

interpretation. A plea, therefore, is made for larger maps in forthcoming books.

Having made the above comments about illustration of *The Canadians*, I consider it only fair to add that publishers are currently hampered by high costs in the creation and/or acquisition of pictorial materials. Indeed, the establishment of acceptable selling prices for educational books often requires compromise in the matter of visual presentation. Under the circumstances, the art director of the series has done well in spite of limitations imposed by budget and market.

The Canadians has made a promising beginning in a publishing venture that offers both functional books in a time of educational complexity and suitably priced books in a time of exorbitant production costs.

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Newfoundlandia

KRISTINE PENNEY

Doryloads: Newfoundland Writings and Art, ed. Kevin Major. Breakwater Books (Portugal Cove, Nfld.), 1974. 203 pp. \$4.95 paper.

D*oryloads* is an anthology of works by Newfoundland writers, poets, and artists which has been edited by Kevin Major. Originally it began as a project for a Master's degree; however, once compiled, dressed up and printed, it was adopted into the English program at the grade seven and eight level.

Unfortunately, I found myself thinking that, were it not for the current vogue of incorporating "Newfoundlandia" into the curriculum of the province of Newfoundland (and Labrador), this book would have remained at the University on the desk of the board of examiners, or perhaps, it would have been published and read by adults--though not in great numbers.

Many of the selections are, quite frankly, rather tedious. Much of the historical material is interesting, but less experienced readers may have trouble with the archaic style. Considering that these stories are supposedly geared to twelve to fourteen-year-old readers, some selections were quite inappropriate. On the other hand, familiar names like Ray Guy, Ted Russell, Al Pittman, A. R. Scammell and Tom Moore appear frequently. These writers are consistently good and their material appeals to a broad range of age groups.

The photography and illustrations are well done. They are inserted often enough to break the monotony of pages of print, and yet not too frequently to overwhelm the balance of the book.

The first section is titled "From the Days of Our Forefathers". Nearly half of these selections are insipid, and their point is sometimes unclear. Others are interesting.

For instance, the description of "The Last Duel in Newfoundland" is interesting, as is the tongue-in-cheek diary of Aaron Thomas. The anecdote of the decapitated woodsman whose head was put back on his body where it froze into place, is delightful.

"Dobbin the Diver" will appeal to the age group concerned, whether boys or girls. Using primitive equipment, Dobbin recovered both riches and bodies from the wrecks near Newfoundland. One adventure involved the loss of seventy-two passengers, with only the captain, his wife and seven crew members surviving. "But then curiosity was aroused and rumours began to get around. Why was it that more of the passengers were not rescued? Why did their bodies not drift ashore as they did from other wrecks? Why did the crew have so much money in their pockets? Such was the talk when Dobbin was asked to again put on his diving suit and try and solve the mystery."

The story "How I Discovered the Great Devil-Fish" has that same element of adventure and danger that is so alluring. "Instantly the seemingly dead mass became animated. It reared itself above the waves, presenting a most ferocious aspect, and displaying to the horrified fishermen a pair of great eyes, gleaming with rage, and a horny beak, with which it struck the gunwale of the boat. The next instant a long, thin corpse-like arm shot out from the head, with the speed of an arrow, and coiled itself around the boat."

By contrast, "A Mummer's Play" is dreadful. Perhaps it comes alive when performed, but it is flat and colourless in its script form. Equally lifeless are the Labrador legends. While there are excellent ones in circulation, these are not in that category.

The next section, "Through Hard Days Smiling," is the best one. The two Ted Russell pieces are excellent. "Sarah Skimple" will, in particular, amuse students who have encountered her trouble--"potatos, potatose."

"Winter and the Outharbour Juvenile" by Ray Guy is the kind of reading that is meant to be shared. So many people have grown up under similar conditions that Ray Guy's vivid portrayal will re-awaken dormant memories. For twelve to fourteen-year-olds it is a taste of life before modern conveniences became commonplace. "You had the tropics and the arctic within the confines of one dwelling. . . . if you rigged up for outdoors on a cold day you couldn't hang around the kitchen long once you had all your rigging on. You'd melt and run down in your boots. . . . But it was a different matter outside the kitchen. You might just as well bolt stark naked out the door into a ten foot drift as go into the front room. Except that it was a little less windy."

