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The Ideology of Australian Poetry Anthologies for Children

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CONTENTS

ABSTRACT

The poetry anthology is a unique discourse because it is made up of discrete elements. Each of these, the poem, may stand on its own but when placed in the anthology the poems create a text that is more than the sum of its parts.

The focus of my thesis is the ideology that is a function of any or all of the poems in an Australian anthology for the implied child reader. The changes in the ideological matrix may be determined for the implied child reader at three different age groups. These are closely allied to particular school stages: (a) preschool or earlier to the end of primary, (b) early secondary school, and (c) the last two years of secondary school. The poetry anthologies for each of these groups reveal changes in the ideology across time and across the different age groups.

I argue that there are three dynamic parameters that define the shifts in the fundamental ideologies of the poetry anthology from the youngest reader to the oldest. These are: the movement from the domestic to the societal place, the change from the oral to the written mode, and the shift from the female to the patriarchal orientation. Against these parameters the ideologies of poetry anthologies fall into three main clusters. The first two clusters of ideology are in a relationship of mutual reciprocity. On one hand there are those ideologies that describe the child's growth to autonomy and personal agency. On the other are those ideologies that reflect the societal shaping of the role of the responsible adult individual within that particular society. The third ideology offers variations of the parameters of poetry itself. These are a function of the essential self-reflexive nature of poetry.

The core texts are Australian poetry anthologies and in these the framing ideologies may be traced through the changes in subsidiary ideologies such as those concerned with place, national identity and Aboriginality. All the ideologies reflect the metanarratives that shape, and are shaped by, the society which produces and reads the anthology. The poetry anthology is itself both text and context, and the whole reflects the greater contexts of the Australian society in which the poems are written and read.

I certify that this work has not been submitted for a higher degree to any other university or institution.

Alison Halliday

ACKNOWLEDGEMENTS

I asked them:
Just what do you think I am?
Just a child, they said
And children always become
At least one of the things
We want them to be.
                    Brian Patten *from* "You Can't Be That"

CHAPTER ONE

THE POETRY ANTHOLOGY: an introduction

A narrative without ideology is unthinkable
            John Stephens, *Language and Ideology in Children's Fiction*

"Let's hear it," said Humpty Dumpty. "I can explain all the poems that ever were invented - and a good many that haven't been invented just yet".
            Lewis Carroll, *Alice Through the Looking Glass*

The poetry anthology is a unique text. It exists within its immediate and wider contexts, and within itself it creates both text and context. It is made up of a number of separate and discrete units, the poems, but while these may stand by themselves they also form part of a whole: the anthology. It is the nature of the relationship between the part and the whole, and between part and part, that will be the focus of this thesis. Each poem echoes its immediate context or place within the whole while at the same time shaping the characteristics of the text, which in turn reflects the context in which it is embedded. The nature of the poem in the anthology means that there is a complex and ongoing dynamic between a poem and each and every other poem, between the poem and the anthology, and between poem, anthology and the external context of the text.

The poetry anthology is a core text for enabling the child reader to be connected to poetry. For the wider adult population of readers, the anthology may be only one of several text types of poetry. For them, poetry may be found in a text containing the work of only one poet, or in literary magazines, in newspapers and general interest publications, and even on billboards such as in the "Poems on the Underground". (This last being a scheme initiated in 1986 where short poems would be displayed on the London underground transport system.) While poetry in a public place is certainly available to the literate child reader, the reality of poetry for children is contained within the anthology. This is especially true in Australia where there are very few poets who write specifically for the child reader, and even fewer who have their work published in single poet texts[1].

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[1] The "School Magazine" is published by the New South Wales Department of Education and issued to every primary student. It contains both prose and poetry as well as articles about writers.

The anthology for the child reader does more than just present the work of a number of poets. The essence of the anthology lies in it being made up of discrete elements (the poems) which also work as a whole, unified text. For the purpose of this thesis I define an anthology of poetry as a text which offers a number of poems from a large number of poets. The number of poets in all cited examples is considerably more than ten and, while the number of poems is a function of the length of the text, it may be anything over approximately 80 poems. Anthologies are not always given that designation as they may be 'collections' or they may carry no title indicators as to the nature of the discourse. What are not included in this work are any anthologies that contain prose texts or extracts from longer prose works. Thus the focus is on a discourse which is limited to the poem. Nevertheless this is not to say there is no printed material other than poems. Many of the anthologies for children may contain that which I have called either a peritext or, in the case of the school anthology, an ancillary text. Peritext refers to all material within the whole text that is not a poem, thus it may include the title, the editor's name, an introduction, table of contents, index, footnotes and notes on the poets. . The peritext also embraces the use of illustrations, photographs and drawings. In the chapters on school anthologies, I have used the term "ancillary text" to discriminate between the more peripheral peritext and the amount of didactic and educative prose text in which the poem is embedded. The relationship between peritext, ancillary text and poem in these anthologies is the subject of greater scrutiny in chapter seven.

The poetry anthology has several special or even unique features. These may be summed up as follows:

  * The overt focus is on the poem not the poet. This is not absolute but while patterns of poets may appear in an anthology, as I argue with particular reference to the work of Bertram Stevens in chapter three, the dominant paradigm to the child reader is that of poem rather than poet. The connection between poet, poem and reader is explored more

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It is an important potential source of poetry for the student but it is not considered here as a text because it does not fall within the criteria for a poetry anthology.

fully in the next chapter, which focuses on the effects of these relationships on the development of canonicity.

    * Linearity is not a necessary reading pattern. The reader may read the poems in any order they like, even if the poems are organised by some readily discernible principle. Some editors specifically encourage the reader to 'dip into' the text while others organise the anthology according to a certain principle hoping that it will add to the reading experience: "the alphabetical method of the anthology allows for a great number of ... felicitous fusions" (Muldoon, 1997, pxvi). But the reader does not have to read the poems in the given order to make sense of each poem.

    * Any one poem may be read in isolation but it may also be read in conjunction with any other poem in the anthology.

    * The anthology reflects a complex web of time. An anthology will reflect the culture and societal influences of the editor, but it will contain poems that will inevitably come from a wider time than just that of its time of compilation or even, probably, the life span of the editor. This may be put another way: an anthology will reflect the predominant ideologies and metanarratives of its own time, of the time of the reader, and of the time of each poem or poet.

These characteristics of the poetry anthology make this discourse unique, and consequently the ideologies within the anthology will be dependent upon these variables.

While the above identify any poetry anthology, that intended for the implied child reader is further characterized by the specific nature of that particular orientation. The poetry anthology with the child as the implied reader will have been selected by an adult in the large majority of cases, thus there is the immediate assumption of underlying purpose, probably that these are the best or most appropriate poems for children within that society. That is, the poems will be oriented towards assumptions about childhood, and implications about poetry for the child. The gap between the child and the adult will enable certain ideologies to be inferred. The process whereby poetry is deemed to be *for* children differs from that for adults in several ways; the most important of which is that many of the selected poems have not been specifically written for a child reader. They have been either appropriated by the child reader or, more likely, they have been selected as appropriate and 'suitable' for the child reader. These differing parameters for selecting any poem are

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indicated by Brian Patten in his introduction to *The Puffin Book of Twentieth Century Verse* (1991):

> I have tried to gather together some of the best verse written in the English language this century by poets who wrote specially for children. I have also included, though to a lesser extent, work by poets who wrote primarily for adults but whose poems seem to have been adopted by children. Other poems I have included as being worthy of adoption. (p19)

While not doubting the sincerity of intention that Patten (or any other editor) expresses there may well be a considerable gap between introductory intentions and the collective ideologies of the whole. It is at this point that one can ask not only why these poems have been chosen, but what do the poems indicate about the possible reasons for their selection. The answer lies in the ideology of the poetry anthology. I argue throughout this thesis that for this particular type of discourse the ideologies are more than just the sum of the separate poems. Therefore the unique nature of the anthology enables ideologies to be determined from various possible ways of reading the text.

I wish to briefly consider the role and nature of poetry for not only is the ideology of poetry fundamental in the reading of any poem or anthology of poetry, but the place of poetry in the wider cultural context is both paradoxical and problematic. The conflicting but interrelated positions of poetry are implicated in poetry anthologies for children. Throughout this thesis the preferred term is *poetry,* but the actual meaning of this term should not be assumed, especially with regard to poetry for children. It seems that there is a shift from rhyme, to verse, to poetry that roughly accords with the age of the child reader but, and at the same time, there are definite implications for the value of the poem according to its designation. The role of value in poetry is examined more closely in the following chapter as it is strongly implicated in the discussion of canonicity. *Poetry* is used as the common denominator as it is the most inclusive term.

Poetry is deemed essential to Australian society in the twentieth century but it is also marginalised and positioned as other. This position may be echoed by other Western cultures but my argument will focus on Australian poetry as read in its country of origin.

Poetry is essential within society in two broad ways, both of which are dependent upon its position as an elite form of literature. Poetry and the recognition of something as 'poetic' is part of how we define our humanity, it is a tool of the metaethic. The poem is a textual representation of our deepest emotions, and of all that is implied by the concept of the imagination. People turn to poetry when they wish to express their own feelings. The verses inside greeting cards are there because our culture sees poetry as the most appropriate vehicle for these types of sentiments. On the other hand, the media describe significant endeavour or outstanding achievement, especially physical as opposed to intellectual, as poetic. This in turn reminds us of the importance of rhythm as one of the essential defining elements of poetry. The cliche of 'poetry in motion' is freely applied to football players, ballet dancers and circus acrobats.

Just as poetry represents a common denominator for excellence and for expressing the emotions it is also, and at the same time, perceived as the elite of the literary arts. Poetry is perceived as being more difficult to write than prose, there are fewer poets than other writers, and it is positioned as harder to understand. It is perceived as a secret and arcane process. Poetry is found primarily within educational institutions, and poetry is read mainly by poets. In this way poetry is important but it is increasingly positioned as remote from its cultural context. It is marginalised and separate.

The role of poetry in our culture is made more explicit when it is associated with the ways in which we construct and shape childhood. The imagination is the element that poetry and childhood have in common. The reading and writing of poetry is linked to the idea of the imagination and it may be seen as part of an ideology of childhood. The parallels between how society may define childhood, and its perceptions of poetry, have been explored by Flynn (1993). I extended these (1996) showing the similarity in the marginalised positions of poetry and childhood. Here I wish to emphasise that it is the imagination that provides the connection between the ways in which childhood is defined and the perceptions that society has of poetry and its functions. If the imagination is part of an ideology of childhood, it is certainly not a necessary part of every adult. We may see the results of another's imagination in literature, the fine arts and, as has become acknowledged, in architecture, and scientific discoveries; but it is beyond the ability of most of us to produce

this work. Our experience is ultimately vicarious but this is not the expectation for the child within our culture. For them, imagination is an intrinsic part of the ways in which their existence is framed. This association, of the imagination with childhood, is one of the fundamental reasons for connecting the child to poetry. There is an implied sympathetic or parallel experience here (reinforced by all those writers and artists who 'tap into the child within'). Not only is it assumed that the child will respond almost instinctively to poetry but in so doing they will have their own imagination expanded and developed, they will come to a greater understanding of themselves, especially their emotions, and they may even be 'inspired' to write poetry. The possible links between the child, poetry, and the imagination are explored more fully in chapter seven, which examines the school anthology. While it may be most apparent with respect to the school anthologies, I argue that an ideology of the imagination is perceived as a fundamental means of connecting the child of any age to the poem.

The following overview of the possible forms of the poetry anthology for children focuses on those derived from an Anglo-centric heritage for two main reasons. First, it is these anthologies that reflect the poetry for children that have become disseminated throughout the English-speaking world. As will be evident in my next chapter, which examines the development and role of canonicity in poetry for children, this common heritage cannot be ignored as it continues to exert an influence upon present-day anthologies for children. Second, in Australia, both for reasons of the nature of the early origins of the Australian population after 1788, and the existence until recently of a world publishing cartel, the focus of the available poetry beyond that of our own has been towards that of England. A more complete survey of the poetry anthology in England may be seen in Styles' contribution "Poetry for Children" in Hunt (1996). The gap between the title of the article and its primary focus on poetry from England reinforces the implicit influence of the poetry of that country.

It is generally accepted that the first notable anthology for English-speaking children, in this century, is Walter de la Mare's *Come Hither* (1923) in which an example of modesty was set that is usually not followed by later editors, that of not including any of their own poems. While this anthology was specifically for children, other earlier anthologies would

have been read and shared by readers of all ages, an obvious example being Palgrave's *The Golden Treasury* (1861).

For the younger readers, anthologies tend to be made of an eclectic selection of poems gathered from a wide net trawled across time and countries. Those discussed in chapter five, for the primary-aged child or independent reader, are grouped into sections or 'chapters' but these internal divisions are given no titles and the organising principles may only be inferred from the selected poems. For the older child, anthologies may be found that are thematically based, often relating to the natural world such as animals or the seasons but also covering such diverse possibilities as magic, witches and science. Anthologies may be general anthologies presenting a wide selection of poems in historical time and of the countries from which they come. Recent examples are those of Mitchell (1993), Rosen (1994) and Philip (1996). Within these anthologies, the poems may be organised according to the date of birth of the poet such as in Philip, or they may be grouped according to broad thematic similarities such as in Mitchell. Perhaps the most comprehensive anthologies of the last twenty years are the two edited by Seamus Heaney and Ted Hughes (1982, 1997). The earlier work, *The Rattle Bag*, is arranged in "arbitrary alphabetical order" (p19), by title or first line, and it is described in the later anthology as being "a carnival". *The School Bag* is overtly oriented for use in schools and it is about "a school of poetry" with the intention of including a poem per poet from all "that have gone into the making of the whole score of poetry in English" (pxvii).

Anthologies may also attempt to represent a particular time as Hollindale (1997) points out, such as Patten's *The Puffin Book of Twentieth Century Children's Verse*. They may include particular poets, often demarcated as minority groups, such as *An Anthology of Black and Asian Poetry* (1992), and for younger readers, *A Caribbean Dozen* (1994) both of which contain poems by poets outside the Anglo-European hegemony; and *Is That the New Moon?* (1989), described in the cover notes as "poems by women about women". More unusual groups of anthologies are those which contain poems written by children, and the unique anthology *I Like This Poem* (1979) which was selected by children. Throughout this thesis, I argue that one of the framing ideologies in any poetry anthology concerns the nature of poetry and some anthologies have focused on some particular aspects of this,

usually by selecting according to poetic form. For example *The Oxford Book of Story Poems* (1990) contains poems that are essentially ballads. The value of poetry is emphasised in anthologies with titles such as *The Puffin Book of Classic Verse* (1995) but it is also implicit in any anthology in that one may assume certain positive values underlie the selection of the poems and are reflected by those poems. In Australia there has been a clear exception to this is a series of texts which may be known collectively as "Putrid Poems". These anthologies may be described by the opening poem of the first text (1985):

Preface

Here's a book of Putrid Poems
horrid little rhymes
nauseating allergies from
foul, unhealthy climes
suppurating strains and stanzas
sick as invalids
parents ponder at your peril
Putrid Poems for kids. (p6)

While the attraction of these texts lies in their subversive nature, at the same time they reinforce the dominant paradigm of the positive value of most poetry[2]. The values that are framed by the poetry anthology are the subject of further discussion in the next chapter on canonicity, for they are implicated in that process.

In Australia a similar range of poetry anthologies is available for children today, but the variety and availability of examples of each is much less. This is largely a function of the economics of having a much smaller population, but I would argue that it is also due to the ongoing availability of anthologies from England, such as all the recent ones mentioned above. While one would not want to see these texts disappear from book shops, libraries and children's book shelves, their presence demands an ongoing and implicit comparison with anthologies that may be designated as Australian. In selecting Australian poetry anthologies as the core texts for this thesis it will become apparent just how small the pool of Australian anthologies is, especially when limited to the implied child reader. I would

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[2] Except for the eccentric anthology of very bad poetry (1997), an anthology primarily for the adult reader.

argue that, while the focus is on Australian anthologies, the ideologies within these texts are not necessarily parochial. There is considerable overlap of ideology and metanarrrative between Australia and those societies that share common characteristics such as the English language, colonial experience, earlier history and literary heritage.

In this thesis I have limited my selection of anthologies to those which are Australian but, as will be shown in the chapters on the school anthologies, this defining parameter is rather more elusive than it seems to be. By 'Australian' I mean that the poems are by Australian poets and are centered on Australian life, culture and landscapes. But even these seemingly simple criteria may become complicated. Australian poets may not necessarily be those that live in Australia, but they may still write poetry that is identified as 'Australian'. Peter Porter is an obvious example from living poets. The anthologies of Bertram Stevens blur the distinctions between the national identities of Australian, New Zealand and British poets but he, as an Australian editor, makes very clear in his introductions that these are Australian anthologies of poetry for Australian children. The overt nature of this orientation is subject to greater scrutiny in chapter three. Being designated 'Australian' could also be with reference to the nationality and intention of the editor. Most anthologies contain poetry that has no overtly specific cultural or physical orientation to only one place; this is evident in those poems that reflect most intimately on childhood itself. For some poets, it seems that this time is one beyond national characteristics, perhaps reflecting an assumed universal ideology of childhood. Thus poems in an Australian anthology may not all have an obvious relationship to people and things 'Australian'.

One can also consider the identity of the publisher and of the implied reader in determining if an anthology has a national identity. National attribution is difficult for the former in the modern publishing world where so many imprints are part of a much bigger, and usually international, conglomerate. It is beyond the scope of this thesis to investigate the influence of shifting economies and ongoing takeovers in the world of publishing on the end product but it is not possible to give national attribution to any text on the basis of the country of origin of its publisher. This is especially true of Australian books where, historically, many were published by British publishers, for reasons of economy and of prestige, and where the Australian market may be regarded as too small to support many local publishers. This

leaves the implied reader as the final arbiter of 'Australianness'. For some anthologies this national identity is easily determined as explicitly stated in the title details or in the introduction, but in others it is a function of the poems themselves.

In short, it is not possible to determine the exact 'Australian' nature of an anthology with reference to only one, or to the same, criteria. But for all the anthologies that form the core of this thesis, their Australian orientation is clear even if it does rest on a shifting range of criteria. The defining characteristic of being Australian is examined with reference to each and it, in turn, has an intrinsic association with the cluster of ideologies that focus on national identity and place. These shifting variables are most apparent in the chapter on nursery rhymes which compares all the poetry nursery rhyme anthologies presently available that may be described as Australian.

The phrase 'implied reader' was mentioned as one of the criteria for determining the Australianness of an anthology. I wish to now turn to examine this concept more closely for it is also an important concept in my argument about the shifting ideology of poetry for the child reader in the context of modern Australian society.

The idea of the implied reader takes us back to the notions of context with which I opened this chapter. Iser's work *The Implied Reader* (1974) is seen as the seminal examination of the term in that it posits the need for a hypothetical reader which the author has to create in order for the text to communicate or to be meaningful. Chambers (1977) reinforces the explicit nature of the link between the implied reader and meaning:

> The reader's second self - the-reader-in-the-book - is given certain attributes, a certain persona, created by the use of techniques and devices which help form the narrative. And this persona is guided by the author towards the book's potential meanings. (p66)

While the implied reader is needed for the text to be meaningful, I would suggest that the defining characteristics of this implied reader go beyond those which the author has deliberately created through the particular construction of the narrative. The implied reader may also be defined as a function of the entire cluster of ideologies embodied in a text,

including those identified by Hollindale (1988) as passive. In other words, the implied reader is a function of the text and not necessarily of the intentions, or otherwise, of the author. Chambers goes some way towards acknowledging this:

> Other authors leave gaps which the reader must fill before the meaning can be complete. A skilful author wishing to do this is somewhat like a play-leader: he structures his narrative so as to direct it in a dramatic pattern that leads the reader towards possible meaning(s); and he stage-manages the reader's involvement by bringing into play various techniques which he knows influences reader's responses and expectations. (p76)

Chambers' work has been significant in later discussions of children's literature; not least because it empowers the reader. Nevertheless, I feel that the role of the implied reader may be taken further. Stephens (1992) extends Chambers' idea of the active role for the implied reader by noting that it is "just as likely to be a process of subjection" (p10). He goes on to comment that "the relationship between ideology and subject position in children's literature is, up to the present time, almost totally unexamined" (p10). In a closer focus on the reader and subject positions, Stephens (1992, pp47-50) emphasises that the connection between the reader and the text is essentially dialectical. Both the reader and the text depend upon, and interact with, the society (from which they come and in which the act of reading happens) in which meaning and subjectivity are fluid and plural. More recently, Benton (1996) discussed the process of responding, in the context of reader-response criticism, noting that "one central issue recurs: the mystery of what readers actually do and experience" (p71). All of this becomes pertinent in consideration of the poetry anthology and it has, thus far, been unexamined for this context. This extension of the significance of the implied reader, ideology and text, and the possible inter-relationship between the three is the starting point from which the arguments presented herein depend.

Just as poetry occupies a marginalised position within society, critical work on poetry for children has been largely oriented around pedagogic possibilities. While this may not be surprising given the dominance of fiction and associated theoretical and critical discussion, it cannot be stressed too strongly that if poetry is to continue to be part of the wider culture then it should not exist in a critical vacuum. The transactional theory of Rosenblatt (1978) is a notable exception and, while the subsequent lack of later work may be due in part to

the clarity and comprehensive sense of her arguments, the shift in theoretical parameters that have referred to prose fiction for children has meant a further isolation of poetry for children. Hunt (1990) surveyed and reviewed the contemporary critical scene for children's literature and found the poetic cupboard bare. All the "special topics" which he surveyed related to fiction: the adventure story, girl's fiction, popular fiction, the significance of class, race and sex, literary censorship, the role of horror and violence, myths, legends and fairy tales, fantasy and the use of illustration. Two years later in editing *Literature for Children: Contemporary Criticism* (1992) Hunt shows that the position was only marginally better. He comments:

> There are, however, three notable gaps in the critical literature. I have been unable to find a single essay that adequately explores the problems of discussing - or even defining - verse and poetry for children. (p14)

The chapter on poetry is titled "Poetry, Response and Education" (pp126/139) and it focuses mainly on the work of Michael Benton. While not wishing to denigrate the usefulness of what Benton has to say, the orientation of his ideas about poetry is directed almost exclusively towards classroom practice. In this thesis I have deliberately sited much of my argument outside pedagogy but, at the same time it would be remiss, and for the older child reader impossible, not to explore the connections that may exist only within that framework. Thus the final chapter in this thesis draws upon texts that are overtly connected to educational parameters; but I argue that this is so because there are no alternatives for the older implied child reader.

The meaning of a poem is as a much a function of the ideological frame of its implied reader as any prose text but the implications of this are made more complex by two additional factors. First, there is the perceived nature of poetry itself. This, as I have argued above and will reinforce throughout this thesis, is seen as intrinsically multi-layered. Poetry is perceived as saying something and meaning or signifying something (and not necessarily in the singular) else. It is necessary to go beyond any intentions and assumptions, conscious or otherwise, by the author in determining what this possible significance may be. This brings the text itself into prominence but it does not mean that meaning exists outside the act of reading or the role of the implied reader. The relationship between poem and reader

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is subtle and ongoing and it is, to some extent, a function of the expectations that each has of the other. As Stephens (1992) has said in discussing the relationship between reader response, societal attitudes and the development of meaning: "A continuing problem at the heart of the debate is that we can never really know what happens when a reader reads, and this is exacerbated when the reader is a child (and even a listener for whom the text is mediated through an adult performance of it)" (p48). I would add that a poetic text, as opposed to one of prose fiction, heightens the importance of the complexity of the reading process, the need for an adult mediator and does not necessarily ensure that the outcome of the reading process is a meaningful one. Rosenblatt (1978) likens the role of the text to a "blueprint" (p11) and the transactional process, which she sees as involved in making the poem meaningful, is the subject of further discussion in chapter six which refers most closely to secondary school poetry anthologies.

The second implication, for the implied reader and meaning in poetry, is found in the fact that, as I argue for many of the experiences of reading poetry for children, there are two implied readers. This has the dual effect of diffusing the nature of the implied child reader and of making the ideological functions of the poem more pervasive. The characteristics of the second implied reader shift as a function of the change in the age of the implied child reader. In essence, the youngest child reader has an older reader, initially by necessity, as they may not yet be literate, and then as the process of reading becomes a shared one. This sharing may occur by the choice of both implied readers, it may be deemed necessary due to the perceived nature of the text, or it may be as a result of the text being essentially oral where the transmission and sharing is independent of any specific written text. These multiple positions of the second implied reader are focussed on most closely in the chapter on nursery rhymes. I argue that the oldest child reader also has a dual implied reader because, for these readers, the experience of reading poetry usually takes place within the classroom. The role of the teacher may seem to be very different from the role of the carer of the infant child but in both cases they function as possible selectors of the poem and then as potential mediators of meaning. The existence of the second implied reader underlies the process of making a poem meaningful and it is also a reflection of the position and ideology of poetry within society. Bradford (1993) comments on the role of the dual implied reader with reference to picture books but it relevant to reading poems. She notes

that the dual implied reader is "rarely discussed" and her concluding comment "the act of reading, the sharing ... between adult and child, is a social event, inviting and demanding talk of many kinds" (p14) echoes the situation whereby the adult and child experience poetry. I argue that when sharing the reading of a poem one of these kinds of talk relates to the transmission of ideology.

The notion of the implied reader is a cornerstone to the argument of this thesis, and it is intrinsic to the shifting positions of poetry throughout childhood and into adulthood. The balance between the two may be summed up as follows: the position and perceptions of poetry change as a function of the changing age of the implied child reader. I have distinguished three broad age groups for the child reader. These relate to the developing literacy of the child and I see this as intimately connected to the 'school' stage of the child. While these groups are described as separate, both by age and by the nature of the poetry seen as appropriate for that age, this is, of course, to some extent an artificial separation. Nevertheless, while the reading ability of the child is not purely a function of their age, I would argue that there is a strong link between the perception of the defining parameters of the particular age of the child and the nature of poetry for that group.

The first group of implied readers is the broadest: embracing the youngest children or babies through to children who are pre-pubertal. Thus it goes from birth to late primary school age. I argue that poetry for this group is essentially oral in transmission, female in orientation and domestic in its spatial and temporal location. The first poems a child knows are those that are heard. These may be recited from memory, made up as quasi-nonsense rhymes, or read and shared from a book. In all cases the child is listening rather than reading even if the process is closely linked to the physical presence of a text. For these poems, the presence of the second implied reader is absolute. While this reader is not necessarily female, I would argue that the ideology of the reader embedded in the poetry is female rather than male. This is due to a cluster of factors which include a traditional idea of mothering, the fact that the poetry discourses are essentially conservative, that the textual tendency is an orientation to the norm rather than the exception or extraordinary, and that these texts embodying ideas about childhood reflect an ideal rather than the actual reality of existence. The female is also reflected, in reality, in areas of influence such as the

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school where there is a predominance of female teachers for the infant and primary age child. In Australia, at the time of writing, pre-school teachers are almost exclusively female. This is due in part to the legislative restrictions on the possible and permissible interactions between adult and child with regard to the potential for child abuse[3]. In primary schools there are more female than male teachers, and the male teachers tend to be found teaching the older child and in administrative positions requiring less face-to-face contact with the child. Whatever the reality of the gender balance of child and adult reader, I argue that the ideology implicit in the poetry text assumes and creates a dominantly female presence. This in turn depends upon and reinforces a time and place that is connected to the home. This restricted place takes little notice of children moving outside the home, for example in playing sport, travelling, visiting friends or even going to school. Poetry for the children in this first group, when there is an overt place, locates it in one that is essentially domestic. Thus, from the earliest experiences of poetry, there are potential gaps between the reality of the life of a child and the assumed limitations of childhood. But however large these gaps are, I argue that the child's experiences of poetry are perceived by the wider society as an important and fundamental part of childhood.

These positions of poetry for this broad group are examined through two clusters of texts. The first is that of nursery rhymes, the focus of chapter four, and the second that which has an implied reader of primary school age as examined in the succeeding chapter five. It will be shown that, while there are some shifts in these three parameters and while the poetry may show substantial differences in form, structure and complexity of meaning, the nature of the relationship between the implied reader and the poetry may still be inscribed within this broad ideological framework.

The oldest aged group of implied readers is defined as those readers in their last years of secondary school. In the New South Wales secondary school education system there is a definite break between the first four years and the last two years as evidenced in the

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[3] For example, the strict interpretation and implementation of the rules for Child Care Services Regulation (1996) means that an adult changing the nappy or assisting with the toileting of a child must be watched or in the view of another adult within the service. This is implied by statement 9, (2), (b): "the child is not isolated for any reason other than illness, accident or a pre-arranged appointment with parental consent."

syllabus, the school texts, and in the ideology reflected by the school poetry anthologies. At this other end of the continuums for the three framing criteria, I argue that the oral is replaced by the written, the female by the patriarchal and the domestic by the societal. I emphasise that, while these may seem to be antithetical pairings, the ideologies reinforce that a child reader progresses from one to the other over the time of childhood and they are not necessarily mutually exclusive at any one point in the age of the child. In other words, while the first and third, the youngest and oldest groups, may seem to be in opposition there is no one point at which it is possible to see absolute change in all three parameters. While the written text predominates for the oldest group as the means by which the child connects (or not) to the poem, the oral may still be seen in the role of performance poets. The patriarchy dominates the ideology just as it is the dominant orientation in the wider society but this does not mean that there is no place for female poets or feminist concerns; however it does mean that these occupy a minor place in the poetry discourses. The ideology for this oldest group is largely driven by the concerns of the wider culture. It is imperative at this stage, when childhood is being replaced by adulthood, that the reader develops, learns and knows those ideologies deemed most important in becoming both an autonomous individual and a part of the adult society. For this third group, the ideology mirrors that of the wider society and its older, adult, members. It is imposed from above reflecting the dominant metanarratives. The position and purposes of poetry for this group are examined in the two chapters which focus on the school anthology.

Between these two groups falls the middle group of implied readers which I have defined as those who are post-puberty and lie within the first four years of secondary school. These implied readers are adolescents or teenagers. I use those terms advisedly because for this group there is essentially a failure for poetry to be perceived as a meaningful discourse and this may be due in part to the stereotypical ways in which society frames the characteristics of this group. These are the implied readers caught between the two extremes of the three framing parameters. It is possible to see that poetry for this aged group attempts to bridge the gap between the oral and the written, between the feminine and the patriarchal, and between the domestic and the societal. But I argue that, for this group, song is a substitute for all that poetry may be. The nexus between poetry and song is blurred, especially in poetry for children (think of how nursery rhymes are 'said') and, while it is possible to

argue that there is historically no real difference between the two, this middle group of implied readers insist upon the difference. The slippage between poem and song is seen in Mitchell's introduction to *The Orchard Book of Poems* (1993):

> Poetry began in the days when everyone lived in caves or forests. Long before writing was invented, people would make up poems - love poems, hate poems, poems to make the crops grow or the rain fall. These poems were usually sung and danced by tribes. Every tribe made up its own poems. They all needed poetry. (p13)

For some adults and children the link between poetry and song is assumed and validation is seen in some close associations:

> The close links between poetry and song, seen in the earliest poems in our collection, [*Poems on the Underground*] 'Sumer is icumen in' and 'Western wind', have inspired several commissions in association with the Apollo Chamber Orchestra: new poems for a performance of Saint-Saen's *Carnival of the Animals*; musical settings for love songs by W.H. Auden and Maya Angelou; a rock score for a reading of Christina Rosetti's *Goblin Market*...and new arrangements of 'The Cries of London' by Orlando Gibbons, and Sir John Betjeman's London Poems, with music by Jim Parker. (Benson,1998, p21)

I argue that all these possibilities have little resonance in the lives of the early adolescent. For this middle group of implied readers, the casualty in the split between song and poetry is the poem. There may be many reasons for the implied student reader to have little interest in poetry. The following reasons are not meant to be definitive but are an attempt to outline the possible causes. Two significant events happen in a child's life between being universally recognised as a child and being acknowledged as an adult: they move from primary school to secondary school and they undergo the cluster of physical and social processes that society calls adolescence. Each of these events is significant in itself but their effects are compounded by occurring at roughly the same time. I wish to briefly discuss how each of these may ultimately affect the reader's interest in poetry. The child ends her school primary time as an older student, but she is still regarded as a child. In essence, this is reflected in being treated in an overtly nurturing and dependent manner by those adults with whom she has contact. While there are obvious physical differences between home (the domestic place) and school, there are usually similarities, as well as

differences, in how she is treated in both places. The roles of 'mother' (the primary care giver) and 'teacher', are blurred, overlapping and interacting. The child will have had many overt and covert learning experiences from the mother and she will have experienced, most probably, some nurturing from the teachers. The predominance of female primary school teachers, especially in the earlier years of school, reinforces their perceived nurturing role. The move to secondary school means many changes. For example, the student will have many teachers instead of one or a few, they will be the youngest and most ignorant students where they may be seen by the older students as the 'babies' in an 'adult' world, and the place is most likely a different location with its dimensions reflecting larger numbers and adult size. In this place, there is a sharper differentiation between the role of parent and teacher, between primary care-giver and the educator. At this age, the parent may also be expecting a more adult type of behaviour from their child, from showing independence in travelling to and from school, to being perhaps less supervised in their time outside school. In more ways than not, the new student in secondary school is put into what they perceive as an adult world. Poetry was a part of the former place and time, but, to show its relevance to this new and radically different place and time, it is necessary to examine the second important event in the child's life.

