt. London: Thomas Nelson & Sons, 1885.
53. 23. E PZ6 1886 A53  
250 Andre, R. *The Outpost: A Tale of the Backwoods*. Illustrated by R. Andre. London and New York: Frederick Warne & Co., 1886.
54. 25. S/V PR4057 B17 P66  
Ballantyne, Robert Michael. *The Prairie Chief*. Illustrated by Arthur Twidle. London: James Nisbet & Co., [1886].
55. 27. S/V PZ6 1887 B344  
Ballantyne, R. M. *The Big Otter: A Tale of the Great Nor'West*. Illustrated by Matt B. Heweroyne. Illustrated by Author. London: James Nisbet, [1887?].
56. 29. E PZ6 1887 C675  
Corkran, Alice. *Down the Snow Stairs or, From Good-Night to Good-Morning*. Illustrated by Gordon Browne. London: Blackie, 1887.
57. 32. A PZ6 1888 G735  
265 Grant, Robert. *Jack in the Bush or, A Summer on a Salmon River*. Illustrated by Henry Kurtz and Frank Thayer Merrill. Boston: Jordan, Marsh, & Co., 1888.
58. 33. E PR4845 K54 S68  
266 Kingston, W. H. G. *Snow-Shoes and Canoes or, The Early Days of a Fur-Trader in the Hudson's Bay Territory*. Illustrated by John Steeple Davis, T. Delangle, and T. Moller. London: Sampson Low, Marston, Searle, & Rivington, 1888.

***Time Frame #8, 1890-1894***

59.    3.    S/V    **PR4057 B17 O9**  
        Ballantyne, R. M. *Over the Rocky Mountains or, Wandering Will in the Land of the Red Skin*. Illustrated by Author. London: J. Nisbet & Co., [189-?].
  
60.    5.    E        **PZ6 1890z H457**  
        Henty, G. A. *With Wolfe in Canada or, The Winning of a Continent*. Illustrated by Gordon Browne, Charles Sheldon, and J. De Walton. London: Blackie & Son, [189-?].
  
61.    8.    E        **PZ61870z S942**  
        273    St. John, Percy B. *The Arctic Crusoe: A Tale of the Polar Sea or, Arctic Adventures on the Sea Ice*. Boston: Lee & Shepard, [189-?].
  
62.    12.   C        **PR9223 A65 V6**  
        280    Lamy, Georges. *Voyage du Novice Jean-Paul à Travers La France d'Amerique*. Paris: Armand Colin, 1890.
  
63.    15.   S/V    **PZ6 1891 B3444b**  
        286    Ballantyne, Robert Michael. *The Buffalo Runners: A Tale of the Red River Plains*. Illustrated by Author. London: James Nisbet & Co., 1891.
  
64.    20.   E        **PR4699 F1844 T62 1891**  
        290    Fenn, G. Manville. *To the West*. Illustrated by W. J. Morgan. London: Society for Promoting Christian Knowledge. New York: E. & J. B. Young & Co., 1891.
  
65.    24.   S/V    **PR 4057 B17 U7**  
        Ballantyne, R. M. *Ungava: A Tale of the Esquimaux Land*. Illustrated by A. A. Dixon. London: Collins' Clear-Type Press, 1892.
  
66.    25.   A        **F 5525 C83**  
        295    Crissey, Forest. *Rodney Merton, the Young Newspaper Scout: A Story of the Riel Rebellion*. Chicago: Mid-Continent Publishing, [c. 1892].
  
67.    28.   C        **PR9225 H28 M2 1893**  
        302    Machar, Agnes Maule. *Marjorie's Canadian Winter: A Story of the Northern Lights*. Illustrated by J. Henry Sandham. Boston: D. Lothrop, 1893.
  
68.    30.   C        **PR9229 X42 A8**  
        305    Oxley, James MacDonald. *Archie of Athabaska*. Illustrated by Robert Farrington Elwell. Boston: D. Lothrop, 1893.

69. 31. C PR9229 X42 F3  
306 Oxley, J. MacDonald. *Fergus MacTavish or, A Boy's Will, a Story of the Far-North*. London: Hodder & Stoughton, 1893.
70. 33. A PZ6 1894 M926  
313 Munroe, Kirk. *The Fur-Seal's Tooth: A Story of Alaskan Adventure*. Illustrated by William Allen Rogers. New York: Harper & Brothers, 1894.
71. 35. C/E/I PR9231 H445 G6  
315 Phillipps-Wolley, Clive Oldnall. *Gold, Gold, in Cariboo: A Story of Adventure in British Columbia*. Illustrated by Godfrey C. Hindley. London, Glasgow, Dublin: Blackie & Son, 1894.

***Time Frame #9, 1895-1899:***

72. 1. A PZ6 1895 C747  
318 Crissey, Forrest. *The Boy Scout: An Interesting Narrative of a Boy's Adventures in the Northwest during the Riel Rebellion*. Chicago: W.B. Conkey [c.1895].
73. 3. C PZ6 1895 O943  
323 Oxley, J. MacDonald. *My Strange Rescue and Other Stories of Sport and Adventure in Canada*. Illustrated by A. Rhind and William St. Thomas Smith. London, Edinburgh, New York: Thomas Nelson & Sons, 1895.
74. 6. C/E/I PR9242 R24 C8  
325 Traill, Catharine Parr (Strickland). *Cot and Cradle Stories*. Toronto: William Briggs, 1895.
75. 7. C PR9249 O645 O6  
326 Young, Egerton R. *Oowikapun or, How the Gospel Reached the Nelson River Indians*. Illustrated by Henry J. Rhodes and Charles S. Stobie. London: Charles H. Kelly, 1895.
76. 9. E PZ6 1896 H467  
336 Henty, George Alfred. *With Wolfe in Canada or, The Winning of a Continent*. Illustrated by Gordon F. Browne. Glasgow: Blackie & Son; Toronto: William Briggs, [c.1896].
77. 11. E PR9226 E37 R3  
339 Mercier, Anne, and Violet Watt. *The Red House by the Rockies: A Tale of Riel's Rebellion*. Illustrated by Edmund Evans and W. H. O. Toronto: Musson Book Co., [1896?].

78. 13. C PZ6 1896 R982  
341 Roberts, Charles G. D. *Around the Camp-Fire*. Illustrated by Charles Copeland. Toronto: Musson Book Co., [1896].
79. 15. A PZ6 1896 T643  
343 Tomlinson, Everett T. *The Boy Officers of 1812*. Illustrated by A. Burnham Shute. Boston: Lee & Shepard, 1896.
80. 18. E PZ6 1897 F692  
345 Fox, C. Ethel. *The Polished Jewell*. Illustrated by Claude Allin Shepperson. London: Society for Promoting Christian Knowledge, [1897].
81. 19. E PR10 S5 K5 1897  
349 Kipling, Rudyard. *Captains Courageous: A Story of the Grand Banks*. Illustrated by I.W. Taber. London: Macmillan & Co., 1897.
82. 21. C PZ6 1897 O943  
353 Oxley, J. MacDonald. *The Young Woodsman or, Life in the Forests of Canada*. Illustrated by A. Rhind. London, Edinburgh, New York: Thomas Nelson & Sons, 1897.
83. 23. C PZ6 1897 Y695  
354 Young, Egerton R. *Three Boys in the Wild North Land*. Illustrated by J. E. Laughlin. Toronto: William Briggs, 1897.
84. 28. C PR9235 O13 R26  
360 Roberts, Charles G. D. *The Raid from Beauséjour and How the Carter Boys Lifted the Mortgage: Two Stories of Acadie*. Toronto: Musson Book Co., [1898?].
85. 29. C PR9235 O23 S46 1898  
Roberts, Charles G. D. *A Sister to Evangeline*. Boston, New York, London: Lamson, Wolfe & Co., 1898.
86. 31. S PR5470.S5 1898  
363 Stables, W. Gordon. *Off to Klondyke or, A Cowboy's Rush to the Gold Fields*. Illustrated by Charles Whymper. London: James Nisbet & Co., 1898.
87. 35. A PS1774 H8 T9  
371 Hall, Chas W. *Twice Taken: An Historical Romance of the Maritime British Provinces*. Illustrated by A. Burnham Shute. Boston: Lee & Shepard, 1899.
88. 37. C PR9229 X42 F4  
373 Oxley, J. MacDonald. *Fife and Drum at Louisbourg*. Illustrated by Clyde O. De Land. Boston: Little, Brown, & Co., [c.1899].

**89. 39. E PR5236 R68 C4 1899**

Roper, Edward. *A Claim on Klondyke: A Romance of the Arctic El Dorado*. Illustrated by C. Roper. Edinburgh and London: William Blackwood & Sons, 1899.

**90. 41. C PZ6 1899 Y686**

**378** Young, Egerton R. *Winter Adventures of Three Boys in the Great Lone Land*. Illustrations from drawings by J. E. Laughlin and from photographs. New York: Eaton & Mains, [1899].

***Time Frame #10, 1900-1904:***

**91. 3. I PR5708 W62 C3 1902**

**383** Walshe, Elizabeth Hely. *Cedar Creek: A Tale of Canadian Life*. Illustrated by Sir John Gilbert and T. Robinson. London: Religious Tract Society [19--].

**92. 4. ? PZ6 1900z W966**

Wynne, May. *Adventures of Two: A Story of Girls' Life in the Rockies*. Illustrated by H. Collier. London: Blackie & Son, [19--?].

**93. 8. E/V PZ6 1900z B562**

**385** Bindloss, Harold. *Sunshine and Snow*. Illustrated by H. R. and Harold Bindloss. Toronto: Musson Book Co., [190-?].

**94. 11. A PZ6 1900 B546**

**391** Billings, Edward Everett. *Marking the Boundary*. Illustrated by John Henderson Garnsey. Akron, Ohio: Saalfeld, 1900.

**95. 12. C PZ6 1900 F627**

**392** Fraser, W. A. *Mooswa and Others of the Boundaries*. Illustrated by Arthur Heming. Toronto: William Briggs, 1900.

**96. 14. C PR9213 O6 B4 1900**

Connor, Ralph. *Black Rock: A Tale of the Selkirks*. Chicago: M. A. Donahue Brothers [1900?].

**97. 16. C PR9223 A8 L6**

Laut, A. C. *Lords of the North*. Toronto: William Briggs, [1900].

**98. 18. C PR9235 O23 B87**

**396** Roberts, Charles G. D. *By the Marshes of Minas*. Illustrated by Olive Rush. Toronto: William Briggs, 1900.

99. 20. C/E/I PR9237 E8B4 1900  
398 Seton-Thompson, Ernest. *The Biography of a Grizzly*. Illustrated by Ernest Thompson Seton. Toronto: Copp, Clark, 1900.
100. 22. C F55043 Y86  
401 Young, Egerton R. *Indian Life in the Great North-West*. Illustrated by J. L. Wimbush. Toronto: Musson Book Co., 1900.
101. 24. S/V PZ6 1901 B34  
403 Ballantyne, Robert Michael. *The Young Fur Traders or, Snow Flakes and Sunbeams from the Far North*. New ed. London, Edinburgh, New York: Thomas Nelson & Sons, 1901.
102. 26. C PZ6 1901 F727  
405 Fraser, W. A. *The Outcasts*. Illustrated by Arthur Heming. Toronto: William Briggs, 1901.
103. 28. C PR9229 X42 I6 1901  
407 Oxley, J. MacDonald. *In the Wilds of the West Coast*. Illustrated by William St. Thomas Smith. London, Edinburgh, New York: Thomas Nelson & Sons, 1901.
104. 30. A PZ6 1901 P427  
Peary, Josephine Diebitsch. *The Snow Baby: A True Story with True Pictures*. Illustrated by Author. New York: Frederick A. Stokes, c. 1901.
105. 32. C/E/I PR9237 E8 L4  
411 Seton, Ernest Thompson. *Lives of the Hunted, Containing a True Account of the Doings of Five Quadrupeds and Three Birds*. Illustrated by Ernest Thompson Seton. Toronto: George N. Morang & Co., 1901.
106. 34. C/E/I PZ6 1901 T724  
413 Traill, Mrs. [Catharine Parr]. *Lost in the Backwoods: A Tale of the Canadian Forest*. Illustrated by G. H. Barbane. London: Thomas Nelson & Sons, 1901.
107. 36. C PR9213 O6 G4  
415 Connor, Ralph. *Glengarry School Days: A Story of Early Days in Glengarry*. Toronto: Westminster, 1902.
108. 38. A PZ6 1902 .L654  
419 London, Jack. *Children of the Frost*. Illustrated by Raphael M. Reay. New York: Macmillan, 1902.