Dorothy Jupp's tale of "A Long Winter" graphically describes the courage that was prevalent among the medical staff associated with the Grenfell Missions. "Several of the men shook their heads against this

decision and said it could not be done. 'It would be murder to take a sick boy to hospital in a boat.' However, after further persuasion and assurance that the boy would be all right in a boat with a cover, and a fair wind, we got ready to start back; although I must admit the thought of the journey made my heart sink."

"Fish and Brewis" by A. R. Scammell (of "Squid Jiggin' Ground" fame) is peopled by characters such as would be found on an outport wharf even today. Uncle Jasper and Skipper Joe Caines are real Newfoundlanders, and Scammell has captured them without falling into the trap of over-doing their dialect. Just a ghost of Irish colours the dialogue.

"Ten Newfoundland Artists at Work" is a refreshing change in the traditional pattern of an anthology. It is a pity that these works could not have been reproduced in colour, yet even in black and white they have retained much of their flavour. Bearing in mind the intended audience, I would have selected other works to replace "Venus Lies Starstruck in her Wound" and "Portrait", but perhaps there were other reasons for these choices.

"Every Day a Week Long" depicts the diversions of Newfoundland youth such as catching connors and rabbits, swimming and working, as well as school and family life.

"The Youngsters" by Ted Russell is the best of this uninspired collection. Everyone will recognize a Ki among his or her friends. Ki was the sort who "used to get a lickin' in school almost every day. Then he'd manage to arrange it so as I'd get a lickin' too, and so I wouldn't be able to go home and tell tales about him. The teacher used to blame Ki for just about everything bad that was done in school and generally the teacher was right."

Al Pittman's poem "Cooks Brook" recounts a familiar dilemma of growing up--"there was that moment/of terror/when you'd doubt that you could/clear the shelf/knowing full well/that it would be better to die/skull smashed open in the water/than it would be to climb/backwards down to the beach."

"Catching Connors" is not Ray Guy's best tale, but the pastime is so popular that there is merit in the story just in the subject.

E. J. Pratt is a poet of national stature, and I was surprised to find only one of his works, "Overheard by a Stream", in this anthology. I suppose he is the only Newfoundland poet found in other books, so there is no need to give him further exposure.

The balance of this section is disappointing. It would have been far better to omit these selections than to lower the quality by including them. "The Cat With the Yaller Face" almost makes it, but somehow falls short. Were it not so long, it might have been more interesting. The rest of the stories, however, were boring.

"These Days of Change" concludes the book. The significance of this subtitle eludes me, as only one story focuses on change in the form of resettlement. "For Every Man An Island" is lackluster. I have never been a fan of Helen Porter, and this radio play reinforces my opinion. I don't think it would interest junior high school students. "Confessions of a Hockey Mother" is slightly better, but it is not as clever as it tries to

be.

The excerpt from Harold Horwood's book *The Foxes of Beachy Cove* is well written, though the style is too difficult for poor readers. The subject matter, the caplin scull, is familiar to anyone raised in Newfoundland, and an exciting experience for others. Many readers will be motivated to read the whole book from which this selection was taken, and they will enjoy it.

Nothing further needs to be said about "Aunt Martha's Sheep" than just the title. Dick Nolan's version has been heard across Canada and most students will recognize it, many enough to even sing it. The remaining selections are of average appeal--neither especially interesting nor painfully dull.

There is a glossary of terms included which would help non-Newfoundland readers. Most regional expressions such as "bed-lamers (boys), pradies (potatoes) and starrigans (small stunted trees) are explained, and since these words cannot be guessed merely by using context clues, the glossary is essential.

On the whole, *Doryloads* contains some excellent material. The book would be vastly improved if some of the selections were either omitted or others substituted for them. Newfoundland students will relate to many of the experiences described, and for that reason will enjoy the book. Reading about the unfamiliar will interest those raised in different localities. However, selective reading is advised; not all the stories are worth wading through.

There are so few collections of Newfoundlandia available that this one is a stopgap until another edition comes along. An earlier anthology, *Baffles of Wind and Tide*, edited by Clyde Rose, is a better volume. While strongly favouring poetry, which many adolescents find uninteresting, it is well constructed.

Baffles is more suitable for a slightly older age group--fifteen to sixteen-year-olds. It is included in the Provincial curriculum at the grade ten level, but I think it would be most appreciated by mature readers. Unlike *Doryloads*, *Baffles* does not need editorial pruning. All the old favourites are there, plus a number of emerging writers who are turning out excellent material. It is a pity that Kevin Major did not delete all of the material which is uninteresting. Dull selections predispose one negatively towards the rest of the material, good as it may be.

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