At approximately the same time as the child moves from primary to secondary school they[4] will undergo the physical, social and psychological change of adolescence. Physically the child will seem to be becoming an adult, socially they will be the focus of intense scrutiny, from advertising in all the media to political rhetoric, and psychologically they will be subject to, often conflicting, inner and outer demands. For example, they may wish to be more independent but are much influenced by their peers; they are encouraged to 'grow-up' but are differentiated as an adolescent where the perceived (by the adolescent and by the adult) expectation is of behaviour that is often anti-social (that is against the adult world); and the desire to become an adult is often restricted by legal limitations on activities such as driving a car, drinking, and being sexually active. That the legal age limit or requirement for these activities is different for each one, and that they differ in Australia from state to state, is indicative of society's confusion about the line between the child and the adult and

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[4] Throughout this thesis 'they' and 'their' may be used as a gender-neutral singular pronoun. This is becoming increasingly common, and acceptable, in Australian practice.

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the requirements needed to cross from one to the other. In essence, this is a time when the child will become an adult by challenging both roles. This is a position that is essentially isolating and where their greatest support comes from their peers. It is from this position that poetry is seen as irrelevant. It is part of school, and here it may be disparaged, by implication by the adult teacher who recommends one subject choice over another and even overtly by an education system dominated by a shift from the 'humanities' to the sciences. Poetry is seen as the province of the 'good' student, because it is perceived as difficult to understand, and in the later high school years increasingly fewer numbers of students do English courses which contain a compulsory poetry element. The role of poetry within the six years of high school changes quite radically as will be shown in the discussion of the English syllabus in chapters six and seven. All this may be equally applicable to parts of other subjects but for poetry there is one important difference: the adolescent student has an alternative in song. Popular music, rock and roll, rap, the blues or whatever its designation, not only fulfils many of the psychological and emotional functions seen as essential to poetry but it is also perceived as being very similar to poetry by both students and educators. Thus song is perceived as an acceptable substitute for poetry.

The extent to which these considerations are found in the ideologies within the anthologies is explored in the chapters on school anthologies where ideologies within poetry for this group are compared to those found in poetry for the older third group.

The shaping role of ideology in relation to poetry for children is fundamental to the arguments throughout this thesis. The link between text and context is most clearly discerned through the ideologies within the text itself. These both shape the text as a function of the wider social and cultural context and are formed from within the text. The implied reader and notions of ideology are the cornerstones of this thesis. I will now outline the role of ideology in poetry anthologies for the Australian child.

The earliest use of ideology, as defined in *The Shorter Oxford Dictionary* (1933,1977), is confined to the "science of ideas; the study of the nature of the origin and nature of ideas". This widens to become "a system of ideas concerning phenomena, especially those of

social life; the manner of thinking characteristic of a class or an individual". Thus ideologies permeate every aspect of a society and of a person's life. They represent the fundamental ideals, morals, ethics and intentions of any and every culture. The most significant aspect of ideologies is their necessary and pervasive nature. Just as they are intrinsic to a society so they will be apparent in all constituent parts of that society. They are means of defining the distinguishing aspects of a society, and they ensure its continuity.

Hollindale (1988) linked ideologies to the nature of literature for children and in so doing he identified three connections. The first echoes the context of the writer: "[it] is made up of the explicit social, political or moral beliefs of the individual writer" (p10). The second category Hollindale identifies as "passive" ideology or "the individual writer's unexamined assumptions" (p12). The writer may not only be unaware of these assumptions but he may also have no control over them. Being passive does not mean that they are lesser in importance in the weight they bring to the text or are less readily recognised by the reader. The contrast between the first and second category may be as simple as the difference between a stated belief in the equality of the sexes, and one's gender and how the implications of being either male or female are understood and constructed within a culture. Hollindale goes on to emphasise that it is not only the writer and the text that carry evidence of ideologies. Every reader brings to a text her own contexts, both assumed and constructed. These have already been touched on in the above comments on the importance of the implied readers.

The third category of ideology described by Hollindale relates to literature itself. It is "inscribed in the words, the rule systems and codes which constitute the text"(p14). In other words, ideology is found within the language and, in turn, it structures how that language is used. I argue in this thesis that this third parameter of ideology carries additional weight when the text is a poem. Let it suffice for now to suggest that the language and structure of a poem may be perceived as indicative of concerns about language and about poetry, and that these may impinge upon ideologies that construct and re-construct the ideological contexts of the reader. In distinguishing three levels of ideology Hollindale makes explicit the fundamental connections between ideology and text; but I wish to reinforce the interaction between these levels of ideology. Each level not only

interacts with the others but this interaction defines and refines the features of the particular ideology. In the context of this thesis I argue that it is more useful to start with the recognition of the specific ideology and then consider the levels at which it may operate or be discerned.

Ten years after Hollindale, the role of ideology has become an accepted part of the critical discourse on narratives for children but the implications of ideologies may be extended. This is possible in two ways. The first of these is apparent in the recent work of Stephens and McCallum (1998) who see ideologies as a part of the broader concept of metanarratives. They consider this concept in relation to retold stories, in prose, but their definition of metanarrative is equally applicable to ideologies in poetry: "the implicit and usually invisible ideologies, systems, and assumptions which operate globally in a society to order knowledge and experience" (p3). I argue that the ideologies apparent in poetry reflect, depend from and perpetuate the broader metanarratives. Stephens and McCallum extend the idea of the metanarrative one step further into the abstract in seeing that all metanarratives that pertain to their examined body of work depend from what they call the "Western metaethic":

> [Metanarratives] do not function randomly, however, but as a large interlocked set, which implies the existence of a less readily definable meta-metanarrative, so to speak, operating at a still more abstract level. This is what determines that a particular narration has value because it offers a patterned and shapely narrative structure, expresses significant and universal human experiences, interlinks "truth" and cultural heritage, and rests moral judgements within an ethical dimension (p7)

This not only stresses the widest cultural context, but Stephens and McCallum go on to reinforce the nature of metaethic as something outside the text. They consider these concepts in the nature and roles of retold stories showing the intricate possible relationships from text to metaethic. Similarly, I would suggest that the Australian poetry anthology for children is a discourse which encompasses an Australian metaethic and its metanarratives.

The second way that ideologies may be extended is in consideration of texts that are both a unified discourse but made of up many separate parts. As stated above, this thesis will use

the particular example of poetry anthologies. However, before outlining the relevance of ideology within this particular discourse, I wish to briefly digress to reinforce certain aspects about ideologies. In so doing I am using one poem as an example and this is a mirror of the method which will be used throughout this thesis. A poem is read to determine its ideological possibilities but (and it is an imagined possibility) at the same time there is the acknowledgment that these ideologies will reflect broader and more abstract ideas from the culture and society in which the poem and the reader are embedded. Just as the text will contain its own ideologies and it will reflect those ideologies that are deemed significant to the wider culture in which it is placed, so any one poem will have its distinct ideologies and these may also be found in myriad variation in its immediate textual context of the anthology.

The ways in which ideologies may be inferred from a text and the layering and interaction between ideologies may be made explicit with brief reference to one short poem. The following is a nursery rhyme with which readers may be familiar:

> Humpty Dumpty sat on a wall
> Humpty Dumpty had a great fall.
>   All the king's horses,
>   And all the king's men,
> Couldn't put Humpty together again.

I have already anticipated one cluster of ideologies in calling this poem a 'nursery rhyme'. This not only establishes certain parameters about the implied reader but it also creates and confirms expectations about the form, structure and purpose of the poem. Thus this initial ideological orientation relates to interaction between the reader and the poem. The significance of the implied reader is in determining the nature of ideologies within the poem and in the recognition that the ideology of the implied reader is a function of the poem itself. Associated with the implied reader are obvious inferences concerning the nature of childhood. A second ideology is concerned with the self-reflexive nature of poetry. This is a poem so it comments not only on poetry in general and in very broad terms, but as a nursery rhyme it confirms the primary importance of rhyme and rhythm as intrinsic to the implications of 'poetry' for this particular category of implied reader.

The next layer of ideologies may be inferred from what the poem is about. The subject of the poem is virtually inseparable from its significance. The following are some of the ideological possibilities:

* consideration of accident or purpose
* the connection between cause and effect, or action and re-action
* life and death
* notions of monarchy
* power of the patriarchy
* hierarchical organisation of society
* sense and nonsense or the creation of meaning
* the development of simple story, or sequencing of events.

These may seem to be weighty concerns for a poem for a young child but it does not mean that they are not present. It is possible to consider if some of these ideological implications are more appropriate than others for a child reader. Before doing so we should remember that this poem will probably be told or read to the child by an older, possibly adult, reader; and it has most probably been originally written by an adult.[5] So rather than dismissing the rather portentous list of ideologies it is worth considering whether they may be a function of all the possible contexts of the adults in this reading event. One can then ask whether these are either incidental ideologies and of no importance, or whether they fall into Hollindale's category of passive ideologies. By narrowing the focus to the child reader the above ideological possibilities are not eliminated but it makes them either subservient to more significant ideologies, or less readily apparent. That which is most apparent is a function of an ideology of entertainment. This poem may be just for fun; either in anticipating the fall of Humpty or in the pleasure of the nonsense rhyme of his name (attributed by the Opies and OED to "a boiled ale-and-brandy drink from the end of the seventeenth century" pp252/3). Any comment about entertainment has immediate

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[5] Opies comment in *The Oxford Dictionary of Nursery Rhymes* (1997) that it is not possible to determine the age of this poem "It does not appear in early riddle books, but this may be because it was already too well-known" (p252).

implications for both ideologies of childhood and for poetry at a particular stage of childhood. It is easy to forget that this poem is essentially a riddle. The reason that Humpty cannot be restored is that he (and it is curious that Humpty is always 'he') is an egg. The slippage between poem and riddle is a reminder that even in these earliest poems there is the potential for a trick or hidden meaning; an element that will become one of the defining characteristics of poetry. Thus while ideologies may be more or less readily discerned they are also interrelated. It is also necessary to consider the implications of the choice of this poem, and who made it. Just as the poem is not free from ideas about childhood and nursery rhymes so in making this choice I reveal something of my own cultural context. This is a poem embedded in an Anglo-centric cultural heritage with no obvious connection to an Australian time and place. But the familiarity of this poem to Australian readers (but probably not to all) may allow one to deduce an ideological heritage that is pervasive, not immediately apparent, and resistant to change. The choice of a nursery rhyme as an example of how ideologies may be inferred and described is deliberate, for it is these rhymes that form the basis of the first group of anthologies that will be considered in this thesis. The role of the implied readers, the particular nature of these poems, the implications for childhood, and the associated ideological possibilities that I have touched on here will be considered more fully in chapter four.

I have suggested that ideologies in the poetry anthology will be a function of the particular structural nature of the anthology as well as any overtly stated purpose; that is they will depend upon the poem, the immediate placement of the poem, the use of elements in the peritext such as illustration and introductory comments and, perhaps most importantly, the balance between the ideology of any or all of these and that of the whole text. I argue that there is often a conjunction of an overt intention or purpose on the part of the editor and the publisher, summed up by Hollindale as "defin[ing] the verse culture of a particular time is often the anthologist's official brief and interest" (1997, p194). When this is coupled with the particular structure of the anthology, the result is a discourse whose purposefulness can range from the overtly didactic, and even dictatorial, to a more subtle revelation of less overt, but not necessarily more limited, ideological constructs. I wish to first comment on the use of illustrative material because it is an intrinsic part of any poetry anthology for children, and thus implicated in shaping the ideology of the text.

I have argued elsewhere (1999) that the extensive, or seemingly compulsory, use of illustrations in poetry anthologies for children today is not only problematic but it suggests a paradox that lies at the heart of how childhood is defined and constructed. In chapter three a group of anthologies from early this century are the core texts. If these were placed beside the anthologies of the present time it would be immediately apparent that the most obvious difference in the peritext is in the presence or absence of illustrations. Today, a quick glance along the shelves of any library of children's books or the local book shop will show that in all poetry anthologies for the child reader (except for those in the oldest group, those on the cusp of adulthood) a substantial part of the text consists of colourful illustrations. This is due in part to advances in printing techniques and technology but the apparent necessity for illustrations in poetry anthologies has further implications for the ideology of poetry and for childhood. It has obviously become established as an essential marketing element but it is worth noting that poetry continues to be illustrated for an older child reader (and even for the adult or general reader) than a prose text for the same aged reader. The relationship between illustration and poem has been the subject of discussion especially with regard to anthologies where the intended reader is between approximately nine and fourteen years of age. This group crosses over between the first and second groups of implied readers that I have used as the basic divisions in this thesis but the comments are still pertinent. Excluding picture books, opinion seems divided between those that find almost any illustrative material an intrusion (Benson 1992, Hunt 1989, Philip 1984), a position that may be summed up as "death by illustration" (Philip 1984, p73); and those that concede that illustrations may create a more pleasing discourse (Meek 1982, Mark 1988, 1989). A feeling of ambivalence and uncertainty about the role of the illustrated poetry anthology is summed up:

> Should we be noting the illustrations at all? Yes I think we should; for one thing it is impossible to ignore them. In the books so far mentioned [books for the Signal poetry award 1987] they are integral. At the other end of the scale, though, we felt at times that we were judging picture books. (Mark 1988 p110)

I suggest that it is the perceptions of, and assumptions about, poetry that necessitate illustrations. The common assumption is that poetry has more than one meaning, and that

its meaning may be obscure or hidden. The illustration may serve to explicate the meaning of the poem but, in so doing, it limits and confines the reader's response. The overt purpose of illustration may be to make the whole text less daunting to the child reader; and to suggest that the contents offer pleasurable interaction. Even if all that illustrations do is to entice the reader into the book one could suggest that their presence could only be positive. However, I would argue that when linked with poetry, an illustration may be seen as restricting the reader's response, it may suggest what may be seen as the 'right' response and it may literally distract from the poem. Nevertheless poetry anthologies continue to be illustrated. There are also implications for the ways in which an ideology of the child's imagination is constructed. It seems to suggest that the more stimulation and the greater the variety of types of stimulus the better to develop the imagination of the child. There are two assumption here: first that the imagination must be stimulated which seems to be an assumption peculiar to childhood; and second that this does occur through exposure to art and literature; and perhaps this process is in some way doubled when poem and art or illustration are juxtaposed. This in turn pre-supposes and reinforces a narrow idea of creative endeavour. The link between poetry and fine art also reinforces the elite position of poetry. This is clearly seen in two anthologies edited by Charles Sullivan. Both *Imaginary Gardens* (1989) and *Imaginary Animals* (1996) juxtapose a poem and a painting with this purpose: "You don't need these pictures to make [the poem] real for you - your own imagination can do that. But the pictures may help you to see..." (1989, p6). Illustrations will be considered as a significant element in the poetry anthologies discussed in this thesis. In various ways they contribute to the ideological significance of the particular poem and to the anthology as a whole.

Ideologies in the anthology are accumulative and a function of the fluctuating and personal reading patterns of any one implied reader. Nevertheless I argue that it is possible to determine three groupings of the ideologies which are common to all the anthologies. These clusters of ideologies are not a necessary function of the age of the implied reader or of the time of publication, and the weighting given to each will be shown to vary. (But not necessarily according to these parameters).

The first broad ideology concerns that of poetry itself. Poetry cannot help but comment on itself, its form, structure and, to a lesser extent, subjects. In the earlier example of the nursery rhyme of "Humpty Dumpty", I noted that whatever ideologies this poem may contain it was also saying something about the nature of the nursery rhyme. This is true for any poem. When poems are linked in an anthology the differences and similarities between the poems will create and reinforce an implicit ideology of poetry. The combination of the perceived doubleness of poetry signification and the child as the implied reader, means that the fundamental implicit question is 'what is a poem?' Hollindale (1997) confirms the importance of this question in a critical comparison of two anthologies. The anthology will, of necessity, contain variations on the possible answers (even in those anthologies that focus on only one particular form such as the nursery rhyme or the ballad). The parameters of this ideology are explicit in chapter four on nursery rhymes, because of an exclusivity of form, and in chapters six and seven which focus on the school anthology because these anthologies all have sections which deal overtly with the nature of poetry. The more general anthologies, such as those discussed in chapter three, edited by Bertram Stevens, and in chapter five, edited by Heylen and Jellett, are for implied child readers of different ages but there is in common the possibility of inferring parameters of an ideology of poetry. It is not my intention to argue for what poetry actually is, although this is constantly present as an issue in the wider ideology of poetry because of its self-reflexive characteristic. I, like the implied reader, accept the status quo: a poem in an anthology is so designated.

The second cluster of ideologies is concerned with the acculturation and socialisation of the child. The essence of childhood is that it does not last because it is a time through which the child must pass in order to become an adult. All that a society may expect an adult to be will be introduced and inculcated during the time of childhood, including the nature of that time itself. The ideologies that reflect those qualities of acculturation will also be imbued with the metanarratives of the society.

The third cluster of ideologies is a function of the growth towards autonomy. This may be seen as associated with the second group in the apparent paradox that being a responsible part of society is partially a function of the independence of the self. The balance and tension between a focus on the individual as an autonomous independent person, and the

necessity for this adult person to be a functioning part of a greater whole, results in the shifts and contrasts of more limited ideologies that may be discerned in the poetry anthologies. I argue that it is no coincidence that the possibility for the ideologies for autonomy and for acculturation to be in opposition is most clearly reflected in the position of poetry for the middle group of implied readers. That poetry may have little relevance for this group is partly a function of this dichotomy.

In essence, I argue that the ideologies most prevalent in poetry anthologies for children are a function of the age of the implied reader and of the varying importance society places upon the necessity of achieving a balance between the increasing autonomy of the child and the inculcation of the perceived parameters for acculturation. As indicated throughout this first chapter, the ideologies and their relative importance will be examined according to the age of the implied reader of the particular anthologies. I would suggest that the ideologies common to all the anthologies reflect the metanarratives most valued by Australian society across the twentieth century. The following ideologies are to be found in all the poetry anthologies but the emphasis on any one ideology will vary across historical time, from the beginning of the century to the present moment, and also across the time of the child growing from infant to adult. First, there are ideologies embedded in concepts of place, which is related to, and a function of, ideologies of identity, both national and personal. In other words, the anthologies are concerned with the physical and personal spatial and temporal parameters that enable and prescribe the growth from child to adult. Second, and associated with these, are ideologies concerned with interpersonal relationships, ranging from those with friends and peers to those with adults and family members. Linked to these are broad parameters of the perceptions of appropriate ethical and moral behaviour. Both relationships and behaviour are connected to the personal by a recognition and understanding of feelings and emotions. Third, are those ideologies relating to the role of Aborigines and to the place and purpose of Aboriginal writing. These may be seen as linked to certain ideologies of place and national identity but these become significant in being absent as well as in the particular nature of presence.

The most obvious differences in these ideologies, as inferred from anthologies from different historical times, fall into three main groups. First, as suggested above, is the

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depiction of Aborigines. These people are framed by the exclusion of, and by particular types of inclusion of, poems by and about them. It will be argued that the ideologies that frame Aboriginality enable a significant shift to be traced from the anthologies edited by Bertram Stevens at the beginning of this century to those that are most recent. Therefore, these particular ideologies will form a keystone to the discussion of ideology in all the poetry anthologies. In a similar way, the changing role and physical characteristics of the landscape will be traced and evaluated over the same period of time. I will show that this changes from a perception of the landscape as essentially inimical to it becoming a place in which the person is a more integral part. The most recent orientation shows the landscape as something which also needs to be protected and preserved. The value given to the physical world is seen to change greatly over the course of this century, but what remains constant is the focus on the rural or natural, as opposed to the urban, place. The third major change, from the earlier anthologies to the later ones, embraces both of the clusters of ideology that relate to acculturation and to the autonomy of the child. This is seen in the development of ideas about the individuality of the child, as opposed to a singular perception of childhood. This focus on the value of the one is found most clearly in the anthologies for the youngest group. It seems that here individual differences can be most tolerated. It is ironic that as the child grows towards autonomy the pressures to conform become more apparent. Thus while some ideologies can be shown as indicative of clear shifts over the course of this century these may not necessarily be found to be equally evident across the ages of the implied readers.

Even in this brief outline it can be seen that while it is necessary, for purposes of clarity and differentiation, to separate one ideology from the other, this is not to suggest that they are static or unconnected. Ideologies are fluid, being constantly transformed and re-worked by the particular structure of the discourse in which they are placed, by the immediate ideological context, and as the metanarratives which they mirror shift within the culture from which they arise. Nevertheless, ideologies tend towards the norm and the homogeneous, and are usually conservative and reactive. Therefore I wish to comment briefly on ideologies that are ignored or (deliberately) excluded from the poetry anthology. These would be more apparent if a comparison was made with fiction for a child reader of similar age. I would argue that these ideologies are omitted as a function of the perceived

nature of both poetry and childhood. As I argued earlier, there seems to be a perception that this discourse and this reader have similarities and links which re-defines the role of both. Therefore childhood is defined by excluding poetry which may reflect alternatives ideas about childhood, or is in opposition to a largely idealised childhood. Styles (1998) has seen a diminution of the idealised child in a shift in poetry for children which she sums up as a function of place as it moves from the garden to the street. However, her argument is based on the work of British poets and it focuses primarily on the work of individual poets rather than the anthology. The same shift is not evident in the Australian poetry anthology. The gap between the reality and the ideal is obvious if one considers the absence of poems that encompass the unhappy child, the child as either a sexual being or as one abused in any way. It is also evident in the preservation of perceived innocence in the lack of scatological or even vernacular language. These gaps in the anthologies reinforce the special or elite nature of poetry and the nature of childhood. It is not surprising that with the deliberate focus on the implied child reader, the anthologies show little concern with adult perceptions of life and society such as politics, economics and war or conflict of any kind except as may be inferred from the particular framing of ideologies that are present. (But again these ideas are prevalent in fiction for a child of similar age.) That is, although I argue that a fundamental function of ideology is the acculturation of the child, this is done by framing the child rather than by anticipating the adult. What is more problematic is the general exclusion of the eccentric, the marginalised, and those that are positioned as other or different. Not only is childhood idealised but the child is largely protected from the complexity of the reality of a heterogeneous world.

The next chapter focuses more closely on the interaction of the anthology and the processes of canonicity. The processes by which canons are established, particularly in children's literature, and their function as a vehicle for the metanarratives of a culture, are implicated in the perception of ideologies and the effectiveness of their dissemination. I argue that an ideology of canonicity is itself intrinsic to the poetry anthology and this underlies the ongoing existence and uses of the poetry anthology for the implied child reader. This is explored in chapter three which concentrates on five anthologies, all of which were edited by the same person. Even though they encompass a relatively short period of time, I argue that the particular nature of the changes that occur are indicative of both the formation of

canons of poetry for children in early Australia and of the processes which underpin the creation of an anthology. The concentration on texts by the one editor neutralises that variable. This allows for a closer focus on the poems, on the embedded ideologies of poetry, and on ideologies which create a basis for comparison with later anthologies. These anthologies are particularly useful for having introductions reflecting overt variations in the age of the intended reader, as well as mirroring shifts in the defining parameters of the ideology of national place and identity.
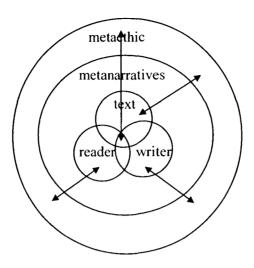
The arguments in subsequent chapters of the thesis are placed against, and embedded in, an understanding of the relationship between the poetry anthology, ideology and the processes of canonicity. The argument in these chapters is concerned with determining the particular ideological balance as a function of the age of the implied reader. This will, in turn, reflect the framing of poetry as it moves from the oral to the written, from the female to the patriarchal and from the domestic to the societal. Therefore, the first of these chapters, chapter four, is based on the nursery rhyme anthology which, because of the limited number of Australian anthologies, has implications for the ongoing pressure of an Anglo-centric hegemony within Australian culture. The apparent simplicity of these rhymes and the relatively confined age of the implied reader allows for the ideologies to be clearly discerned. The role of the second implied reader is established here as a necessary part of the process whereby the characteristics of the parameters of the ideologies are established. That the texts contain only a single form of poem reinforces the necessary qualities of the nursery rhyme as well as assumptions about the implied reader. It is apparent that these are often mirror images of each other: the nursery rhyme is dominated by rhythm, rhythm is important to the child. The 'chicken and egg' nature of this relationship is obvious, but it will be argued that the ideological burden of these nursery rhyme anthologies goes beyond such unresolvable dichotomies.

Chapter five traces the changes in ideology that occur over a relatively extended period of time by comparing an anthology from the 1930s with a pair of anthologies from the 1980s. This fifty year gap not only makes evident the importance of the immediate context of each anthology, but it also shows those ideologies that remain constant and those that are altered. All three of these anthologies show that childhood and poetry is defined by, and

confined within, ideological patterns that are sustained over this extended period of time. Nevertheless, significant differences in ideology can occur in a relatively brief period of time as is evident from the more recent pair of anthologies which, although by the same editors, do not reveal identical ideological parameters.

There is a significant break in the structure and purposes of the anthologies from those for the primary age child to those of secondary school age. As indicated above, the fundamental cause of this may be that the child reaches puberty. The ideologies still fall within the three main clusters: the nature of poetry, the acculturation of the child and her developing autonomy but as adult-hood approaches the parameters of the poetry reflect the social rather than the domestic, the patriarchal not the feminine, and they are oriented to the written not the oral. These shifts are explored through three anthologies covering the last two groups of implied readers. It is no coincidence that there seems to be less weight given to the middle and oldest groups of implied readers. I argue that not only does poetry become unimportant to the middle group but, for both these groups, there are no anthologies of poetry outside those explicitly for school use. Therefore, in discussing the school poetry anthology, it becomes necessary to place them against pedagogic theory, examined in chapter six. Furthermore, it seems only sensible to focus on the most recent texts for, as will be argued, not only does the anthology reflect the theory but theory has moved beyond many of the anthologies that are still in use in the classroom.

While the different ages of implied reader provide the frame for grouping the texts examined in this thesis, the ongoing focus of the argument is on the particular ideological structure of the poetry anthology. At this point I wish to reinforce the importance of ideology as the link between the discourse and metanarratives, and I ask you to consider the following diagram where the arrows indicate ideology: (please see next page)

What can be seen here is that ideology works in both directions. It is a manifestation of the metanarratives that are intrinsic to the culture, and hence the literature, of any society; and the ideologies may be read out from any or all of those texts produced by a culture. The focus of this thesis is on the ideologies that are embedded in the overlap between the contexts of writer, poetry anthology and reader. This work is the first step within the discourse of poetry along a path that has gone considerably further in the theoretical framing of prose narratives. It is to be hoped that it is not the last.

CHAPTER TWO

THE PROCESSES OF CANONICITY: and the poetry anthology for children

The gatekeepers of the canon are the anthologists

> Morag Styles, *From the Garden to the Street*

'Is anybody there?' said the Traveller,

Knocking on the moonlit door

> Walter de la Mare, "The Listeners"

It is apt that few issues in literary theory have polarized opinion as much as the debates on the canon and on canonicity. It is not surprising that the process that separates, divides and chooses literary works, one from the other, should also separate, divide and implicitly favour some over others from among the critics, academics, readers and commentators of literature.

The following discussion will examine certain key issues about the canon, and the relevance of these issues to children's literature. The conjunction of 'canon' and 'children's literature' will be shown to be mutually illuminating as the issues of 'canon' and of 'canonicity' become more complex and more problematical when aligned with children's literature. Canon is not entirely synonymous with the poetry anthology but I argue that the connection between the two is both intimate and complex as suggested by the above comment from Morag Styles.

In the opening chapter I argued that canonicity and children's poetry may be considered in three ways, each a function of the level of the implied reader. The three levels are made up of the time from babyhood to the end of primary school age, early adolescent or the first four years of secondary school, and late adolescence in the last two years of school. These may be briefly re-stated with the emphasis on the canon as follows: The first is the child reader at approximately age ten years or less, that is one whose age is where notions of

childhood are centered. For these children poetry is a small but important part of their literary discourses. It may be in the form of nursery rhyme, as an integral part of picture books or reflected in an illustrated anthology of poems usually specifically written for children. In each of these there may be discerned a canon of poems. 'Poem' is used rather than 'poet' as is more usually found in critical discussions of canons and the processes of canon formation because many poems for children have slipped into the ubiquitous 'anonymous' and, in Australia, there are a relatively small number of poets writing specifically for children. Despite these problems, it will be shown that there are Australian poems which have achieved canonical status, be they specifically written for children or appropriated by and for them for any number of possible reasons. It will be argued that the canon at this level is driven by the oral mode, relates more strongly to the perceived ideologies of the female gender and of the domestic milieu, and is positioned most strongly as being peculiar to childhood and the values society deems as necessary or relevant to that period of life. Poetry here is associated most strongly with reading or listening for pleasure and enjoyment and the response is focused on the personal (do you like it? what feelings does it evoke?).

The second, and 'oldest' level is equated with children in the later years of high school. These readers have more in common with implied adult readers than with those of childhood. Their place (potentially) within the secondary school system equates them with some of the characteristics of childhood but, at the same time, the focus of these years tends to be on life outside and after the school time is over. For these readers it will be argued that the poetic canon is driven by the demands of life beyond the school. It is centered on the ideologies of the wider society and owes more not only to the adult world but also to that of tertiary education. This means that in Australia it reflects an uneasy amalgam of a traditional (and largely patriarchal) Anglo-centric poetic canon leavened with a sprinkling of what is almost 'token' Australian poetry. Whatever the mix, poetry for these readers relates to, or is derived from, a larger poetic canon. The poetic practices for this age group tend to centre on the abstract and the intellectual challenge of poetry (an increasing emphasis on its elite status with echoes of its comprehension being only available or appreciated by a few).

Third, between the time of childhood and that of the 'almost-adult' is a period of life where it is argued that not only any possible canon of poetry but the poetic discourse itself fights for survival. For children in the last years of primary school and the first years of high school, for those in transition between perceived 'stages' of life, for children defined as 'adolescent', poetry has been positioned as at best irrelevant, and for most useless and ignored. I will argue that all the means by which canons of poetry may be shown to exist have been supplanted or discarded for most of these adolescent readers. There will be those individual examples for whom poetry is relevant and a meaningful part of their lives but canonicity does not depend upon single voices or readers but rather reflects the group consensus. Where poetry does exist for this age, it will be argued throughout this thesis that it is in forms that resist (imposed) canonical pressures, being centered on the ideologies of a group already perceived by society as being ambivalent about the world and which occupies places, by its own choice and with the tacit understanding of the society, on the edge. Here, where poetry may offer a viable choice of expression, it has been swamped by those discourses that 'belong' to, and are chosen by, the adolescent; and there is no place for a poetic canon. One indication of the lack of 'connection' between poetry and the reader in this period of transition is that most of the critical work has a strong 'how to...' bias. That is, the focus becomes oriented towards the practical rather than the enjoyable (as for the younger years) or the more abstract (as for the older pre-adult years). This bias towards analysis, a focus on the parts rather than the whole, will be examined more fully when considering the school anthology in chapter seven.[1]

Divisions based on the age of the reader are a common means of dividing up the mass of children's literature and there will always be debate as to exactly where the dividing age or line should lie. This is due in part to the difficulty of aligning reading ability and interest with a specific age bracket, because while age is fixed, reading ability is fluid and individual. Brian Morse in *Poetry Books for Children* (1992) has determined three sections, four to eight years of age, eight to thirteen and thirteen to sixteen. I have extended the middle group up by two years so as to take it to the end of the fourth year of secondary school, a point at which the syllabus also changes. The exact nature of these changes is the

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[1] The 'teen' magazine *Dolly* has a page of original readers' contributions called 'short pieces'. These are poems but perhaps even here this is partially disguised by the title of the page.

subject of discussion when considering the variety of school anthologies in chapter seven. Morse reinforces the difficulty of bringing the teenager to enjoy poetry, by calling the time which lies between the childhood years and those of the adult as "a no-man's land"(p53). The Children's Book Council of Australia has three similar age divisions in its annual awards. In 1997 (and preceding years) there are 'picture books', those for 'young readers' and those for 'older readers'. The latter is qualified by the rider of "some of these books are for mature readers". The difficulty of broad categories is clearest in this category for the mature or older reader and in 1998/9 the Council hopes to establish an additional category of 'Young Adult' which will be for readers beyond the traditional eleven to fourteen-year-old Older Reader category.[2] It is no coincidence that the period I have called the time of 'transition' is the time where there is most difficulty in establishing a clear age for the (implied) reader in both poetry and in fiction.

Definite (or definitive) statements about canons of poetry for children must be made with caution for, in Australia, the uniquely Australian poem does not dominate anthologies published for an implied child reader. Australian children have just as much access to anthologies of poetry written in English and derived from any English-speaking/writing country as to those that are identifiably 'Australian'. As indicated in the previous chapter, the variety of anthologies, the implicit reasons for their existence, the niches that poetry has occupied, and the ideology reflected in these poetry discourses will be a focus of discussion throughout this thesis. For now, the emphasis is on the processes whereby canons are created, to what extent these may be relevant for poetry for children, and the ideologies that they embody.

DEFINITION/S

The canonical significance of poetry anthologies lies within the larger issue of literature and canonicity. Thus in the following section I will be arguing from the widest circle of literature as a whole into the centre where poetry for children may be found in the form of the anthology.

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[2] Letter from Katharine England, president of CBCA, SA branch published in *Australian Book Review* No.191, June 1997 p3. This did not happen with the 1999 awards but the Council changed the definition of "older reader".

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'Definition' is intrinsically aligned with notions of canonicity. A definition or attempts to 'define' a concept has implications of limitation and of clarity. A definition seeks to be explicit by exclusion as much as by inclusion; and by so doing the essential qualities of the concept or thing being defined should become clearer. The definition should enable the subject to stand out or to be foregrounded against all else. The process of definition is similar to the process of canonicity. A canon is defined by the works of literature it contains, and the ideologies of the defining discourses clarify the implicit and explicit positions of the canon; so Shakespeare becomes a foundation stone of the canon and the ideologies of those plays serve to further define and refine the literary canon. It is apparent that the relationship is both circular and one similar to reflections in opposing mirrors. While this may be seen to weaken the independent position of either factor Altieri (1984) sees this circularity as a strength not a weakness where the canon and the literature reinforces the mutuality of each. This mutuality permeates the critical literature and is self-perpetuating, especially in attempting a definition. Thus literature may be defined as what is canonised and the canon is the literature, to go full circle within the paragraph and the definition.