109. 40. C PZ6 1902 O944  
422 Oxley, J. MacDonald. *Norman's Nugget*. Illustrated by F. W. Burton. London: S. W. Partidge & Co., [1902].
110. 44. C/E/I PZ6 1902 S486  
427 Seton, Ernest Thompson. *Krag and Johnny Bear*. Illustrated by Ernest Thompson Seton. New York: Charles Scribner's Sons, (c. 1902].
111. 46. C PR9204 U83 J2  
429 Burnham, J. Hampden. *Jack Ralston or, The Outbreak of the Nauscopees: A Tale of Life in the Far North-East of Canada*. Illustrated by Walter Grier. London, Edinburgh, New York: Thomas Nelson & Sons, 1903.
112. 48. C PR9207 E26 T9  
432 De Mille, Prof. James. *The Treasure of the Seas*. Illustrated by John Andrew-son. Boston: Lee & Shepard, [1903?].
113. 50. E PR4845 K54 A65 1903  
Kingston, W. H. G. *Afar in the Forest*. Illustrated by William Groome. London: Thomas Nelson, [1903].
114. 52. E/V PZ6 1903 M377  
434 Marryat, Captain. *The Settlers in Canada*. Illustrated by F. J. London: Collins' Clear-Type Press, [1903?].
115. 54. ? PR9234 I24 C6  
Richardson, R. L. *Colin of the Ninth Concession: A Tale of Scottish Pioneer Life in Eastern Ontario*. Illustrated by Brill. Toronto: George N. Morang & Company, 1903.
116. 56. C/E/I PZ6 1903 S486a  
Seton, Ernest Thompson. *Two Little Savages: Being the Adventures of Two Boys Who Lived as Indians and What They Learned*. Illustrated by Author. Toronto: William Briggs, 1903.
117. 59. C E98 F6 Y6  
438 Young, Egerton R. *Algonquin Indian Tales*. New York: Fleming H. Revell, [1903].
118. 60. S/V PZ6 1900z B525  
439 Ballantyne, R. M. *The World of Ice*. Illustrated by William H. C. Groome. London: Thomas Nelson & Sons, [1904].
119. 63. C F6054.2 D9  
Duncan, Norman. *Doctor Luke of the Labrador*. New York: Fleming H. Revell, [1904].

120. 64. C PR9208 U65 W2  
Duncan, Norman. *The Way of the Sea*. London: Hodder & Stoughton, 1904.
121. 67. E G634 H37 1910z  
441 Harbour, Henry. *In the Icy North: Sir John Franklin*. Illustrated by James F. Sloane. London: Collins' Clear-Type Press, [1904?].
122. 68. E PZ6 1904 M372  
443 Marchant, Bessie. *The Girls of Wakenside*. Illustrated by G. Leslie Hunter. London: Collins' Clear-Type Press, [1904?].
123. 70. C PR9235 O23 W25  
445 Roberts, Charles G.D. *The Watchers of the Trails: A Book of Animal Life*. Illustrated by Charles Livingston Bull. London: Duckworth & Co., 1904.
124. 72. C/E/I PR9237 E8 B4 1904  
447 Seton, Ernest Thompson. *The Biography of a Grizzly*. Illustrated by Ernest Thompson Seton. London: Hodder & Stoughton, 1904.
125. 74. A PZ6 1904 S873b  
Stratemeyer, Edward. *At the Fall of Montreal or, A Soldier Boy's Final Victory*. Illustrated by A. B. Shute. Boston: Lee & Shepard, 1904, c.1903.
126. 76. C PZ6 1904 Y586b  
Young, Egerton R. *Chubb: A Story of the Canadian Backwoods*. Illustrated by J. MacFarlane. In *The Sunday at Home*. London: Religious Tract Society, 1904-1905, 531-539, 614-622, 715-724, 794-799.

***Time Frame #11, 1905-1909:***

127. 2. C F6054.2 D91  
Duncan, Norman. *Dr. Grenfell's Parish: The Deep Sea Fisherman*. New York: Fleming H. Revell, 1905.
128. 4. A PR9213 O54 A2  
454 Goodloe, Carter. *At the Foot of the Rockies*. Illustrated by Jay Hambridge and Martin Justice. New York: Charles Scribner's Sons, 1905.
129. 6. E PR4845 K54 F7  
457 Kingston, W. H. G. *The Frontier Fort or, Stirring Times in the North-West Territory of British American*. Illustrated by David Henry Friston. Toronto: Musson Book Co., [1905?].

130. 8. A QL791 L84  
458 Long, William J. *Northern Trails*. Illustrated by Charles Copeland. Boston: Ginn & Co., 1905.
131. 10. A PR9234 E34 A6  
Reed, Helen Leah. *Amy in Acadia.: A Story for Girls*. Illustrated by Katharine Pyle. Boston: Little, Barron & Co., 1905.
132. 12. C PR9235 O23 K43  
462 Roberts, Charles G. D. *The King of the Mamozekel*. Illustrated by Charles Livingston Bull. Boston: L.C. Page & Co., 1905.
133. 14. E PZ6 1905 R624  
464 Robinson, H. Perry. *The Black Bear*. Illustrated by Ivan Vort. London: Adam & Charles Black, 1905.
134. 17. A/V F6054.2 W26  
Wallace, Dillon. *The Lure of the Labrador Wild*. New York: Fleming H. Revell, [1905].
135. 19. C PR9213 O6 B4 6906  
Connor, Ralph. *Black Rock: A Tale of the Selkirks*. Elgin, Ill: David C. Cook, [1906?].
136. 21. C PR9208 U65 A2  
470 Duncan, Norman. *The Adventures of Billy Topsail*. New York: Fleming H. Revell, [c. 1906].
137. 25. A PZ7 G755 JC 1906  
471 Grinnell, George Bird. *Jack the Young Canoeeman: An Eastern Boy's Voyage in a Chinook Canoe*. Illustrated by Edwin Willard Deming. New York: Frederick A Stokes, [1906].
138. 26. E PR9226 A672 D35 1906  
Marchant, Bessie. *The Daughter of the Ranges: A Story of Western Canada*. Illustrated by Arthur A. Dixon. London: Blackie & Son, 1906.
139. 28. A PZ6 1906 O847  
473 Otis, James. *Among the Fur Traders*. Illustrated by Frank T. Merrill. Philadelphia: Penn Publishing, 1906.
140. 30. C PR9235 O23 H34 1906  
476 Roberts, Charles G. D. *The Heart of the Ancient Wood*. Illustrated by James L. Weston. New York: A. Wessels, 1906.

141. 32. C PR9235 O23 W25 1906  
477 Roberts, Charles G. D. *The Watchers of the Trails: A Book of Animal Life*. Illustrated by Charles Livingston Bull. New York: A. Wessels, 1906.
142. 34. C PR9208 U65 C8 1907A  
Duncan, Norman. *The Cruise of the Shining Light*. London, New York: Harper & Brothers, 1907.
143. 37. A PZ6 1907 G374  
482 Garland, Hamlin. *The Long Trail: A Story of the Northwest Wilderness*. Illustrated by H. Burgess. New York: Harper & Brothers, 1907.
144. 38. C PZ6 1907 N677  
483 North, Anison. *Carmichael*. Illustrated by Cora Parker. London: Wm. Weld, 1907.
145. 40. C PR9235 O23 H26  
484 Roberts, Charles G. D. *The Hunters of the Silences*. Illustrated by Charles Livingston Bull. Montreal: Montreal News, 1907.
146. 42. C PR9235 O23 Y7  
486 Roberts, Charles G. D. *The Young Acadian or, The Raid from Beauséjour*. Illustrated by Blanche McManus. Boston: L. C. Page & Co., 1907.
147. 44. A PZ6 1899 S872  
488 Stratemeyer, Edward. *To Alaska for Gold or, The Fortune Hunters of the Yukon*. Illustrated by A. B. Shute. Boston: Lothrop, Lee, & Shepard, [1907?].
148. 46. A PZ6 1907 W547  
489 Wilson, William R. A. *Comrades Three*. Illustrated by D. C. Hutchison. New York: D. Appleton & Co., 1907.
149. 48. C PZ6 1907 Y695  
491 Young, Egerton R. *Three Boys in the Wild North Land*. London: Robert Culley, [1907?].
150. 50. C PR9208 U65 E9  
Duncan, Norman. *Every Man for Himself*. New York: Harper & Brothers, 1908.
151. 52. C PR9223 E7 L5  
Le Rossignol, James Edward. *Little Stories of Quebec*. Illustrated by Laura Miller. Cincinnati: Jennings & Graham; New York: Eaton & Mains, [c. 1908].

152. 54. C F5004.2 M136  
494 McDougall, Rev. John. *"Wa-pee Moostooch" or, The Hero of a Hundred Battles*. Illustrated by C. H. Allen. Calgary: Herald Job, 1908.
153. 56. E PZ6 1908 M377  
496 Marsh, E. L. *Where the Buffalo Roamed: The Story of Western Canada Told for the Young*. Illustrated from paintings from Paul Kane and by H. P. Sharp. Toronto: William Briggs, 1908.
154. 59. C/E/I PR9231 I42 B4  
500 Pickthall, Marjorie. *Billy's Hero or, The Valley of Gold*. Illustrated by C. W. Jerrerys. Toronto: Musson Book Co., [1908].
155. 60. C/E/I PR9231 I42 S77 1908  
501 Pickthall, Marjorie. *The Straight Road*. Illustrated by C. W. Jefferys. Toronto: Musson Book Co., [1908?].
156. 62. C PR9235 O23 H74  
502 Roberts, Charles G. D. *The House in the Water: A Book of Animal Stories*. Illustrated by Charles Livingston Bull and Frank Vining Smith. Boston: L.C. Page & Co., 1908.
157. 64. E PZ7 S897 RO  
504 Strang, Herbert. *Rob the Ranger: A Story of the Fight for Canada*. Illustrated by W. H. Margetson. London: Henry Frowde, Hodder, & Stoughton, 1908.
158. 66. A/V PZ6 1909 C878  
Curwood, James Oliver. *The Gold Hunters: A Story of Life and Adventure in the Hudson Bay Wilds*. Illustrated by C. M. Relyea. New York: Grosset & Dunlap, c. 1909.
159. 68. C PR9208 U65 S9  
507 Duncan, Norman. *The Suitable Child*. Illustrated by Elizabeth Shippen Green. New York: Fleming H. Revell, [c. 1909].
160. 70. C/E/I FC2170 M5 G73 1909  
510 Grenfell, Wilfred Thomason. *Adrift on an Ice-Pan*. Illustrated from photographs by Dr. Grenfell and Others. Boston, New York: Houghton Mifflin, 1909.
161. 72. E PR9226 A672 D38 1909  
512 Marchant, Bessie. *Daughters of the Dominion: A Story of the Canadian Frontier*. Illustrated by William Rainey. Toronto: Musson Book Co., [1909].

162. 74. C PR9231 A38 T2  
514 Patriarche, Valance J. *Tag or, the Chien Boule Dog*. Illustrated by Wallace Goldsmith. Boston: L.C. Page & Co., 1909.
163. 76. A PZ6 1902 S772  
517 Stratemeyer, Edward. *Marching on Niagara or, The Soldier Boys of the Old Frontier*. Illustrated by A. B. Shute. Boston: Lothrop, Lee & Shepard, [ca 1909].

***Time Frame #12, 1910-1914:***

164. 2. E PZ6 1913 D843  
520 Dwight, Mary Lane. *Children of Labrador*. London: Oliphants Ltd., [191-?].
165. 6. E PZ6 1920z M373  
523 Marchant, Bessie. *A Countess from Canada: A Story of Life in the Backwoods*. Illustrated by Cyrus Cuneo. Toronto: Musson Book Co., [191-?].
166. 7. E PZ6 1910z M373  
Marchant, Bessie. *The Western Scout*. Illustrated by W. S. Stacey. Toronto: Musson Book Co., [191-?].
167. 9. ? PZ6 1910 B745  
Beck, Christopher. *Strong-Hand Saxon: A Boy's Adventures with a Canadian Scout in the North-West*. Illustrated by J. Louis Smyth. London: C. Arthur Pearson, 1910.
168. 14. A PS3523 O46 C2 1910  
530 London, Jack. *The Call of the Wild*. Illustrated by Philip R. Goodwin, Charles Livingston Bull, and Charles Edward Hooper. Toronto: Macmillan Co. of Canada, 1910.
169. 15. E PZ6 1910 M3233  
531 Maclean, J. Kennedy. *Heroes of the Polar Seas: A Record of Exploration in the Arctic and Antarctic Seas*. Illustrated by W. H. C. Groome. London: W. & R. Chambers, 1910.
170. 18. C/E/I PR9225 K47 L6 1910a  
535 McKishnie, Archie. *Love of the Wild*. Chicago, New York: M. A. Donohue & Co., [c. 1910].
171. 19. C PR9226 O6 A61 1910  
536 Montgomery, L. M. *Anne of Green Gables*. Illustrated by M. A. and W.A. J. Claus. Boston: L. C. Page & Co., 1908.

172. 21. C PR9235 O23 K45  
538 Roberts, Charles G. D. *Kings in Exile*. Illustrated by Paul Bransom, Charles Livingston Bull, and Phillip Russel Goodwin. New York: Macmillan, 1910.
173. 23. E PZ6 1910 A383  
540 Strang, Herbert, ed. *Adventures in the Far North, Canada's Story*. Illustrated by William R. S. Stott. London: Henry Frowde & Hodder & Stoughton, [1910].
174. 25. E PZ6 1910 E274  
542 Strang, Herbert, ed. *Early Days in Canada, Stories of Discovery and Conquest*. Illustrated by William R. S. Stott. London: Henry Frowde & Hodder & Stoughton, [1910].
175. 28. E PR5715 C35 1910  
Ward, Mrs. Humphry. *Canadian Born*. Illustrated by Albert Sterner. London: Smith, Elder, & Co., 1910.
176. 29. C PR9247 H458 S9  
White, S. A. *The Stampeder*. Illustrated by A. M. Wickson. Toronto: William Briggs, 1910.
177. 31. E PZ6 1911 C666  
Cooper, A. B. *Lost in the Arctic: A Tale of Baffin's Bay*. Illustrated by W. Edward Wigtull. London: Religious Tract Society, [1911?].
178. 33. A PS3515 O759 Y8  
545 Hough, Emerson. *The Young Alaskans on the Trail*. Illustrated by Joseph Cumming Chase. New York, London: Harper & Brothers, 1911.
179. 35. C PR9226 O6 S8 1911  
548 Montgomery, L. M. *The Story Girl*. Illustrated by George Gibbs. Boston: L. C. Page & Co., 1911.
180. 37. C PR9235 O23 N3  
550 Roberts, Charles G. D. *Neighbours Unknown*. Illustrated by Paul Bransom. New York: Macmillan, 1911.
181. 41. C PR9208 U65 B3  
Duncan, Norman. *The Best of a Bad Job: A Hearty Tale of the Sea*. New York: Fleming H. Revell, [c. 1912].
182. 43. C PR9220 O6 L33 1912  
555 Johnson, E. Pauline. *Legends of Vancouver*. 3<sup>rd</sup> ed. Vancouver: Thomson Stationery, 1912.

183. 45. ? PZ6 1912 M372  
Marshall, H. E. *Canada's Story Told to Boys and Girls*. Illustrated by J. R. Skelton and Henry Sandham. London: T. C. & E. C. Jack, [1912?].
184. 48. E PZ6 1910z M523  
559 Michael, Charles D. *Mid Snow and Ice: Stories of Peril in Polar Seas*. Illustrated by Paul Hardy and John Campbell. Toronto: Musson Book Co., [1912?].
185. 49. A PZ6 1912 R384  
560 Rathborne, St. George Henry. *Canoe Mates in Canada or, Three Boys Afloat on the Saskatchewan*. Illustrated by Lawrence. Chicago: M. A. Donohue & Co., [1912].
186. 51. C PR9235 O23 B25 1912  
561 Roberts, Charles G. D. *The Backwoodsmen*. Illustrated by C. M. Stephens, Denmar Fink, Paul Bransom, H. G. Williamson, and J. N. Marchand. New York: Grosset & Dunlap, [1912].
187. 54. ? PS3503 U72 C2  
Buschlen, John Preston. *A Canadian Clerk*. Toronto: William Briggs, 1913.
188. 55. C PR9220 O6 M6  
Johnson, E. Pauline. *The Moccasin Maker*. Toronto: William Briggs, 1913.
189. 57. C PR9220 O6 S4 1913A  
566 Johnson, E. Pauline. *The Shagganappi*. Toronto: Ryerson Press, [1913].
190. 59. C/E/I FC3067.2 M663 1913  
Moodie, Susanna. *Roughing It in the Bush or, Forest Life in Canada*. Illustrated by R. A. Stewart. Toronto: Bell & Cockburn, 1913.
191. 61. C PR9213 O56 B8 1913  
570 Roberts, Theodore G. *Brothers of Peril: A Story of Old Newfoundland*. Illustrated by H. C. Edwards. Boston: L. C. Page & Co., 1905.
192. 63. C PZ6 1913 R526  
Roberts, Charles G. D. *Children of the Wild*. Illustrated by Paul Bransom and Clarence Rowe. New York: Macmillan, 1913.
193. 65. C PR9213 O56 T9  
Roberts, Theodore Goodridge. *Two Shall Be Born*. New York: Cassell & Co., 1913.

194. 67. C/S/I PZ6 1913 S356  
572 Saxby, Argyll. *The Fiery Totem: A Tale of Adventure in the Canadian North-West*. Illustrated by Arthur Twidle. London: Religious Tract Society, [1913].
195. 72. ? PZ6 1914 G565  
691 Goldfrap, John Henry. *The Border Boys along the St. Lawrence*. Illustrated by C. L Wrenn. New York: A. L. Burt, c. 1914.
196. 73. A PZ6 1914 L363  
575 Lange, D. *Lost in the Fur Country*. Illustrated by Griswold Tyng. Boston: Lothrop, Lee & Shepard, [1914].
197. 75. C PR9226 O57 S8  
578 Monro, Edith. *Story of My Life: The Trials and Triumphs of Sandy the Scrapper*. Vancouver: Saturday Sunset Presses, 1914.
198. 78. A PZ6 1914 R435  
Ralphson, G. Harvey. *Boy Scouts on Hudson Bay or, The Disappearing Fleet*. Illustrated by Lawrence. Chicago: M. A. Donohue, 1914.
199. 82. C QL791 R625 19113  
586 Roberts, Charles G. D. *Hoof and Claw*. Illustrated by Paul Bransom and Charles Livingston Bull. London: Ward, Lock & Co., 1913.

***Time Frame #13, 1915-1919:***

200. 4. A PS3523 O46 C2 1915  
London, Jack. *The Call of the Wild*. Illustrated by Philip R. Goodwin, Charles Livingston Bull, and Charles Edward Hooper. New York: Grosset & Dunlap, 1915.
201. 7. C PR9226 O6 A63 1915  
585 Montgomery, L. M. *Anne of the Island*. Illustrated by H. Weston Taylor. Boston: Page, 1915.
202. 10. A/V PZ6 1915 W344  
587 Wallace, Dillon. *Ungava Bob: A Winter's Tale*. Illustrated by Samuel M. Palmer. New York: Grosset & Dunlap, [1915].
203. 13. C PR9208 U65 B5  
591 Duncan, Norman. *Billy Topsail, M. D.: A Tale of Adventure with Doctor Luke of the Labrador*. Illustrated by Anton Otto Fischer and Norman Duncan. Toronto: Thomas Allen, [1916].

204. 14. E F6054.2 G8 T2  
Grenfell, Wilfred Thomason. *Tales of the Labrador*. Illustrated by Charles Livingston Bull. Boston: Houghton Mifflin, 1916.
205. 16. C PZ6 1912 M667  
595 Montgomery, L. M. *Chronicles of Avonlea*. Illustrated by George Gibbs. Boston: L. C. Page, [1916] c.1912.
206. 18. E PZ6 1910z K563  
599 Kingston, Brian. *Sons of the Empire: A Complete Adventure Story*. *Boys' Friend Library*. No. 346. London: Fleetway House, [1917?].
207. 20. C PR9226 O6 A65  
601 Montgomery, L. M. *Anne's House of Dreams*. Illustrated by M. L. Kirk. Toronto: McClelland, Goodchild, & Stewart, [c. 1917].
208. 22. E PZ6 1917 R647  
603 Rolt-Wheeler, Francis. *The Polar Hunters*. Boston: Lothrop, Lee, & Shepard, [1917].
209. 24. A/V PS3505 U92 G7 1918  
605 Curwood, James Oliver. *The Grizzly King: A Romance of the Wild*. Illustrated by Frank B. Hoffman and R. B. Habersstock. New York: Grosset & Dunlap, [1918].
210. 26. C PZ6 1918 F527  
606 Flatt, W. D. *The Making of a Man*. Illustrated by J. R. Seavey. Toronto: William Briggs, 1918.
211. 29. C PZ7.3 FB1 M235 Cn 1918  
609 Macmillan, Cyrus J. *Canadian Wonder Tales*. Illustrated by George Sheringham. London: John Lane, The Bodley Head; New York: John Lane; Toronto: S. B. Gundy, 1918.
212. 31. A PZ7 G643 By 1918  
610 Payson, Lieu. Howard. *The Boy Scouts at the Canadian Border*. Illustrated by Charles L. Wrenn. New York: Hurst & Co., [c.1918].
213. 32. C PR9235 O23 L3  
611 Roberts, Charles G. D. *The Ledge on Bald Face*. Illustrated by Cirus Cuneo, Paul Bransom, Warwick Reynolds, and W. R. E. Stoll. London, Melbourne, Toronto: Ward, Lock & Co., 1918.