Given the above lack of separate distinguishing characteristics or definitions it is still useful to attempt to clarify or refine the plethora of terms that may define the written word, before surveying the various definitions and models of 'canon'. 'Literature' is a term loaded with implications of something of worth, of value, of being better than what is not literature. It is difficult to find a word for the written word, for a 'book', that is free of ideological or emotional connotations or that is all-encompassing. Terms such as 'book', 'text', 'discourse', 'literature' and even 'work' may all have relatively precise and distinct meanings but in practice there is considerable overlap and slippage. In this discussion of 'canon', literature will be the preferred term for a collection of written works that may be seen to have features in common (essentially those that derive from being created, fictive or of the imagination rather than informative or factual). That the meaning of 'literature' is culturally determined, has shifted over time and is somewhat circular in nature (literature is that which is written, or that which may be read by the literate) is not only unavoidable but these are similar problems that arise in any discussion of 'canon'. 'Literature' seems to be

the term used most commonly in discussions on 'canon', and generally it seems to need no defining, except for the implication that it is only literature that is canonised; an implication that is suggestive in any consideration of canonicity that goes beyond 'the' canon.

The slippery nature or position of literature as a label for only some kinds of written discourse is evident when it becomes part of a compound such as 'literary style', and more importantly for this discussion, when it forms 'children's literature'. The former may mean either the 'the style of literature' or 'fine writing'. As suggested, this partnership is less clear-cut in the latter use when 'literature' is associated with 'children'. Usage tends to suggest that here the term may be more widely cast to include information books (where the emphasis is on fact rather than the creative), picture books (where the picture is not only at least just as important as the word but inextricably associated with it) and 'readers' (with a structured overtly educational purpose). 'Children's literature' may be seen positively as a term giving credibility to discourses for children, where perhaps 'literature' enhances 'childhood', or it may be seen as one where the discourse is, to a certain extent, discredited by its implied reader. As will be discussed later, the broadening of the term 'literature' is a vexed issue in respect of its general use/readership, let alone in respect of the specific child reader. The implications of 'literature' become even more uncertain when used to designate poetry for children. As has been suggested in the earlier discussion of poetry this has been partly overcome, or disguised, by the substitution of 'verse' or 'rhyme' for poetry. Whatever the designated term, it seems that in practice poetry for children is often marginalised or excluded from those discourses sheltering under the umbrella of children's literature. The position of poetry within children's literature has relevance for the poetry deemed as suitable for the implied child reader as it appears in those poems selected for inclusion in anthologies. As will be discussed in greater detail when considering the various anthologies, the reasons for a poem being included may be many and are certainly not always evident to the reader or made explicit by the editor or compiler. Because inclusion within an anthology is seen as almost synonymous with canonicity, the poems in an anthology of poetry for the child reader occupy a position of implied elitism or approval while simultaneously the discourse is marginalised.

The definition of 'literature' becomes insignificant only when compared to the importance of canonicity itself but it does indicate the intricacy and ideological possibilities of canonical discussion.

The fundamental and basic force behind the processes of canonicity is the imperative to select. A canon may be a function of an implicit or explicit theoretical or cultural position but as soon as it is defined by a list of discourses which excludes and includes, which prefers some over others, it is more than simply a reflection of the impossibility of reading or discussing all that has ever been written. This tension between the possible and the practical is a fundamental part of the canonical debate and one that is easily forgotten in the consideration of what the practical should be. Selection may be made with reference to practical limitations such as those of Fowler (1982) which are "publication, restrictive censorship, formal curricula and the critical canon" (p215), or it may be made as a result of more obvious strictures such as the limited time of one's life that Bloom (1994) refers to.

It is when selection is compounded by choice that the waters of the canonical pool become rather muddy. Selection may be personal, idiosyncratic and trivial; but 'choice' implies not only a decision but also a value, purpose, or reason for selection of a certain text. Bloom (1994) comments that "originally the Canon meant the *choice* of books"(p15) [my italics], a choice where he reinforces the value of these books by locating them in teaching institutions. 'Choice' implies not only the process of selection but also the idea that that which is selected will be valued because it is the best. The implication of choice in the role of anthologies is implicated throughout this thesis. Here I wish to reinforce the role of anthologies as a distillation and representation of a poet's work and, especially with regard to anthologies for children with their dual implied reader, the anthology as a time-saver. It implicitly suggests that the reader has access to the best or most appropriate of a poet's work, according to the parameters of the particular anthology. Thus whatever the position of poetry within a canon, the anthology is critical in creating and maintaining a canon of poets and poems within the whole discourse of poetry.

Whether the concern is for a canon as defined most inclusively or for a canon that is somehow restricted or confined, the significance of the modern debate on canon is not just

that it attempts to list or define those works that are to be thus described but that the chosen texts represent something more than just what they contain. This elision of the work, its meaning and its wider significance is found in most of the defining debates on canon.

It is not necessary here to re-state present or past canonical debates as this is done most adequately in the collection edited by Von Hallberg (1984), by Gorak (1991), and by all those who have asserted contrary or similar arguments. These differences may be summed up with reference to the work of three critics.

Bloom seems to represent the most intransigent position. In *The Western Canon* (1994) he sees the canon as being closed or limited in that it is restricted to those writers and works which have survived the 'test of time'. These are works which have been significant in their own time and which have set standards which all subsequent writers must acknowledge, be provoked by, and struggle against in finding their own voice. Canonised or great works are recognised by what Bloom refers to as their "agonistic immortality". The agon (or prize) is "literary survival or canonical inclusion" (p9) They have contended with all preceding work to become eligible for membership within the Canon (which Bloom always spells with a higher case "C"). Bloom limits the centre of the western Canon to twenty-six writers and at the core of these is Shakespeare:

> Shakespeare *is* the secular canon, or even the secular scripture; forerunners and legatees alike are defined by him alone for canonical purposes. This is the dilemma:... either they must deny Shakespeare's unique eminence (a painful and difficult matter) or they must show why and how history and class struggle produced just those aspects of his plays that have generated his centrality in the Western Canon.(p24/5)

Bloom argues that the centrality of Shakespeare is due to his supreme originality which then makes his work accessible to "hundreds of millions who are not white Europeans"(p38) because he has created characters which are both unique and universal.[3] Bloom allows only Dante to share Shakespeare's position for "they excel all other Western writers in cognitive acuity, linguistic energy and power of invention"(p46). Around the

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[3] Bloom's most recent work, *Shakespeare: the invention of the human*, 1999 London: Fourth Estate, reinforces the central importance of Shakespeare.

central twenty-six writers Bloom places an extended list which draws from the ancient Greeks and Romans, the Latin texts of the Middle ages, and those from Dante to Goethe which are selected from the "five major literatures: Italian, Spanish, English French and German"(p534). It is Bloom's exclusivity, one that he sees as necessary to maintain the canonical position of the best writers, and his condemnation of the works of feminists and African-Americans as enfeebled and only period pieces that places him at the most exclusive (and reactionary) end of the canonical spectrum.

Against the position of Bloom may be seen that of critics who are interested in extending the canon, de-restricting it according to different criteria from those of Bloom and making it inclusive as opposed to exclusive. They are not arguing for the dissolution of canons but are more interested in broadening or changing the parameters for canonicity. A useful example of this position is the series of essays in *Loose Canons* (1992) by Henry Louis Gates Jnr. which are based on the premise that the literature of the traditional American canon is meaningless to black Americans and its continuing presence in the public school system reinforces a political and cultural gap that is politically dangerous. Furthermore, this canon ignores the growing recognition of the importance of the literary voice of the Afro-American for all Americans. While focusing primarily on the difference of race Gates shows that any cultural difference may be the basis for discrimination that has profound repercussions:

> We might well argue that the problem of the twenty-first century will be the problem of ethnic differences, as these conspire with complex differences in color, gender and class. As actual cultural differences between social and ethnic groups are being brought to bear to justify the subordination of one group by another, the matter of multiculturalism becomes politically fraught. Until these differences are understood in an era of emergent nationalism, the challenge of mutual understanding among the world's multifarious cultures will be the single greatest task we face, after the failure of the world to feed itself. (pxii)

The importance of a representative literary canon in achieving this aim is discussed through essays on particular writers, the emergence of a "black canon", whether it be racial in theme or any kind of literature written by black people (p26), and the importance of its presence within the public school system where "Shakespeare, Steinbeck, Dickens and

Twain are the most frequently required authors, even in public schools with the highest proportion of minority students" (p90). The development of black literature as traced by Gates Jnr. shows the growth and shifts in the literary canon of black writing and its associated critical discourses; but he also shows how closely it relates to questions of identity and nationalism. (pp94-103). These essays are not dogmatic and dictatorial but simply passionate in reflecting a desire for the canonical literature to be an adequate mirror for all Americans. The publication of *The Norton Anthology of African American Literature* (1996) of which Gates Jnr. is the general editor (with Nellie Y. McKay) should go some way towards redressing the balance.

Work such as that of Gates Jnr emphasises the political nature of canonicity and this is explored further below when considering the values implicit within a canon. The opening up of 'new' or alternative canons has repercussions for children's literature, for the child reader may be regarded as a minority and the literature is certainly one where the development of a critical discourse has been relatively recent. The consequences of the interaction between canonicity and children's literature are discussed in the succeeding section "Structuring of Canons".

The third possibility represented by writings on the canon may be seen in the work of critics who wish to expand the base of the canon, not necessarily as a function of cultural differences as Gates Jnr. does, but to broaden the idea of what literature may be. It is these critical works that are most relevant to children's literature in examining work that has, for a variety of reasons, been marginalised. Rather than isolating a limited selection of canonical works Hawkins (1990) is interested in emphasizing the connections between popular writing and "high" literature. She sees the processes of connection as one of 'cross-fertilization' whereby the reader's understanding and appreciation of both is enhanced. Rather than segregating writers as belonging to one or the other Hawkins shows that writers such as Shakespeare, while being regarded as the best of 'high' literature, were also once voluntarily read and perceived as 'belonging' to the people. This was not only in his own time but also true of the early years of the American colony when his work was disseminated firstly through bands of itinerant players or actors and then through school readers. Hawkins stresses that it is "not the artistic tradition but the academic tradition that

has erected barriers between 'high art' and popular genres"(p113). This slippage or undermining of canonically erected barriers is discussed by Haughland (1994) who sees the canon as a means of dividing society and readers. She suggests that a more useful, and positive, approach would be to focus on "the pleasures that readers share rather than the differences that divide them" (p57). Haughland recognises that all books are not of equal value but the elimination or "cracking" of the canonical hierarchy would:

> continue to provide books for readers oriented to a high-culture aesthetic along with the popular best-seller or formula books that give pleasure to so many. But it might also develop new forms that reflect the lives and values of readers who are not well served by a culture that divides "readers" of culturally valuable books from "consumers" of popular culture. (p57)

Haugland proposes a standard based on Stimpson's notion of "love"(1990). This suggestion of love as the defining parameter for a canon has immediate implications for children's literature where sentiment or feeling seems to be thought of as intrinsic for the transaction between reader and work. Stimpson's use of love is obviously deliberate but it too is not free of ideological or cultural loading. While Stimpson goes some way towards recognising this, I feel that she avoids the ramifications that may make the paracanon based on the criteria of 'love' specific to children's literature. In other words, while Stimpson sees the principle of the paracanon as one of inclusion, the cultural implications of 'love' where it is aligned with women's writing and children's literature may mean that the paracanon becomes associated with these canons of writing and a subsequent diminution of inclusion.

The work of Hawkins, Haugland and Stimpson, whatever limitations there may be, is valuable in suggesting that a deliberate broadening of the canon is not only possible without loss of the 'best' work but that it is ultimately beneficial to the culture as a whole.

These positions of an exclusive canon, of the need for alternate canons, and suggestions as to ways of broadening the canon are reflected in the collection of essays edited by Von Hallberg and in the historically based work of Gorak.

In broad terms Gorak (1991) sees a canon as a "list of valued secular texts, a set of lasting literary qualities or a scale of permanent literary merit"(p46). As clear and simple as such a definition may be the problem lies in that the use of 'canon' does not necessarily denote which of all of the suggested definitions is more or most appropriate. What is useful in Gorak's definition is the overt emphasis on the notion of value. Gorak chooses to base his analysis (primarily of the work of Gombrich, Frye, Kermode and Said) on the problems that the debate exposes, which is in itself a tacit acceptance of the need for some sort of canonical process. The inevitable need for a canon is also recognised by critics occupying such varied positions as Hawkins (1990) who while wishing to eliminate the separateness of popular and 'high' literature ('classics' and 'trash' as she succinctly puts it) points out that "in so far as most, if not all our judgements and preferences are comparative, are they not inevitably hierarchical?" (p107) to Kermode (1989) who notes that any attempt to challenge the canon makes a "tacit admission that there is such a thing as literature and that there ought to be such a thing as a canon; the opinions of the powerful about the contents of these categories may be challenged but the concepts themselves remain in place" (p114).

Perhaps the most sensible position is one which not only recognises the role of canons, where the plural is all important, but also sees the impossibility of canonical debate existing in a vacuum. The recognition that the process of canonicity is one embedded in a particular culture is emphasised when canonicity is linked to notions of power or to a restricted, exclusive hierarchy of texts, because that association foregrounds the uses or potential uses of the canon for a particular section of the culture. Rather than see the link between canon and culture as one that is essentially elitist, a canon may be viewed, as Gorak says, as a "grand cultural narrative" (p259). Gorak sees the canon as a means of "describing a complete and self sufficient imaginative world, a world combining organised complexity and the satisfaction of ordinary human needs" (p255/6). The suggestion of the "grand cultural narrative" as the future of the canon not only emphasises the link between canon and culture but it suggests that the relationship is reciprocal, indivisible and ongoing.

The "grand cultural narrative" may be redefined as a "metanarrative" (Stephens and MacCallum, 1998) a term which foregrounds the literary rather than the cultural. Metanarratives are ideological constructs which, implicitly or explicitly, reflect and explore

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a culture's underlying ideas, philosophies and stories. These are constructions that are valued in a particular society at a particular time, and while some may show remarkable endurance and resilience, they must, as a cultural construct, be continually changing and variable. Several aspects of metanarratives are of interest here. I would suggest that the idea of canonicity itself is a metanarrative. The ideology of hierarchical preference is fundamental in favouring, whatever the parameters, some works of literature over others. This may, to some extent, help to explain the intense interest in canonicity, and its strong presence within children's literature. It may be that metanarratives are most keenly expressed or are most fundamental within children's literature. Furthermore, this has implications for poetry for children. At any one time the primary metanarratives favour some genre over the others, or some metanarratives are more easily reproduced within some genres. Canonicity is also a process enabling the dissemination of metanarratives because for metanarratives to emerge from a culture and then comment and reflect upon that culture it is inevitable that the most effective genre in enabling this will be 'chosen'. It may be that the metanarratives most relevant to those I have aligned as an age group in transition are most readily expressed in the novel genre, which may begin to explain the lack of poetry for this age outside the school anthology, and its perceived lack of relevance. The metanarratives implicit to the cultural construct of childhood and which one would expect to find within literature for children, especially within anthologies, will be the subject of ongoing investigation within this thesis.

In shifting the focus of the canon onto children's literature it is useful to consider what may have been excluded from the canon. A position may be defined by what it is not or by what it excludes as well as by what it is or what it includes. It seems appropriate to examine what the canon may exclude, for children's' literature may itself be seen as something marginalised or excluded from the canonical world of literature.

A brief discussion of the role and use of the term 'classic' will show the ambiguity of the association of children's literature and ideas of a canon. This ambiguity becomes even more problematic in consideration of poetry for children. This discussion of definitions of 'canon' began by pointing out the difficulties of defining 'literature' itself. While an accepted working definition of literature is possible, it is not so readily obvious when

applied to written work for children. In the broadest sense, indicated initially, the term 'literature' can be happily married to 'children' but for any more complex purpose (such as this whole discussion) this is not an inevitable association. Much of the focus of the academic study of children's literature has been against the forces of the generic 'books for the young' or the even more disparaging 'kid's lit'. That is, one can discuss canonicity and literature safe in the assumption that one is referring to books written for (and by) adults, but as soon as the discussion changes its focus the simplest of these assumptions, that it is still literature, is not so certain.

This uneasy accolade (for as such it implicitly is) is more happily replaced by 'classic' but this is a subtle down-grading rather than a synonym. Hawkins (1990,p118) and Gorak (1991) may see no real difference between 'canon' and 'classic' but Gorak does note that: "An astonishing number of them [critics] draw a sharp distinction...between *canon* and classic" (p254). It may be that this is due to a popular use of 'classic', or its association with children's literature or with pedagogy. I would argue that the characteristics of a classic may include some or all of the following: (with no suggestion that this list is all-inclusive or hierarchical):

> * is widely read, in and out of educational institutions
> * the age of the implied reader is blurred, from the young child to the adult
> * has a provocative element, that is it may be recognised as different or controversial when first published/read
> * implies a longevity, of publishing history and of generations of readers, that is it has withstood the 'test of time'
> * may have a nostalgic value
> * it sums up an era (such as the passing of innocent childhood)
> * it heralds certain significant events and changes (such as adolescent alienation)
> * it gives rise to imitations and reversions, in different genre and media (see Stevenson (1997) re *The Secret Garden*)
> * it may be instantly recognisable as such, perhaps as a function of the above possibilities.

Most importantly, a work of literature becomes a classic in an informal manner. It evokes a suggestion of a more ecumenical, popular basis for being so designated. It is also apparent that for some works there is considerable slippage between 'canon' and 'classic', but these are often works that move from the former to the latter; a move that does not necessarily alter their canonical position. Examples such as *Gulliver's Travels* and *Huckleberry Finn* are obvious, and perhaps this movement is possible because these works have an implied reader of no fixed age. These works emphasise the importance of the cultural parameters against which the works must be read. By returning to the importance of the 'cultural metanarrative' perhaps it may be possible for a greater synchronicity between 'canon' and 'classic'.

MODES OF COMMUNICATION

Before considering the 'mechanics' of canon and children's literature it is necessary to briefly clarify modes of communication with respect to the canon. I would argue that this association becomes rather more problematic in consideration of children's literature, and especially with poetry, because in these areas there is an elision of the distinction between the written and the oral. It is beyond the bounds of this thesis to propose solutions to the relative importance of the written over the spoken; but it is necessary to acknowledge that such a gap exists because the anthology of poetry is a printed text but there is no discrimination between whether the poem is spoken and heard or read. The blurring between the oral and the written, and between the book and the performance is discussed by Kroll (1997): "Does poetry always have two lives, an oral and a visual, a life in public and a life on the page?" (p38). What is important is that the oral implies the presence of more than one 'reader'.

While Fowler may see the potential canon as being inclusive of written and oral material, for practical purposes it has been implicitly acknowledged that canonical works are written works. This may seem obvious as a necessary prerequisite for preservation of a work and thus enabling it to be passed down to successive generations. Nevertheless it is intriguing that critics from Hawkins to Bloom cite the central importance of Shakespeare to the canon, because in so doing neither considers fully the implications that his plays were (are) conveyed to the audience who listened to the words but the transmission of the plays as

part of the canon relies on the printed text. The fundamental role of the written form is underlined in all commentators on the canon by references to 'reading'. It seems that is possible to 'hear' or 'listen to' a canonical work but that this is virtually irrelevant to its canonical status. Bloom (1994) stresses the importance of re-reading as 'one ancient test for the canonical" (p30), and Guillory(1990,pp233-249) emphasises that the traditional canon was a function of literacy.

The slippage from the spoken to the written in making up a canon becomes more problematical when considering poetry for children, especially nursery rhymes. This will be discussed in greater detail when considering nursery rhyme anthologies. In essence it seems that the transference of nursery rhymes from an oral to written form is a verification of their canonical status, but the underlying ideology will be shown to be a complex mix of nostalgia, nationalism, a means of asserting an Anglo-Celtic dominance and the simple need to stabilize something. The latter is a rather futile hope with regard to nursery rhymes which are continually subject to flux and change, by speakers of all ages. Of course nursery rhymes are not the only form of poetry dominated by an oral form. From the early ballads to the present growth of 'performance' poets the focus on the oral presentation may not only say something about the role of poets and poetry, for children, but it also raises questions of the im/possibility of canonicity for these works. These problems will be discussed in the chapter on nursery rhymes, but they are not exclusive to that particular form.

THE STRUCTURING OF CANONS

It is now pertinent to consider how canons are made and maintained, and how they may be changed and altered. Some of the above discussion has implicitly considered these issues but the following will focus more closely on children's literature.

The irony of aligning canonicity and children's literature is that at the very time when canons are seen as becoming more flexible, more all-encompassing, less rigid and more 'open' children's literature has actively sought and promoted notions of canonicity. The reasons for this reflect on the aspirations for the status of children's literature and on the links of the canon with power and academia.

In 1985 the Children's Literature Association, through Perry Nodelman, actively created a list of what he called a "touchstone", or "a book beside which we may place other children's books in order to make judgements about their excellence". Nodelman emphasises the importance of the list in describing "communal values" (p11) because these values may be then discussed, explored and be the subject of disagreement. The importance, as Nodelman says, lies in the dialogue. If this is where Nodelamn places his emphasis I would suggest that his reference to communal values is significant for it not only places children's literature within the larger literary context but also has the implication that it is these communal values that may be a means of conveying and reflecting the culture's metanarratives; in this case, as they have been interpreted for children.

These books for children would be "excellent or important" (p6) and while Nodelman begins his explanation by preferring to use 'touchstone'[4] rather than 'canon', he admits that that in essence was what the Children's Literature Association was establishing. It is worth reading his description of the process:

> A list that might actually help to define excellence had to separate the good from the likeable, and the great from the good; we found ourselves eliminating three particular kinds of books. The first were undeniably worthwhile, but widely unread, the second widely popular but not particularly worthwhile; in other words, we realised that we were looking for books that combined distinctiveness with popularity, and that neither alone would do. The third category was the largest and the least easy to deal with: those books that were undeniably excellent, and were also widely read, but that were not, for want of a better word, important - books that had elicited admiration but not much discussion.
> In considering such books, we realised what [we] were looking for: touchstones, books that were paradoxically both the most unconventional and the most representative of conventions. (p7)

This discussion not only foregrounds the processes underlying canon formation, but it offers a short history of this process in the wider literary field that has been implicit in all the preceding discussion. In so doing it highlights the ambivalent characteristics of a canon: it is limited but not fixed, it is formalized by academia but has potential links to the

popular, it is a function of internal characteristics of the work but cannot ignore the role of the reader, and it is important for enabling a body of literary criticism but does not owe its ongoing existence only to this. The latter is high-lighted in the *Touchstones* volumes because the touchstones are indicated not only by a list but also by a series of essays on some aspect of the particular work that a critic or academic found challenging. What Nodelman does not make explicit is that this is a canon which in some ways refers to a common English heritage, even though the authoritative body and members polled were American, and thus the product is both deeply conservative and one which attempts to indicate the future directions of children's literature. However these contrary positions are aligned, the list has historical references that may also be found if the same process was to be carried out within Australia. Still in the realms of speculation it would be interesting to see if the possible commonalities of American and Australian literary heritage would be reflected if the process had been carried out in England. Of equal interest to those books from an English background is the point at which the list reflects an American sensibility.

Nodelman is openly admits to the limitations of these 'touchstones', citing a number of possible objections, but he feels that a "deficient list is better than no list at all". In discussing these books Nodelman emphasises their importance as a means of revealing, and thus examining, "the strengths and weaknesses in our understanding of significance" (p9). Nodelman uses several terms in justifying these touchstones: 'best', 'excellence', 'literary merit', 'good', 'worthwhile', 'important', 'literature' itself and, perhaps most importantly, 'value'. While these terms may be seen as attempts to justify the books, Nodelman also emphasises the need for "guidelines" in selecting these books. This confirms three 'essential' characteristics of a canon: that selection is absolutely fundamental, that selection has to be made according to some sort of overt guidelines, or covert needs, and that once made the 'list' is a focus for debate about literature (not just on the validity of the choice). These three criteria seem to be common to the processes of canonicity regardless of what is being canonised and have certainly been prominent in the general debate on canonicity and literature.

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[4] A phrase from Matthew Arnold about poetry.

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Finally, Nodelman's introduction to *Touchstones* shows that he is only too aware of the implicit contradictions in what he offers. He asserts that the books are "*the* touchstones for children's literature" (p2) but acknowledges that it is a "deficient" list. He sees the list as representing the "European traditions of most well-off North Americans' (p10) but then ascribes to it "communal values" (p11). He says that he has learnt to accept the importance of the reader against the central importance of the work. In asserting the validity of books for children as literature and worthy of academic study and status he is also indicating the similarities among canons and the process of canonicity and their implications for metanarratives.

It has been necessary to focus on the work of Nodelman and others in creating *Touchstones* because it represents a significant step for children's literature. It is one occasion when there has been an overt and deliberate attempt to define a canon. It is probably not the first time this has happened but it may well be unique in scope and scale. The fact that it happened is a clear indication of the need not only for a canon but also for what this means about children's literature. This discussion of canonicity began by pointing out how slippery definitions could be and stressed how meaning could be shifted by the change from kid's books to children's literature. It is not just a move from the colloquial to the formal but a move that recognises the validity of a certain area of critical and cultural activity. The creation of a canon of children's literature is both a passport to and the necessary stamp of serious endeavour for children's literature.

'The' canon of literature seems to be almost self perpetuating and while the content and breadth of a canon is hotly disputed it seems that it is almost impossible to be rid of the processes of canonicity and of all canons. Several forces work to ensure the continuance of canonicity. The first and most obvious of these is this very debate. It is perhaps more sensible to argue for a canon to be opened up, loosened, added to or subtracted from, changed for another seen as more appropriate to the given circumstances (place, time, readership, race, nationality, use) rather than insisting on a static entity. Just as canons are so strongly based within a culture, so that culture, or parts thereof, has a vested interest in maintaining a canon of some sort. However this occurs a canon is not just a reflection of a culture but may act as an agent of change on and within that culture. It is no accident that

this begins to sound like the earlier definition of metanarrative. The relationship between a culture and the means by which its values are recognised and promulgated is a function of both canon and metanarrative, combined in an intricate and mutually reflective association. This ongoing, and dynamic relationship is to be examined in the following section through a focus on the values that a canon may espouse, seek to change or arise out of.

VALUES

Five value parameters have been identified as being implicit or explicit in the process of canon formation and continuance. These will be addressed separately but it will become obvious that each does not have a separate existence. Just as 'canon' cannot be isolated from 'culture' the values of a canon mutually interact, range from being superficial to fundamental, from being transient to deeply embedded in the whole history of canonicity. I make no apology for wishing to discuss 'value' in its parts or types, for most of the debate on canonicity assumes a complicit commonality when the term is used, an assumption that will be shown to be untenable. Stephens (1995) in discussing the role of values as such focused on the impossibility of separating value from ideology and underlined how judgements such as 'good' are most readily applied to children's literature where they conceal a multitude of value parameters across aesthetic and applied criteria. Stephens is not alone in attempting to explicitly determine the values in children's literature. Lists of criteria as diverse as those of Gough (1989) and Macdonald and Parsons (1997) reflect the same desire but fail to be as explicit in showing the differences between aesthetic and applied values and the ideological implications. While the identified values will be outlined here, they will continue to be a part of the ongoing discussion of anthologies and the ideologies therein.

Literary/Aesthetic Value

Implicit in any discussion of literature or literary theory is an aesthetic value. The importance of aesthetic value has been the subject of a long history of philosophical discussion and debate (succinctly set out in the *Oxford Companion to Philosophy* (1995)). In the simplest terms this has centered on three differing positions: aesthetic value is located within and intrinsic to the object itself, within the individual eye of the beholder or it is a reflection of a cultural ideology and thus implicit in both the object and the observer.

It is not necessary to discuss the relative merits of each of these positions except to point out that when aesthetic is applied to literary the distinctions become less apparent. That is, there is an assumed commonality of the literary and the aesthetic which may be problematical when discussing children's literature, and even more so when that literature is poetry. This was touched upon when discussing the various attitudes and ideologies of, and towards, poetry in the opening chapter. Whatever the position and the definition of aesthetic may be, the aesthetic value of a canon has been often overlooked, ignored or just taken for granted.

Barbara Hermstein Smith (1984) in her essay "Contingencies of Value" insists on the pre-eminent place of value in literary studies. She states: "the entire problematic of value and evaluation has been evaded and explicitly exiled by the literary academy" (p5 in von Hallberg) and goes on to show that consideration of value is centered "in the classrooms of the literary academy...as long as it comes under cover of other presumably more objective types of literary study, such as historical description, textual analysis or explication." (p10). Thus value is considered within academia but explicit discussion is disguised and avoided, a practice which Smith sees as critical for it means that a "complex set of social and cultural activities central to the very nature of literature has been obscured" (p10). Smith argues that the search for canons and discussion on canonicity has disguised possible debate on value, for the focus is on the canon itself rather than on the valued attributes of those that belong and those that don't. Smith emphasises that aesthetic value is not absolute and that it is the product of an unavoidable dynamic system where it is necessary to consider the whole transaction. That is, aesthetic value is a product of the widest social and cultural interests, where "to exist is to evaluate" (p23).

The most common way of implying meaning or value about the aesthetic is to see it as synonymous with 'literature' so it is possible to infer aesthetic value from associations or implications such as Fowler (1988) conceding that "some element of literary value is at least as-if immanent" (p104) when discussing historical context, or Nodelman's "And literary merit, as I understood it then, depended exclusively on qualities like uniqueness and unity of vision, on subtle use of language and such" (p3). Nodelman goes on to state that he realised that these were not the criteria used when discussing children's books; but

the end result of applying these criteria to children's literature was a shifting of his position to include the opinion of the reader or audience. Nodelman's comments expose how easily the aesthetic slides into other criteria when determining literary merit or value.

Meanings of aesthetic may also be not only equated with 'literature' and 'literary' qualities but also with 'canon' itself as in Kenner (1984) who in defining the canon as "something we shape by our needs and our sense of what is completely coherent"(p374) gives us a meaning not very different from that of literary merit or literature as indicated in the preceding paragraph. Aesthetic value has become equated with canon through historical processes which saw the change in canon from examples or models of the best writing to those same texts being valued as well for other criteria. Thus the canon becomes the texts which a society values for any number of reasons and implicit within this shroud of significance is always the aesthetic. If the aesthetic was to be excluded it would be an overt admission that value is not necessarily intrinsic to the text, to the beauty of the writing, but that the canon is an ideological construct with all the associated implications of that position. The assumption of canon and aesthetic is most intransigent in consideration of poetry, and when this is allied with children's literature where the aesthetic is usually subsumed by ideological values, the problem becomes most slippery. Poetry is the resulting casualty.

As suggested, the need to consider the role of aesthetic value becomes stronger, and more precarious, when considering children's literature, for here the slippage between 'aesthetic' and 'good', between the objective criteria of excellence and the subjective taste, becomes more blurred. On one hand there is a position such as that of Bloom (1994) who says "pragmatically, aesthetic value can be recognised or experienced, but it cannot be conveyed to those who are incapable of grasping its sensation and perception" (p17). This is not an isolated example of Bloom's insistence on a somehow innate recognition of aesthetic value, given to a lucky few. His basic premise seems to be, as he says, "if you can't recognise it [literature] when you read it then no-one can help you know it or love it better"(p522). This position seems extreme, one which means that any attention given to literature is, for most people, for purposes other than that of aesthetic appreciation. It avoids any attempt to consider just what is meant by literature or literary value other than

that embodied in literature itself, and it implies a significant and exclusive role for those fortunate enough to be able to 'know' literature. Bloom also sees the aesthetic value as paramount to any other cultural values that may be found in literature: "either there were aesthetic values, or there are only the over-determinations of race, class and gender" (p522). Perhaps what is most difficult to a reader of Bloom's position is not only his refusal to define any of his terms but also his assumption that literature *is* aesthetic. Canonicity is an area replete with circular arguments but Bloom's position is particularly intransigent.

At the other end of the scale is the often heard comment (and not only by children) as Nodelman reports it "the more the children like it, the better the book" (p4). The use of "better'" may not be as refined as "literary" but it is still a value judgement which is essentially aesthetic despite its moral undertones. This position is not very far from the cliche of 'I don't know whether it is good or not but I know what I like'; which in turn raises implications of aesthetic value being somehow elitist, secret or difficult to know or learn and ultimately separate from other kinds of value in absolute terms and in how it is made.