214. 34. C PR9076 C6  
612 *Contes Canadiens*. No. 1550. No. 1551. Illustrated by Henri Julien and Aarion. Montreal: Librairie Beauchemin Limitée, [c 1919]. This is bound with Perrault, Charles. *Contes des Fees*. No. 1391B Montreal: Librairie Beauchemin, [1919].
215. 38. E F6054.2 G8 L2  
Grenfell, Wilfred Thomason. *Labrador Days: Tales of the Sea Toilers*. Boston, New York: Houghton Mifflin, 1919.
216. 42. C PZ6 1919 M475  
617 Merivale, J. *The Fallen Flyer or, Camping in Canada*. Illustrated by John F. Campbell. London: Society for Promoting Christian Knowledge; New York, Toronto: Macmillan, [1919].
217. 45. C PR9232 O86 A9 1919  
Potvin, Damase. *L'appel de la terre : roman de mœurs canadiennes*. Quebec : Imprimerie de l'évènement, 1919.
218. 46. C PR9235 O23 W25 1919  
618 Roberts, Charles G. D. *The Watchers of the Trails: A Book of Animal Life*. Illustrated by Charles Livingstone Bull. Boston: Page, (1919).
219. 49. C/A/I F5406 S25621  
621 Saxe, Mary S. *Our Little Quebec Cousin*. Illustrated by Charles E. Meister. Boston: Page, 1919.

***Time Frame #14, 1920-1924:***

220. 3. E PZ6 1920z M373  
Marchant, Bessie. *A Countess from Canada. A Story of Life in the Backwoods*. Illustrated by Cyrus Cuneo. London: Blackie & Son, [192-?].
221. 5. A PZ6 1912 R435  
624 Ralphson, G. Harvey. *Boy Scouts in a Motor Boat or, Adventures on the Columbia River*. Illustrated by Lawrence. Chicago: M. A. Donohue & Co., [192-?].
222. 7. C/E/I PZ6 1920z T724  
626 Traill, Mrs. [Catharine Parr]. *Lost in the Backwoods*. Illustrated by Scott Rankin. London, Edinburgh, New York: Thomas Nelson & Sons, [192-?].
223. 9. ? PR9210 M28 G5  
628 Embree, Beatrice. *The Girls of Miss Clevelands'*. Illustrated by E. Elias. Toronto: Musson Book Co., [1920].

224. 11. C PR9226 O6 F8 1920  
631 Montgomery, L. M. *Further Chronicles of Avonlea*. Illustrated by John Goss. Boston: Page, 1920.
225. 13. C PR9246 A24 B4 1920  
Wallace, Frederick William. *Blue Water: A Tale of the Deep Sea Fishermen*. Toronto: Musson Book Co., [c 1920].
226. 16. A PZ6 1903 W458  
633 White, Stewart Edward. *The Magic Forest: A Modern Fairy Story*. Illustrated by J. M. Gleeson. New York: Grosset & Dunlap, [1920].
227. 18. A PS3507 O679 G4 1921  
Dorrance, Ethel and Jame Dorrance. *Get Your Man: A Canadian Mounted Mystery*. Illustrated by G. W. Gage. New York: T. Macaulay, [c. 1921].
228. 19. A/E/I PZ6 1920 D835  
635 Dugmore, Major A. Radclyffe. *Two Boys in Beaver-Land: A Book of the Woods*. Illustrated by Arthur Radclyffe Dugmore. London, New York, Toronto: Hodder & Stoughton, [1921].
229. 23. C PR9226 O6 R2 1921  
636 Montgomery, L. M. *Rilla of Ingleside*. Illustrated by M. L. Kirk. Toronto: McClelland & Stewart, [1921].
230. 25. C PZ6 1921 R623  
637 Roberts, Major Charles G. D. *Jim, the Story of a Backwoods Police Dog*. New York: Macmillan, 1921.
231. 27. C PR9239 U55 B8  
639 Sullivan, Alan. *Brother Eskimo*. Illustrated by George Avison. Toronto: McClelland & Stewart, 1921.
232. 31. E PR6003 R25 B6  
642 Brereton, Lt.-Colonel F. S. *A Boy of the Dominion: A Tale of Canadian Immigration*. Illustrated by William Rainey. London: Blackie & Son, [1922].
233. ? PZ6 1922 M362  
644 Cole, Carol Cassidy. *Velvet Paws and Shiny Eye: Adventures of a Little Canadian Boy in Natures Wonderland – Among Furry Friends and Feathery*. Illustrated by Dudley Ward. Toronto: Hodder & Stoughton, [1922].
234. 35. A/V PZ6 1922 C878  
645 Curwood, James Oliver. *Steele of the Royal Mounted: A Story of the Great Northwest*. New York: A. L. Burt, [1922].

235. 37. C PZ6 1922 H467  
649 Henry, E. A. *Little Foxes: Stories for Boys and Girls*. Illustrated by Charles Livingston Bull. Toronto: Thomas Allen, [1922].
236. 39. E PZ7 M3724 Hr 1922  
652 Marchant, Bessie. *Harriet Goes A-Roaming*. Illustrated by Leo Bates. London: Blackie & Son, [1922].
237. 41. C/E/I PR9231 I42 B6  
Pickthall, M. L. C. *The Bridge: A Story of the Great Lakes*. London: Hodder & Stoughton, 1922.
238. 43. C PR9235 O23 C35 1922  
655 Roberts, Charles G. D. *Children of the Wild*. Illustrated by Paul Bransom. New York: Macmillan, 1922.
239. 47. E PZ6 1922 S267  
657 Scott, G. Firth. *Daring Deeds of Polar Explorers: True Stories of the Bravery, Resource, Endurance, & Adventures of Explorers at the Poles*. Illustrated by John F. Campbell. London: Seeley, Service & Co., 1922.
240. 50. A/V F6071.9 G85 W2  
660 Wallace, Dillon. *The Story of Grenfell of the Labrador: A Boy's Life of Wilfred T. Grenfell*. Toronto: McClelland & Stewart, [1922].
241. 52. C PR9203 A47 R8  
661 Baird, Frank. *Rob MacNab: A Story of Old Pictou*. Illustrated by C. W. Jefferys. Halifax: Royal Print & Litho, [1923].
242. 53. C PZ6 1923 B466  
662 Bennett, Ethel Hume. *Camp Ken-Jockey*. Illustrated by Harold James Cue. Toronto: Thomas Allen; Boston, New York: Houghton Mifflin, 1923.
243. 57. C PZ6 1923 G423  
664 Grahame, Gordon Hill. *Larry or, The Avenging Terrors*. Illustrated by M. Sankey. Toronto: Musson Book Co., 1923.
244. 60. E PR9226 A672 R3 1923  
667 Marchant, Bessie. *Rachel Out West*. Illustrated by H. Collier. London: Blackie & Son, [1923].
245. 61. C PR9226 O6 E5  
668 Montgomery, L. M. *Emily of New Moon*. Illustrated by M. L. Kirk. Toronto: McClelland & Stewart, c. 1923.

246. 63. C/E/I FC3067.2 M663 1923  
Moodie, Susanna. *Roughing It in the Bush or, Forest Life in Canada*. Illustrated by R. A. Stewart. Toronto: McClelland & Stewart, [c. 1923].
247. 65. C PR9213 O56 T6  
671 Roberts, Captain Theodore Goodridge. *Tom Akerley: His Adventures in the Tall Timber and at Gaspard's Clearing on the Indian River*. Illustrated by Ernest Fuhr. Boston: L. C. Page & Co., 1923.
248. 67. C/E/I PR9242 R24 C2 1923  
672 Traill, Catharine Parr (Strickland). *Canadian Crusoes: A Tale of the Rice Plains*. Illustrated by G. A. Neilson. Toronto: McClelland & Stewart, [1923].
249. 70. C PZ6 1924 B347  
674 Baird, Frank. *Parson John of the Labrador: A Story which Tells Also of the Exciting Adventures of Boy Number Nine, Tom Badd and Other Bold Characters*. Illustrated by George Soper. London: Religious Tract Society, [1924].
250. 71. E PZ6 1924 B737  
675 Brereton, Lt.-Colonel F. S. *How Canada Was Won: A Tale of Wolfe and Quebec*. Illustrated by William Rainey. London: Blackie & Son, [1924].
251. 76. S F5854.2 M22 \*\*Egoff lists as 1924; 2 copies as 1908  
679 Macdonald, Alexander. *The White Trail: A Story of the Early Days of Klondike*. Illustrated by William Rainey. London: Blackie & Son, c. 1908.
252. 78. A PZ6 1924 O776  
Orton, George W. *Bob Hunt in Canada*. Racine, Wisconsin: Whitman, 1924, c. 1916.
253. 79. C QL791 R62 1924  
681 Roberts, Charles G. D. *Babes of the Wild*. Illustrated by Warwick Reynolds. London, Toronto: J. M. Dent & Sons, 1924.
254. 81. C PR9213 O56 R35  
683 Roberts, Captain Theodore Goodridge. *The Red Pirogue: A Tale of Adventure in the Canadian Wilds*. Illustrated by Frank T. Merrill. Boston: L.C. Page & Co., 1924.
255. 83. E PR9237 H28 M6  
685 Sherman, Robert Stanton. *Mother Nature Stories*. Illustrated by Maud Sherman and Robert Stanton Sherman. Toronto, London: J. M. Dent & Sons, 1924.

256. 85. C/S/I PR9246 A286 G6  
Watson, Robert. *Gordon of the Lost Lagoon: A Romance of the Pacific Coast*. New York: Monton, Balch & Co., 1924.

***Time Frame #15, 1925-1929:***

257. 7. C PZ6 1925 H454  
693 Heming, Arthur. *The Living Forest*. Illustrated by Author. Garden City, New York: Doubleday, Page & Co., 1925.
258. 8. C PZ6 1925 I784  
694 Irwin, Violet. *The Shaman's Revenge*. Illustrated by Geoffrey Grier. New York: Macmillan, 1925.
259. 11. C PR9226 O6 E5 and PZ6 1925 M664  
698 Montgomery, L. M. *Emily Climbs*. Illustrated by M. L. Kirk. Toronto: McClelland & Stewart, 1925.
260. 12. C/E/I PR9227 I58 P4 1910z \*\* No 1925 edition; online lists [191-?]  
699 Niven, Frederick John. *Penny Scot's Treasure*. Illustrated by Archibald Bertram Webb. London, Glasgow: Collins' Clear-Type Press, [1925].
261. 15. C/E/I QL791 S443 1925  
703 Seton, Ernest Thompson. *Billy and Other Stories from Wild Animal Ways*. Illustrated by Ernest Thompson Seton. London: Hodder & Stoughton, [1925].
262. 18. S PZ6 1904 S83  
704 Gordon-Stables, W. *In Regions of Perpetual Snow: A Story of Wild Adventures*. Illustrated by Henry Austin. London, Melbourne, Toronto: Ward, Lock, & Co., [1925].
263. 23. C QL50 E8 1926  
708 Evans, Hubert R. *Forest Friends: Stories of Animals, Fish and Birds West of the Rockies*. Illustrated by Leon Yarnell. Philadelphia: Judson, [1926].
264. 24. C PZ6 1926 H676  
709 French, Donald Graham, ed. *Famous Canadian Stories Re-Told for Children by Leslie Horner*. Illustrated by Rosalind Morley and Stanley Turner. Toronto: McClelland & Stewart, [1926].
265. 27. C PR9225 D659 C6  
712 MacDonald, Zillah K. *Cobblecorners*. Illustrated by A. G. Lemmar. New York, London: D. Appleton & Co., 1926.

266. 28. C PR9225 K24 B4  
713 Mackay, Isabel. *Blencarrow*. Toronto: Thomas Allen; Boston, New York: Houghton Mifflin, [1926].
267. 30. C PR9235 O23 N3 1926  
715 Roberts, Charles G. D. *Neighbours Unknown*. Illustrated by Paul Bransom. New York: Macmillan, 1926.
268. 32. C/E/I PZ6 1926 S476  
Seton, Ernest Thompson. *Bannertail: The Story of a Gray Squirrel*. Illustrated by Ernest Thompson Seton. New York: Charles Scribner's Sons, 1926, c.1922.
269. 34. ? PZ6 1927 B524  
Blake, Norman. *In the Grip of the Barren Lands*. Illustrated by John de Walton. London: Blackie & Son, [1927].
270. 36. A PS3505 O482 Q8  
719 Connor, Sabra. *The Quest of the Sea Otter*. Chicago, New York: Reilly & Lee, [1927].
271. 38. C PR9207 I52 U6  
720 Dickie, Francis. *Umingmuk of the Barrens*. Illustrated by Edward Osmond. Toronto: Musson Book Co., [1927].
272. 40. ? PZ7 M223 Bg 1927  
McCandless, Yvonne. *The Big Indian: How He Came To Go to the Other World*. Illustrated by Jean Van Cleve. Chicago: Albert Whitman & Co., c. 1927.
273. 42. C PR9225 K35 B4  
723 McKelvie, B. A. *The Black Canyon: A Story of '58*. Illustrated by R. A. Hallum. London, Toronto: J. M. Dent & Sons, 1927.
274. 44. C PR9226 O6 E52  
726 Montgomery, L. M. *Emily's Quest*. Illustrated by Maria Louise Kirk. Toronto: McClelland & Stewart, [1927?].
275. 49. A/V PS3505 U92 P5  
Curwood, James Oliver. *The Plains of Abraham*. Toronto: Doubleday, Doran, & Gundy, 1928.

276. 50. C/E/I FC172 D684 1928  
732 Doughty, Arthur George. *Under the Lily and the Rose: A Short History of Canada for Children*. Volume I and Volume II. Illustrated by Arthur Bainbridge, Dennis William Eden, Alexander Mortimer and William Harvey Sadd and from original drawings of James Cockburn, C. Kreighoff, F. Hennessey, C. W. Jefferys, Charles Simpson, C. Roper, H. R. Perrigard, Agnes Gardner King, Gertrude des Clayes. Ottawa: Modern Press, 1928.
277. 52. A PZ6 1928 H344b  
734 Elias, Frank. *Tales from Hakluyt*. Illustrated by Norman Wilkinson. London: A. & C. Black, 1928.
278. 54. C PR9223 E7 B3  
Le Rossignol, J.E. *Beauport Road: Tales of Old Quebec*. Illustrated by Franz Johnston. Toronto: McClelland & Stewart, [c. 1928].
279. 58. A/V F6054.2 W27  
737 Wallace, Dillon. *With Dog and Canoe: A Story of the Big North Woods*. Toronto: McClelland & Stewart, [1928].
280. 60. E/C/I PR9202 R65 F2  
739 Armsmith, Catherine. *Fairy Tales of Kootenay*. Illustrated by C. S. London: Arthur H. Stockwell, [1929].
281. 64. A/V PS3503 U92 B37 1929  
Curwood, James Oliver. *Baree, Son of Kazan*. Illustrated by Frank B. Hoffman. Garden City, New York: Doubleday, Doran & Co., 1929, c. 1917.
282. 67. C PR9223 E7 F5  
Le Rossignol, J. E. *The Flying Canoe (La chasse-galerie)*. Toronto: McClelland & Stewart, [c, 1929].
283. 68. C PZ6 1929 L687  
748 Lowrey, Harold C. *Indian Gold*. Illustrated by Leslie Victor Smith. Toronto: Musson Book Co., [1929].
284. 70. E PR9226 A672 G5 1929 \*\*listed in #16-12 of population list as 1930 from catalogue – does not exist, only 1929  
770 Marchant, Bessie. *A Girl of the Northland*. London: H. Milford, Oxford University Press, 1929.
285. 72. A PZ6 1929 R523  
Richards, Milton. *Dick Kent at Half-Way House*. Illustrated by S. Sharpe. New York: A. L. Burt, c. 1929.

286. 74. C/E/I PZ6 1929 S476  
754 Seton, Ernest Thompson. *Chink, a Woolly Coated Little Dog and Other Stories from Lives of the Hunted and Wild Animals at Home*. Illustrated by Ernest Thompson Seton. London: Hodder & Stoughton, [1929].
287. 76. C PR9240 A84 B3  
756 Taylor, E. A. *Beatrice of Old York*. Illustrated by Lilian Amy Govey. Toronto: Musson Book Co., [1929].

***Time Frame #16, 1930-1934:***

288. 3. C PZ7 R67 Lf 1940z  
761 Rorke, Louise Richardson. *Lefty: A Story of a Boy and a Dog*. Illustrated by W. R. Stark. Toronto, London, Edinburgh, New York: Thomas Nelson & Sons, [193-?].
289. 6. C/E/I PZ6 1930 G544  
Gill, Edward Anthony Wharton. *A Manitoba Chore Boy: The Experiences of a Young Emigrant Told from His Letters*. London: Religious Tract Society, [1930?].
290. 7. C PZ6 1930 H344  
Hallock, Grace T. *Travels of a Rolled Oat*. Illustrated by Jessie Gillespie. Peterborough: Quaker Oats, 1930.
291. 9. F PZ6 1930 B742  
764 Bridges, T. C. *Luck or Pluck: A Story of the Northern Forests*. London, New York: Frederick Warne & Co., [1930].
292. 11. C PZ6 1930 E926  
766 Evans, Hubert Reginald. *The Silent Call*. Illustrated by H. E. M. Sellen. New York: Dodd, Mead & Co., 1930.
293. 14. C PZ6 1930 S456  
771 Skinner, Constance Lindsay. *Red Man's Luck*. Illustrated by Caroline Gibbons Granger. New York: Coward-McCann, 1930.
294. 15. E PR6037 U934 S52 1930  
772 Surrey, George S. *The Shack in the Coulee*. London: Oxford University Press, [1930].
295. 18. C PZ7 B528 F1 1931  
775 Bishop, Colonel William A., and Major Rothesay Stuart-Wortley. *The Flying Squad*. Illustrated by C. Heurlin. Garden City, New York: Doubleday, Doran, & Co., 1931.

296. 19. A PZ7 B7341 LT 1931  
776 Brandeis, Madeline (Frank). *Little Anne of Canada*. New York: Grosset & Dunlap, [c. 1931].
297. 21. C FC172 F35 1931  
779 French, Donald G. ed. *Famous Canadian Stories: The Romance of Discovery, Exploration, and Development*. Illustrated by Stanley Turner and Rosalind Morley. Toronto: McClelland & Stewart, [1931].
298. 23. A E99 T8 H54 1931  
783 Hillyer, William Hurd. *The Box of Daylight*. Illustrated by Erick Berry. New York: Junior Library Guild, 1931.
299. 28. A PS2789 S29 B69 1932  
788 Anderson, W. B. *Boy Trappers in the Rockies*. Illustrated by Henry. London, Bombay, Sydney: George G. Harrap & Co., [1932].
300. 29. A PZ7 B766 ST 1932  
790 Brill, E. C. *South from Hudson Bay: An Adventure and Mystery Story for Boys*. Illustrated by Walter Stewart. New York: Cupples & Leon, [c.1932].
301. 31. C PZ7 M1494 B1 1932  
792 Fisher, Agnes. *The Blue Fly Caravan*. Toronto: Thomas Nelson & Sons, [1932].
302. 33. A PZ7 P387 W6 1932  
795 Patton, Harris. *Wings of the North*. Illustrated by G. F. Sargent. Chicago: Goldsmith Publishing, [c. 1932].
303. 35. C PZ7 C781 HN 1933  
798 Coombs, Lovell. *The Haunted Station and Other Tales of Adventure and Ingenuity of a Group of Young Canadian Railroaders*. Vol. III. Ottawa: Mortimer, [c.1933].
304. 37. S PZ7 E74 Rf 1933  
Erskine, Laurie York. *Renfrew's Long Trail: A Story of the Royal Canadian "Mounties."* Illustrated by Neil O'Keefe. New York: Grosset & Dunlap, c. 1933.
305. 40. A/V PZ7 O14 Si 1933  
805 O'Brien, Jack. *Silver Chief Dog of the North*. Illustrated by Kurt Wiese. Philadelphia, Toronto: John C. Winston, [c. 1933].

306. 42. E PZ6 1928 W344  
806 Walker, Rowland. *The Blue Ridge Patrol: A Story of the Royal North-West Mounted Police of Canada*. Illustrated by Glollop. London: S. W. Partridge & Co., [1933?].
307. 43. C PR9247 I383 A3  
Wilson, Clifford. *Adventures All: Tales of Forgotten Heroes in New France*. Illustrated by A. Sherriff Scott. Toronto: Macmillan Company of Canada, 1933.
308. 47. C PZ7 L4228 Jn 1934  
Lean, Mary. *Joan of Glen Garland: A Canadian Girl Guide Story*. Illustrated by E. B. MacLaren. London: Girl's Own Paper Office, [1934].
309. 50. E PZ6 1930z R874  
811 Rutley, C. Bernard, Violet M. Methley and A. W. Seymour. *Jean of the Northlands and Other Stories*. Illustrated by C. M. H. T. Cuneo and D. Penty. London, Paris: Raphael Tuck & Sons, [1934].
310. 51. A PZ7 S675 St 1934  
Snell, LeRoy W. *The Shadow Patrol: A Story of the Northwest*. Illustrated. New York: Cupples & Leon, 1934.

***Time Frame #17, 1935-1939:***

311. 1. C/E/I QL795 B5 G74 1935  
814 Grey Owl. *The Adventures of Sajo and Her Beaver People*. Illustrated by Grey Owl. London: Lovat Dickson & Thompson, [1935].
312. 3. C PZ7 M758Ms 1935a  
815 Montgomery, L. M. *Mistress Pat: A Novel of Silver Bush*. Illustrated by Marie Abrams Lawson. Toronto: McClelland & Stewart, [1935?].
313. 5. A PZ7 S675 Sp 1935  
Snell, LeRoy W. *The Spirit of the North: A Story of the Northwest*. Illustrated by H. L. Hastings. New York: Cupples & Leon, c. 1935.
314. 7. C/S/I PR9246 A286 W4  
Watson, Robert. *When Christmas Came to Fort Garry: A Romance of the Early Red River Days*. Toronto: Ryerson Press, [1935].
315. 9. C PZ7 B4397 TR 1936 and PZ7 B4397 TR  
819 Bennett, Ethel Hume. *A Treasure Ship of Old Quebec*. Illustrated by Hazel Boswell. Toronto: Macmillan Company of Canada, 1936.