An attempt at a more practical definition of aesthetic has been formulated by Hunt (1978) who is concerned with children's literature but his comments may well have broader validity for there is no intrinsic reason why his 'method' would not be equally useful in the wider world of literature. The fact that it has come about in respect of books for children is suggestive in several ways. It may be that the implied readers of children's literature need more concrete determinants of aesthetic quality, perhaps because of the emphasis on multiple purposes of these works, or it may be that in children's literature the 'literature' is not necessarily synonymous with aesthetic value; or it may be that it is simply less controversial to be practical in theorising about children's literature because of a perceived lesser status. Hunt suggests that "we need a simple litmus test (interesting how the scientific metaphors crop up when one is attempting to clear the muddied waters) that evaluates verbal quality as easily as content is now judged and that avoids partisanship and spurious appeals to 'sensitivity'" (p144). It may seem obvious to see cliche-full writing as unaesthetic but Hunt emphasises that it is often surprising just how full of cliches a piece of writing may be, even one designated a 'classic'. Hunt defines a cliche and in so doing he

stresses that aspects of language are quantifiable: "it is any worn phrase or collocation; the tired uses of the everyday, or the language thought to be appropriate to the adventure story, or the fairy tale, or the fantasy. It may be textural, structural, or even semantic. It may be a function of period, nationality, genre or idiolect. Naturally language would cease to function without some level of repetition; but the level which we might accept in "literature" - however defined - does have demonstrable limits. Language may or may not be required to call attention to itself; the point is that its degree of "foregrounding" can be assessed." (p146) He sees a direct link between the number of cliches and the aesthetic value; "To count the cliches may give us a measure of originality, ingenuity, or freshness - though not necessarily of quality. That measure can then be related to practical applications or aesthetic judgements". (p145) Obviously counting cliches may not be the only means of determining what is of aesthetic value but it does have the benefit of avoiding a circular argument or subjective position; and as Hunt suggests it may serve as "a touchstone for standards" (p149). There is a pleasing irony in that counting the mundane may be a test for aesthetic value, originality or beauty in writing; a position that Hunt is certainly aware of as shown by his understated conclusion:

> This idea is neither linguistically nor critically "respectable". A count that relies on such a vague category of items as the "cliche" within another very vague category, "children's books" and which is judged on a single response , is hardly likely to appeal to the theoretical linguistician. Nor is a scale which has the audacity to suggest that one can make at least a tentative literary judgement by mechanical means likely to receive much favour of the literary critics. But, as a method of reading that starts to show us what is actually on the page, rather than what we *thought* was on the page; which explains at least some of the riddles of the child and the book; and which clears away some of the partisan fog from book selection, it may have some small virtue" (p149)

Hunt's argument has perhaps only limited value, as he admits, in that it focuses on the text rather than the reader or the transactional response. It is also curious that Hunt seems to see a significant difference between quality and aesthetic value. Presumably he identifies the former with socially determined positions and the latter explicitly with the text. Hunt seems to see uniqueness, the opposite of the cliche, as a necessary part of aesthetic value. This seems a little at odds with notions of intertextuality and raises almost as many questions as it seems to answer. If one daffodil is beautiful what happens to Wordworth's "ten-

thousand"? There is an additional problem in that the use of only one defining criterion may lack explanatory force. The quoted passage illustrates that all writing includes cliches. The real value of Hunt's suggested use of the cliche lies in it being an overt attempt to give some sort of specific and relatively objective criteria to the aesthetic.

The seeming reluctance to quantify aesthetic value may be as simple as a reluctance to de-mystify some 'magical' process of the 'imagination' which is itself perceived as being more central to the whole process of children's literature than to that of the adult, as I argued in the opening chapter. However aesthetic value may be defined, I am not suggesting that it is a chimera but rather that it is necessary to consider those elements that may be thought of as making up a criterion of aesthetic value; one of which may well relate to notions of cliched versus unique language. I would also suggest that for children's literature an idea of the aesthetic should reflect some element of enjoyment or pleasure, echoing the work of Haughland (1994) alluded to earlier in this chapter. Thus the association of, or transaction between, both text and reader is acknowledged in determining this particular value.

Canons are a reflection of the imperative to select or to evaluate but they are not the only or even a most important way of determining aesthetic value *per se*. To see aesthetic value as fixed or permanent places the aesthetic outside any culturally determined values, a position untenable with the cultural and ideological implications of canonicity. However the association of canon and aesthetic value has been positioned, it may be found "irremediably suspect" (Guillory 1990 p235) by those who wish to criticise a traditional canon, for it is this undefinable aesthetic value that must be found in texts that are to be equated with those that are already within the canon. Ultimately if aesthetic value is only implicit in literary works critics must turn to other values in discussing the inclusion or exclusion of particular works of literature from any given canonical position.

Educational Value

Educational value will be discussed separately from moral value but this is not to suggest that they are unrelated. The educational value of the canon is more usually related to the educational institution as the means of preserving or maintaining the canon and, since the

educational institution is usually a tertiary institution often perceived as being dominated by white middle class males, the institution may be seen as preserving very particular values that its recommended canon reflects and promulgates

Guillory (1990) sees the relationship between canon and education as more fundamental, being a function of the way "societies have organised and regulated the practices of reading and writing" (p239). This not only focuses on the school rather than the university but it reminds us of the power of literacy and the written word. Guillory explains that the history of the canon must be a history of literacy: "the history of literature is not only the question of *what* we read but of *who* reads and *who* writes" (p238). The association of canonicity with the written rather than the oral form has been mentioned earlier in discussing modes of communication and it was discussed in more detail in the first chapter when considering the ideology of poetry. Guillory argues that the history of the canon within the school is that it was originally a tool for teaching how to read and write, thus texts were chosen because they enabled literacy and in so doing literate quality became an important prerequisite. The chosen books showed examples of good writing, not bad. because that was what literacy entailed. Thus, to Guillory, the basic common element to works within a canon is simply a similar pleasure in reading them. While this may be seen as rather simplistic it does reinforce the central importance of being literate. Reading is essential but it is also a solitary exercise and no matter how much one enjoys the process, that pleasure has to be a function of a decision to preserve the work; and that will only happen within an educational institution. Unlike Fowler (1982) who sees all possible written works as the first level of canonisation, Guillory sees this indiscriminate preservation as the responsibility of librarians, not teachers.

Thus the association of the canon and education becomes two-fold; firstly it is in educational institutions that canonised books are read, taught and criticised; and secondly, it is this teaching that implicitly or explicitly disseminates the educational values within the particular text. It was with this realisation of certain values and ideologies within the texts beyond that of literacy itself that the present debate over canonicity began. Guillory attributes this to emergent feminism in this century which highlighted the fact that within the Western canon there are: "very few women, even fewer writers who are non-white and

very few writers of lower-class origin" (p234). But, in fact, argument and canonicity have a long history, as explored by Von Hallberg (1984) who allows for argument on issues of canonicity, and Gorak (1991) who traces a history of the processes of canonisation from Plato and Aristotle until the present. The most obvious evidence for the fierceness and extent of the debate on canonicity may be seen in the size of the list of cited references in any one critical work.

This debate is now centered on the academic or tertiary educational institutions because of the effect of literacy being comparatively widely disseminated. Guillory draws a firm distinction between the two 'schools' and the functions of each. "Over the last hundred years the major canonical works have defined the syllabus at the *higher* levels of the system, while at the lower levels the canon itself has been gradually replaced by a range of children's and adolescent's works useful for disseminating basic literacy because of their relative verbal simplicity". (p242) However this distinction is drawn, it is not quite as clear-cut as Guillory suggests, and it has definite ramifications for the position of children's literature. First, Guillory is still working under the notion of *the* canon and then presumably lesser canons are those which are seen as less 'universal' or relevant only to what may be regarded as a minority group. It may be that his premise excludes children's literature from the canon altogether but this has implications for the poetry anthology where, as Styles (1998) points out with a close analysis of key British anthologies (pp186-196), most of the selected poems are not specifically written for children. That is, these poems were most likely to be part of a canon for adult readers before becoming part of the canon of poetry for children via the poetry anthology. Second, Guillory seems to be implying that verbal simplicity and canonicity are mutually exclusive. Third, while *the* canon may be largely the preserve of the universities it has been within these bodies and the academic research produced under the university umbrella that has been the centre of much of the debate about the shift from *the* canon to ideas of canons and canonicity. As has already been indicated, children's literature has been the site of a deliberate policy of canonisation, and this process has been centered in both the school and the university. Finally, at the secondary school there is no clear division between books that set examples of literacy and those that offer opportunities for discussion of ideas and values contained within the book.

One can even go as far as to suggest that as soon as the student knows how to read these two processes are inseparable.

It is in children's books, at the school level, that the dual educational value is clearly seen. Not every book for children is seen as appropriate for reading within the school and this is because not only is there an implicit expectation that the language of the book should be setting an example of 'good' English but also that the ideas within the book must be of value to the society within which the particular education system is placed. Both these value expectations are worth a closer look. An indication of the need for books to offer the examples of literacy is apparent in discussion that arises over books that may have important values other than that of literacy. It is possible to quote any number of examples but Abdulla's picture book *As I Grow Older* (1993), a story of an aboriginal boy growing up along the Murray river, combines the question of the literate with the notion of the implicit values of the discourse. The text is written as though a verbatim first person report of a boy's activities with the consequent incorrect spelling and structure. This has several implications: first, these types of books may be seen as undermining the learning of 'correct' English, second, that literacy is an essential value in *any* book for children and third, that aesthetic value is interrelated with 'correct' English. This last issue becomes particularly complex when considering picture books as the value system underlying the text may not be assumed to be the same as that underlying the pictures. Thus, in the above example, the value of the text may be questioned because of its 'mistakes' while the child-like quality of the art is seen as merely a pleasant example of naive art with a freshness due to its exuberant use of colour. In other words, inaccuracies are tolerated in the visual but not in the words, or there is a different system operating for evaluation of text and picture. Any value system used to judge this book, or implicit in determining the values it represents, is complicated by it being by and about an Aboriginal boy. It is possible to ask whether the spelling mistakes are therefore perceived as acceptable due to the author's minority status, or are they merely a more accurate rendition of his incomplete understanding of what may not be his first language. That is, this aspect of the text may be given a positive or a negative value loading. While not wishing to make too much of only one example, these questions have implications for many of the first person narratives that

are so popular with the teenage reader but do not seem so relevant in consideration of the poetry selected as meaningful for this age group.

The position of poetry in considering educational value is one of 'slippery' ambivalence where it is not possible to easily separate general values or ideologies from the literacy level needed to simply read the text. As discussed earlier poetry may be thought of as the elite example of the written word, in both its moral content and its complex structures. This means that it becomes more firmly entrenched as part of tertiary education, but exposure to poetry is still seen as essential for a general education. This ambivalent status is reinforced by a general consensus that poetry is 'difficult' having a 'hidden' or secret 'real message', or that it requires some sort of special training or education to understand it. Teaching methods at school level have tended to reinforce this with an emphasis on analysis of detail, accompanied by only the necessary minimum requirement of poetry being taught. These issues concerning the position and role of poetry will be examined in greater detail when considering the role of poetry anthologies specifically selected for school use. Here it will be seen that values other than that of literacy may become paramount; for it is not expected of poetry that it will present the written word in a 'normal' literate framework. This suggests that the canon of poetry within the educational system will be determined by, and will reflect, values other than that of literacy.

Literature is fundamental to the educational process in reflecting both literacy and the moral values of society. The importance of both senses of educational value in the processes of canonicity is seen in the heated arguments over the set texts for upper secondary school in the 1990s in New South Wales (each Australian state has a different English syllabus). The last two years of high school not only sum up the previous years learning but there is a focus towards life after school, and this for many students means further education in a tertiary institution. These institutions exert a downward influence on the school canon not only in the actual choice of texts to be studied at the final examination but also because this exam has the dual, and often conflicting, purpose of summing up the student's school years and enabling selection for tertiary entrance. The secondary school English syllabus throughout the 1990s has offered a choice of four English courses and debate has focused not only on the different set texts but also on the relative merit or worth

of each course. Ultimately, the debate is not a discussion about literacy but about what is the 'best' English literature. Thus the aesthetic collides and is in collusion with the institution. This association is investigated further in consideration of school anthologies.

In summary, the debate on canonicity has direct implications for educational value throughout the formal education of an individual. We not only learn to read but we learn what reading may mean. The school is the base for the reading and discussion of canonised books, and at perhaps a higher level, for the importance of canonisation and the processes of canonicity.

Moral value

As stated at the beginning of the previous section, it is perhaps unrealistic to separate educational from moral value. However the balance between these factors is weighted, the position adopted for this discussion is that the educational is the more confined and perhaps less abstract value in that it relates largely to formal educational systems while the moral is a value that is represented within society as a whole. Essentially, moral value is the dominant ethical ideology of a group of people or society in a stipulated place and time. As perhaps may be true of all abstract values there is considerable tension between what is perceived as absolute and what is relative to a particular culture. I would argue here that the intersection of moral value and canon is critical and fundamental. Moral values are the basic tenets in a culture's metanarratives, and these will be reflected in canonical choices. In other words the canon may be seen as a means of disseminating moral value, it will reflect and inculcate what the culture deems to be important. One of the systems where this is part of the structure is the formal education system. This close association may, to some extent, explain the importance of the debates on literature and canons alluded to in the previous section.

At this point it is useful to briefly explore the importance of the perceived moral value of children's books through two examples which, as will be seen, have immediate canonical implications. *Children's Literature In Education* is a journal concerned with issues as indicated by its title. In the years from 1987 to 1995 there is a total of 95 works and writers which have articles written directly about them and most only occur once. (I have not

recorded the general or theoretical articles which may cite a number of different works in support of a particular argument). Of the 95, seventeen have two articles, three writers' works have three each and one has four articles. That Roald Dahl is the writer represented by the most number of articles may be due to a number of factors, including the same country of origin for the journal and the writer. Whatever these are, it does suggest that it may be more than coincidental that a writer with a reputation for espousing a subversive moral position for children is the subject of this amount of critical investigation. In using Dahl as an example I realise that I hope to prove something by a negative example but I would suggest that Dahl has been subject to so much scrutiny because his work undermines a firmly held belief in the positive moral value of children's literature.[5] In presenting children with a world where the morality is not a reflection of the world in which they live (or in which their parents would wish to live) Dahl's books are not just presenting an alternative to the real world but may be seen to be actively subverting it. That this is an ambiguous position is obvious but many factors creating this ambiguity are those associated with the creation and continuance of a canonical text. Dahl is an immensely popular author, his books remain in print, are bought (by adults and children) and circulate widely. His books have been published in a variety of editions and some have been the subject of various types of reversion, especially into film and videos. These reversions have not replaced the original but have led to a renewed interest in the text. Thus Dahl can be said to be a canonical writer in being both read, revised and criticised (and perhaps reviled). He has also written reversions of stories, fairy stories in verse form, where the traditional roles and values are often reversed or overturned. I would hope that the deliberate use of verse may have had a positive effect on the implied readers. It is pleasing that the traditional genre should be used as a vehicle for subversion but this in itself follows a long and honourable poetic tradition.

The second example of moral implications, or broad educational values, is in the school curricula and syllabuses for English. Put most simply, children are given certain books to read, not just as examples of how English 'works' but for the 'lessons' they present. These may be explicit or implicit, they may be overtly explained or they may be present only by

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[5] Dahl's knowledge of the canonical books of 'high' culture and their importance is evident in the books which Matilda reads during her school days in his novel *Matilda.*

omission, but, as Stephens (1992) has pointed out: "a narrative without ideology is unthinkable" (p8). No text is free from value, entrenched in the ideologies therein, and I would suggest that in books canonised by the school curricula these values are explicitly moral values. That is, they are values that reinforce the normal or predominant modes of behaviour and thinking within that society. Dahl may be canonised by forces outside the formal educational system but the educational canon of set or recommended texts is perceived as espousing dominant moral values (the perception being in the teaching emphasis). These in turn will reflect the dominant metanarratives of the society in which they are found.

The strength of this position can be seen by the vehemence of those who argue against literature such as recently published books for adolescents which contain descriptions of violence, of sexual roles other than the heterosexual, the disintegration of family life, and of the despair and angst of the younger alienated generation. It is not the place here to debate the truth or otherwise of these novels but to point out that they are received with controversy by readers, librarians, teachers and academics. Of course with all the moral positioning of books for children it is always intriguing that books which apparently espouse a moral course or position that is not the norm are seen as so pernicious and 'dangerous' while those that may reflect a position of hope or 'normality' are seldom attributed with an equivalent potential for good.

The general question of moral value and its impact on the establishment of a school or educational canon, the implicit expectations of the moral value of the transaction between text and reader and the questions raised by canonicity and the interconnection with the school curriculum will be more closely examined in discussing the ideologies in school poetry anthologies.

Political Value

Notions of power were implied in the preceding discussion of the educational value of a canon. The canon has been associated with political value for as long as it has exemplified an elite position. As has been shown earlier, in that canon means selection or choice it is implying an idea of elitism. When this position is married to the institution, in this case the

university, politics and power become paramount considerations. This may be seen from the personal to the philosophical or theoretical. A canon such as that presented by Bloom becomes a political force in a wider sense in that it may represent the attitudes and ideology of a particular section of a culture. The works it contains may re-tell the metanarratives closest to or favoured by the political ideology of that group.

Canonicity may be allied to power and thus to the political in several ways. Canon itself, by being exclusive, means power. It is not possible for a canon not to represent a political position; what is important is for that to be overtly acknowledged and for canons not to be necessarily mutually exclusive. A canon may be equated with passive power in representing the interests of the 'core' or majority of a particular society, that is canonical texts will reflect the culture and society from which they derive. They may also be politically active in being used to represent and inculcate the values of perceived social minority or marginalised groups, as either propaganda, at one end of the spectrum, or idealised icons at the other. The association of canon with power has been an irresistible analogy allowing for a play on 'canon' as used by Kermode (1988, p114) and by Anderson (1995). Such metaphors may be used to leaven the seriousness of the canonical debate but they underline its notions of power.

The replacement of 'the' canon with canons does not remove the political implications, but on the contrary, may strengthen them. Whereas 'the' canon represents a male Anglo-Celtic literary heritage its demolition has seen it replaced with canons that are overtly selected to represent the literature of hitherto ignored sectional (or factional) interests. A canon may be actively used to enhance the literature of a particular group within society and thus emphasise its cultural and social significance. This has been seen most obviously in the development of Afro-American literature as delineated clearly by Gates Jnr (1992).

Particular texts within a canon may carry political value in that they represent the status of that canon as a whole. Much of the debate on canonicity has focused on the acceptability or not of particular works. Guillory discusses this process by analysis of the shifting position of Donne. It can also be seen more emphatically in the exclusive 'lists' of approved

canonical texts that reflect certain theoretical positions such as the 'great tradition' of Leavis (1948) and Bloom's western canon (1994).

Canon as both active and passive, as the implicit recognition of the common elements of texts, and as the explicit reinforcement or undermining of power has a particular position in children's literature. As has already been explained, Nodelman (1985) actively sought to define a canon for children's literature and this is suggestive for the political value of the canon. It implies that until this point there was no overt canon. I would argue that there was no canon prescribed from above, that is formally set down by academics, but this did not mean that canons of children's literature did not exist. The lack of a formal canon is related to the history of the academic study of children's literature. Children's literature is a comparative latecomer to the tertiary arena and when it is recognised it tends to be encompassed by library and education schools. As Nodelman (1992) and Hunt (1995) suggest this then positions children's literature in a way that will then structure the canons according to a certain, and perhaps restricted, ideology. If the literature was there so must have been the canons, but for children's literature they were canons created directly out of the needs and desires of the implied readers. Stevenson's idea of the sentimental canon is one based on the reading habits of this implied reader (1997). Children's literature may be more complicated in often having more than one implied child reader of a certain age. In the following chapters I argue that this is often the case for poetry. In the general world of literature there has always been at least a two-tier division, between texts available to the reading public and texts approved by the reading elite or, as Guillory suggests, between the texts associated with the roles of the librarian and the academic. While recent debate has sought to break down or alter the parameters of this division[6] the separation has not been as clear within children's literature. In seeking to define a canon Nodelman (1985) has underlined the political potential of the processes of canonicity and of the political value of the selected texts.

The creation of this canon suggests that it was necessary in order to validate the study of children's literature as a significant and separate area of literature and to decide which

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[6] Public debate about restrictions imposed on literature were part of Ryckman's 1996 Boyer lectures for the Australian Broadcasting Corporation

areas of children's literature were most appropriate for study and then to indicate the possible theoretical positions that may be relevant within this area of study. It is also possible to suggest that it is a part of the canonising process to remove the texts from the implied reader. This, of course, may mean a broader reader base or it may be an implicit process of exclusion. The distancing of texts from the implied child reader may have resulted in a focus on work from an earlier period but the other side of the coin is that no amount of academic interest can restore a work to the public domain, as Stevenson (1997) emphasises in examining the history of Charles Kingsley's *The Water Babies.*

The association of children's literature and canonisation at a time when the idea of canon is being challenged means that the processes of canonicity are overt and are able to be evaluated themselves. In the following discussions of particular anthologies the nature of canonicity of children's literature will be the subject of close scrutiny as it is implicated in the actual anthologising process.

Economic Value.

Canons do not exist because they are of immediate economic value but once a canon has been established or a single text has been canonised one of the values it represents is an economic one. This is not to say that if a book is to remain in print it must be canonised (though this often is so) but once a book is so designated it becomes of interest to the publisher; if for no other reason than it will be more likely to be on some list of required reading and thus there is some pressure for it to remain in print and available to these readers.

Unlike the other values already discussed, the economic value of a canon is almost incidental, but I would argue that in the continuance of that canon economic value plays a part. Economic value may also be significant in those areas that may be seen as 'popular' canons, those as a result of being shortlisted or winning a prize and those that publishers categorise in some way as being more worthy than others. In all of these there are economic vested interests. Each of these will be briefly examined. I make no apology for focusing on best-seller lists and contemporary works for while this may seem to conflate 'canon' with 'contemporary', within children's literature in Australia this is often the case. To ignore

these works, the contemporary and the best-seller, is to perhaps miss the initial stages of canonisation, for surely there is nothing intrinsic in selling well that disbars a book from being canonised, except the assumption that the public taste always operates at the lowest common denominator.

It is possible to suggest that any newspaper which reviews books, or has a section dedicated to book reviews, or a journal or magazine partially or wholly devoted to disseminating information on, and reviews of books is involved in canon formation at a basic level. The media not only provides a forum for discussion and opinions but it also selects those books that will be reviewed, either singularly or in some sensible or *ad hoc* grouping. Thus the reading public are informed as to which books they may like to read, and which books are more popular. They can balance the personal against the general consensus but in both cases a choice or selection is being made and that is a fundamental tenet for canonicity. The other means of establishing reading patterns and choices is through public lending libraries especially as Fowler (1982) sees the library as the repository for all work, which does seem to be an ideal as even libraries are bound by financial constraints and personal choice. The popular canons reflected by the use of public libraries may be seen in the publication that resulted from the celebrations of The New York Public Library's centenary celebration. The exhibition displayed 159 works, chosen from over 1,100 titles recommended by librarians at that library and its affiliated research and branch libraries. The parameters for selection were provocative: "In truth we worked with only two limits, neither of them a rule pertaining to intrinsic merit. First...a book's first appearance in print had to have fallen between 1895 and 1995. Second, we decided that an author could be represented by only one title."(Diefendorf 1996 p5/6). The response to the exhibition resulted in a publication which not only listed the exhibited books, with a brief explanation of its importance, but also included a new section: "Favourites of Childhood and Youth". These eight titles may be seen as representing a canon of childhood favourites and while they have been selected for a myriad of unknown personal reasons, the same titles appear on many official reading lists of courses on children's' literature and are the subject of academic scrutiny within journals. The chosen books are: Beatrix Potter's *The Tale of Peter Rabbit*, Betty Smith's *A Tree Grows in Brooklyn*. C.S. Lewis' *The Lion, the Witch and the Wardrobe*, J.D. Salinger's *The Catcher in the Rye*, E. B. White's

Charlotte's Web, Ezra Jack Keats' *The Snowy Day*, Maurice Sendak's *Where the Wild Things Are* and Patricia MacLachlan's *Sarah, Plain and Tall*. Of these books three are included in the *Touchstones* canon, that of Potter, Keats and Sendak. Without making too much of this overlap it is perhaps not surprising that these three are picture books, a category of children's literature that has been until very recently positioned as being unique to the implied child reader. Most of these chosen books are also regarded as classics, fitting most of the criteria suggested earlier. All this merely reinforces the difficulty of clearly determining a canonised children's book. The personal may coincide with the academic in determining canonicity. For a book to achieve this level of popular status there must be an economic correlation.

Todd (1996), in discussing literary prizes, describes the economic value of a canon as:

> ...the canon with which I am dealing rests on many of the same assumptions about literary canon, chief amongst which is that what is left out but considered worth discussing - the penumbra - is, as always, just as important as what is admitted to the canon. The fact that my 'canon' is commercial as well as literary (what's in? What's everybody reading this season?) by no means implies that the two kinds are mutually exclusive: indeed both carry a sense of elitism that may not be to everyone's taste. (p101)

The significance of economic value in determining the canonical value of a book may be a factor that academic criticism may wish to ignore but it is obviously important in maintaining the 'popular' canon, and that is not so far removed from the academic.

Prizes and awards are an obvious indication of approval and are implicated in the early level of canonisation, even if the canon is limited to those books/writers to have won the particular prize. Thus there is a canon of Nobel Laureates which is important to those awarded the prize and to readers:

> I entered this hall pleasantly haunted by those who have entered it before me. That company of laureates is both daunting and welcoming, for among its lists are names of persons whose work has made whole worlds available to me. The sweep and specificity of their art have sometimes broken my heart with the courage and clarity of its vision. The astonishing brilliance with which they practice their craft has challenged and nurtured my own. (Morrison 1994 p31/2)

The publicity which surrounds such an award cannot help but to be eventually evidenced in sales of the author's work. The work of the 1996 prize winner, Polish poet Wislawa Szymborska, was printed in English translation after the announcement of the award. For most Nobel prize winners economic value would be hard to determine for the prize is awarded for a body of work not for one book, even though one particular book may be singled out as an example.

The work of Todd (1996) on the Booker prize makes clear the economic value of prize winning. Todd explores the economic benefits in some detail while acknowledging the difficulty of determining actual sales especially of hardback books. He notes that the figures for paperback sales are more reliable due to the work of Alex Hamilton (detailed in Appendix B pp315-318). Any claims as to an increase in sales due to being short-listed or winning the Booker prize are treated with scepticism by Todd but his figures do show that at some stage between the late 1970s and the mid 1980s the Booker laureate's dividends, direct or indirect, came dramatically to exceed the monetary value of the prize itself. For example by the end of January 1982 over 21 000 copies of Salman Rushdie's *Midnight's Children* had been sold, it being the 1981 Booker prize winner. Sales increase once a book goes into paperback and obviously continue after the year in which it was a winner. By the end of 1990 the paperback edition of Kazuo Ishaguro's *The Remains of the Day* had grossed over one million pounds, being the previous year's winner (p119).

The gap between the economic value of appearing on a best-seller list and aesthetic value is perhaps smaller in respect of children's literature. Prizes given to children's literature are seen as an indication of their literary value while at the same time being a winner is an assurance of increased sales. Many Australian school libraries have an automatic order for the short-listed books in the annual awards given by the Children's Book Council of Australia. The prize winners are often seen as forming a canon of Australian children's literature as when the list of winners is published in circumstances that gives them blanket credibility. This may be an incongruous positioning as in Saxby's *Give Them Wings* (1987) or a more appropriate one as an appendix in the New South Wales Board of Studies *Works and Plays* (1992) which "attempts to compile a comprehensive list of quality reading for students in the middle years of Secondary school" (foreword). This appendix also lists the

winners from 1995 of the John Newbery Award from the USA and the Carnegie Medal winners from the United Kingdom, and these lists are placed before those of the Children's Book Council; a placement suggestive of a cultural cringe. That poetry books have seldom appeared on this list is either a condemnation of the standard of Australian poetry or a reflection of the status of poetry to young readers and to the judges. I would prefer to think it is the latter. (Exceptions are Honey's *Honey Sandwich*, listed in 1995 and Steven Herrick's *Love, Ghosts and Nose Hair* short-listed in 1997, and the sequel *a place like this* short-listed in 1999). The pervasive nature of awards for children's literature is evident in the *English K-6 Recommended Children's Texts*, a document published by the NSW Board of Studies in which the main national and international award bodies are listed. This document also suggests "Classic Children's books" as a separate category from fiction, poetry or drama for stage 2 (3rd and 4th class) and stage 3 (5th and 6th class) describing these as "books [which] have lasted because of their strong narrative interest or enduring characters which have stimulated successive generations of children to read with enjoyment". The listing of these books suggests that schools should be buying them to use in the classroom or library, or recommending them to children, and the terms of the description indicates that these books are somehow of greater value, because they have appealed to more than the immediate generation. The word 'classic' is a value judgement with economic ramifications.

After best-seller lists and reviewing, and prizes and awards, the third force in creating and continuing a popular canon is the categorisation by publishers of some works as being more worthy than others. It may be as simple as fixing a sticker on the cover that indicates that the book, or the author, has been awarded a certain prize. It may be more pervasive as when a publisher selects certain titles and then gives them a description which denotes their elite status. This does more than recognise a pre-existing status because it not only allows the publisher to group certain books together but also by so doing it suggests that these are all of similar superior worth. Thus Oxford University Press under the collective title of "World's Classics" publishes over 600 titles. Described as being from "Aksakov to Zola, put[ting] the greatest works of literature on your reading list" these books are aimed at the general and educational market as editions with an introduction, and critical and biographical notes. While 'classic' is a common description for valued works, when used

in this way it does suggest that these works have some lasting literary value. The works are all out of copyright and it is not unreasonable to see the reasons behind the publication being economic as well as literary. Penguin publish children's books under the 'Puffin' label but they also have two separate listings of 'classics' and 'modern classics'. A book such as E.B. White's *Charlotte's Web* is published in two editions, a standard edition and one which is a 'modern classic' while Russell Hoban's *The Mouse and His Child* is only issued as a 'modern classic'. The modern classics are published in a similar format, slightly larger than the standard paperback with "Puffin Modern Classic" on the front cover, a listing and description of other affiliated titles at the end of the text and a generic description on the back cover: "Puffin modern classics highlight the most successful and enduringly popular stories published for children in recent years". There may be a slight contradiction between "enduringly" and "recent" but the description suggests a canon which reflects several of the values already discussed as implicit in canonisation. A similar organisation occurs between the ordinary Puffins and the 'classics, some titles may be in both, in a different or in the same format, while some will only be in the 'classics' list. These various listings seem only to apply to novels. Penguin publish poetry for children under the "Puffin Poetry" list and it seemed as though these could not be classics until the separate publication of *The Puffin Book of Classic Verse* (1997). All of this is not to suggest that publishers are trying to trick or deceive their readers but it does make obvious that the classification or designated label for a book may make it more appealing, suggest that it is more worthwhile, or that it may even belong to an elite group or canon.

It is easy to deride or to position these chosen books as representing a lowest common denominator, but while their aesthetic value may be debatable their economic value is considerable. The two need not be mutually exclusive as Todd points out, but what these books have not 'passed' is Bloom's test of time. But it is a brave critic, academic, publisher or journalist, who will immediately position a book as one which will either automatically qualify as an 'instant' classic or one which will be forever condemned as only 'popular'. With hindsight it is possible to see that there is slippage between these two extremes, and that canons are not irrevocably 'fixed'. This movement of texts may to some extent represent an underlying economic value

Historical Value

It is a deliberate decision to place a discussion of historical value last in this examination of value as it pertains to ideas of canonicity. Historical value may be seen as a more general, less specific, kind of value for a canon to have or to reflect, but it may also be the value that links past intransigence and arguments about canonicity with a possible future.

Canons not only reflect past positions and relevance of literature but they also provide a window into the past cultural 'landscape' that created or maintained a particular canon. As Kermode (1988 p115) points out, it is the peculiar nature of canonical works that they are of their own time and place and that at the same time they transcend these restrictions. So a canon is a reflection of a particular culture but it also contains the means to go beyond those particularities.

It is a truism of history that it is necessary to know the past to understand the present, but with respect to canons I would suggest that the past not only illuminates the present but it also suggests a path or paths to the future. Those critics who wish the past to remain static, for canons to be fixed rather than subject to an ongoing process of revision, are fixing the future to the past rather than allowing the past to indicate possible futures. For some, canonical history denotes something fixed, static, permanent and perhaps stagnant, but literature has an intrinsic double nature of meaning (literal, semantic) and significance (interpretative) to fix it. Literary works must be seen as part of the time in which they were produced and, possibly or potentially, part of subsequent time. As indicated in the first chapter, this temporal doubleness is a defining characteristic of the poetry anthology. What is of consequence is how the past may be linked into the future, so that canonicity does not always stop in the present moment.(If it does that, then a focus into the past seems inevitable.)

Kermode (1988) sees historical value as elusive:

> ...the hardest [problem] is probably that of historical distance - the inevitable loss of immediate historical context. This can, indeed must, obscure the original sense of a text. The original balance between novelty and familiarity is bound to be lost, and

the discrepancy between the sense it originally had and the sense we find in it has an obvious bearing on the whole question of value. If we have lost most or all sense of whatever value the original offered, what is it that we now find valuable? (p85/6)

With a close discussion of the work of Marxist critics, Kermode shows that the context is subject to alteration and revision and that the text, even if it is disapproved, is often one that embodies an aesthetic value. Just as history will be selected, parts from an infinite whole, so too will a canon be determined, and Kermode sees that: "we try to make history manageable for literary purposes; by making canons that are in some sense transhistorical; and by inventing historical periods" (p109). Thus the two processes of inclusiveness and selection not only operate for both history and for literature but they are in fact intertwined, a process in which "the forces which control our treatment of history in general are the same forces which insist that we think in terms of period, and, especially when the documents in question are literary, in terms of canon" (p125). Kermode sees this process of organising literature so it is relevant to the present as one of making it "modern". This process is not necessarily one in which the past must be discarded but one of ongoing re-evaluation.

Furthermore, I would suggest that the process of making a text "modern" is a necessary step in making it prophetic. The essence of a text that enables the past, present and future to be linked is that which is embedded in or reflects the metanarrative. Gorak's "grand cultural narrative" is where literary text and history are in a symbiotic relationship where each may be seen separately but where to examine or understand either is to refer to the other. Gorak links the idea of a metanarrative to the canon. In assessing the canon as a work of art in its own right Gorak shows us the means of linking not only the parts to the whole canon but the canon to the cultural whole. His 'grand cultural narrative' is:

> an imaginative narrative which tells the whole story about the origins,
> transmissions, history, and interrelationships of traditionally valued and customarily
> neglected works of literary or visual art. (p260)

Gorak's conclusion points the way to a synthesis of children's literature and canonisation. It is not only neglected cultures, societies, genders and classes that have been marginalised

or excluded through the traditional canonical processes. As has been mentioned in the foregoing discussion, children's literature has occupied an ambivalent position. It has been caught between the school and the home, between the literary and the literate, between the critical theory and the reader. It is the unintentional contradiction of the popular classic. However children's literature is regarded, it is an essential exponent of a culture's metanarratives for it is never too early for these metanarratives to be inculcated. The concept of metanarrative means that the discourses of children's literature will be not only valued but also placed within and against literature as a whole.