316. 11. C/E/I PR9278 A35 P6 1936  
Haig-Brown, R. L. *Pool and Rapid: The Story of a River*. Illustrated by C. F. Tunnicliffe. London: Jonathan Cape, 1936.
317. 13. A PS3537 N2 P43 1936  
Snell, LeRoy W. *Phantom of the Rivers: A Story of the Northwest*. Illustrated. New York: Cupples & Leon, 1936.
318. 15. C PZ7 C11 FL  
823 Cahill, James. *Flying with the Mounties*. London: A. & C. Black, [1937].
319. 17. C PZ7 R3358 YO  
825 Dickson, Helen. *Yoshio, A Japanese Boy in Canada*. Illustrated by Ruth Westcott. London, Edinburgh, Paris, Melbourne, Toronto, New York: Thomas Nelson & Sons, [1937].
320. 19. C PR9224 L73 G7  
827 Lloyd-Owen, Frances. *The Gnome's Kitchen: A Story of Woodland Animals*. Illustrated by Ernest Aris. London, Bombay, Sydney: George G. Harrap & Co., [1937].
321. 22. C PR9225 C43 L31  
McLung, Nellie. *More Leaves from the Lantern*. Toronto: T. Allen, [c. 1937].
322. 23. C PZ7 M758 AW 1937 and PZ7 M758 AW  
830 Montgomery, L. M. *Anne of Windy Poplars*. Toronto: McClelland & Stewart, [c. 1937].
323. 25. A PZ7 014 Si 1937A  
832 O'Brien, Jack. *Silver Chief to the Rescue*. Illustrated by Kurt Wiese. Chicago, Philadelphia, Toronto: John C. Winston, [1937].
324. 27. C PZ7 C5725 YN 1938  
Clay, Charles. *Young Voyageur*. Illustrated by Dreany. London, Toronto, New York: Oxford University Press, 1938.
325. 31. A PS3535 I3 D5 1927  
838 Richards, Milton. *Dick Kent, Fur Trader*. Akron, Ohio, New York: Saalfeld, [1938].
326. 33. A PZ6 1927 R523  
840 Richards, Milton. *Dick Kent with the Eskimos*. Akron, Ohio, New York: Saalfeld, [1938].

327. 35. E PZ7 R3358 RE  
843 Dickson, Helen. *Red Blanket*. Illustrated by Kathleen Shackleton. London, Edinburgh, Paris, Melbourne, Toronto, New York: Thomas Nelson & Sons, [1939].
328. 38. C PZ7 K637 Tt 1939  
Kirkconnell, Watson. *Titus, The Toad*. Illustrated by Davina Craig. London, New York, Toronto: Oxford University Press, 1939
329. 39. C PZ7 M758 Af 1939  
845 Montgomery, L. M. *Anne of Ingleside*. Sydney, London: Angus and Robertson, 1939.
330. 41. C PZ7 M758 AW and PZ7 M758 AW 1937  
847 Montgomery, L. M. *Anne of Windy Poplars*. Toronto: McClelland & Stewart, [1939?].
331. 43. A PZ7 R19 Cam  
849 Rathborne, St. George Henry. *Canoe Mates in Canada or, Afloat on the Saskatchewan*. Chicago: Goldsmith, [1939].

## APPENDIX C

## DATA SHEET of the GEOGRAPHY VARIABLE

a = mountains; b = sea/ocean/coastline; c = rivers; d = lakes; e = bays;  
 f = forest/bush/wilderness; g = prairies/plains; h = rocks/rock faces;  
 i = swamps/marshes; j = rapids; k = escarpment; l = valleys/hills;  
 m = towns; n = cities

Time Frame	Total Books	Total Illus.	a	b	c	d	e	f	g	h	i	j	k	l	m	n
#1	3	31	9	14	1	0	0	1	1	9	0	2	0	0	0	0
#2	3	21	9	9	1	3	0	16	1	5	0	2	0	0	0	0
#3	3	17	6	9	0	2	0	14	0	2	0	0	0	4	0	0
#4	5	40	5	2	0	9	0	26	0	6	0	0	0	1	0	0
#5	11	150	19	29	9	6	2	31	0	18	0	3	0	6	0	0
#6	17	234	9	17	10	9	0	45	8	13	0	6	1	11	1	0
#7	16	283	15	40	27	7	4	66	9	21	0	7	0	4	0	2
#8	13	155	18	17	26	1	8	44	11	27	0	7	0	5	2	12
#9	19	189	19	17	14	21	0	90	6	16	3	6	0	0	0	1
#10	36	780	62	41	26	27	0	167	32	55	0	6	0	8	0	2
#11	37	952	44	101	70	30	0	257	12	69	1	20	2	7	26	2
#12	36	286	59	32	45	12	0	101	5	34	0	12	1	6	13	4
#13	20	288	17	19	17	6	0	76	4	16	0	4	1	5	2	5
#14	37	452	40	15	55	31	1	136	1	12	0	7	0	12	3	9
#15	31	398	34	8	19	23	0	102	2	10	1	7	0	13	10	11
#16	23	396	28	13	32	8	1	83	4	7	0	8	1	3	6	8
#17	21	262	13	13	19	6	0	47	4	7	0	3	0	5	0	2
Totals	331	4934	406	396	371	201	16	1302	100	327	5	100	6	90	63	58

## Time Frames

#1: 1799-1829  
 #2: 1830-1839  
 #3: 1840-1849  
 #4: 1850-1859  
 #5: 1860-1869  
 #6: 1870-1879  
 #7: 1880-1889  
 #8: 1890-1894  
 #9: 1895-1899

#10: 1900-1904  
 #11: 1905-1909  
 #12: 1910-1914  
 #13: 1915-1919  
 #14: 1920-1924  
 #15: 1925-1929  
 #16: 1930-1934  
 #17: 1935-1939

## APPENDIX D

### THE ILLUSTRATOR/AUTHOR PROFILE IN A SAMPLE OF CANADIAN CHILDREN'S FICTION 1799-1939\*

(\*As could be determined; blanks mean that information was not found.)

#### Key to Abbreviations:

S/V - Scottish Visitor to Canada/  
Temporary Resident  
C/E/I - Canadian English Immigrant  
A/E/I - American English Immigrant  
C/I/I - Canadian Irish Immigrant

A/V - American Visitor to Canada/  
Temporary Resident  
C/S/I - Canadian Scottish Immigrant  
A/C/I - American Canadian Immigrant  
A/G/I - American German Immigrant

**Book Numbers:** First number is the Time Frame; Second number is the book's number in time frame; See **Appendix B:** Refer to Sample List, page 158, to cross-reference.

<u>Book</u>	<u>Illustrator</u>	<u>Illustrator Nationality</u>	<u>Type of Artist &amp; Medium Used</u>	<u>Author</u>	<u>Author Nat.</u>
<b>1799-1829</b>					
1-1	G. W.	English		Unknown	English
1-3	Anonymous			Unknown	English
1-5	Anonymous			Catharine P. Traill	English
<b>1830-1839</b>					
2-1	Anonymous			Anonymous	English
2-3	Anonymous			Anonymous	English
2-5	Anonymous			S. Goodrich	American
<b>1840-1849</b>					
3-1	Anonymous			S. Goodrich	American
3-3	Anonymous			F. Marryat	English
3-5	William Douglas	English	Engraver	Miss Grove	English
<b>1850-1859</b>					
4-3	W. Harvey	English	Wood Engraver	Catharine P. Traill	C/E/I
4-4	W. Harvey/ John William Orr	English	Wood Engraver	Catharine Parr Traill	C/E/I
4-6	R. M. Ballantyne	S/V	Watercolourist	R.M. Ballantyne	S/V
4-8	R. M. Ballantyne	S/V	Watercolourist	R. M. Ballantyne	S/V
4-10	Anonymous			Mrs. E. Heathcote	English
<b>1860-1869</b>					
5-4	R. M. Ballantyne/ F. Borders	Ballantyne-S/V	Watercolourist	R. M. Ballantyne	S/V
5-6	R. M. Ballantyne	S/V	Watercolourist	R. M. Ballantyne	S/V
5-8	Anonymous			S. G. Goodrich	American
5-10	William Harvey	English	Wood Engraver	Catharine P. Traill	C/E/I
5-13	R. M. Ballantyne/ Vincent Brooks	Ballantyne-S/V	Watercolourist	R. M. Ballantyne	S/V
5-14	R. M. Ballantyne	S/V	Watercolourist	R. M. Ballantyne	S/V

5-16	Anonymous			J. C. Geikie	C/E/I
5-18	Anonymous			S. T. C.	English
5-20	Anonymous			American Tract Soc.	American
5-22	Langridge	American		Isaac Hayes	American
5-24	John Andrew-son	A/E/I	Wood Engraver	James De Mille	Canadian
<b>1870-1879</b>					
6-4	John Andrew-son	A/E/I	Wood Engraver	James De Mille	Canadian
6-6	Robert Paterson	English	Wood/Metal Engr	L. G.	Canadian
6-8	John Andrew-son	A/E/I	Wood Engraver	James De Mille	Canadian
6-10	Dalziel Bros/ A. Hughes	English	Wood Engrav/Painter	Henry Kingsley	English
6-12	Anonymous			Susanna Moodie	C/E/I
6-14	Pearson	Canadian	Wood Engraver	R. M. Ballantyne	S/V
6-17	John Andrew-son	A/E/I	Wood Engraver	James De Mille	Canadian
6-19	Anonymous			C. A. Stephens	American
6-20	Anonymous			A. H. Alston	English
6-22	Anonymous			Charles H. Eden	American
6-24	John Andrew-son	A/E/I	Wood Engraver	James De Mille	Canadian
6-26	Anonymous			Lond. Rel. Tract Soc.	English
6-28	H. L. Shindler	English		Jules Verne	French
6-30	Robert Paterson	English	Engraver	J. E.	English
6-32	Dalziel/E.F./ W. Harvey/ R. Paterson	English	Engravers	Catharine Parr Traill	C/E/I
6-34	Anonymous			Anonymous	English
6-36	Anonymous			W. H. G. Kingston	English
<b>1880-1889</b>					
7-3	John Andrew-son	A/E/I	Wood Engraver	James De Mille	Canadian
7-6	Ascot R. Hope	English		Ascot R. Hope	English
7-7	Arthur Twidle	English	Painter/Illustrator	R. M. Ballantyne	S/V
7-9	Anonymous			R. M. Ballantyne	S/V
7-11	R. M. Ballantyne	S/V	Watercolourist	R. M. Ballantyne	S/V
7-13	A. Dupuy/ T. H. Weber			Achilles Daunt	English
7-16	W. W. May/ E. Weller			Mrs. Chisholm	English
7-17	Anonymous			W. H. G. Kingston	English
7-20	Anonymous			H. Butterworth	American
7-21	Achilles Daunt	English		Achilles Daunt	English
7-23	R. Andre	English		R. Andre	English
7-25	Arthur Twidle	English	Painter/Illustrator	R. M. Ballantyne	S/V
7-27	R. Ballantyne/ Matt Heweroyne	Ballantyne-S/V	Watercolourist	R. M. Ballantyne	S/V
7-29	Gordon Browne	English	Watercolourist	Alice Corkran	English
7-32	H. Kurtz/ F.T. Merrill	American	Engravers/Painters	Robert Grant	American
7-33	J.Davis/ T.Delangle/ T. Moller	English		W. H. G. Kingston	English
<b>1890-1894</b>					
8-3	R. M. Ballantyne	S/V	Watercolourist	R. M. Ballantyne	S/V