SUBJECT/ READER POSITION

Canons both actively create reader positions and reflect a particular subject or reader. This is an ongoing and mutually dependent relationship. As has been seen in the preceding discussion, a canon may be actively created or it may exist as a reflection of the particular needs and values of a certain part of a society. Whatever the circumstances it is not possible to see the reader being limited to only one readership. For example if the canon is one created by the school, either tertiary or secondary, it exists not just to be read by the teachers or academics but for the explicit purpose of being read by the students. This canon may then be used to create a certain type of reader; in other words a canon not only reflects a certain reader but it actively creates and promulgates that reader or subject position.

The nature of reader or subject position and its active or passive nature will be discussed in respect of children's literature. The 'implied reader' was the focus of discussion in the opening chapter of this thesis as it is one of the cornerstones of the argument about the shifting position of poetry through childhood. I wish to now consider the implied reader with regard to the position of the reader that a canon may construct. The term 'implied reader' may be taken as referring to "the hypothetical reader derived from a text's own structures" (Stephens 1992 p10); that is, it is the ideal or imagined reader who is able to fully appreciate the text or is most appropriate for understanding of the text's significance. The notion of 'ideal' is important for this reader is essentially passive, to be understood and constructed from the text itself. The importance of the implied reader within a canon is because, as Stephens says, it is "the bearer of the implicit social practices and ideological

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positions" (p21). While discussion of implied reader usually relates to individual texts it is not unreasonable to assume that it is equally valid, and perhaps even stronger, when texts are grouped within a canon. As previously discussed, in children's literature it may be impossible to avoid the necessary existence of two implied readers and these readers may often be dissimilar. That is, for many children's books the reading experience is mediated through an adult reader, and this adult may be a teacher. I would suggest that when poetry is the literature being read the potential differences between the implied child reader and the implied adult reader are at their most extreme. This is most obvious in poetry for the youngest of the three groups of readers suggested in the opening argument of this thesis. Integrating subject position and poetry is complicated by the perceived nature of the poetry itself which makes it difficult to create a definite subject position. The poetry itself and society's expectation of the nature of poetry suggests an indefinite or very broad-based subject when age is a determining criteria. In other words, we perceive poetry as needing to be mediated by some sort of expert reader while at the same time, as the implied reader grows older, the poetry seems to be increasingly less age specific. Placing these two factors together will, to some extent, explain the lack of connection between poetry and the middle age group, those between the youngest child and the almost-adult.

If 'implied reader' suggests a certain passivity, the term 'subject position' foregrounds the ambiguity of possible reader positions. Subject position may be active in that the (implied) reader may choose to recognise or occupy a particular position but it also has implications of a reader being subjected or controlled by the text. The latter position is important when considering the values or ideologies of politics and power within canons, and when for children much of their reading experience is through an educational structure. In essence, canons by their very nature may intensify the complexity of the possibilities of various subject positions. The inter-relationships of implied reader and subject position are examined by Stephens(1992, pp54-59) and it is worth emphasising here that in dealing with an implied child reader the child's notion of its own subject position or self is not as fixed as that of an adult. These will be discussed further in the following chapters dealing with specific anthologies, especially those used in school.

Bloom (1994) suspects that the future of reading and thus of the written word is doomed: "Perhaps the ages of reading - Aristocratic, Democratic, Chaotic - now reach terminus, and the reborn Theocratic era will be almost wholly an oral and visual culture" (p519). Bloom is not really espousing that 'the more things change the more they stay the same', but there is a pleasing, and probably unintentional, irony in foregrounding the role of the oral 'word' because it is a reminder of the dual role of poetry in being both oral and written (and often for the same work). Whatever his 'reading' of the future Bloom represents a general foregrounding of the past. While canons must reflect a past cultural and socio-political position, literature can, as Kermode has said, be both of time and outside time. It is this latter position that is of most relevance in showing that canons create, sustain and are themselves metanarratives.

To dismiss all canons as pernicious or irrelevant is to throw the baby out with the bathwater. The processes of canonicity and the uses and abuses of canons should be subject to scrutiny and to critical analysis as implied through the critical works referred to in this discussion. However canons are positioned, created or selected what becomes evident is that it is not possible to eliminate the need or desire for canons *per se*. That is, canons may change but the processes of canonicity remain relatively intact. The reasons for this have been suggested in the preceding discussion of values. Rather than canons be seen as 'closed' or restrictive either in themselves or in their readership it is more useful to see them as part of a greater cultural history and as a means of determining a whole literary future. These issues become particularly pertinent in consideration of children's literature which, as has been shown above, has not only sought to establish academic credibility by the deliberate creation of canon/s but also represents canons that cross the gap between past and present, between adult and child.

The outlines and significance of canons and canonicty, the role of anthologies of poetry in creating a repository of work, in allowing a poet's work to be accessible, and in representing a canon will be given a sharper focus in the following chapter. An examination of several anthologies edited by the same person will show the processes of the formation and development of a poetry canon for Australian children in the early years of the twentieth century.

CHAPTER THREE

EDITORIAL INFLUENCE: the anthologies of Bertram Stevens

...those who are in positions to edit anthologies and prepare reading lists are obviously those who occupy positions of some cultural power; and their acts of evaluation [are] represented in what they exclude as well as in what they include.
          Barbara Herrnstein Smith

Words are deeds. The words we hear
May revolutionize or rear
A mighty state
          Charles Harpur, "Words"

...words tend to shut out the simplest things we wish to say. In a way, words are continually trying to displace our experience.
          Ted Hughes, *Poetry Is*

The anthologies of Bertram Stevens look back to the processes of canonicity as explored in the previous chapter and anticipate the significance of the school anthology which is the focus of discussion in the last chapter of this thesis. This chapter begins by focusing on the role of the anthologist but in so doing I argue that the effect of having the same editor for several anthologies enables that role to be deleted from a subsequent consideration of the anthologising process. That is, it is assumed that the significance of having the same editor is consistent for all his anthologies and thus it is possible to look at other aspects and ideologies that may be significant within this process apart from that of the anthologist himself.

I wish to begin with a brief overview of Stevens' life because it is indicative of the closed circle of literary Australia at the beginning of the twentieth century where it was not possible for Stevens to escape the influence and impact of the people and their work with whom he was involved as an anthologist. Bertram William Mathyson Francis Stevens was born in Inverell, northern New South Wales, in 1872. His English-born father was a storekeeper in the town, his mother had been born in Sydney. By 1882 the family had

moved to Sydney where Stevens trained as a solicitor's clerk with Allen Allen and Hemsley. At the same time Stevens was freelancing as a journalist and he eventually abandoned the law for an influential life as an editor and critic in literature and the arts. On the 2nd April 1902 he married Florence Edith Wogoman at Guilford. The poet John Le Gay Brereton was his best man.

Stevens moved in literary circles but his actions were tempered by a 'legal' restraint. Henry Lawson (1922) said:

> Stevens had a foolish boyish longing for the somewhat doubtful society of "men of letters", though he could hardly afford to know them. He was a bohemian at heart, but he didn't look the part and couldn't speak the lines very well. He could relax with the best of us but he couldn't be reckless.

His earliest editorial work was John Farrell's *My Sundowner and Other Poems* in 1904, after Farrell's death; he also organised government assistance for Farrell's family. Two years later in 1906 Stevens was the editor of *An Anthology of Australian Verse*; poetry which he hoped would be "a not unworthy contribution to the great literature of the English-speaking peoples" (pxxix). Its importance as the first 'true' anthology of Australian poetry is generally acknowledged. (Green 1962 p458; Wilde, Hooton, Andrews 1991 p30; Wilde 1996 p256). This anthology was revised and improved as *The Golden Treasury of Australian Verse* (1909,1912), "it has...been possible to revise the original selection, and to make it more thoroughly representative of the best short poems" (pv) and it became a standard text. Stevens' literary editorial work continued with the work of individual poets, such as George Essex Evans (1906), Victor Daley (1911), for whom he was literary executor, and Henry Kendall (1920) but he is better remembered for his anthologies. As well as the above anthologies Stevens was responsible for *A Book of Australian Verse* (1915) and, with George Mackaness, *The Children's Treasury of Australian Verse* [1913] and *Selections from the Australian Poets* [1913]. He was also the editor of *The 'Bulletin' Book of Humourous Verse and Recitations* (1920).

From 1909 to 1911 Stevens was editor of the Red Page in *The Bulletin*; and from 1912 to 1919 he was the editor of the *Lone Hand* (an illustrated monthly magazine, under the

control of *The Bulletin* for most of its 'life': 1907-1921). His generosity and love of literature is vividly recalled by W.E.Fitz Henry (1953) who as a fourteen-year-old "little tough" was sent to work for Stevens, during the latter period, as an office boy:

> Bertram Stevens received me almost as if I was one of his distinguished contributors. He made me take a seat, and, after asking a few questions regarding my schooling, which had been of the rough-and-tumble variety, he asked whether I knew the words of "Clancy of the Overflow". I said that I did, and that I could also recite Dorothea Mackellar's "My Country" and Alice Werner's "Bannerman of the Dandenong".
> That seemed to satisfy Stevens, perhaps because he had not long before edited an anthology of Australian verse for school children. He complimented me on my knowledge of Australian writings.

Stevens had extensive connections with the art world, and was associated with publications of critical and artistic work of artists such as Hans Heysen, Norman Lindsay, Arthur Streeton and Conrad Martens. He was one of the founders of *Art in Australia* and was involved with it editorially, with Sydney Ure Smith, until 1922.

Stevens died on 14 February 1922 of cerebral haemorrhage and chronic nephritis and was buried in the Anglican section at South Head cemetery. He was survived by his wife, two sons and a daughter. His papers, including "certain biographical notes that some future literary historian will doubtless find of value" (Bulletin, 1922 p14), were bought for the Mitchell library by George Robertson, a purchase that gave financial assistance to his family. This is an appropriate resting place for his work, for earlier, David Scott Mitchell had recognised a fellow enthusiast and had given Stevens access to his library of Australiana. Their friendship is acknowledged in *An Anthology of Australian Verse* (1906) which is dedicated to Mitchell. Stevens' contribution to Australian literature and art was remembered with a generous obituary in the *Sydney Morning Herald*: "his knowledge of practically everything written in the way of good verse or good prose was encyclopaedic" (p12). It is most appropriate that he was honoured by poems from two poets, David Mckee Wright (2.3.1922 "The Red Page") and Nora McAulife (22.2.1922 p14), in the *Bulletin*. These have been placed in Appendix II.

A close examination of Stevens' five most significant anthologies[1] should be revealing as to the actual anthologising process, and, as the work of the same editor over a relatively compressed period of time, the changing selection of poems and poets may be suggestive of ideologies covert in the processes of canonisation implicit in any anthology.

These may be broadly anticipated as: first, changes due to the difference in implied reader. As discussed in the first chapter anthologies of poetry tend not to sit comfortably with a specific implied reader. There may be a significant age difference between two implied readers especially for the youngest group of readers as I argue throughout this thesis, or there may be a slippage between the implied child reader and an older adult reader. I would suggest that the latter may be especially true for the work of Stevens which was published at a time when there were few anthologies specifically oriented to an Australian perspective; but the 1913 and 1915 anthologies were explicitly intended for children as indicated by the titles. There is no surety that the first two anthologies had a readership limited to a specific age group. The 'graffiti' added to all the consulted texts over their 'life', that is, names, library stamps, dates, annotations, word games[2] and even the variety of handwriting and condition of the text suggest that these texts have been well read by a number of readers of varying ages. Any differences in the anthologies due to overt indication of the implied reader may be taken as revealing something of ideological differences between the child and the adult reader.

Second, it may be anticipated that even over less than the ten years encompassing all five anthologies there may be indications of a poetic 'canon' of Australian poets. While the idea of a canon is associated with the poet rather than the poem, the balance between poet and poem in any anthology is seldom clear specially as a poet may come to be represented by one 'signature' poem. The development of an early canon is further complicated by other factors determining selection such as the availability of poems, that is obtaining permission for their use in an anthology, and the possible realisation that there were sufficient poems

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[1] I am omitting *The 'Bulletin' Book of Humourous Verse and Recitations* (1920) because of its sole source of poems, because the work could be seen as of only limited appeal and ephemeral value and ,most importantly, because the implied reader is not necessarily a child.

to enable the publication of more than one anthology. The latter becomes more important when the poems are chosen from recently published or written work, that is they may be an ongoing record of a poet's work rather than a selection from a total corpus. The explicit intention of the editor may also be a factor and, fortunately for study of the work of Stevens, most of the anthologies contain an introduction in which this is discussed. Notions of canonicity are especially pertinent at the time of these anthologies. It would be expected that post-Federation there would be a heightened sense of nationalism and explorations of national identity; and this is the third area to be considered. As discussed in the first chapter, this is one of the main ideological clusters to be examined in all the anthologies considered in this thesis.

It is expected that by filtering the discussion of the anthologies through these three 'sieves': of the role of the implied or intended reader, the possible development of canonicity and the ideology of national identity, it may be possible to determine the influence of one editor, and those underlying factors which may be significant in any anthology. It is obvious that Stevens would have been influenced, even unintentionally, by his work on *The Bulletin*, by his editorial work on some poets and by his friendships within the literary world of early twentieth century Sydney. However personal bias may have affected his selection, these anthologies carry ideological implications beyond the immediate and the individual. It is the purpose of the following discussion to determine what these may be.

It is proposed to group the anthologies into three, based on chronology and similarities. The first group will consist of *An Anthology of Australian Verse* (1906) and *The Golden Treasury of Australian Verse* (1909), which are separated by only three years and Stevens, in his introduction to the latter, makes the connections between them obvious. The second group will be the two anthologies specifically selected for school children, *Selections from the Australian Poets* [1913] and *The Children's Treasury of Australian Verse* [1913]. The fifth anthology, *A Book of Australian Verse for Boys and Girls* (1915) will be considered by itself as the third 'group'. This grouping will enable consideration of changes within the

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[2] The game in *The Golden Treasury* which directs the reader to another page in a sequence of several to find the answer to a trick question is suggestive of a child's age and school use, but it is not specified as a 'school' text.

group and between the groups. The discussion will focus on the poems but, as with all the anthologies, it is necessary to also consider the implications of other parts of the text and the peritext. To ignore these is to not only ignore a fruitful source of ideological evidence but also to distort the impact of the discourse of the anthology.

An Anthology of Australian Verse (1906) has a significant amount of text in the peritext. This will be considered in some detail as it forms a basis for comparison with the other anthologies.

The title, preface and introduction offer an overt declaration of national pride, but it is not without its contradictions. This being a collection of "Australian" verse the editor goes on in the preface to state that "'Australian' in this connection [is] being used to include New Zealand" (pvii)[3]. This may be seen as simply a geographic connection or a sensible marketing decision but it also implies a slippage in national identity, perhaps not only with respect to poetry. More importantly, it suggests that these two countries were linked by a similar colonial status. Their populations were deemed to have a common origin and British imperial view may have seen little to distinguish the poetry of one from another. Their separate identity was also blurred by poets living in New Zealand and publishing work in Australian papers and journals, and a reasonable amount of travelling across the Tasman Sea. A. H. Adams' career was typical in that he was born and educated in New Zealand, travelled to China as a war correspondent (for the Boxer rebellion), visited London and returned at age thirty three to live in Australia. Of the 66 poets represented in this anthology thirteen lived in New Zealand, but of these only seven were born in New Zealand. Some were born in England, Ireland or Scotland, and others were the children of peripatetic parents, travelling and working in various parts of the British empire.

The strongest national presence is not Australia or New Zealand but Britain: "The principal literary productions of our first century came from writers who had been born elsewhere, and naturally brought with them the traditions and sentiments of their home country." (pxx) For the poets born in Australia Britain continued to provide a compelling presence; many travelled 'home', they were educated, especially at tertiary level, at British universities, and

many worked for government institutions where the role of Britain was paramount. It not only cast a shadow over the poets, one made up of political, emotional and spiritual allegiance, but it also provided the subject matter for some of the poems, and, most significantly, it is against the literature of Britain that the quality of these colonial poems were to be judged. "Australia has produced no great poet, nor has any remarkable innovation in verse forms been successfully attempted." (pxx). It is not surprising that this first anthology is described as "verse" rather than "poetry".

Nevertheless this anthology is titled "Australian" so it becomes necessary to refine what that meant. Stevens concludes his introduction with:

> Australia has now come of age, and is becoming conscious of its strength and its possibilities. Its writers to-day are, as a rule, self reliant and hopeful. They have faith in their own country; they write of it as they see it, and of their work and their joys and fears, in simple, direct language. It may be that none of it is poetry in the grand manner, and that some of it is lacking in technical finish; but it is a vivid and faithful portrayal of Australia, and its ruggedness is in character. It is hoped that this selection from the verse that has been written up to the present time will be found a not unworthy contribution to the great literature of the English-speaking peoples. (pxxix)

Stevens spends much of the introduction with a short history of the significant poems and poets in Australia's brief literary history. He places both against historical events such as the gold rushes: "With the discovery of gold a new era began for Australia. That event induced the flow of a large stream of immigration, and gave an enormous impetus to the development of the colonies." (pxxiv) But Stevens was more concerned with the growth of a literary identity and discusses the mutual support and encouragement poets gave to each other (an example Stevens followed in his own life where he gave moral, critical and financial help to his friends and colleagues) and the growth of newspapers and journals in promoting Australian work. He acknowledged the precarious position of the latter:

> Several attempts have been made to maintain magazines and reviews in Sydney and Melbourne, but none of them could compete successfully with the imported English periodicals...They cost more to produce than their English models, and the

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[3] All quotes are from this 1906 edition unless otherwise specified.

fact that their contents were Australian was not sufficient in itself to obtain for them adequate support". (pxxviii)

The exception to this was *The Bulletin*, founded in 1880: "its racy, irreverent tone and its humour are characteristically Australian, and through its columns the first realistic Australian verse of any importance...became widely known" (pxxviii). Stevens' comments should be seen as an early recognition of its role rather than a reflection of personal bias due to his editorial association with *The Bulletin* and his friendships with many of the writers published therein.

The peritext of this anthology reinforces the serious value of poetry as well as its celebratory and historical importance. The table of contents not only lists the poets and their poems, in chronological order, but it indicates the source of the first publication of each poem (something that modern anthologies seldom do with such clarity). The appendices consist of some brief notes "which may be useful to readers outside Australia", mainly defining local terms, place names, animals and plants. Here the separate identity of New Zealand is lost and one suspects that some readers in Australia would have needed the clarification of specific New Zealand terms. The notes are very brief and do not necessarily suggest that school children were the implied readers, being factual in nature. Stevens also includes biographical notes on the poets with a list of their published collections. These notes emphasise the country of the poet's birth, as well as that of his or her parents, the place of their education, their contact with Britain and their present occupation. The inclusion of biographical material is often found in anthologies today, especially those for children. This may be due to a reflection of an implicit didactic purpose or it may be as Harvey (1992) records in commenting on the role of the anthologist: "Having always enjoyed knowing about writer's lives myself, and finding interest from the children I taught, I felt this was a way of making poets seem real to young readers, less remote" (p200). Whatever the reasoning behind the inclusion of this type of material, it does serve to underline the grey area in anthologies of the separation of poet and poems, and it positions poetry in a particular way that reinforces the assumption that knowledge of the poet may help to explicate the poems. (It is only the "New Criticism" model of reading poetry that has thought otherwise). This focus on the poet is also a reflection of the

theoretical positioning of poetry in the early years of this century where the poet and poem where largely indivisible. This is, of course, not unique to poetry, but the connection has been reinforced as recently, and variously, as 1996 where poets whose work is on the Higher School Certificate syllabus are asked to discuss their work at seminars for students, and Seamus Heaney's hour long interview by Melvyn Bragg is replayed on television.[4] In neither case is the poetry divorced from the poet's life or opinions. Nevertheless, in the following discussion I will be referring to the poem by title, and including the poet in the list of poems in Appendix I.

The overall quality of the physical text of Stevens' first anthology reinforces the importance, and seriousness of the anthology (and of poetry). It is printed in two colours, red is used for headings and the name of the poet (in the margin adjacent to the poem), the paper is of good quality and, although bound in buckram, the cover and spine lettering and decorative motifs are gilded as are the tops of the pages. (This was done to protect books from dust damage). The quality of this anthology may be a reflection of the general importance of books at this time rather than just commenting indirectly on its contents, but this first anthology has survived the physical test of time better than any of the others.

The peritext for *The Golden Treasury of Australian Verse* (1909) has some small but significant differences to its predecessor. While the title retains the notion of 'verse' as opposed to poetry it also overtly enhances its value. "Golden Treasury" emphasises the importance and value of the poems. The title of this anthology echoes that of Palgrave's seminal anthology *The Golden Treasury of Songs and Lyrics* (1861) and the words 'golden' and 'treasury' are found separately and together in titles up to the present time, for example *The Macmillan Treasury of Nursery Rhymes and Poems*. The title also may suggest a positioning of this discourse for a younger implied reader with its suggestion of reward and adventure. Given that both Stevens' anthologies appeared within a relatively short period of time, and that the potential market for poetry was limited, it made good marketing sense on the part of the publisher to alter the name to one which suggests a different and more specific readership, and one suggestive of school use. In fact there are changes in the poems, and these will be discussed further.

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[4] SBS television Saturday afternoon arts show with Andrea Stretton, 7/09/1996.

In the preface of a later edition (1912) Stevens apparently felt a need to justify the existence of this second anthology:

> When "An Anthology of Australian Verse" was prepared for publication in 1906 the Editor was unable to obtain permission to use certain copyright poems which he wished to include. Since then the restrictions have been generously removed; it has therefore been possible to revise the original selection, and to make it more thoroughly representative of the best short poems written by Australians or inspired by the scenery and conditions of life in Australia and New Zealand. (pv)

One may assume that the new selection of poems may be more than just a reflection of quality. Stevens never overtly states the reasons for choosing those poems that he "wished to include".[5]

The main change in the introduction of the second anthology is the shifting of William Charles Wentworth's poem, "Australasia" from its significant position as the opening poem to being integrated as part of the introductory discussion. This change reflects its historical importance, both as being runner-up for the Chancellor's medal at Cambridge in 1823, and as a necessary part of the development of Australian poetry. The introduction reinforces the latter idea as Stevens includes only the last fourteen lines of the poem which ends with Australia being described as "A new Britannia in another world" (pxx); but describes the whole as: "The first poem of any importance by an Australian" (pxx). It is defined as belonging to that poetry written before 1845 when the "first genuine, though crude, Australian poetry appeared, in the form of a small volume of sonnets by Charles Harpur" (pxxi). This repositioning means that the 1909 anthology begins with the work of Harpur. The shift in the position of "Australasia" may be seen as mirroring the focus of the anthology from Britain to Australia, but this is more intention than reality. It is not to say

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[5] In a letter from B Stevens to George Robertson, publisher, dated 24 July 1905, Stevens stated that the Bulletin "declined to allow any quotation from their copyrights" and Stevens wanted to have included in the preface a comment such as "The Bulletin Newspaper Co. have refused to allow the reprint here of any poems belonging to them". Both Stevens and Robertson agreed that it was not necessary to list the poems which they would have included. As it happened, the publisher took the 'softer' option and no mention of copyright problems were made in the first anthology while the second anthology included the careful comment shown above.

that the 1906 anthology was not focused on Australia. The part of "Australasia' that Stevens selected to open this first text hopes for the development of an Austral Milton, Shakespeare and Pindar! More importantly (and perhaps incongruously) the extract links the inspiration of Parnassus to "the far blue hills" where "Warragamba's[6] rage has rent in twain/Opposing mountains". In short, it is not the content of the poem but its positioning and repositioning that is more suggestive about the development of a national poetic identity.

The other change in the peritext of the second anthology is the inclusion of an "Index to Authors", which, occurring after the biographical notes, gives greater weight to the poets. There is no index to the poems, by title or by first line.

The significance of the above changes in the peritext is reinforced by consideration of the poems of the 1906 anthology and the changes of this selection for the 1909 anthology. *An Anthology of Australian Verse* (1906) contains 164 poems by 66 poets arranged in chronological order. It is not appropriate for the purpose of this discussion to treat the anthologies poem by poem but rather to determine the overall ideological tone and note any particular ideological parameters and patterns. This anthology, while published at the beginning of the twentieth century, contains poems mainly from the previous century, but these cover a substantial period of time; from (excepting "Australasia") the 1840s onwards. This period saw the change in Australia from a few scattered penal settlements to a number of urban and rural regions that were prepared to forsake their individual identity to become one nation of federated states on the 1st of January 1901. It was also the period where those living in Australia changed from a people born and often educated elsewhere, usually Britain, to those born, educated and living their lives in Australia. Events such as the Boer war both reinforced allegiances to 'the mother country' and helped to create a sense of belonging to another country, Australia. This shift in focus from places external to Australia, to what it meant to be in and of Australia, is the strongest trend in the 1906 anthology. As circumstances and priorities changed, the Australian people and their poets both reflected and defined the Australian landscape, nation and Australian identity. These issues are the primary focus of the ideological orientation of this anthology and, as will

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[6] A river which flows east from the Blue Mountains to the sea.

become apparent, these ideologies continue to be a significant element in the later anthologies.

The most obvious indications of the changing perception of the landscape are the use of Australian motifs within the figurative language of the poems and the descriptions of the land itself. Thus "Love in a Cottage" (p12)[7] owes nothing to Australia using almost generic descriptive terms of "brightsome flowers with dew-filled bells", "leafy boughs", and "grassy knolls". The mention of "brown old wattles", not only carries no weight in the poem but the adjectives position the plant as part of a European flora ignoring the most blatant characteristic of wattle, its colour. The yellow of the wattle goes on to be an often used image of Australian flora: "sweet with the wattle's flowers" (p88), "Under the Wattle" (p110), the "yellow leas" (p139), "the golden wealth of blossom" (p206) and it develops a metonymic role for a benign rural landscape in "A Ballade of Wattle Blossom" (p94). Similarly, the "perfect wife" (p73) is compared to a clematis and the "Queen of Dreams" (p75) is found in the "heart of the rose-red west" near the "pine-clad crest" despite the presence of the "grey gums". Given the strength of poetic associations such as 'love' and 'rose', that these long held poetic 'cliches' are replaced with wattle and gum also suggests the great impact of the Australian landscape and the need to incorporate the local and the immediate with a transplanted poetic tradition.

In the later poems, the references to Australian plants become more than just a token acknowledgment, or a listing of curious features, so that in "New Country" (p78) the cattle are found " 'Mid the silvery saltbush well content;/Where the creeks lay cool 'neath the gidya's shade". However they are used, the newness of these terms is apparent from their sometimes awkward placement, as in "Wattle and Myrtle" (p100) when all the figurative use is based on images of European plants and the Greek gods, in "A Song of Sydney" where "The Waratah and England's red roses/With stately magnolias entwine" (p120) and, because they may require an explanatory note: "Gidya - a Queensland and N.S.W. aboriginal word for a tree of the acacia species" (p284).

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[7] Poems in the Bertram Stevens anthologies are referred to by title, not by poet. The full details of each poem are given in the table in Appendix I which charts the first appearance of each poem and its possible inclusion or exclusion in subsequent texts.

The landscape in the early poems owes more to a European Romantic tradition than it does to any realistic depiction of the Australian land. But it was not as simple as replacing one with the other. Certain parts of the land of Australia became associated with its poetry, and a Romantic interpretation has been slow to be discarded. In his discussion of the landscape in Australian literature Turner (1986) states that: "The longevity of the pastoral ideal, surviving as it does Australia's urbanisation and suburbanisation, suggests that its survival is due to its *ideological and mythic function* [my italics] rather than to its close relation to historical conditions at any point" (p32). Turner focused his discussion on novel and film but this ideological construction is apparent in the poetry. I would argue that its existence is even more apparent in an anthology where there is a striking similarity of the ideology of the landscape despite a multiplicity of views and voices.

The Australian poetic landscape centered on the rural Australia of the 'outback'. The first of these is found in the work of Adam Lindsay Gordon and even though the Australian land in "The Sick Stock-Rider" (p26) is indicated more by place names than by actual landscape images, it is "westward winds the bridle-path" and it is in the west that the poetry found its place. It is a place of Romance, "the Range's westward fall" (p78), where anything was possible, but all was seen as benign:

> West, ever west, with the strong sunshine marching
> Beyond the mountains, far from this soft coast,
> Until we almost see the great plains arching,
> In endless mirage lost. (p126)

This Romantic vision has its epitome in Andrew 'Banjo' Paterson's "Clancy of the Overflow" and the continued popularity of this poem probably owes more to a desire for a Romantic view of the land than a need for realism, for this is a place of kindness, friendliness, peace and leisure:

> For the drover's life has pleasures that the townsfolk never know.
> And the bush hath friends to meet him, and their kindly voices greet him
> In the murmur of the breezes and the river on its bars,
> And he sees the vision splendid of the sunlit plains extended,
> And at night the wondrous glory of the everlasting stars. (p168/9)

While it is possible to see this poem as simply representing a dichotomy between urban and rural, Turner (1986) saw this as representative of a familiar "dual pattern" (p31) which is ultimately a single pessimistic one of exile, entrapment and the difficulty of survival. Nevertheless, this anthology with its ballads does insist rather on what Turner prefers to see as the exception, a more positive positioning of life on the land and man's relationship to the land; even if it is one in which the land is dominant and the individual often passive. What should be recognised is that any depiction of the landscape and people has an ideological 'loading' and here it centers exclusively on a simplified rendition of the pastoral landscape and the man within it. This ideological orientation to the rural as opposed to the urban place is a pattern that is to be repeated in all the anthologies examined in this thesis.

The west was also a place of danger and hardship "they spoke of that unknown West" ("Where the Pelican Builds" p77) and "I am the Master, the dread King Drought,/And the great West Land is mine" (The Shadow on the Blind" p243), but these hardships are shown as serving to define the nature of the people and their relationship with the land. This is clearly evident in Henry Lawson's "The Sliprails and the Spur" (p200) and the land's irresistible attraction is shown here and in "Out Back" (p188). The bush was also, for the men, a place of rite of passage: droving, carrying a swag or working hard could lead to a transformation such as that of "Middleton's Rouseabout", who while he obtained his "own dominions" he still had no pretensions: "Hasn't any opinion,/Hasn't any 'idears' " (p196). For women, as subjects of the poetry, the west was interpreted differently. They are positioned as seeing it as a place of "everlasting sameness of the never-ending plains" ("The Women of the West" p142)[8] and they were perhaps more realistic about it for in the same poem: "red sun robs their beauty, and, in weariness and pain..." (p143). Whatever their feelings about the land, their role is glorified not only for surviving but for following their fathers and producing sons with the cause and effect made explicit: "we faced and fought the wilderness, we sent our sons to die" (p144). The role of women in the anthology will be discussed in greater detail when considering national identity.

The poems of Kendall become the exceptions to a dry western landscape in focusing on "lyrics of the leaf and stream" (p41). They have more in common with ideas of Paradise, gardens of Eden, or Hy-Brasil "Where the great gold river sings" (p44). Given the impact water and drought were to have in Australia's rural history perhaps Kendall was unknowingly creating images of an Antipodean Utopia as he based his lyrics on the landscape of mountain and coast.[9]

While the Australian qualities of landscape were explored through its flora and physical characteristics, for many early poets it was most easily defined by listing various places that sounded obscure and exotic. The naming of places implies a significance (of possession, control, knowing) as well as giving an Australian 'flavour'. Not only do the names identify an Australian place but they also suggest something unknown. The irony here is that the white settler did not know the land to the same extent or in the same way as the Aborigines. The place names were 'borrowed', often inaccurately, with little or no understanding of their Aboriginal meaning. Nevertheless, to the reader remote from the bush, the names seemed to imply a knowledge and possession of the place. This may have had a greater impact for the child reader thereby reinforcing both the 'otherness' of the bush and its significance for the Australian person. In borrowing from the Aboriginal languages or transcribing Aboriginal sounds into the English language, the 'namers' of the 19th century Australian land were inscribing a trace of the existence of a people whose presence the poetry virtually ignored. Thus the west is described in general terms of 'outback' or 'the bush' while specific places carry names that, while denoting a locality, have lost their meaning.[10]. Fitter (1995) noted that in the construction of landscape in a text "metonymy is inescapable"(p2). Thus to the child reader these names could represent a password to a place, the bush, which was an essential part of their Australian identity even if they did not live there. The mixture of the ordinary, 'the bush', and the Aboriginal place names become

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[8] Which sounds like a parody, deliberate or not, of Paterson's line in "Clancy of the Overflow"
[9] This re-positioning of the Australian landscape has been more fully discussed recently with works such as that of Drew (1994) who examines the significance of the coast, beach and sea in creating what he calls an Australian "coast culture".
[10] The importance of how people create and identify a landscape that is not Australian has been discussed by Harrison (1992) and Schama (1995) both of whom see that even the wildest and most 'natural' places have meaning imposed upon them by the literature and art of a civilisation and are

part of an ideology of the acculturation of the young Australian child. This meaning through the process of naming may be as a result of an attempt to control or organise a place or it may simply reflect a need to know and understand. Thus Wentworth reflects on the Warragamba river in "Australasia" (p1), the sick stock-rider remembers Upper Wandinong (p28) and Lawson's swaggie travels "the parched Paroo and the Warrego tracks" in "Out Back" (p189). Paterson is the most prolific user of place names with men being identified by 'their' place such as "Clancy of the Overflow" while the "Travelling Post Office" tries to deliver the letter along the Castlereagh, at Mundooran or near Waddiwong (p173). In essence, these names represent something unknown and tantalising. Knowledge of them will be an indication of belonging, as an adult, to this new country.