8-5	G. Browne/ C. Sheldon/ J. De Walton	Browne - English	Watercolourist	G. A. Henty	English
8-8	Anonymous			Percy B. St. John	English
8-12	Anonymous			Georges Lamy	Canadian
8-15	R. M. Ballantyne	S/V	Watercolourist	R. M. Ballantyne	S/V
8-20	W. J. Morgan	English	Illustrator	G. Manville Fenn	English
8-24	A. A. Dixon			R. M. Ballantyne	S/V
8-25	Anonymous			Forest Crissy	American
8-28	J. H. Sandham	Canadian	Painter/Illustrator	Agnes M. Machar	Canadian
8-30	R. F. Elwell	American	Illustrator	J. M. Oxley	Canadian
8-31	Anonymous			J. M. Oxley	Canadian
8-33	William A. Rogers	American	Cartoonist	Kirk Munroe	American
8-35	G. C. Hindley	English	Figure & Flower Painter/Illustrator	Clive Oldnall Phillipps-Wooley	C/E/I
<b>1895-1899</b>					
9-1	Anonymous			Forest Crissy	American
9-3	A. Rhind/ W. T. Smith	English	S.-Portrait Painter	J. M. Oxley	Canadian
9-6	Anonymous			Catharine P. Traill	C/E/I
9-7	H.J. Rhodes/ C.S. Stobie	Rhodes -English Stobie- American	R - Watercolourist Stobie -Painter	Egerton R. Young	Canadian
9-9	Gordon Browne	English	Watercolourist	G. A. Henty	English
9-11	Edmund Evans/ W. H. O	English	Evans-Colour Printer	Anne Mercier/ Violet Watt	English
9-13	Charles Copeland	American	Painter/Illustrator	C. G. D. Roberts	Canadian
9-15	A. B. Shute			E. T. Tomlinson	American
9-18	C. A. Shepperson	English	Painter/Illustrator	C. Ethel Fox	English
9-19	I. W. Taber	American	Portrait & Landscape Artist/Photographer/ Illustrator	Rudyard Kipling	English
9-21	A. Rhind	English		J. M. Oxley	Canadian
9-23	J. E. Laughlin	Canadian	Illustrator/ Watercolourist	Egerton R. Young	Canadian
9-28	Anonymous			C. G. D. Roberts	Canadian
9-29	Anonymous			C. G. D. Roberts	Canadian
9-31	Charles Whympers	English	Landscape & Animal Painter	Gordon W. Stables	Scottish
9-35	A. B. Shute			Charles W. Hall	American
9-37	C. O. De Land	American	Illustrator	J. M. Oxley	Canadian
9-39	C. Roper		Landscape Painter	Edward Roper	English
9-41	J. E. Laughlin		Watercolourist	Egerton R. Young	Canadian
<b>1900-1904</b>					
10-3	John Gilbert/ T. Robinson	English	Gilbert - Historical Painter	Elizabeth Walshe	Irish
10-4	H. Coller			May Wynne	
10-8	Harold Bindloss	English		Harold Bindloss	English
10-11	John H. Garnsey			E. E. Billings	American
10-12	Arthur Heming	Canadian	Wilderness Painter	W. A. Fraser	Canadian
10-14	Anonymous			Ralph Connor	Canadian
10-16	Anonymous			Agnes Laut	Canadian

10-18	Olive Rush	American	Illustrator/Painter	C. G. D. Roberts	Canadian
10-20	Ernest T. Seton	C/E/I	Nature/Animal Illustr	Ernest T. Seton	C/E/I
10-22	J. L. Wimbush	English	Painter/Illustrator	Egerton R. Young	Canadian
10-24	R. M. Ballantyne	S/V	Watercolourist	R. M. Ballantyne	S/V
10-26	Arthur Heming	Canadian	Wilderness Painter	W. A. Fraser	Canadian
10-28	W. St. Thomas Smith	English	Portrait/Historical Painter	J. MacDonald Oxley	Canadian
10-30	Josephine Peary	American		Josephine Peary	American
10-32	Ernest T. Seton	C/E/I	Nature/Animal Illustr	Ernest T. Seton	C/E/I
10-34	G. H. Barbane			Catharine Parr Traill	C/E/I
10-36	Anonymous			Ralph Connor	Canadian
10-38	Raphael Reay	American		Jack London	American
10-40	F. W. Burton			J. M. Oxley	Canadian
10-44	Ernest T. Seton	C/E/I	Nature/Animal Illustr	Ernest T. Seton	C/E/I
10-46	Walter Grieve			J. H. Burnham	Canadian
10-48	John Andrew-son	A/E/I	Wood Engraver	James De Mille	Canadian
10-50	W. H. C. Groome	English	Landscape Painter	W. H.G. Kingston	English
10-52	F. J.			Captain Marryat	English
10-54	Brill			R. L. Richardson	
10-56	Ernest T. Seton	C/E/I	Nature/Animal Illustr	Ernest T. Seton	C/E/I
10-59	Anonymous			Egerton R. Young	Canadian
10-60	W. H. C. Groome	English	Landscape Painter	R. M. Ballantyne	S/V
10-63	Anonymous			Norman Duncan	Canadian
10-64	Anonymous			Norman Duncan	Canadian
10-67	James F. Sloane			Henry Harbour	English
10-68	G. Leslie Hunter	Scottish	Landscape/Portrait Painter	Bessie Marchant	English
10-70	Charles L. Bull	American	Painter/Illustrator	C. G. D. Roberts	Canadian
10-72	Ernest T. Seton	C/E/I	Nature/Animal Illustr	Ernest T. Seton	C/E/I
10-74	A. B. Shute			E. Stratemeyer	American
10-76	J. McFarlane			Egerton R. Young	Canadian
<b>1905-1909</b>					
11-2	Anonymous			Norman Duncan	Canadian
11-4	J. Hambridge/ M. Justice	Ham.-Canadian Justice- American	H- Painter/Illustrator J -Illustrator	Carter Goodloe	American
11-6	David H. Friston	English	Figure Painter/Illust	W. H. G. Kingston	English
11-8	Charles Copeland	American	Painter/Illustrator	William J. Long	American
11-10	Katharine Pyle			Helen Reed	American
11-12	Charles L. Bull	American	Painter/Illustrator	C. G. D. Roberts	Canadian
11-14	Ivan Vort			H. Perry Robinson	English
11-17	Anonymous			Dillon Wallace	A/V
11-19	Anonymous			Ralph Connor	Canadian
11-21	Anonymous			Norman Duncan	Canadian
11-25	Edwin W. Deming	American	Illustrator of Indians	G. B. Grinnell	American
11-26	Arthur A. Dixon			Bessie Marchant	English
11-28	Frank T. Merrill	American	Painter/Engraver	James Otis	American
11-30	James L. Weston	Canadian	Artist/Illustrator	C. G. D. Roberts	Canadian
11-32	Charles L. Bull	American	Painter/Illustrator	C. G. D. Roberts	Canadian
11-34	Anonymous			Norman Duncan	Canadian

11-37	H. Burgess	American	Painter	Hamlin Garland	American
11-38	Cora Parker	American	Painter/Illustrator	Anison North	Canadian
11-40	Charles L. Bull	American	Painter/Illustrator	C. G. D. Robert	Canadian
11-42	B. McManus			C. G. D. Roberts	Canadian
11-44	A. B. Shute			E. Stratemeyer	American
11-46	D. C. Hutchison			W. R. A. Wilson	American
11-48	Anonymous			Egerton R. Young	Canadian
11-50	Anonymous			Norman Duncan	Canadian
11-52	Laura Miller			J. E. Le Rossignol	Canadian
11-54	C. H. Allen	Canadian	Artist	John McDougall	Canadian
11-56	Paul Kane/ H. P. Sharp	Kane - C/I/I	Artist-Explorer	E. L. Marsh	English
11-59	C. W. Jefferys	C/E/I	Artist/Illustrator of Historical Subjects	Marjorie Pickthall	C/E/I
11-60	C. W. Jefferys	C/E/I	Artist/Illustr. History	Marjorie Pickthall	C/E/I
11-62	Charles L. Bull	American	Painter/Illustrator	C. G. D. Roberts	Canadian
11-64	W. H. Margetson	English	Landscape Painter – Oils, Watercolours	Herbert Strang	English
11-66	C. M. Relyea			J. O. Curwood	A/V
11-68	Elizabeth Shippen			Norman Duncan	Canadian
11-70	W. T. Grenfell	C/E/I	Photographs	W. T. Grenfell	C/E/I
11-72	William Rainey	English	Artist-Illustrator	Bessie Marchant	English
11-74	W. Goldsmith	American	Illustrator	Valance J. Patriarche	Canadian
11-76	A. B. Shute			E. Stratemeyer	American
12-2	Anonymous			Mary Lane Dwight	English
12-6	Cyrus Cuneo	American	Painter	Bessie Marchant	English
12-7	W. S. Stacey	English	Landscape Painter	Bessie Marchant	English
12-9	J. Louis Smyth			Christopher Beck	
12-14	P. R. Goodwin/ C. L. Bull/ C. E. Goodwin	American	Illustrs. Animals, Hunting, Fishing	Jack London	American
12-15	W. H. C. Groome	English	Painter/Illustrator	J. K. Maclean	English
12-18	Anonymous			Archie McKishnie	C/E/I
12-19	M. A. & W. A. Claus	A/G/I	Portrait Painters	L. M. Montgomery	Canadian
12-21	P. Bransom/ Charles L. Bull/ P. R. Goodwin	American	Painters/Illustrators of Animals	Chas. G. D. Roberts	Canadian
12-23	W. R. S. Stott	English	Portrait/Landscape Painter	Herbert Strang	English
12-25	W. R. S. Stott	English	Portrait/Landscape Painter	Herbert Strang	English
12-28	Albert Sterner			Mrs. H. Ward	English
12-29	A. M. Wickson			S. A. White	Canadian
12-31	W. E. Wigtull			A. B. Cooper	English
12-33	Joseph C. Chase	American	Illustrator	Emerson Hough	American
12-35	George Gibbs	American	Illustrator	L.M. Montgomery	Canadian
12-37	Paul Bransom	American	Painter/Illustrator of Animals	Charles G. D. Roberts	Canadian
12-41	Anonymous			Norman Duncan	Canadian
12-43	Anonymous		Photographs	E. P. Johnson	Canadian

12-45	J. R. Skelton/ Henry Sandham	S - Canadian		H. E. Marshall	
12-48	Paul Hardy/ John Campbell	English	Watercolourists	C. D. Michael	English
12-49	Lawrence			H. St. George Rathborne	American
12-51	C. M. Stephens/ Denmar Fink/ P. Bransom/ H. G. Williamson/ J. N. Marchand	Bransom-Amer.	Illustrator	Chas. G. D. Roberts	Canadian
12-54	Anonymous			John P. Buschlen	
12-55	Anonymous		Photographs/ Illustrations	E. Pauline Johnson	Canadian
12-57	Anonymous			E. Pauline Johnson	Canadian
12-59	R. A. Stewart			Susanna Moodie	C/E/I
12-61	H. C. Edwards			T. G. Roberts	Canadian
12-63	P. Bransom/ C. Rowe	Bransom-Amer.	Illustrator	Charles G. D. Roberts	Canadian
12-65	Anonymous			T. G. Roberts	Canadian
12-67	Arthur Twidle	English	Painter/Illustrator	Argyll Saxby	C/S/I
12-72	C. L. Wrenn	American	Portrait Painter	J. H. Goldfrap	
12-73	Griswold Tyng	American	Illustrator/ Graphic Artist	D. Lang	American
12-75	Anonymous			Edith Monro	Canadian
12-78	Lawrence			G. H. Ralphson	American
12-82	P. Branson/ Charles L. Bull	American	Painters/Illustrators	Charles G. D. Roberts	Canadian
<b>1915-1919</b>					
13-4	P. R. Goodwin/ C.L.Bull/ C. E. Hooper	American	Painters/Illustrators	Jack London	American
13-7	H. Weston Taylor	American	Illustrator	L. M. Montgomery	Canadian
13-10	S. M. Palmer	American	Illustrator	Dillon Wallace	A/V
13-13	Anton Fischer/ Norman Duncan	Fischer-A/G/I Duncan-Cdn	F-Illustrator	Norman Duncan	Canadian
13-14	Charles L. Bull	American	Painter/Illustrator	W. T. Grenfell	C/E/I
13-16	George Gibbs	American	Illustrator	L.M. Montgomery	Canadian
13-18	Anonymous			Brian Kingston	English
13-20	M. L. Kirk	American	Painter/Illustrator	L.M. Montgomery	Canadian
13-22	Anonymous			F. Rolt-Wheeler	English
13-24	F. B. Hoffman/ R. B. Habershtock	American	Illustrator	J. O. Curwood	A/V
13-26	J. R. Seavey	C/A/I	Painter/Illustrator	W. D. Flatt	Canadian
13-29	G. Sheringham	English	Artist	C. J. Macmillan	Canadian
13-31	Charles L. Wrenn	American	Portrait Painter/Illustr	Howard Payson	American
13-32	C. Cuneo/ P. Bransom/ W. Reynolds/ W. R. E. Stoll	Cuneo- American Bran.-American Reynolds-Eng.	C, B-Painters/ Illustrators R-Animal Etcher	Chas. G. D. Roberts	Canadian

13-34	Henri Julien/ Aarion	Canadian		P. Stevens/ B. Sulte/ L. Fréchette/ H. Beaugrand/ H. Perrault	Canadian
13-38	Anonymous			W. T. Grenfell	C/E/I
13-42	John F. Campbell	English	Watercolourist	J. Merrivale	Canadian
13-45	Anonymous			Damase Potvin	Canadian
13-46	Charles L. Bull	American	Painter/Illustrator	C. G. D. Roberts	Canadian
13-49	C. E. Meister			Mary S. Saxe	C/A/I
<b>1920-1924</b>					
14-3	Cyrus Cuneo	American	Painter/Illustrator	Bessie Marchant	English
14-5	Lawrence			G. H. Ralphson	American
14-7	Scott Rankin	English	Painter of Animals	Catharine P. Traill	C/E/I
14-9	E. Elias	Canadian	Painter	Beatrice Embree	
14-11	John Goss	American	Illustrator	L.M. Montgomery	Canadian
14-13	Anonymous			F. W. Wallace	Canadian
14-16	J. M. Gleeson	C/A/I	Painter/Sculptor/ Illustrator	Stewart E. White	American
14-18	G. W. Gage			E. & J. Dorrence	American
14-19	A. R. Dugmore	A/E/I	Wildlife Painter	Arthur Dugmore	A/E/I
14-23	M. L. Kirk	American	Illustrator/Painter	L.M. Montgomery	Canadian
14-25	Anonymous			C. G. D. Roberts	Canadian
14-27	George Avison	American	Artist/Illustrator	Alan Sullivan	Canadian
14-31	William Rainey	English	Artist/Illustrator	F. S. Brereton	English
14-33	Dudley Ward			Carol C. Cole	
14-35	Anonymous			J. O. Curwood	A/V
14-37	Charles L. Bull	American	Painter/Illustrator	E. A. Henry	Canadian
14-39	Leo Bates			Bessie Marchant	English
14-41	Anonymous			Marjorie Pickthall	C/E/I
14-43	Paul Bransom	American	Painter/Illustrator	C. G. D. Roberts	Canadian
14-47	John F. Campbell	English	Watercolourist	G. Firth Scott	English
14-50	Anonymous			Dillon Wallace	A/V
14-52	C. W. Jefferys	C/E/I	Artist/Illustrator of Historical Subjects	Frank Baird	Canadian
14-53	H. J. Cue	American	Illustrator	Ethel H. Bennett	Canadian
14-57	M. Sankey			G. H. Grahame	Canadian
14-60	H. Collier			Bessie Marchant	English
14-61	M. L. Kirk	American	Illustrator/Painter	L.M. Montgomery	Canadian
14-63	R. A. Stewart			Susanna Moodie	C/E/I
14-65	Ernest Fuhr	American	Artist/Illustrator	T. G. Roberts	Canadian
14-67	G. A. Neilson			Catharine P. Traill	C/E/I
14-70	George Soper	English	Watercolourist/ Etcher/Wood Engraver /Illustrator	Frank Baird	Canadian
14-71	William Rainey	English	Artist/Illustrator	F. S. Brereton	English
14-76	William Rainey	English	Artist/Illustrator	Alex. Macdonald	Scottish
14-78	Anonymous			George W. Orton	American
14-79	Warwick Reynolds	English	Animal Illustrator/Etcher	Chas. G. D. Roberts	Canadian
14-81	Frank T. Merrill	American	Painter/Engraver	T. G. Roberts	Canadian
14-83	M. & R. S. Sherman	Canadian	Illustrators	Robert S. Sherman	English

14-85	Anonymous			Robert Watson	C/S/I
<b>1930-1934</b>					
15-7	Arthur Heming	Canadian	Wilderness Life Illstr	Arthur Heming	Canadian
15-8	Geoffrey Grier	Canadian	Artist	Violet Irwin	Canadian
15-11	M. L. Kirk	American	Illustrator/Painter	L.M. Montgomery	Canadian
15-12	Archibald B. Webb	English	Watercolourist/ Engraver/Illustrator	Frederick J. Niven	C/E/I
15-15	Ernest Thompson Seton	C/E/I	Nature/Animal Illustrator	Ernest T. Seton	C/E/I
15-18	Henry Austin	English	Illustrator	W. G. Stables	Scottish
15-23	Leon Yarnell			Hubert R. Evans	Canadian
15-24	Rosalind Morley Stanley Turner	Turner-C/E/I	T-Painter (Tempera, Oils)	Donald G. French	Canadian
15-27	A. G. Lemmar			Zillah K. MacDonald	Canadian
15-28	Anonymous			Isabel Mackay	Canadian
15-30	Paul Bransom	American	Painter/Illustrator	C. G. D. Roberts	Canadian
15-32	Ernest T. Seton	C/E/I	Nature/Animal Illust	Ernest T. Seton	C/E/I
15-34	John de Walton			Norman Blake	
15-36	Anonymous			Sabra Connor	American
15-38	Edward Osmond			Francis Dickie	Canadian
15-40	Jean Van Cleve			Yvonne McCandless	
15-42	R. A. Hallum	Canadian		B. A. McKelvie	Canadian
15-44	M. L. Kirk	American	Illustrator/Painter	L M. Montgomery	Canadian
15-49	Anonymous			J. O. Curwood	A/V
15-50	Arthur Bainbridge/ Dennis Eden/ Alexander Mortimer/ William Sadd/ James Cockburn/ C. Kreighoff/ F. Hennessey/ C.W. Jefferys/ Charles Simpson/ C. Roper/ H. R. Perrigard/ Agnes G. King/ Gertrude des Clayes/	B-English E- M-Canadian S-Canadian C-English K-Dutch H-Canadian J-E/C/I S-Canadian R- P-Canadian K-English Des C-Scottish	B-Landscape Artist E-Painter Hist/Nature M-Lithographer S-Painter/Lithogrphr C-Topographic Paint. K-Painter H-PainterOils/Crayon J-Artist/Ill. of History S-Landscape/Marine R-Landscape Painter P-Landscape Artist E-Miniature Painter	Arthur G. Doughty	C/E/I
15-52	N. Wilkinson	English	Marine Painter/ Etcher	Frank Elias	American
15-54	Franz Johnston	Canadian	Painter	J. E. Le Rossignol	Canadian
15-58	Anonymous			Dillon Wallace	A/V
15-60	C. S.			Catherine Armsmith	C/E/I
15-64	F. B. Hoffman	American	Illustrator	J. O. Curwood	A/V
15-67	Anonymous			J. E. Le Rossignol	Canadian
15-68	L. V. Smith	Canadian	Watercolourist	Harold C. Lowrey	Canadian
15-70	Anonymous			Bessie Marchant	English
15-72	S. Sharpe			Milton Richards	American
15-74	Ernest T. Seton	C/E/I	Nature/Animal Illstr	Ernest T. Seton	C/E/I

15-76	Lilian A. Govey	English	Illustrator	E. A. Taylor	Canadian
<b>1930-1934</b>					
16-3	W. R. Stark	Canadian	Painter	Louise R. Rorke	Canadian
16-6	Anonymous			E. W. Gill	C/E/I
16-7	Jessie Gillespie			Grace T. Hallock	Canadian
16-9	Anonymous			T. C. Bridges	French
16-11	H. E. M. Sellen	Canadian	Illustrator	Hubert R. Evans	Canadian
16-14	Caroline G. Granger	American	Illustrator	Constance L. Skinner	Canadian
16-15	Anonymous			George S. Surrey	English
16-18	C. Heurlin			W. A. Bishop/ R. Stuart-Wortley	Canadian
16-19	Anonymous		Photographs	Madeline Brandeis	American
16-21	Stanley Turner/ Rosalind Morley	Turner-C/E/I	T-Etcher/ Painter in Oils/Tempera	Donald G. French	Canadian
16-23	Erick Berry	American	Illustrator	W. H. Hillyer	American
16-28	Henry			W. B. Anderson	American
16-29	Walter Stewart			E. C. Brill	American
16-31	Anonymous			Agnes Fisher	Canadian
16-33	G. F. Sargent	English	Illus./Watercolourist	Harris Patton	American
16-35	Anonymous			Lovell Coombs	Canadian
16-37	Neil O'Keeffe			Laurie Y. Erskine	Scottish
16-40	Kurt Wiese	A/G/I	Illustrator	Jack O'Brien	A/V
16-42	Glollop			Rowland Walker	English
16-43	A. Sheriff Scott			Clifford Wilson	Canadian
16-47	E. B. MacLaren			Mary Lean	Canadian
16-50	C. M. H./T. Cuneo/ D. Penty			C. Bernard Rutley	English
16-51	Anonymous			Leroy W. Snell	American
<b>1935-1939</b>					
17-1	Grey Owl	C/E/I	Illustrator	Grey Owl	C/E/I
17-3	Marie A. Lawson	American	Illustrator	L.M. Montgomery	Canadian
17-5	H. L. Hastings			Leroy W. Snell	American
17-7	Anonymous			Robert Watson	C/S/I
17-9	Hazel Boswell	Canadian	Illustrator	Ethel H. Bennett	Canadian
17-11	C. F. Tunnicliffe			R. Haig-Brown	C/E/I
17-13	Anonymous			Leroy W. Snell	American
17-15	Anonymous			James Cahill	Canadian
17-17	Ruth Westcott			Helen Dickson	Canadian
17-19	Ernest Aris			F. Lloyd-Owen	Canadian
17-22	Anonymous			Nellie McClung	Canadian
17-23	Anonymous			L.M. Montgomery	Canadian
17-25	Kurt Wiese	A/G/I	Illustrator	Jack O'Brien	A/V
17-27	Dreany			Charles Clay	Canadian
17-31	Anonymous			Milton Richards	American
17-33	Anonymous			Milton Richards	American
17-35	K. Shackleton	Canadian	Illustrator	Helen Dickson	English
17-38	Davina Craig			W. Kirkconnell	Canadian
17-39	Anonymous			L.M. Montgomery	Canadian
17-41	Anonymous			L.M. Montgomery	Canadian
17-43	Anonymous			S.G.H. Rathborne	American