As the Australian landscape became more clearly defined and positioned so the poems in this anthology (1906) reflect a growing interest in Australia as an independent country with its own identity. Federation would have been a spur to acceptance of this idea for prior to 1900 Australia was a collection of separate settlements rather than a united nation.

> Politically Australia had no formal existence until Federation: the colonies were separate political entities owing their allegiance directly to Britain. Colonial rivalries were often surprisingly strong and until the 1880s, the general trend was towards a widening of the gap between the six colonies, at least politically. (White 1981 p63)

Despite the perception of this gap, the poets were busy seeing Australia as being one country, in itself , and also in, and because of, its relationship to Britain. They were either successful prophets, or more likely as White suggests (pp25-28), they were an intelligentsia interested in moulding ideas of 'Australia'. As mentioned earlier, Wentworth's poem "Australasia" opens Stevens' first anthology but the final poem, "Ode to Apollo" sees the glory of Australia (without naming it or the people except as "island-born") in a sustained comparison to the glories and fecundity of ancient Greece. There was still a way to go to independence, political or intellectual, and the ambivalent connections to Britain were to continue up to the present as evidenced in the republican debate of the present time. Whatever the significance of the first and last poems and the seeming lack of progress, a

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thereby altered in any possible representation. In other words, the landscape is embedded in a

number of poems between these two attempt to define the 'new' country of Australia. Despite the chronological order of the poems there is no apparent change in patriotic poems from the earlier to the later poems. Since Stevens was compiling this anthology in the early years of the federation of the Australian states it is not surprising that these poems reflect a growing national pride but they should also be seen as presenting the 'correct' view. Stevens would have been aware that the poetry would not only reflect the status quo but may also create it. This becomes more pertinent when remembering that it is the child implied reader for whom this anthology is formed. For the child of the early years of this century, the significance of the parameters of national identity and place would be an intrinsic part of their acculturation. This knowledge was not something which could be assumed or taken for granted for the child or for many of the adult population who were also new to this country and the ideologies which were to define it. The modern reader has to see past the incongruities of this country being described in poetry which owes its structure and its language to another: "Australia! Land of lonely lake/And serpent haunted fen" (p97). The continued use of such language is a reminder of the strength of the Romantic positioning of landscape. Stevens hoped that this anthology would, as quoted earlier, be a "vivid and faithful portrayal of Australia" (pxxix).

This country would need to be tempered under the fire of war:

> When laurelled victory is thine,
> And the day of battle done
> Shall the heart of a mighty people stir
> And Australia be as one. (p98)

These ideas expressed by Cuthbertson in "Australia Federata" date from 1893. They are written in anticipation of Federation and before Australia sent soldiers to fight for the Empire in the Boer war. While he might seem to be prescient about the effects of W.W.1, Cuthbertson was no doubt reflecting a commonly held belief that war would not only unite the people but would enable them to become 'men', that is, it would be a means of the nation achieving 'adulthood'. "The Dominion of Australia"(pp56/8) expresses a similar desire for unity, reinforced by the subtitle of "A Forecast, 1877". While a desire for

culture's metanarratives giving it particular values but it also becomes a metanarrative itself.

independent nationhood and praise for what would be identifiably Australian is found in a number of poems there is little suggestion that this would mean a renouncing of loyalty to Britain. This relationship is epitomised in Farrell's long poem "Australia to England" but where there is also sounded a warning that:

> Make England stand supreme for aye
> Because supreme for peace and good,
> Warned well by wrecks of yesterday
> That strongest feet may slip in blood. (p108)

As well as explicit desires for separate identity the anthology represents Australia as unique, special and different. It may be defined by what it is not: "Not as the songs of other lands/ Her song shall be" (p136), the stars are not the same (p101) and its place is in the southern hemisphere. Some of the poems may seem to reflect a general reaction to colonial dependence, being equally valid for a number of countries; but they are made explicit to Australia, as mentioned above, by imagery dependent on specific Australian icons, usually those of native flora.

The ambivalence towards the authority of Britain at a time of growing nationalism is summed up by the following, which sees the identity of Australia being centered in the west, the Romantic rural place of honour and danger as discussed earlier:

> Therefore, while many turn with love and longing
> To wan lands lying on the grey North Sea,
> To-day possessed by other mem'ries thronging
> We turn, wild West, to thee. (p128)

The difference between the two countries is encapsulated by the metonymic contrast between "wan/grey" and "wild". The former is already confined in the past by shades of negativity and the suggestion of lost glory while the latter is all potential.

Against these poems must be placed the poems that have no specific place and are more concerned with the condition of mankind, but in these there is also a shift from personal introspective poems in which the poet attempts to come to terms with the metaphysical

questions of life, and death; to a seemingly more detached and ironic view of life. In these may be seen the creation of a national identity, one inextricably associated with the landscape and the nation. The underlying ideology in these poems is bound up in the overlapping framing ideological purposes of acculturation and autonomy as discussed in the opening chapter of this thesis.

The development of a national identity or 'type' was, as White describes, an idea that "fitted snugly into the nineteenth-century intellectual landscape" (p64). Owing not a little to Darwinism, it could be an excuse for asserting one's superiority as well as a means of defining one's national character. Of course when type was linked to moral superiority, it became a way of justifying racism and the exploitation of other people (including women). In Stevens' anthology "Bannerman of the Dandenongs" is the first explicit definition of the Australian male. The characteristics exhibited by Bannerman of boldness, daring, courage and ultimate sacrifice for his mate; as well as his riding skill and the implication of being an outsider, all quickly become part of a national identity. The strength of this particular identity will be explored in the other anthologies of Stevens. Once established this type was to show remarkable resistance to change, and later events were moulded (and reinterpreted) so that participants fitted the original. This is most apparent in the growth of the ANZAC legend. White points out (p77) that many of the characteristics of the Australian type were those of any younger generation seeking ascendancy over the older. Thus the characteristics are often those that depend on one's point of view, laziness or a 'relaxed attitude', independence or disrespect, or, in the case of Bannerman, foolhardy or brave.

Many of the poems in the 1906 anthology are not concerned with national identity, either explicitly or implicitly, but what is significant is that those that are reinforce the characteristics of Bannerman. The poems also establish a strong link between the vital new nation and the type of people appropriate for living there: "And man will fight on the battle-field while passion and pride are strong" (p191).

The creation of an identifiable Australian type (male) meant that women were positioned in a very particular way. In Stevens' anthology there are few poems specifically relating to women but those that are position women in two related ways. They are objects of love,

there to be praised, wooed and loved; or they are women who are wives. In both cases women are essentially passive, waiting on their men to define their roles in life. The former allow the man to be one whose "heart at the remembrance skips/ Like a young lion" ("Love" p3), to be responsible for the creation of love, "I wakened it up with mine" ("The Love in Her Eyes Lay Sleeping" p6) or to worship the loved one as "My own, my own" ("Through Pleasant Paths" p9). These, and many other poems in the anthology, may be seen as a reflection of Victorian attitudes to love and to women, but as such I would argue that they have much in common with those poems that seem to be placing the women in a more 'Australian' context. The position is still one of passivity and dependence. This is most evident in "The Sliprails and the Spur", where the woman is not only left behind but she is only able to wait for the return of the man who is in the (fortunate) ambivalent position of having to leave in order to love and being able to roam to find peace:

> And he rides hard to dull the pain
> Who rides from one that loves him best;
> And he rides slowly back again,
> Whose restless heart must rove for rest. (p201)

It is not unreasonable to see this as showing the love of the woman as one that not only may trap a man but also prevents him from doing or having something better, something essential to his 'male' nature. Even when the motivation to go is more explicit as in "No Message" (p79/80) or in "Andy's Gone with Cattle" (p187) the woman is still the one left desolate and abandoned (like the actual place) while Andy is no doubt as cheery as when at home and faced with troubles there. The passiveness of that position is emphasised by the focalisation of the poem and the possessive "our Andy". The 'fate' of women to bear children means that they must suffer the loss of the child dying, as in Kendall's "Araluen" (p38), where she is unable to do anything but be comforted, but the desire for children is seen as "The crown that women wear" (p69). I am not arguing that the position of these women is the sole responsibility of the men but rather that the anthology is creating a particular ideology of the position of women. While the ideology of gender in this anthology is overtly depicted in the poems I argue that this is not true of the anthologies for a similar aged implied reader at the present end of the century. Gender in these more recent anthologies tends to be important in its omission rather than for the manner of its depiction.

I would suggest that this is because it becomes subsumed into an ideology of childhood which is essentially asexual. Nevertheless, in these later anthologies, an ideology of gender may still be reflected in factors such as the balance of male and female poets but this is less significant than the general shift in orientation from the female to the patriarchal paradigm across the three ages of implied reader. It seems no coincidence that the two poems in the first Stevens' anthology which suggest a different positioning of women are specifically related to the developing nation. Castilla's "An Australian Girl" links the appearance and characteristics of the girl with that of the nation by suggesting that the place has literally created her: Southern sun and southern air/Have kissed her cheeks" (p119) while she is "self-possessed' and shows "independence". This link is underlined by the appearance of this poem in 1900, and by the poet being an Australian born woman. "The Women of the West" (p142/4), as discussed earlier, may seem to be in praise of the indomitable spirit of these pioneering women but they are described as having lived "silent lives" where the men "faced and fought the wilderness" and their actual role was to demonstrate "the holiness of sacrifice, the dignity of love".

In the early twentieth century, post-Federation, poetry was one way to celebrate the new nation. But it also, in defining the present, celebrated and summed up the past which was already being positioned in particular ways. Post Federation, 'Australia' clearly referred to the whole continent but the geographic reality in this anthology is the dichotomy of 'bush' or 'outback', and the two main settlements of Sydney and Melbourne. The relationship to Britain, the essence of the landscape, the creation of the national psyche and the nature of the Australian identity are all summed up in Paterson's "The Old Australian Ways" (pp175/77). Here is the poem as a didactic tool indicating the 'true' nature of the country and its people which was still accessible for those who sought it.

The ideological positions of Bertram Stevens' 1906 anthology have been discussed in some detail for it is against these that his other anthologies will be measured and compared. I would also suggest that it is probable that Stevens made some use of this first anthology in the selection of poems for the later ones. The companion anthology, first published only three years later, and then revised in 1912, has already been briefly mentioned above in looking at the differences in the peritext and changes in the placement of William Charles

Wentworth's poem, "Australasia". The exact changes in the poets and poems from the 1906 anthology to the 1912 anthology are detailed in Appendix I.

The Golden Treasury of Australian Verse (1909) is a longer anthology than its predecessor, now containing 182 poems by 73 poets. This in itself implies a greater confidence in Australian poetry and its possible market. It is a new selection for, although many poems are the same as the 1906 anthology, a number of poets no longer appear and the selection of poems for each poet is not necessarily the same. Gone, never to reappear in a Stevens' anthology, are poets such as Bathgate, Foster, Sinclair and Twisleton. These tended to be earlier poets but, more importantly, their work shows little evidence of being Australian in content or tone. It may be no coincidence that none of the poets who no longer appeared were still alive and writing poetry in Australia at the time of compilation of the anthology. Too much should not be made of this for they were not the only poets of whom this could be said. The 'new' poets were both those who had not been writing at the time of the earlier anthology and those whose work Stevens was re-evaluating. This pattern continues throughout the anthologies; and may simply represent a basis for selection in any anthology. Thus changes in poets and poems are a natural focus of critical attention but caution must be applied in determining the nature of this attention.

Making their first appearance are fifteen poets including Souter, whose work is discussed in the next chapter, on nursery rhymes, and MacKellar with two poems including "My Country" which closes the anthology. The selection of poems for many poets is reduced, for example that of Jennings goes from five poems to one, but the more usual pattern seems to reflect on an (ongoing) evaluation of the poet's work. Thus Cuthbertson has only one poem dropped, "Australia Federata", and it is possible to speculate whether this was because it represented an outmoded sensibility or whether Stevens' opinion of its poetic worth had changed or, more pragmatically, because to include new poems some of the old must be discarded. Such speculative questions can be asked of the role of any anthologist but they become more pertinent here with the number of anthologies with which Stevens was involved.

A more confident assertion of the Australian nation and a refining of the Australian identity are apparent in the increased use of the vernacular, shown in direct speech. The presence of the vernacular is unusual and it remains a small part of poetry for children in Australia until the publication of the series of anthologies edited by June Factor beginning with *Far Out, Brussel Sprout* (1983) which is based on children's own chants and rhymes. A parallel movement in Britain is confirmed by Styles (1998) in discussing the "urchin" verse that was identified by John Rowe Townsend in the 1970s. At the beginning of the century, the use of the vernacular is implicit within the valorisation of a particular national character of Australia. This is significant for it also indicates a shift in the perception of poetry and, possibly, in the implied audience. Thus a poem such as Mary Gilmore's "Marri'd" (p249/50) although it reaffirms the female position as a dependent married one (also still waiting for the male to return home!), its tone is one of positive acceptance of the demands of that role:

> Its rollin' up your sleeves,
> An whitenin' up the hearth
> An' scrubbin' out the floor,
> An sweepin' down the path.

This woman is working at menial tasks of housekeeping and the poem attempts to replicate her pronunciation and the rhythms of her speech. She may be 'working' class but the poem values her role. Today, this may be seen as patronising or conditioning by the male patriarchal world, "An' all o' this because/ My man is comin' home", but the actual language of the poem reasserts the strength of her particular position. The seeming incongruity of this language within poetry gives the poem an immediacy and her position an importance.

This is also seen in "The Shunter" (p333/4) when the death of "a shunter in the yard" is described by his work mates:

> "He never seen how he was struck,
> And he died sudden," someone said.
> The driver coughed- "That flamin' truck
> Come on the slant and struck him dead."

In "The Hill" (p295-299) it is not only an attempt at transcribing conversation but the whole poem creates a narrative voice of a swagman and drover who is haunted by an accidental murder:

> Musterin' days-that's the terrible time!-Sickish I turn, an' cold,...
> Men-an' dogs!-nosin' over an' over...*an' what if you up an' told?*"

These poems do not occur in the later anthologies of Stevens and I would suggest that this is because the use of vernacular becomes associated more strongly with the ballad poem. It may be also that Australian society, and its metanarratives as deemed appropriate for the implied child reader of the later anthologies, was dominated by a middle class paradigm of language use.

The vernacular is also suggested in the increase in the number of ballads in the anthology, with their position as part of an oral tradition. I would argue that this may reflect an implied younger reader in that these would be appropriate for rote learning and recitation. "The Man from Snowy River" (p181/6) is included in this anthology and is placed first of Paterson's poems. In the text consulted for this work it was accompanied by the inked in comment of "my favourite poem"; a position it still holds for many Australians.

A significant inclusion in this anthology is Kendall's "The Last of His Tribe"(p35/6). This is the only poem concerning Aborigines in either of the anthologies. Its inclusion from 1909 onwards suggests that it is a 'token gesture'. Healy (1978, 1989) is concerned with re-imagining the cultural space of Australia and placing the depictions of Aborigines, as seen through the eyes of white settlers and their descendents, into the context of its literature. In other words he is concerned not with a historical or anthropological connection between the Aborigine and white Australians but with the imaginative expression of the outsider's view of the Aborigine. Healy indicates that a number of poets, from early in the history of white Australia, had written of and about Aborigines. He concedes that "an Aboriginal presence which had haunted the nineteenth century had receded from the consciousness of urban Australia in the early years of Federation" (pxvi) but he notes (p103) that the poets,

especially Harpur and Stephens, had written of the Aborigine. Even though Kendall's poem may be seen as one dominated by nostalgia and sentimentality, the reasoning behind its unique selection is not only obscure but the poem also positions the Aborigine in a particular way which its exclusivity suggests is the norm. The inclusion of this solitary poem about Aborigines confirms that the national identity being promulgated is both conservative and narrow. The inclusion of only one poem may also be seen as obliquely celebrating white possession of the country.[11]

In the above discussion of the 1909 anthology I have focused primarily on poems which are new to this anthology. These and other new poems may not represent a major change from the 1906 anthology but it is possible to determine a growing self-confidence, and an increase in overtly 'Australian' poems. The ideology of these two anthologies, in being grouped together, will be compared to the next two anthologies, *The Children's Treasury of Australian Verse* and *Selections from the Australian Poets.* The first of these is dated by Muir (1992) as 1913. The text itself includes no date of publication but publisher's letters referring to it date from 1911 and 1912. Thus I have concurred with Muir's attributed date.

The title of the first of these anthologies indicates that the implied reader is the child. *The Children's Treasury of Australian Verse* not only indicates the child reader but it reinforces the value of the verse as a "treasury" as well as affirming that it is Australian. This position is re-stated in the opening sentence of the introduction: "The object of this selection from Australasian poetry is to interest young Australians in the literature of their own land" (pv). Aspects of this text suggest that this child reader was to be found in the school. George Mackaness is shown to be the co-editor and he was involved in teacher education. Mackaness graduated from Sydney University in 1907 and he was head of the department of English at Sydney Teacher's College from 1924 to 1946. Mackaness had a varied career as biographer, historian, translator, editor and anthologist. He was joint editor with Bertram Stevens for two of the anthologies discussed here and went on to be editor of *The Wide Brown Land* (1934) with his daughter Jean. This poetry anthology was widely used in

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[11] "The Last of His Tribe" is found in anthologies up to the date of writing, and it has been re-issued as a picture book; a role that seems to be reserved for those poems of particular canonic and iconic significance.

schools for many years (and is still found in many school libraries).[12] It is possible that his role as joint editor was to advise Stevens on the suitability of poems for their use in a school environment. His name would also have given credibility to the book for teachers.[13]

Muir (1992) in her bibliographic work describes this text as "a school anthology" and its utilitarian appearance would support this. It is a comparatively small book with limp linen covers and no illustrations. The peritext supports the idea that the implied reader is a school student. The contents are listed in alphabetical order, by poet not poem, and while the text does not state the rationale for the order of the contents it is not in chronological order as were Stevens' two earlier anthologies but rather they seem to be in an order of loose subject association. The ideological impact of the order of the poems will be discussed later.

The preface gives a shortened version of the history of Australian poetry, singling out the work of only Adam Lindsay Gordon and Henry Kendall. The former is described as "a man of fine, chivalrous nature, a daring rider, and a lover of horses and horse-racing." (pvi). This is in marked contrast to the comments in *The Anthology of Australian Verse* which described Gordon as an "ardent spirit" (pxxiv) along with several other immigrant poets, and gave a cautious summation of his poetry: "Gordon's work cannot be considered as

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[12] The anthology *Selections from the Australian Poets*, discussed as part of the second group of anthologies, formed the basis for the first edition of *The Wide Brown Land*. This anthology was re-issued in at least three editions, each with a different cover illustration but having in common a depiction of a rural landscape. *The Wide Brown Land* was itself a prompt for an anthology *The Wide Brown Land and other Verses*, published in 1971 and edited by David Stewart. It is subtitled "a new selection of Australia's best loved ballads and poems". These three 'generations' of anthologies shows a shift in the national landscape from one dominated by a rural perspective to one where the bush is associated with the ballad form and placed in the past history of Australian poetic development.

[13] In the letters sent by the publisher to copyright holders, only Stevens is mentioned, being identified as the editor of *The Golden Treasury of Australian Verse*. Perhaps he had the greater credibility to potential contributors and the intended book is referred to as an "Australian poetry reader for schools" (Letter to Arthur H Adams from Angus & Robertson, 29 September 1911). Robertson was keeping a close eye on the expenses as he instructed Henry George of the Australian Book Company in London that "If payment is demanded for any of them [poems] we shall take it as equivalent to declining permission" (letter dated 21 February 1912). The only reference to Mackaness occurs in this correspondence when George is told to use that word in a cable if he has been able to obtain copyright for the poems!

peculiarly Australian in character; but much of it is concerned with the horse, and all of it is a-throb with the manly reckless personality of the writer" (1906, pxxvi/vii). This introduction also noted that he committed suicide. Not only by omitting a deal of detail but, more importantly, by discussing only Gordon and Kendall specifically, the preface of the later anthology (1913) establishes Gordon as a national type -presumably one worthy of imitation for his poetry and his horsemanship, if not for the manner of his departure.

The preface is overt about the intentions of the book: "If the book does no more than introduce Australian children to their native literature, through which they may come to know and love Australia well, it will have served its principal purpose" (pvii). Thus the implied reader is made explicit and also the intention of the text as a didactic tool to mediate the experience of being Australian. It is not accidental that this experience could be suitably presented through poetry or verse. Having stressed the importance of the Australian poet and the Australian educative experience, the preface then qualifies what is meant by 'Australian'. Presumably Stevens wished to counteract possible false assumptions that the poetry would only be concerned with obvious Australian subjects:

> The subject matter of Australian poetry is not, of course, necessarily Australian. The essential thing, poetical quality, is not dependent upon subject. If the Australian writes well of abstract or remote matters he may contribute as much to his country's literature as he whose theme is the kangaroo or the Eureka Stockade. (pvi).

This does not only allow for the inclusion of the work of New Zealand poets because they are "of the same race and speak the same language"(pvii) but, it also allows for the presence of poems whose Australianess is not obvious. Whether this is a reflection of the lack of overtly Australian material or the desire to include poems for other reasons is not known.

In the "Supplementary Readers" listed at the end of *A Book of Australian Verse* (1915) under the heading of "books for children", the position of the earlier *The Children's Treasury of Australian Verse* as a school text is made clear in the publicity blurb: "This volume contains all the best verse written in Australia and New Zealand, suitable for junior

classes. It has been adopted by the N.S.W. Department of Public Instruction for supplementary reading in primary schools." (p30). Too much notice should not be given to publicity writing but the inclusion of "all" does underline the point made about the breadth of the definition of "Australian" in the preface of this earlier anthology. A similar recommendation is given to *Selection from the Australian Poets* [1913] which emphasises its value and its use as a school text: "the book contains a number of fine poems not obtainable in any other volume, and it is easily the best, if not the only, collection of Australian verse entirely suitable for young readers. It is prescribed for use in the High and Secondary Schools of New South Wales." (p30)

This reference to *Selections from the Australian Poets* has been a means of (indirectly) dating the text. It may well be possible that the publisher decided that there was scope for two school poetry readers, not one, and it was more economical to publish them at the same time. This is also implied because Mackaness is shown as the co-editor of both these books. *Selections from the Australian Poets* is also mentioned in a list of "Books by Australian Authors" at the end of *The Children's Treasury of Australian Verse*. Thus there is no definite evidence for attributing the same year of publication to the two 'school' anthologies but it does seem to be likely.[14]

Selections from the Australian Poets [1913] is the 'leanest' of all the anthologies. It contains 107 poems but they are the work of only forty two poets. There is no introduction or preface and the contents page lists the poems in the order of printing, in alphabetical order according to the poet. There is a brief "Notes" section at the end of the text which contains substantially the same notes that have occurred in all the previous anthologies. That is, there seems to be no specific adjustment for an implied school reader. But this may have been deemed unnecessary for by 1927 *Notes on Selections from the Australian Poets* by R.K.Scott was available for use by teachers and pupils. The gap of fourteen years between first publication of the anthology and first known edition of the Notes cannot

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[14] The publicity blurb at the end of 1915 anthology suggests that Mackaness was also going to be involved with *A Book of Australian Verse* but his name is not recorded on the title page or any where else within the book.

allow the automatic assumption that the anthology was intended for school use from the time of publication but given its close connections with *The Children's Treasury of Australian Verse* as detailed above and its mention in the 1915 anthology only two years later as a suitable school text it is probable that it was intended for school use. The introduction to *Notes on Selections from the Australian Poets* states that by then the anthology was being used as an examination text: "for 3rd year students for the Intermediate Examination". This places the implied reader for this anthology on the cusp of the middle and oldest of the three groups of implied readers identified in the first chapter. In a manner that will be shown in the final chapter to be characteristic of school anthologies, Scott also hopes that the anthology will "lay a good foundation for their mature enjoyment of poetry, apart altogether from examination". In the chapter on school anthologies it will be argued that the pedagogic aims have not altered very much over the century. If the implied reader is a child at school it can be argued that there is a second implied reader, the teacher. Scott's book of Notes reinforces this dual readership. Thus the books have a specific readership and a more constrained purpose than the anthologies which made up the first group.

The publication history of *The Children's Treasury of Australian Verse* shows its popularity. The first five editions were published by Angus & Robertson, the second in 1916, but the sixth edition in 1925 was published by Cornstalk Publishing Company, Sydney. The following year, 1926, saw the publication of the ninth edition by Cornstalk, but by 1929 with the 13th edition, copyright had reverted to Angus & Robertson. It is most likely that Cornstalk was an imprint of Angus & Robertson as the same address is given for both publishers. I can find no reason for the shift in publishers but for both the anthology was a valuable text. There are some minor differences in the choice of poems as the anthology undergoes subsequent printings.

As the implied reader for these books is the school child it may be argued that the poems should indicate what it is necessary and appropriate for the school child to know of Australian poetry. Thus these anthologies will have more overt implications for an ideology of poetry other than that which, as I have argued already in this thesis, must be implicit in every anthology of poetry. *The Children's Treasury of Verse* contains 85 poems by forty

four poets but there is not an even distribution of poems to poets. It is immediately apparent that some poets were perceived as more significant than others. Many poets are represented by only one or two poems, including Harpur ("The Battle of Life") while a number have disappeared. Despite the strictures of space Henry Lawson is represented by six poems as is Ethel Turner. Paterson, O'Hara, Kendall and Victor Daley have four each and Will Ogilvie has five poems. Although Adam Lindsay Gordon is discussed in the introduction he is unrepresented by a poem. The implications for the creation of a canon are obvious, but whether this was a general canon of Australian poets or one confined by the demands of the age and stage of the reader is not clear.

The poems of these 'canonical' poets are characterised by a focus on the bush landscape and a valourisation of the people who lived, successfully or not, in that place. There also seems to be a deliberate attempt to select poems from these poets that are suitable for the younger child reader. That is, this anthology is not as open in the possible ages of its implied reader as the anthologies of the first group. In essence the poems of the most represented poets reflect that essential balance of ideology between the need to acculturate the child and the growth towards the autonomy of adulthood that was discussed in the opening chapter of this thesis. Thus, for example, in the poems of Turner there is a balance between the natural world with a definite Australian orientation: gum leaves, winter in July, and the experiences of the child in "Walking to School" (p95).[15]

The opening and closing poems are strong indicators of the didactic intentions of the discourse. The first is "Australian Anthem" by Brunton Stephens, followed by "The Australian Flag" by Sir Henry Parkes. The Stephens' poem was part of the edition of his collected poems *Poetical Works* (1902) but neither of these poems appeared in the two earlier anthologies of Bertram Stevens thus supporting the idea that these were not only suitable for children but that they had a didactic purpose not necessary for an older (or

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[15]This poem has been recently re-issued (1994) as a picture book with illustrations by Peter Gouldthorpe. This places this poem in the same company as "The Last of His Tribe" mentioned above. The picture book shows a dual emphasis on the universal need for developing independence on the part of the young child in the text of the poem and on a nostalgic depiction of what walking to school used to be like in the illustrations with satchel, post and rail fences, steam trains and clothes of early this century.

adult) implied reader. Both poems stress the unity of the country and, written before W.W.I, the last stanza of "The Australian Flag" (p3) carries an ominous irony:

> A truer charm our flag endears;
> Where'er it waves, on land or sea
> It bears no stain of blood and tears-
> Its glory is its purity.

The opening patriotism is balanced by the final poem "Young Australia by the Sea" (p123) by David McKee Wright. This may seem to be an innocent depiction of childhood play but it becomes an overt declaration of the supremacy of "the white man's child" and the determination to defend the country against all who threaten her, in the image of the sea and encroaching waves:

> When the castle shall not tumble, when the white feet, firm to stand,
> Shall not yield to any foeman one bright yard of this wide land;
> When the little waves are running red with slaughter'
> And a long, long sigh upon the shore-

The supremacy of the white person has become part of the depiction of nationalism. A racist component may have been present in the anthologies of the first group but there it was either covert or held a status so entrenched that it was not necessary for it to be overtly reinforced. In these poems of the second group it has become overt and seems to need to be openly stated. This shift is also apparent in *The Bulletin*. Already sub-titled "The National Australian Newspaper", it introduced the slogan "Australia for the White Man" to its masthead in 1908. It is not possible to determine whether the racist element is more evident because of the changing nature of the wider Australian culture where to define oneself also meant to define what one was not; or whether it is due to the age of the implied reader of these anthologies and the greater weight being given to necessary ideologies for the acculturation of the child.

The racist bias of this ideology is more apparent when it is paired with the restricted depiction of the Aborigine as not only no longer present within Australia but a warrior that was, presumably, a worthy foe to defeat as in the aforementioned poem of Kendall "The

Last of His Tribe". As mentioned in the opening argument the ideology of the representations of Aboriginality is discussed in each of the following chapters. Its absence and the nature of its presence remains a vexed issue without any readily apparent solution. In this way it is a good example of the potency of the connection between seemingly narrow focus of the ideology of a poetry anthology and the widest focus of the cultural metanarrative.

Poems of nationalism and sacrifice are balanced by poems which reinforce the ideology of the innocence of childhood as in "Little Bo-Peep" (p78) and "A Poem 'bout Me" (p69), and the uniqueness of Australia as in "The Warrigal" (p84), "To a Silver-Eye" (p81), and "Kookaburra"(p68). This causes some incongruous juxtapositions, as "The Battle of Life" (p88) is followed by "The Primroses" (p89), and "The Road of Roses"(p121) precedes the above mentioned "Young Australia by the Sea". Nevertheless this incongruity is also an indication of an attitude of ambivalence towards childhood, and perhaps towards poetry itself.

As framed in the discussion of the main ideologies in poetry anthologies for children in the first chapter, childhood has long been seen as a time of innocence (especially in poetry) but also, and perhaps because of that innocence, as a time when it is necessary to learn what is appropriate for the child to develop into the adult. Thus the poems reflect an adult perception of this time of innocence and a consequent focus on the simple joys of the natural world but they also indicate the importance of nationalistic feeling and a patriotism that must defend the place where this innocence is able to occur. This ambivalence of ideological content is also a reflection of the double nature of school anthologies: the pupil must learn but he must also 'learn to enjoy'. As will be discussed in greater detail when examining specific school anthologies there seems to be little recognition of the ambivalence of the association of 'learn' and 'enjoy'.

The organisation of this anthology into one of loose subject association seems to herald the thematic structure of present school anthologies. These are not explicitly stated in this anthology but they can be readily determined. There is an implicit but obvious association between thematic possibilities and the ideology of a poem. As well as the above mentioned

childhood, the natural world, and poems expressing a nationalistic ideal, there are poems about sport, the seasons, places, the fairy world, and specifically Australian work and important people. The last may be as specific as Captain Cook (p34) in O'Hara's poem of that title, but it is more likely to be those that are being positioned as representing some national icon. These people are usually characterised by their work, so there are drovers, swagmen and people of the outback, as well as explorers and pioneers. This is a very limited spectrum of activity and by implication it is positioning these people as representing something special. Even by the early twentieth century Australia was becoming increasingly urbanised so the focus of the anthology on poems that represent the people and places of the bush not only reaffirmed their importance, suggesting that these may not be commonplace to the reader, but it also places the bush in another time. By encapsulating these poems in an anthology it underlies their increasing iconic status.

Of the 107 poems there is only one specifically about life in a city, "Magic"(p4), and this sees how the night lights of the trams makes the city a place of magic and beauty. One poem implies a city location, "A Poem 'bout Me" (p69) and there are two poems that refer to 'technology': "The Night Express" (p90) and "The Telegraph" (p63). Omitting those poems about flora and fauna there are still 34 poems out of the total of 85 which are located in "the beautiful country over the range" (p23). It is not only the number of poems about the bush which is significant but in this anthology the bush is seen as the place of dreams, of fairies and even paradise, as well as the more usual (though idealised) place of kind, busy people and beautiful scenery. Thus the 'bush' is being increasingly positioned as a place far removed from any reality. The other significant aspect to these poems is that they are creating a particular and limited view of the past. For the child reading this anthology, Australia is the 'outback', and it must be recognised (and maintained) as such.

The other anthology in this second group is *Selections from the Australian Poets* [1913] consisting of 107 works by 42 poets. The increased focus on the poets is also apparent in the table of contents which lists the poets in alphabetical order, with their poems. This is the same order as the poems are in the text; chronology and thematic order have been superseded. Many of the poets represented in the earlier anthologies no longer appear, but of equal significance is the weight, by number of poems, given to some poets. Poets, such

as Zora Cross were new to the world of published poetry but were still represented by five poems, while others seem to be having their reputation confirmed, such as Kendall and Paterson with nine poems, and Lawson and MacKellar with eight poems. The ongoing reduction in the number of poets and the increase in the number of poems for some of these poets is suggestive of canonicity for while a poet of the canon may be identified by only one poem the validity of an early canonical place seems to be a function of the number of poems. The underlying assumption is, of course, that a canonised poet has written a body of work that is to be valued. I would suggest that it is in the early years of possible canonicity that a poet's position needs to be validated in this way. It is later, presumably when there is little argument about the significance of the whole *corpus*, that a poet's work can be epitomised with only one or two poems.

What becomes important for the ideology, as discussed with regard to *The Children's Treasury of Australian Verse*, is implications of the particular poems. Those poets with the most poems have an additional emphasis placed upon their work by virtue of the poems being found together. There seems to be a lessening of an overt jingoistic nationalism but there is an increased focus on people, things and places Australian. This is epitomised in the inclusion, for the first time in any of these anthologies, of the poems of "John O'Brien". "Around the Boree Log" (p148) casts a nostalgic look at times past when even if life was hard the implication is that the people and their lives were somehow of greater value: "...sing the old, old song/ Of common joys in homely vein forgotten, ah, too long". This nostalgia for the past is reinforced in "The Old Bush School" which not only glorifies what is long gone but positions that time as belonging to the innocence of childhood: "There's a motley host of memories round that old bush school-" (p151). A similar combination of nostalgia and regret is apparent in "Ten Little Steps and Stairs" (p155). The poems of O'Brien are, in these two ways, representative of many of the poems in this anthology.

With the chaos of W.W.I on the horizon both the people and the country were growing up. The final two poems in the anthology, by David McKee Wright, acknowledge this change. "Sunset Bay" presents a Romantic image of childhood at play: "Brown head, gold head, little fishes' fins-/Oh the sky is catching bed-time up on small star pins!" (p225) while

"Viking Song" (p225/6) not only shows the continuing link to countries of the northern hemisphere but also that this connection is important in times of conflict:

> Clang, clang, clang on the anvil,
> And the hammers of the South Land leap.
> Australia with her bright hair glowing
> Has her eye on the furrows of the deep.
> Clang, clang, clang on the anvil,
> For the blood of the viking may not sleep.

The implications of the inclusion of these types of poems is that poetry is the appropriate vehicle for sentiments of nostalgia and nationalism and these in turn reflect an ideological need in the acculturation of the child. While it is suggested that this anthology is for the older student there are only small differences between the two school anthologies. As a result of this anthology's extensive history as a school text the later editions, without indicating that they are revised, nevertheless have been so, for a notable inclusion are the poems written in reaction to W.W.I. The two poems by Leon Gellert, "The Diggers" (p46) and "Anzac Cove" (p47) are obviously later inclusions for they are the only poems in later editions of the anthology which carry a date of writing. The dates also reflect the importance of the specific time of W.W.I. Their inclusion in an anthology for school children emphasises that during the secondary school years it was necessary for the student to be inducted into issues and events of the adult world.[16] Another significant difference between this anthology and *The Children's Treasury of Australian Verse* is the inclusion of poems in praise of certain individuals. Those singled out are Henry Lawson in a poem by Howarth in which Lawson is depicted as the solitary muse of the bush "Australia's poet's pilgrimage" (p76), and a memorial ode to Adam Lindsay Gordon by Henry Kendall. What is important here is not just that poets praise past poets but that the ones praised are thus positioned as significant in the poetic canon, have implications for the self-reflexive nature of poetry and also that these are the only individuals thus included, other than the quasi-

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[16]Gellert had been an ANZAC during W.W.I and had published a collection of war poems, *Songs of a Campaign* in 1917. Bertram Stevens had praised this collection as "On a higher level than any book of verse published in Australia with the exception of part of Brennan's *Poems*...Not always flawless, his style is nevertheless good, and it is his own." Quoted from Gavin Souter *A Torrent of Words* Brindabella Press Canberra 1996 (p12).

fictional characters in the ballads of Paterson and Lawson. The differences, and similarities, of the poetry in the two school anthologies are summed up in Appendix I.

A Book of Australian Verse for Boys and Girls (1915) is the last anthology of Stevens to be considered. It forms the third group for chronological reasons and because it is neither a general anthology nor one specifically intended for school use; but the implied reader is of school age. In these ways it is like many of the more general anthologies that are mentioned in the chapter seven on school anthologies.

The peritext of *A Book of Australian Verse for Boys and Girls* (1915) indicates this child reader. The subtitle of the book is "for boys and girls" and it is specifically stated to be "with portraits", these consist of photographs of sixteen of the poets which are placed evenly through the text. Their placement does not relate to their poems but seems more a function of the method of printing and binding. This is the only anthology which uses any illustrative material. It acts as a replacement for the biographical detail in first two anthologies, and it also increases the quality of the book as a whole. It is possible that this anthology was intended for use as a gift especially as a school prize. This notion is also suggested by the quality of the book. The front cover has an ornate embossed design and the title and spine are gilded.

Stevens was the sole editor of this work and the preface is more detailed than that of *The Children's Treasury of Australian Verse* but it retains an instructional tone, speaking directly to the child reader: "Suppose that the early settlers had brought no books with them, and that none came into the country afterwards. You may be sure that we would not have advanced very far by this time"(pv). Gordon is now described as "a man as proud and chivalrous as Byron" (pvi) and his place is defined as the "beginnings of our national literature" (pvii) but his poems are positioned: "with few exceptions, they have little of Australia in them and might have been written anywhere" (pvi/vii). It seems that Australian literature is able to be defined with a cluster of recognisable Australian characteristics. There is a greater focus on Australian born poets and life in Australia. The role of Australia

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Nevertheless Stevens includes more of Brennan's poems than of Gellert's. It seems that quality alone was not sufficient for canonical representation.

itself in the world is foregrounded for the first time in any of the introductions or prefaces. It is not surprising, given the circumstances of W.W.I, that this comment includes "and they have shown splendid bravery at the Dardanelles" (pviii). This is both an assertion of Australians and a recognition that Australia is a part of the world. Nevertheless this anthology does not include any of the poems that came out of that war, either because they had not been published during the preparation time of the anthology or, because in some way they were too grim for inclusion. I suspect the former for, as mentioned above, the poems of Gellert were only included in later editions of *Selections from the Australian Poets* [1913]. Stevens makes an explicit point that *A Book of Australian Verse for Boys and Girls* should serve "as an introduction to the books from which the poems are taken" (pviii) This may have been included to publicise the other books by the same publisher but, given Stevens' involvement with the literary world, it was more than likely due to an honest desire to disseminate Australian poetry.

The peritext does not include any notes, but there is a "catalogue of books published by Angus & Robertson", which covers the full range of the publisher's material as well as a list of "new and forthcoming titles". This section has its own pagination which suggests that it was a direct copy of the publisher's catalogue. The contents of *A Book of Australian Verse for Boys and Girls* (1915) are listed in alphabetical order by poet but the poems are arranged, as they are in *The Children's Treasury of Australian Verse*, in what seems to be a loose thematic grouping. This earlier anthology provided the actual basis for the later, all the poems of the 1913 anthology are included, and in the same order. The same page numbers and lay-out suggests the use of the same print set-up. The extra poems in the 1915 anthology are placed in the additional pages, 125 to 293. In this way the later anthology does include another 61 poems and an extra 23 poets, but these are not all new works. To a great extent Stevens has found the extra poems within the work of poets that were included in previous anthologies. There are only seven 'new' poets that have been in none of the previous anthologies; each of these is represented by only one poem. It is these additional poems that I will consider for their ideological implications.

It is not just coincidence that the seven 'new' poems affirm those ideas that have already been established in the anthology. They may also be seen as a means of summing up the

main ideologies, and any developments of these, of all the anthologies. In this way they suggest a remarkably similar and consistent pattern. "Exiled" (p127) by Rita Wilson and "Our Gum Trees" (p128) by Nathan Spielvogel are placed consecutively which reinforces their similarity. Both poems are asserting feelings of patriotism and nationalism by embedding these qualities in the Australian bush. "Oh! The broom and the bracken and the scent of dew-wet wattle" (p127) provide a lure for those in "exile" in the "far town"; while "Our Gum Trees" represent not just the bush as opposed to the city but a more fundamental dichotomy of the new world versus the old:

> He stands apart from the Old World trees,
> Unbound by the laws of form;
> He bends his head to the zephyr breeze,
> But laughs at the drought and storm.
> *We* stand apart, like our own great tree,
> Afar from the nations' hum;
> Come, brothers, keep our homeland free,
> As limbs of our Austral gum.(p129)

This marks a step in the process to independence and it follows not just the historical moments of Federation and W.W.I but also reflects the change in the Australian population from one which had its birth place in other countries to one which was largely born in Australia. The 1901 census recorded that of a total population of 3,773,801; 77% were Australian born (figures quoted in White 1981 p112) The census did not count the Aboriginal population at all. White saw the rhetoric as developing a theme of a "twin identity, both Australian and British" (p112) but the poetry by 1915 seems to be more overtly Australian, even parochial. Australia itself is seen as some kind of southern Eden in "The Heads of Port Jackson" (p258) by John Dunmore Lang. The positioning of the 'true' Australian as one who identifies with the things and life of the bush or outback is an ideology fundamental within all the anthologies. What changes from the first of 1906 to the last of 1915 is that this ideology becomes more prominent because those poems in the early anthology which look in various ways to Britain and to the Empire no longer dominate the text. Rather than a direct acknowledgment of British dominance there is a more general nostalgia for a common connection in a shared earlier history as in "The Elizabethans" (p186) by Arthur Jose. This poem also suggests that the way of knowing these "heroic

men" is not just by emulating their deeds but by reading what they wrote. It is not very far from the cliche of the power of the pen over the sword.

Associated with the placing of the national identity in the bush is a glorification of the activities and work of the early settlers, usually those connected with the rural life as opposed to the urban. This anthology still contains poems celebrating the life of the explorer, the drover and the country man, but in "The Timber Scow" by Maud Peacocke there is a more subtle depiction of rural life which is valedictory as well as celebratory. The scow's task is to collect the logs that are carried down to the river mouth: "For me the bushmen's axes ring,/And forest aisles come crashing down" (p283) but while its solid virtue of uncomplaining work may not be recognised as it "creep[s]" along the coast the ship has connections, through the timber, with what is truly Australian. The dual tone of this poem may be seen as applicable to the general depiction of Australian life in the 1915 anthology. By celebrating a particular way of life, it may be that by 1915 that there was a realisation that this Australia was vulnerable, if not gone.

The changes of time are also evident in the last two of these 'new' poems. Both "Vestigia Nulla Retrorsum" (p270) by Guy Innes and "The Game of Hoodman Blind" (p287) by Montagu Drover are poems related to war, but whereas the earlier anthologies tended to glorify war and justify its horrors to defend one's country and as a passage to manhood, these two poems offer a different position. These poems do not deny the significance of war but they are both concerned with the 'unsung hero', the ordinary "soldier-souls" and his importance. These men are part of the glorious history of war but are often neglected and forgotten:

> And though no man delays for them
> And they delay for none,
> The hope that someone prays for them
> Is all that helps them on. (p272)

"The Game of Hoodman Blind" calls upon similar historical precedents of ancient Greece and England and centers the conflict on the sailor not the soldier, but they are still the ones that may be unknown:

They know not how the battles go,
Within their steel recess;
Their post and power they may not know ,
Their fate they may not guess;
Their duty but to wait below
And bear the battle's stress. (p289)

Two things become important here: not just that poems accepting war are included in all the anthologies but that the latest one emphasises the role of the ordinary man. This has definite links with the extension of a national identity. Rather than the identity be changed White (1981) sees that the creation of the ANZAC digger and the focus on his particular larrikin characteristics was a moulding of the soldier to fit an already established figure rather than just a reappearance of a valid 'type'. In other words there is a direct connection within the anthologies between the character of Andy in Lawson's "Andy's Gone with Cattle" and the men who fought in W.W.I. Furthermore, it becomes increasingly important to reassert this 'type' as the special place with which it is so closely associated, the bush, becomes more remote from most of the people of Australia.

As well as these poems that had not appeared in any previous anthology of Stevens the second half of the 1915 anthology revisits the work of poets who made up these earlier anthologies. The work of poets such as James Lister Cuthbertson becomes typical. Cuthbertson is found in each of the anthologies but Stevens does not just duplicate the poems. The 1915 anthology contains the greatest representation of his work, six poems, of which three are not found in any of the other anthologies. Thus *A Book of Australian Verse* reflects a summing up and re-evaluation of a poet's work. This re-evaluation is also evident with respect to one poem whose 'history' has already been discussed. Wentworth's "Australasia" for the first time appears in the text in its complete form. This may be because Stevens wished to give the poem its due, or because there was sufficient room for it, but it does emphasise its ideological significance for both the historical and poetical context.

Thus the last of Stevens' anthologies is more than just an amalgamation of the previous ones. Ultimately the poems added to the 1915 anthology reflect the changing position of

Australia and Australians while focusing on what is most important from the past. These two purposes while fundamental are not necessarily explicit, but with an emphasis on the implied reader as a child, impressionable and to be educated, their importance should not be underestimated.

These purposes are seen by von Hallberg (1985) as implicit in the creation of a canon. He is discussing the role of the canon in post war American poetry; but it is relevant to the creation and use of any poetic canon:

> A canon in fact is a claim on the present and the future as much as it is a hold on the past: it provides models for young poets, showing them what the culture at its best approves, setting standards of emulation, and assuring some poets a receptive audience by training readers to appreciate a designated range of the art's possibilities. (p35)

It is the last point that is immediately relevant to anthologies of Bertram Stevens especially those that have an implied child reader. Both Nodelman (1987) and von Hallberg (1985) see a place in a canon as a reflection of a poet's whole work, with the focus on the poet rather than the poem/s. Nevertheless it is the nature of anthologies to perhaps give equal or greater weight to the poem. The five anthologies of Stevens vary as to the significance of the poet versus the poem but the design of the texts, the specific emphasis given to the poet in *Selections from the Australian Poets* [1913] and some poets being represented by almost a 'mini-collection' give credence to the poet. It can be argued that within the work of a poet, one or a few poems may be seen as representative of the total, thus certain poems become canonical. It is only through anthologies that this becomes possible. It may also be assumed that poems repeatedly chosen are selected for a multiplicity of reasons as indicated in the previous chapter. The role of Stevens' anthologies as a means of determining the developing canon of Australian poets, and perhaps even in forming that canon, was mentioned in the opening chapter of this thesis. It is now possible is to see which poets and poems may be thus categorised. The following is a list of the poets that occur in all of the anthologies and, where appropriate, is the name of any poem which is found in every anthology.

John Le Gay Brereton

Jennings Carmichael

James Lister Cuthbertson

Victor James Daley

George Essex Evans

Mary Hannay Foott   "Where the Pelican Builds"

Mary Gilmore

Henry Kendall

Henry Lawson   "Andy's Gone with Cattle"

Will H. Ogilvie

John Bernard O'Hara "Happy Creek"

Andrew Barton Paterson "The Old Australian Ways", "The Travelling Post Office"

Roderic Quinn

John Sandes

James Brunton Stephens

Ethel Turner

George Charles Whitney

David McKee Wright

These are 18 poets out of a total of 113. Two suppositions may be made here: first, being in every anthology is not necessarily a guarantee of a place in the canon, canons are not static but continue to be re-thought and re-worked as shown in the previous chapter. Second, being absent from this list does not mean oblivion, for example consider Dorothea Mackellar. Once her work appeared she was represented in each volume. Her poems indicate the continuing importance of the poem as opposed to the poet. It may be argued that she is known for only one poem "My Country", and this poem is in every anthology of Stevens, except the first. The position of "My Country" in present-day anthologies as an icon of a place of national identity is an indication that a canon is not definitive, nor permanent and reasons for inclusion may change. Stevens may have thought it of intrinsic worth but its survival has been due to forces of nationalism and nostalgia. There is a substantial difference between the canonical value of these poets in the second decade of the twentieth century and at the present. Familiarity or recognition of a poet's work may be

significant in ways not related to a present canon. Stevens' states that he was attempting to select poems which would have two purposes: "Serve as an introduction to the books from which the poems are taken, and...it is hoped, induce...readers to take a keener interest in all things relating to their own country."(1915 pviii). This is important also for what may be implied: the quality of the poems. Nodelman saw the distinction of quality as of prime importance in the creation of a canon, "a list that might actually help to define excellence" (1985 p7) and von Hallberg agreed in defining the canon as a means of enabling readers to "distinguish first- from second-rate thought and expression"(p27).

The other two factors whose importance has been examined in this discussion of the work of Bertram Stevens are the role of the implied reader with implications concerning ideologies of childhood and poetry, and the changing position of nationalism and national identity. The implied reader may influence the poetry choices of the anthologist but these anthologies do not show a dramatic change in the choice of poet. The poems are more suggestive of a selection process that positions childhood as both a time of innocence and a time of education. It is clear that in the early years of this century one of the most important ideas for a child to learn concerned the characteristics of a national identity and the link between this identity and the land. This in turn was represented in particular ways which have their origin in the activities of the first explorers and settlers to venture into the interior of the continent.

The ideological orientation of the five anthologies edited by Bertram Stevens will form the basis for a comparison with not only the anthologies for a similar aged implied reader in the final chapter on school anthologies but also those anthologies for the youngest aged group of implied readers. The latter are discussed in the next two chapters and in these there is both a comparison with the ideological palimpsest as established in the anthologies of Bertram Stevens and a comparison between anthologies published in the earlier years of this century and the most recent publications.

CHAPTER FOUR

NURSERY RHYMES: the first anthologies

Fee, fie, fo, fum!
I smell the blood of an English man.
Be he alive, or be he dead
I'll grind his bones to make my bread.
                    Anon.

He has heard them sung, he may know their names, he may even be able to repeat odd
phrases from them; and his inborn musical fancy responds...
          Iona and Peter Opie, *The Oxford Nursery Rhyme Book*

Kookaburra sits in the old gum tree.
Merry, merry king of the bush is he.
  Laugh, kookaburra,
  Laugh, kookaburra,
Gay your life must be
                Marion Sinclair

In this chapter the ideologies of Australian nursery rhymes will be examined by comparing nursery rhyme anthologies of early this century with the most recent ones. The small number of current Australian nursery rhyme anthologies means that it is possible to examine the whole existing corpus. While this enables useful conclusions to be drawn about the ideology within these anthologies it may also be seen as symptomatic of the current state of Australian poetry for children. No amount of rationalisation on historical, nostalgic or economic grounds can avoid the conclusion that the Australian nursery rhyme is still dominated by an Anglo-Celtic model which seems to be impervious to change except in the imitations and parodies offered by children's own compositions. The first of the chapter heading epigraphs is an example of the strength of this model as this rhyme is found in the earliest and in the most recent anthologies. In using the masculine pronoun it also reinforces the tendency for nursery rhymes to be reactionary in the use and distribution of gender.

The nursery rhyme belongs to the first group of implied readers. This is the group that encompasses the greatest age range, from birth to the pre-pubertal child or, in school terms, the oldest primary grade. I have argued in the first chapter that these anthologies are dominated by a paradigm which is domestic in orientation, oral in function and female in perspective. I wish to begin by defining these anthologies. Nursery rhymes may be defined broadly in two ways: first, by what they are, and second, with reference to their implied audience/reader. The name itself is suggestive of their defining characteristics, that is, these are verses for children of a specific age and/or stage and that they are indeed verses as perceived by virtue of their rhyme. As mentioned in the opening examination of ideology in the first chapter with reference to "Humpty Dumpty", one of the dominant ideologies of the nursery rhyme anthology is that of poetry. The exclusive nature of these anthologies offers an ongoing commentary about the characteristics of the poems that are embraced by the term 'nursery rhyme' foregrounding the already implicit self-reflexive nature of every poetry anthology.

These verses seem to be characterised by what is only one (and not a necessary one) marker or identifying ingredient of poetry. Nevertheless, 'rhyme' embodies a peculiar tension which is found throughout any discussion of poetry because it seems to be an obvious and simple way of defining this type of poetry but, on closer examination, rhyme is a subtle and even elusive characteristic. Nursery rhymes of the 'Mother Goose' type seem to rely on rhyme found at the end of the line, thus "little Miss Muffet/Sat on her tuffet" or " Little Bo-Peep/Has lost her sheep"; but for every example of exact end-line rhyme one may find rhymes relying on a distant echo or whole verses where end-line rhyme does not seem to be paramount, as in the "fum/man" half-rhyme of the above verse. Thus the naive (or young) reader or listener of poetry tends to think of rhyme as being of the 'cat/mat' variety where the last syllable/s, or the last sound/s, of the word reflect or imitate each other. The American poet Robert Pinsky in his recent translation of *The Inferno of Dante* (1994) comments, in the introduction, on the place of rhyme in English poetry:

> English - despite having a far greater number of words [than Italian] - is relatively poor in rhyme...one way of dealing with the tortuous demands of *terza rima* in English has been to force the large English lexicon to supply rhymes...but on the other hand I have not accepted just any similar sounds as rhyming: the translation is

based on a fairly systematic rhyming norm that defines rhyme as the same consonant-sound - however much vowels may differ - at the ends of words. (pxxi)

Pinsky's comments are useful for he not only goes on to acknowledge his debt to Yeats as "a master of such consonantal rhyming" but he also emphasises the "preference of my own ear" (pxxi), that is the sound of a rhyme becomes an important factor in determining how pleasing it is. While this may seem to be obvious, it reinforces the essential oral nature of those poems in which the reader/listener has to be dependent on the sound. The young child is in this position because they are pre-literate. Rhyme, and a pleasing variety of rhyme, will be a significant part of the pleasure that the child experiences in sharing a nursery rhyme.

The role of rhyme as a 'marker' of poetry is not only fundamental to children. They may feel that it is not poetry unless a rhyme can be heard or identified, and many of the 'how to write' poetry instructions battle with the use (or not) of rhyme. The presence of rhyme is problematic in poetry for the adult reader but it seems to be an accepted part of poetry for children. This reminds us that the general anthologies of poetry for the implied child reader contain poems that may not necessarily be written for the child reader but they have been chosen as suitable for this child by an adult. Thus underlining the assumption that rhyme is both desired and necessary in poetry for the child. Rhyme has been an issue not just for poets but also for the readers of poetry. The slippage or confusion can be clearly seen in present-day poets publishing not just poems but "prose poems", a distinction that seems to conceal rather than resolve the issue of 'what is poetry?'. Rhyme in the nursery rhyme holds a stronger position than in poetry for the older child or the adult and, I argue below, that this is a reflection of the oral mode.

The issue of rhyme is more than just a convenient marker of the existence or recognition of a poem for, as I argued with regard to canonicity, the use of the term 'rhyme' as a synonym for poem may be seen as a subtle 'dumbing down' of poetry. This may be to make it less threatening to the young child but I would also argue that serves to remove some of the expected inherent difficulty that is associated with the use of 'poetry'. This may be more relevant with the necessary dual implied readers for the nursery rhymes.

Perhaps rhyme is so associated with nursery rhymes because it is the most readily identified part of a poem, and because this identification can happen at both a visual and an oral/aural level. This raises two separate issues, first the need to identify and define just what it is that one is discussing, that is, there is a need for a common understanding of what is meant by a nursery rhyme (and this is also embodied in the name which attempts to offer defining and limiting characteristics). Second, it also points to a significant characteristic of nursery rhymes (and of other poetry, but perhaps less importantly) in that nursery rhymes are an essentially spoken form of poetry. Much poetry may be spoken or read but for nursery rhymes to reach their intended audience they have to be said aloud. When something is vocalised, the cadence or natural rhythm of speech not only accepts, but actively looks for, patterning in the sounds; especially when one assumes that it should be there, that is, in poetry. In other words, rhyme foregrounds the patterning of both sound and syntax. This may be seen as a 'chicken and egg' paradox but the essence of it is that rhyme makes the written word easier to say aloud. Two other factors complicate this seemingly simple 'fact': rhyme makes the verse more memorable for the speaker and for the listener, and many of these nursery rhymes are passed on without recourse to the printed word. (In fact the printed version may be used as confirmation, or not, of what one has already learnt or instilled). Second, in many nursery rhymes, rhyme is the most accessible part of the whole discourse. The listener's ear knows that "muffet" sounds the same as "tuffet" even if they have no idea of what the latter is or that the former is a 'name' given to the girl. It could be argued that rhyme implicitly suggests the presence of meaning even if only that of onomatopoeia: "Clickety clack,/ Clickety clack,/ There goes the train" (Wilcox 1989 p13) but in many nursery rhymes this is not so.[1]

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[1]
      Higglety, pigglety, pop!
      The dog has eaten the mop;
        The pig's in a hurry,
        The cat's in a flurry,
      Higglety, pigglety, pop!

This rhyme is one of the best examples of the nonsensical nursery rhyme. The Opies (1951, 1997), comment that it was "unwittingly added to the store of nursery rhyme literature" (p245) by Samuel Griswold Goodrich who was a passionate opponent of nursery rhyme and fairy tale and wrote this rhyme to show that the rhymes were all nonsense and even a child could write one. Unintentionally his example became part of the nursery rhyme canon.

Sense or meaning is equally obscure in the next segment of "little Miss Muffet". The listener knows that the subject is eating but most would have no idea what "curds and whey" are. The important thing is that rhyme enables the point of this particular nursery rhyme to be reached, being frightened by a spider, without the confusion or ignorance over meaning being vital. In facilitating progress through the poem rhyme becomes the most important poetic element.

There are other elements to nursery rhymes which are also characteristic of poetry, so they are not poems solely by virtue of their rhyme. There are as many definitions of poetry as there are writers and readers of poems. It is beyond the frame of this thesis to explore these in detail but it seems to be generally acknowledged that poetry, at the simplest level, not only sounds different (as indicated above) to prose, but it also looks different on the page. More to the point with regard to nursery rhymes, poetry is a more refined, precise or condensed use of language. The third broad characteristic, and perhaps most relevant to alternative (Freudian, political, satirical) interpreters of nursery rhymes, is that poems have more that one level of meaning. This means that one assumes that poems not only don't mean just what they say but that there are other meanings which may be deliberately or artfully (or poetically) obscured. The common perception is, that even if on one level a poem is definitely stating certain 'facts/ideas' there must be another, possibly hidden or secret, level where there will be other complementary, or possibly contradictory, meanings. Thus a poem not only encodes meaning but it codifies it as well. While the young listener will be unaware of any possible double or hidden meanings the older reader may well be in this position and have expectations created by later experiences with poetry which they then re-apply to the nursery rhyme. The history of the most common form of the following rhyme illustrates this same shift on a cultural rather than personal basis:

> Ring-a-ring o'roses,
> A pocket full of posies,
>   A-tishoo! A-tishoo!
> We all fall down
>   Opies (1997, pp433/435)

The Opies, in their discussion of this rhyme, point out that any association with the Great Plague has been made retrospectively as they have found no evidence for *this* version prior to the late 19th century.

Nursery rhymes are not only characterised by the use of rhyme, but they are also short. This may be a function of the perceived attention span of the listener, or possibly, the ability, or lack thereof, of the reciter to learn anything of any length.[2] (This could be contradicted with reference to the ballads but it should be remembered that these were usually the province of 'professional' reciters, whereas nursery rhymes belonged to all of the caring or adult /parent generation.) It is curious that more recent publications of Mother Goose tend to only have the first or second verses of many of the 'originals' that were considerably longer. I do not think that this is because the modern child has a shorter memory capacity than children of earlier times but rather it is a reflection of what happens when the ongoing existence and use of a poem is a function of its oral form. That is, it is the older adult implied reader who consistently remembers the first or second stanzas rather than the whole.

Nursery rhymes also rely on repetition of information and on specific ways of sequencing that information. Both these are clearly seen in "Hickory, dickory dock":

> Hickory, dickory, dock,
> The mouse ran up the clock.
> The clock struck one,
> The mouse ran down,
> Hickory, dickory, dock.

The information content may be either in a cause and effect sequence, or in a continuing round where one ends where one began. The latter has its origins in the 'round' songs. Both these ways of ordering the information in nursery rhymes may be seen in "Hickory", but they may of course occur independently. The interaction of the various sound values and

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[2] Short verse is not, of course, only the province of children. The short aphorism, often political or social, and mock tomb-stone verse may be seen as sharing some of the characteristics of the nursery rhyme: length, rhyme and potential satiric function. For example: 'There is a greater charm to me,/ The wondrous chiselled diction/ That on a moss-grown slab we see,/ Than reading modern fiction." (Petras 1997 p116)

meaning is further complicated by this rhyme being a counting rhyme. The terms of the first line are, according to the Opies (1951, 1997) echoes of counting terms used in Westmorland and in Edinburgh at least as early as the beginning of the nineteenth century.

In summary, as implied above in the references to "Little Miss Muffet", meaning is not necessarily paramount in nursery rhymes, in fact it may become irrelevant, deliberately as in "Higgledy, Piggledy Pop" or inadvertently as in "Ring a Ring a Rose". The possible secondary importance of meaning also reinforces the significance of rhyme as a way of making 'sense' of a nursery rhyme. The other characteristics of nursery rhymes are the factors that firmly link them to the 'wider world' of poetry. The possible identifying characteristics of any, or all, poetry becomes part of the ideology of poetry itself and, as I have already argued, this is an intrinsic part of any anthology where the self-reflexive nature of poetry is unavoidable. In other words, while rhyme might be the primary feature of the nursery rhyme there is no suggestion that it becomes of lesser importance with poetry for the older child reader.

The other means of defining nursery rhymes is by reference to 'nursery'. As initially indicated, this is suggestive of both an age and a stage of life. The stage encompassed by 'nursery' goes beyond that period when a child may be still 'nursing' or at the breast. But it does have connotations of a period when it is necessary for a child to be totally dependent on, or cared for by, another older, and usually adult, person. As I argued in the opening chapter it is more usual for this person to be female. Even if the child is being cared for by a male (or the father) the dominant assumption in Australian society is that the prime carer is female. It is here, with these earliest anthologies and experiences of poetry, that the framing orientation of female is first established. Nevertheless the term 'nursery' has Victorian connotations of a period when at this time of life a child's prime carer was not necessarily the mother (or father). The nursery was not only a place where the children slept, played and ate but it was the domain of the 'nurse', someone quite different from the 'wet-nurse' of an earlier age. In all of these the role would still be held by a female.

It is significant that the name 'nursery rhyme' is so firmly inscribed in Australian society at the end of the twentieth century. This may be due to its usefulness, as discussed earlier, as

an accurate indicator of the basic qualities of this particular type of poem, but it also reflects an equally important anchoring or acknowledgment of the past. The role of nostalgia and the desire to re/create one's own past with one's children is an important part of the continuity and continuing use of Mother Goose type nursery rhymes. This, in turn, is part of the ideology of acculturation that I argue is so fundamental to all poetry anthologies for children. The strength of this desire is apparent when one considers the gap between Australia of the 1990s and the society and culture depicted in the nursery rhymes. This 'desire' will be discussed further when considering the importance of market forces in the dissemination of nursery rhymes. Of course, it may be that the term nursery rhyme has become no more than a generic marker with little additional significance.

The age of children listening to nursery rhymes must therefore be between birth and, either school age, or the time when they become independent readers, on average by the end of infant school or at about eight years of age. The important corollary here is that nursery rhymes are not read by the child themselves. They are read to the child or they are recited to, and with, the child, by an older person. The child listener will probably learn them by rote before they are able to read them in a book; the recognition will be aural rather than visual and the role of the dual implied reader is critical.

The above attempts to define 'nursery rhyme' have referred to 'traditional' rhymes for examples. These rhymes are often collectively referred to as 'Mother Goose'. It is important to recognise the influence that these rhymes have had in Australia and continue to exert. Holden (1992) explored the means by which these rhymes came to Australia, emphasising the strength of the oral transmission of the rhymes and its role in altering and abbreviating them.

For the purpose of this thesis, it becomes necessary to be able to distinguish these traditional rhymes of Mother Goose from what may be known as 'Australian' nursery rhymes. There are many ways of distinguishing Australian nursery rhymes and, while most of these seem obvious, it will be apparent that the merging of Mother Goose and Australian creates a 'grey' area of definition in which neither (or both) sit comfortably. It seems sensible to seek a defining category which will be inclusive rather than exclusive thus, for

the purposes of this thesis, a book of nursery rhymes is deemed to be Australian if it falls within any or all of the following categories: if it calls itself Australian in the title details, if the writer or editor or compilator is Australian, or if the illustrator or publisher is Australian. The anthology will also be seen as Australian if it is based on places, things and perhaps even humour that may be identified as predominantly Australian. Thus Australian nursery rhyme books are those which either name themselves as Australian or those which may be seen as containing or reflecting Australian society and culture. These are two different functions of 'Australian' but they have been foreshadowed in the previous chapter on the anthologies of Bertram Stevens where the slippage between the functions was noted. In terms of ideology, the nursery rhyme anthologies will reflect the metanarratives that are significant or unique to the Australian people. The range encompassed by the assumption of all meanings of Australian is clear from a comparison of two texts that seem to epitomise opposite ends of the continuum.

The Australian Nursery Rhyme Book was published by Angus and Robertson in 1980. The title indicates its national location as does the publisher. Angus and Robertson have since been amalgamated into HarperCollins but at the time of publication they were regarded as pre-eminent in the field of children's books in Australia. The cover page gives no authorial credit but indicates that the illustrations are by Charlotte Thodey. The back flap of the cover gives Thodey's biographical details, indicating that she was born in New Zealand in 1951, travelled through many parts of the world, studied art in England and "now lives in Australia". It is the illustrations only which give this book its Australian 'identity'. The poems are traditional Mother Goose rhymes and the publication details note that they were not selected by the illustrator but by the publisher. The nature of the illustrations in bestowing 'Australianness' rely on reproduction of Australian icons and stereotypes.

This book will be examined more closely for it indicates several of the difficulties inherent in a discussion of 'Australian nursery rhymes'. In relying only on what the blurb calls "the favourite old rhymes", the text is not only ignoring any Australian nursery rhymes but it is implying that these do not exist . Furthermore, if they do they will not be perceived as "favourite" (of which one may ask of whom?) and they will not have the accreditation of being "old", that is, known to more than just the generations involved in reading this book.

"Old" also has connotations for canonicity since it is implied that these rhymes have withstood the archetypal 'test of time'. This deliberate ignorance of what Holden shows to be a small but vital part of Australia's literary and social history is, unfortunately, not unique to this book. In fairness to the publishers, this position may not be one just of their choosing but may also reflect the market. That is, those buying nursery rhyme books, not, it must be emphasised the child reader, actively prefer traditional Anglo-Celtic rhymes. The reasons for this are many and complex but may be summed up as a desire to replicate one's own childhood experience.

Nevertheless, the publisher is responsible for the internal structure of the material. The illustrations occupy a double page spread and there is some attempt to thematically link the rhymes on each of these double pages, mostly with only moderate success. It is possible to see that "Little Bo-Peep", "Baa Baa Black Sheep" and "Little Boy Blue" have a common rural element but the link between "Ride a Cock Horse", "Curly Locks! Curly Locks!" and "There Was a Crooked Man" are tenuous at best. The illustration for the first mentioned group is a rural scene which has an Australian 'flavour' by virtue of Australian names or signs for example: "smoke Eureka cigars" and "black stump wool"; Australian objects such as a tin of Arnott's biscuits; and Australian animals such as a koala (up what might pass as a eucalypt tree except that most of it is cut off by the frame of the illustration), a rather oversized platypus floating on top of some water (in the foreground) and some kangaroos and a parrot. There is a total disjunction between these Australian elements and the rhymes themselves. The people in the illustrations, presumably the characters in the rhymes (and others) are shown dressed in clothes from the late 19th century and have no immediately recognisable Australian identity. The illustration for the second group of rhymes may be perceived as more readily Australian because it shows quasi Ned Kelly figures holding up a Cobb and Co stage coach as a swagman (the crooked man) seems to be coming to the rescue. The reliance on figures and events from the past seems to emphasise the superficial nature of this Australian quality and the, literally, imposed nursery rhymes discredit the validity of the illustrations and marginalises the significance or relevance of the rhymes. It is hard not to see this book as a cynical exercise in marketing the familiar nursery rhymes in a 'new' package.

This uneasy association of Mother Goose rhymes and Australian illustrations as well as the title of the work means that *The Australian Nursery Rhyme Book* is placed at one end of the continuum; and at the other end may be found a book such as *Jalygurr* (1987). This text, subtitled "Aussie Animal Rhymes", has been placed in the category of nursery rhymes because of the nature of the verse. The poems are simple and short, relying on repetition of sound and ideas, and are dominated by simple end-line rhyme. Although found here in a printed discourse, these verses have their origin in an oral tradition. That these are the equivalent of nursery rhymes is confirmed by the title which is translated as "baby" in the detailed glossary of Yawuru meanings at the end of the book.

The Australian nature of these rhymes is obvious. The cover page not only describes these as "Aussie" rhymes (the colloquial abbreviation indicating the origin as well as the age of the implied reader/listener and the tone of the discourse as a whole) but their time and place is specifically acknowledged: "Adapted from Kimberley Folk Stories". The verse and the illustrations are the work of the same person, Pat Torres, and the cover illustration depicts Australian animals in what is instantly recognisable as an Aboriginal art style. In short, everything about this book indicates that it is Australian. This text is also important for its singular focus on Aboriginal poems. While its existence is commendable, the limited age of its implied reader means that its role may be for its curiosity value as much as for equality with the Mother Goose anthology. Its mere existence does redress a large imbalance, and it is indicative of a significant shift in the ideology of Aboriginality and of national identity. Its recent publication date indicates the current status of this ideology but it does not mean that it has displaced the Mother Goose anthology.

These two works may be seen to be placed at opposing ends of a continuum of nursery rhyme anthologies. Most Australian anthologies of nursery rhymes lie somewhere between these two discourses. Before having a closer look at other collections of nursery rhymes, it is necessary to consider the implications of seeing these nursery rhyme discourses as 'anthologies'. This term was discussed in the opening chapter but here I wish to focus on the implications of its use with the nursery rhyme.

In one sense, collections of nursery rhymes are the 'purest' form of an anthology because the author is not only in a minor role but in many, especially those of Mother Goose rhymes, the author has vanished. This has not only been an accidental or a historical process but also an active one. Holden (1992) traces the process whereby it is possible for a nursery rhyme to achieve anonymity in a relatively short period of time. It is as though it is almost necessary for a nursery rhyme to have no author. Recent publications may give no authorial attribution, even when it is known. The strength of the anonymous writer/poet may relate to the idea that nursery rhymes are there to be actively reinterpreted or altered by the particular listener/reciter. Chapman (1991, p8) directs the reader to "add or change words to suit occasions" and she seems to equate the loss of the author with the verse becoming "traditional" (her phrase, p8). The ubiquitous nature of the anonymous nursery rhyme is also evident in the number and variety of parodies, by adult poets in written form, and by children in collections of 'playground' verse, from *Cinderella Dressed in Yella* (1969) to the numerous collections by June Factor.

The role of 'anon' may also be significant in reinforcing the 'traditional' view of nursery rhymes. As well as being flexible and readily subject to parody, the nursery rhyme is also (and at the same time) seen as universal and immutable. These are the poems that everyone knows, that we cannot remember actually learning, and that we feel in some very particular way we own. This universality is not what it seems, for the nature of the Mother Goose rhymes reinforces a cultural hegemony that ignores the multi-cultural nature of Australian society today. The clearest evidence for the strength of what is virtually an 'emotional bond' with these traditional or Mother Goose rhymes is first, the desire to pass them on to the next generation and second, (as an obvious market effect) their ready availability in book shops. A survey of general and children's bookshops showed a range (in price and quality) of traditional nursery rhymes. The details of this survey are shown in Appendix III.

The strength of the traditional nursery rhyme may be traced through the presentation of one particular rhyme. This will allow the different types of presentation to be examined, and will raise some problems peculiar to anthologies, especially those of nursery rhymes (for example: to what extent are they picture books?). "Goosey, Goosey Gander" has been chosen for several reasons: it is found in many collections, it is often illustrated, it is well

known and remembered but usually not in its complete version, and it has been the subject of an Australian reinterpretation.

In considering this particular rhyme it is useful to ask what in it is so special and why has it survived; the answers are more revealing of oddities than the expected. The following is only one of many versions:

> Goosey, goosey, gander,
> Where dost thou wander?
> Upstairs and downstairs
> And in my lady's chamber;
> There I met an old man
> That wouldn't say his prayers
> I took him by his hind legs
> And threw him downstairs.
> (Grover 1975)

It may seem extraordinary that a goose is the subject of this rhyme but this may be due to a long and unusual association between people and geese. Since Roman times the 'warning' capabilities of geese in acting like a watch dog, and either recognising strangers or even scaring them away, has been recognised. Unlike hens and ducks, geese were not usually penned or locked up and thus were free to roam. The goose was a familiar figure as an intrinsic part of many farm households, as well as a part of the diet. That the collection of traditional nursery rhymes is often known as "Mother Goose", or variations thereof, has reinforced the acceptable presence of the goose. Nevertheless they are not a common animal in Australia (except for the wild migratory geese) and rarely eaten.

The interrogative form of the traditional rhyme has readily lent itself to listener participation; with part of the pleasure in the answer no doubt being in its absurdity. The fact that the goose speaks is the least of these. No doubt the Victorian child would have a shiver of vicarious enjoyment at someone being caught out in not saying their prayers and they would probably delight in the extravagant punishment. Two other parts of the rhyme contribute to its longevity. First, that the goose in his wanderings is not only inside, but that he should have presumed to be in a most private place: "my lady's chamber". Here the nursery rhyme can be seen operating at two levels; it would presumably be the adult

reciter/reader who would relish the titillation of the goose's whereabouts and that of the old man and the jest about his impotence, while the child listener may appreciate its inappropriateness while giving it no sexual innuendo. The second point is that the goose, in answering the question, not only focalises the action but interprets the human from a 'goose' perspective in ascribing "hind legs" to the old man. This is quite a sophisticated shift in the point of view of the narrator of the rhyme.

In looking closely at this particular nursery rhyme I am not saying that this is what many readers/listeners did in order to ensure its continuing popularity but the fact that these various aspects of the rhyme may be discerned may have something to do with its survival. It is not alone in nursery rhymes in suggesting more than a superficial meaning, that a salacious inference is possible, and in appealing to more than one implied reader.

In re-tellings the rhyme may be changed in several ways. The second part of the rhyme may be omitted, so that the answer merely details the places that the goose wandered; this is often found in parodic playground versions where the answer to the question may range from the ridiculous to the vulgar. In *Jack and Jill*, (an edition of Mother Goose that is Australian according to the nationality of selector, illustrator and publisher) the old man is thrown out by his left leg instead of his hind legs, and the question has changed from asking the goose "where dost thou wander" to asking "Whither shall I wander?". The whole focus on, and of, the goose has been diluted, and it becomes uncertain as to whether the narrator of the second part of the rhyme is the goose or the child. In removing the ambiguity and innuendo (no matter how slight) of the 'original', the re-telling becomes sanitised and much of the implicit tension is removed. One can speculate as to why this has happened but it seems obvious that it is due more to the desire to 'preserve' the 'original' in a somehow approved form, than to a need to protect the modern young child from possible corruption. Simplification has removed the source of 'illicit' humour and reveals a nostalgia that permeates much of Mother Goose lore in Australian society.

The Australian version of "Goosey Goosey Gander" is

"Goosey Goosey Gander.

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Whither do you wander?
Your place is in the poultry yard
And not on the verandah."

This was written by "E.R." and submitted to the *Bulletin* in 1908 where it was selected for publication in the November issue of that year. The *Bulletin* had decided to revitalise the nursery rhyme as an Australian verse form, and ran a competition which received "1000 entries in six weeks" (Holden, 1993). It has been reprinted in several books of Australian nursery rhymes (Covernton 1988, Wilcox 1989, Holden 1993).[3]

This re-writing of the rhyme depends for much of it success on knowledge of the original, but its laconic humour, simplification of the question and answer structure of the 'original', and use of vernacular both reinforces and undermines its predecessor. Its simplicity makes it more effective than the parody of Colin Thiele (Weld 1990) which answers the initial question with:

It's scarcely a wonder
That she scowls like thunder
At your feathers by the door
And the messes on the floor.

Nevertheless, both these versions are alike in insisting on a realistic appraisal of the place of the goose. The humour that lies in the stating of the obvious, may be identifiable as a 'national characteristic', but it works only as a reversion of the recognised original. The need or desire to preserve this verse is also indicated by the rapid loss of its author. The giving of anonymity implies a need to inscribe a significance to this verse. A similar trend

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[3] The pervasive recognition of this rhyme is also seen in its use in Australian ephemeral advertising material. Holden dates some from as early as 1905, for example:

Goosey, goosey, gander
Whither shall I wander?
Upstairs and downstairs
And in my ladies chamber.
There I met an old man
As happy as could be
A fragrant cup of Robur
Was sitting on his knee
    (advertisment for Robur tea, post 1930)

G is for goosey gander
He wandered to and fro
To find a perfect cleanser
    He knew not where to go
He wandered up and down stairs
    And round the town until
He went into a Grocer's
Who sold him Daffodil
    (advertisement for Daffodil
    soap,undated)

is seen with what Holden (1992) describes as the most enduring of the Australian nursery rhymes "Laugh Kookaburra Laugh" (also sometimes known by its first line of "Kookaburra sits in the old gum tree"). This poem is reproduced as one of the chapter epigraphs. Originally published in the 1920s, this nursery rhyme also encapsulates an essential Australian icon, the kookaburra and its laugh, in a frame that foregrounds the bush that is familiar to few Australians today. At the same time it reminds the reader of its age (and significance) by the use old-fashioned words such as "Merrily" and "gay" (the latter in its non-sexual meaning). The continued popularity of this verse is no doubt due, in part, to it being taught as a song in many primary schools. A connection that represents the blurring of the division between song and poem. This nursery rhyme had at least three similar earlier rhymes which is perhaps not surprising given the unique nature of the kookaburra's call. These are shown in Appendix IV.

The need to preserve these nursery rhymes could be taken as part of a much wider picture. They could represent the desire of Anglo-Australians to preserve their idea of the national character when they perceive it being eroded by the trends of late twentieth century multi-cultural urban Australia. The importance of the change in the composition of Australian society and its possible effect on the construction of anthologies will be discussed further.

The type of illustration that accompanies "Goosey Goosey Gander" is also an important reflection of the change that time may cause. The traditional Mother Goose rhymes are usually illustrated in an 'old-fashioned' style. This may be in a quasi-medieval manner as in the Parnell edition, or it may be in a late Victorian style (Davey 1992 p59). In both cases the goose is being interrogated by a child and the goose is shown as large and confident. This is in sharp contrast to the illustrations accompanying the Australian version of the rhyme where the goose is diminished in size, and is clearly subordinate to the child. This may be seen in *Verse Ahoy* (Holden 1993) where the children are dressed in early twentieth century clothes, the setting is realistic and the goose is being swept off the verandah of what is obviously an Australian house. The black and white style of this drawing is in marked contrast to the flamboyant caricatured style of the other illustrations in this text and serves to orientate it to a more realistic mode. It is taken to the extreme in *Four and Twenty Lamingtons* (Covernton 1988) where the goose not only looks very much like a duck but is

demurely sitting on a patchwork cushion with its eyes shut! The transformation of a goose to a duck may be no more than a reflection of the fact that for most children today a duck is a more familiar bird than a goose. What is more important is the change in the implied 'nature' of the bird. The later illustrations diminish its stature and reduce its power. The texts mentioned above will be discussed more closely in a later comparison of the texts of the 1980s and the 1990s.

In tracing the history of one nursery rhyme it can be seen how it is changed and adapted to different times, societies and mores. In other words, the changes in the basic rhyme of "Goosey Goosey Gander" echo the changes in the metanarratives and the ideologies of Australian society during the course of the twentieth century. These changes become more apparent when the rhyme is placed within the anthology context.

The anthologies of nursery rhymes are significant in several ways. These will be discussed and then the implications seen through a close comparison of the Australian anthologies of nursery rhymes of the last two decades (1980s and 1990s).

Anthologies dominate the nursery rhyme. These anthologies have a variety of internal structures. The rhymes may be arranged thematically, as in Wilcox (1989), where each double page spread contains up to six rhymes that are linked by a common idea. Thus "Goosey Goosey Gander' is associated with "I think it was the best of luck", a verse about a duck, and with "The Feast" and "Humpty Dumpty" ,both concerning eggs. The link may be tenuous as when "I'm a Little Teapot" appears with "Incy Wincy Spider" but both are action rhymes and the latter rhyme provides the link to the adjacent page where the verses are concerned with water and boats. The unity of the double pages is underlined by the illustrations which may show the same person, animal or action. As discussed earlier, illustrations are also important in Thodey (1980) where they provide the only link between verses that seem to have little in common. The rhymes may be ordered alphabetically, as in *Fairyland Rhymes* (1943), but this is unusual, especially for a text that contains only traditional rhymes. Covernton (1988) also makes use of alphabetical order but it is based on the writer's name, which means that all the verse by one writer is found together. This allows for the possibility of recognising the interests or writing characteristics of a poet,

which is something unusual in nursery rhyme anthologies where the focus is very much on the verse itself. Thus the three verses by The Prefesser [sic] and Alter Ego are all descriptions of birds and the two verses of Fatchen are spoofs on the traditional rhymes, "Little Boy Blue" and "Ding Dong Bell". The most common method of ordering rhymes seems to be by random choice. This then ignores one important potential of anthologies which is to allow verses to achieve greater resonance by thematic (or otherwise) juxtaposition. In a random order, any link between the rhymes must be serendipitous, which is not to say that it does not occur but it is usually only at the observance of the reader. Thus the first three rhymes of *Verse Ahoy* (Holden 1993) are all concerned with animals but there is little else to link the three.

It may be stating the obvious, but nursery rhyme anthologies achieve greater significance because they are often the first book for the young child, and it is a book of poetry! The first books for children teach basic structures about books, reading and narrative. The child comes to realise that a book is an object constructed in a very particular way, that is of pages which are turned from right to left to allow the information to be read from left to right and from the top of the page to the bottom. Most importantly, the child reader learns that a book is an object that enables information and ideas to be held and thus conveyed to her. It exposes the link between spoken and written language. The fact that this content is in the form of poetry is probably not surprising to the child for she knows no better, but it gives the poetry a credibility and status which is not continued throughout the life of the child, or even the adult.

These earliest anthologies reflect a double purpose. On one hand they are a means of teaching about society, enabling the readers to explore moral issues and to see them resolved, or not, in a frame that is relevant to what they know, or should know. On the other hand, a text seeks to give enjoyment and cultivate what is seen as a special attribute of childhood, the imagination. Many discourses have both these agendas, in differing balances. This is clearly seen in *Fairyland Rhymes*, a collection of Mother Goose rhymes published in 1943, where there seems to be no obvious reason for that title to be given to the particular collection of rhymes. But it can be argued that the association of title and content does in fact imply something important about the discourse and the implied reader.

By associating the traditional rhymes with 'fairyland', there is an implication that the rhymes form a part of the experience of childhood similar to that of 'fairyland'. The implications are more significant when one considers that fairyland and childhood are similar positions of 'otherness', mysterious, necessary but on the margin of experience. There is also the obvious link between ideas of belief in fairyland and the role of unfettered imagination, and both are seen as childhood attributes. Not all nursery rhymes may be thus categorised, for many may be seen to extol a subversive or nonsensical view of the world. Nevertheless, whatever the position of the discourse, it is not free of ideology, even if that is only implied or unintentional.

The nursery rhyme anthology not only instructs the child with a basic understanding of the structure and use of books, but they have a moral or didactic purpose revealed through the ideology of the whole. As argued in the opening chapter, the ideologies are a balance between those concerned with the acculturation of the child and those that emphasise the necessary growth towards autonomy. I argue that, even for the youngest child, both these clusters of ideologies are present in the nursery rhyme anthologies. The didactic purpose implicit in ideologies of acculturation is evident in all those rhymes concerned with obedience and disobedience, rebellious behaviour versus 'good' behaviour, from the aforementioned "Goosey Goosey Gander" in both versions to "Gurrwayi The Rain Bird":

> Gurrwayi Gurrwayi
> It's the rain bird call.
> Don't hurt him or kill
> Or the rain will always fall.
> > Pat Torres (Torres p22, Wilcox p7)

Ideologies underlying the autonomy of the child are less overt at this age probably because of the dependence of the infant child. But all those rhymes that promote action and joining in of voice or physical response are functioning as an aid to independence, albeit an autonomy appropriate to the very young. At the same time, the act of 'joining in' has implications for both the social relationship between adult and child and as a marker of the refrain or the climax of a poem. I would suggest that the apparent simplicity of 'joining in' shows the layering of the ideologies of poetry and of acculturation.

Nursery rhyme anthologies are also significant for their role in reflecting the nostalgia of childhood, that is they create and reinforce a particular ideology of childhood. This becomes an ideology of some significance for, unlike the ideologies briefly outlined above, it continues to be relevant to both the child and adult implied reader. The continued market popularity of Mother Goose collections must in part be attributable to a desire of parents to give to their children what they themselves had. This association of the experiences of one's own childhood with the need to create similar experiences for the next generation is not, of course, associated with all of childhood but it does seem to be firmly entrenched with the passing on of nursery rhymes. More than one generation may be involved in this process. Grandparents may be an important agent in exposing the child to nursery rhymes, the grandparent role being seen most clearly with the very young. In the opening chapter I argued that the orientation of these anthologies was female rather than male, and I would suggest that the older implied reader is usually female. The fact that nursery rhymes may be an oral as well as a written form is also important in enabling their transfer across generations. The written form may only be a confirmation of what is already known to the child, and it serves to teach all the learning skills implied by books that were mentioned above. It should be noted that the written form of the nursery rhyme may be equally 'useful' to an adult generation who may not be intimately familiar with the rhymes. Thus the anthology, for this purpose, is a confirmation of knowledge as well as a means of preservation.

The oral tradition is an intrinsic part of nursery rhymes and, as Holden (1992) discusses, it was in this manner that the nursery rhyme first came to Australia. Oral transmission allows for the reinterpretation of, and changes in the content of, the nursery rhyme, but it also means that the rhyme may be discarded or forgotten. The strength of the oral tradition, and its link to the nursery rhymes, is clearly seen in the ongoing existence of many playground rhymes. These rhymes show the vitality of a particular type of poetry but they are not considered as part of the anthologies in this thesis because they fall outside the original parameters being written by children rather than for children. Nevertheless they are a significant window into the connections between the implied child reader and the role of poetry. Here I wish to underline that the connection is a positive one; the greater

significance of these poems is worthy of further research outside the focus of the folklorists.

The importance of the oral function of nursery rhymes is closely associated with their position as verse of the people rather than being a separate and elitist form. The nursery rhyme anthology not only recognises this but it gives it credence. This places it in a particular position in the whole discourse of poetry, one that sees it as part of a continuum that is today reflected by poems such as those of the 'performance' poets, and reinforces its links to popular song. Verse that is not dependent on the printed discourse for its dissemination has the potential to belong to anyone who may listen. The form also implies a certain 'fluidity' and acceptance of change.

A comparison of the published anthologies of Australian nursery rhymes of the last two decades, 1980s and 1990s, will show some important differences between the two decades and also illuminate some of the characteristics of the Australian nursery rhyme anthology mentioned earlier.

The 1980s, in line with society's need to characterise the decades, was seen as a time of greed and ostentatious display of wealth, but it was also a time when there was continuing concern for the purpose of education. In essence, society seemed to be forward looking rather than to the past, and consolidation was necessary for creating a future rather than for establishing past credentials. Although a broad summary of necessarily generalised terms, this is the background for the anthologies. These anthologies will be examined for what they suggest separately and collectively about the Australian 'psyche', the possible constructions of Australianness and the implied ideologies deemed necessary to inculcate into our children.

The anthology by Thodey (1980) has been discussed earlier with reference to the illustrations. What is significant here, is that it represents an amalgamation of 'Australianness' with a re-telling of Mother Goose nursery rhymes. Even though its Australian content relies heavily on the information (and insinuations) of the peritext and illustrations the discourse is positioned as primarily Australian. In so doing, the Mother

Goose rhymes are claimed as Australian. In fact this association is forced into being by the illustrations, while their actual presence also acknowledges their original and 'universal' place. The need for Mother Goose rhymes is clearly seen in the market place where many versions are available and the difference between editions often focuses on the pictorial element. Obviously there are only a limited number of ways that one can select or organise this type of material, and the illustrations are a way of justifying a new edition. Status of Mother Goose anthologies is often given by the authority and ability of the illustrator who may be an artist of some importance. Thus the re-telling of Mother Goose rhymes reinforces their 'universal' nature while the nature of the accompanying illustrations ascribes to the discourse a unique and possibly national character.

The publication of the forty nine nursery rhymes selected for Thodey's anthology re-affirms the cultural importance of Mother Goose. The association, with the particular illustrations and the link on each double page spread, emphasises the narrow cultural base of these rhymes. While some sort of universality may be ascribed to them, in reality they come from a very particular time and place. In having an 'Australianness' given to them the rhymes are in fact asserting the dominance of their origins and of the Australian people descended from an Anglo-Celtic heritage.[4] All statistical and censual evidence shows the falseness of associating this particular heritage with the Australian people as a whole. Since the end of W.W.I the proportion of the population born overseas has increased from 10% in 1947 to 23% in 1997. There has also been a diversification of the population. In 1947, 81% of the overseas born population came from the main English-speaking countries (the United Kingdom and Ireland, New Zealand, South Africa, Canada and the United States), and mainly from the first two. By 1997 only 39% of the overseas born population had been born in these main English speaking countries. The rest of the overseas born population came from, in descending order of numbers, Italy, the former Yugoslav republic, Vietnam, Greece, Germany, China, Hong Kong, Netherlands and Philippines.[5] Thus the continued popularity of Mother Goose rhymes may be seen as the covert need for a minority group to

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[4] This reinscribes a position long held. A cartoon in the English magazine *Punch* dated 25 January 1868 (p39) shows Australia as a young women who is identified as Little Bo-Peep. The cartoon underlines her subservient position, her purity and the importance of the Australian sheep industry!
[5] Australian Bureau of Statistics Country of Origin, 8/10/1999
http://www.abs.gov.au/websitebs/c3112...file/0A3781A96FDC10D8CA2567220072EB09/

retain what is regarded as part of their heritage and this can be justified by placing it in a national context. Needless to say, association does not create authenticity. That is, it seems as though Thodey's discourse would like to be seen as representative of all Australia but it fails.

An equally restricted discourse (it represents the work of a limited group but in so doing also gives it an Australian or national importance, perhaps with greater justification than Thodey), but one that is perhaps more overt in its intention is *Jalygurr* (Torres, 1987). Its Aboriginality is presented in a discourse of instruction. Everything about the design and presentation of the text affirms its Aboriginal nature and, at the same time, sees this as relevant to an Australian people. Thus the title is an Aboriginal word, whose meaning is only given in the glossary, while the sub-title describes the discourse as "Aussie Animal Rhymes". The focus on animals seems to suggest some sort of universal child response or interest. These animals are not only obviously Australian, the emu and kangaroo, but they are placed in a context which reinforces their Aboriginal associations. Thus "The Rain Bird" (quoted in full above) is associated with the coming of rain: "Don't hurt him or kill him,/Or the rain will always fall." (p22) And the rhyme for the kangaroo actively (and literally) represents it in aboriginal terms:

> Hey kangaroo
> How do you do?
> Your name is Marlu
> and Garabul too!
> (Torres p8)

That this discourse is also actively disseminating information about Aboriginal culture is seen in the reproduction of each rhyme in the original Yawuru language next to the English translation, as well as in the style of the illustrations. It is also apparent in the glossary of meanings which is titled "Yawuru Meanings" with the aboriginal word placed on the right hand side of the page. A simple pronunciation guide in the form of "Yawuru People Say and "Yawuru People Do Not Say" is given, which also reinforces the aural component of these rhymes.

At the same time as asserting their Aboriginal and Australian nature, these rhymes are also linked to the Mother Goose rhymes in ways that suggest something of the accepted nature or dominant ideology of nursery rhymes and of young children. The focus on animals suggests that children are universally interested in the strangeness and similarities of the world of animals and birds and how they connect with people. There may seem to be no obvious link between the cat of "Ding Dong Dell" and "Walga Walga The Salmon" but both rhymes, in giving the creature a gendered personal pronoun, imply a link between the subject of the verse and the reader. This may be only for anthropomorphic purposes, but both verses also underline a relationship of respect and appreciation between the people and the creature. For the cat it is one of responsibility and consideration of the welfare of others (as well as indicating the differing nature of children) while for the salmon it is a more pragmatic association with food, but even then the beauty of the salmon's appearance is appreciated:

> Walga Walga,
> The Salmon
>
> When the south-easterly wind blows
> Walga Walga the salmon
> swims in the shallows,
> Silvery blue's the colour of her skin
> Flashing bright and beautiful
> as you pull her in.
>   (Torres, p18)

There are other connections between these two discourses. For example, the common heritage (or pervasive influence) of the nursery story "The Gingerbread Man" and story incantation of "run, run, run as fast as you can /You can't catch me I'm a ginger bread man" is evident when the reader of "Gumbun, The Mangrove Man" is told to "Run, run as fast as you can." (Torres p10) while in Thodey "The Three Blind Mice" and "Tom, Tom the Piper's Son" also "run". The action of running, for all reasons, for fun or to chase or to escape, becomes an intrinsic part of childhood, and thus of the nursery rhymes. Again, this may seem to be obvious but I would argue that it is in physical action that the child first encounters ideas of independence; that is, this reflects the ideology of the growth towards

autonomy which I see as one of the main ideological clusters in all the poetry anthologies for children.

In this world of childhood, adults may be seen in a threatening role, the purpose being to ensure some sort of 'good' or acceptable behaviour. "Ngardi, The Devil man" looks out for disobedient children:

> Ngardi,
> The Devil Man
>
> Ngardi, the devil man comes at you
> With horns on his head,
> Looking for naughty boys and girls,
> So...you'd better be good instead!
>   (Torres, p14)

while "The Red Dress Woman" (Torres p20) is shown as "pick[ing] on little kids" and "The Old Woman in the Shoe" (Thodey) "whips them all soundly , and sends them to bed". However the adult role is depicted, they are not shown to be an obvious or significant part of the world of the nursery rhyme. In *Jalygurr* only three of the fourteen rhymes have adults and these are usually shown in a mythical or symbolic way; of the forty nine verses in Thodey only ten have adult characters or ones that seem to be in adult roles. That is, the adult world is implicit in many of the rhymes but the lack of an actual adult subject focuses on the contained world of the child.

The anthology by Wilcox (1989) signals its Australian status by its title *In the Old Gum Tree*, which is a line from the iconic Australian nursery rhyme quoted in full at the head of this chapter, and by the inclusion of many Australian nursery rhymes including "Jiribuga The Porcupine" and "Gurrwayi Gurrwayi The Rain Bird" from *Jalygurr*. But at the same time it re-ascribes the (dominant) paradigm of Mother Goose by including traditional Mother Goose rhymes such as "Hickory, dickory dock" (p37) and "Humpty-dumpty sat on a wall" (p23). It may be argued that the inclusion of parodic or Australian versions of traditional rhymes such as "Goosey Goosey Gander" ending "Your place is in the poultry-yard,/And not on the verandah." (p22) and the second verse of "Ring-a-ring o'roses" being

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"The cows are in the paddock,/Eating buttercups./A-tishoo! A-tishoo!/We all get *up*" (p37) reinforces the original Mother Goose version as well as signalling the Australian reversion. As is the nature of anthologies this discourse, while emphasising its Australian nature in the title, does not differentiate between the Australian rhymes and those of the Mother Goose, thus there is the potential to undermine as well as reinforce its Australian position.

This anthology also places the Australian nursery rhyme in an ambiguous position when it ascribes anonymity to verses such as the above mentioned "Goosey Goosey Gander" by "E.R.", "Here comes Brumby Jack" and "Kookaburra sits in the old gum tree" The last is of particular significance because it is the opening verse of the discourse and the source of the title. A year earlier Covernton (1988) had no difficulty in attributing this verse to Marion Sinclair (p85). What is important here is not just the loss of the Australian author but the apparent failure to recognise that in so doing, these rhymes become allied with the whole bundle of works by 'anonymous', that is, with the Mother Goose rhymes. Thus while the authority of 'anon' could be seen as reinforcing an archetypal Australian verse these rhymes are being positioned with a particular culture which is both part of but not synonymous with Australia.

A similar positioning may be happening to rhymes that are probably Australian in origin but contain no immediately identifiable Australian characteristics. These are not being recorded in the Opies *The Oxford Nursery Rhyme Book* (1955) said to be "comprehensive" of "the happy heritage of oral tradition" (pv) but obviously do exist, both here in the text and in households and pre-schools throughout Australia. So on the same double page as "Ladybird, ladybird" the reader finds "Three little monkeys" and "Miss Polly had a dolly...". The similarity of these rhymes is underlined by the use of repetition and implied accompanying actions. While it could be assumed that there is a uniform Australian identity given to these three rhymes the discourse does not, except in the peritext, give an overt national 'tag' to these verses. In fact, the possibility of recognising the Mother Goose tradition of "Ladybird, ladybird" means that this source may also be attributed to the other rhymes.

These implicit problems of national identity are not found in Covernton (1988). This text indicates its position immediately. The title *Four and Twenty Lamingtons* is (the by now familiar) a parody of "Four and Twenty Blackbirds", where an 'edible' bird of British connotations is replaced by a cake which is instantly identifiably Australian. That this may be so only for those who are Australian readers merely reinforces its deliberately parochial nature. Nevertheless this assumption of recognition also is a subtle reinforcement of the dominant Anglo-Celtic paradigm for there may well be Australian children who do not know what a lamington is. The subtitle "A Collection of Australian Nursery Rhymes" is confirmed by the contents. This is in marked contrast to Thodey (1980). Covernton's anthology contains 82 rhymes. The structure of the text reinforces their importance. Each page contains only one rhyme, each illustrated, there is a table of contents, an index of first lines and an index of titles. By comparison, Wilcox (1989) contains a few more verses (99) but has only one index which combines title, first line and author. The difference between these two texts may be because Covernton intended to edit a more 'definitive' text, perhaps aimed more at the adult or academic reader and it could be argued that the anthology by Wilcox is more appropriate or appealing for the child reader. It does in fact remain in print (in both paperback and hardcover editions). What ever the editorial purpose or implied reader of either discourse, that by Covernton is more overtly and 'truly' Australian.

What links these four texts is the overt nature of their Australian character. In Thodey it has been shown that this focuses on the content of the illustrations but in the other three it may be determined by the whole. These rhymes imply a childhood where Australian animals and birds play a significant role. In Covernton, from wombats, wallabies and bull ants to the more mundane rabbits and ducks, thirty four of the verses depict the life of the animal, bird or insect and frequently it intersects with the life of the child. Associated with these is a depiction of bush life which reinforces the stereotype of the adult bush ballad albeit in a 'watered down' version. The ideology of the bush or outback being the place of the true Australian is pervasive and ongoing. That it exists here is not only an indication of its strength but also of the role it plays in the acculturation of the child. The bush is the central place of Australians, a place of risk and danger where people are most true to themselves and have a chance to prove their intrinsic worth. This is obvious in the rhymes of C.J. Dennis, for example, "The Drovers":

Out across the spinifex, out across the sand,
Out across the saltbush to Never Never Land
   That's the way the drovers go, jogging down the track -
   That's the way the drovers go. But how do they come back?
Back across the saltbush from Never Never Land
Back across the spinifex, back across the sand.

<div align="right">(p34, also in Wilcox p9)</div>

But the fact that this rhyme is seen as significant 75 years after publication is not only reminding the present reader of a certain historical time but it is validating that time and the people as still being important. Covernton's text is organised in alphabetical order by poet's name which gives equal weight to verses from all historical periods. That is, by removing the emphasis from the historical perspective it is implying that all the verses have equal importance in the present day. This serves to reinscribe values which may seem to be 'old-fashioned'. More importantly, it reinforces a very narrow national identity.

As with the anthologies of Bertram Stevens it is necessary to ask not only what the discourses do depict but also what is omitted. As has been suggested above, the narrow focus of Australian national identity and commonality of implied readers omits any validation of a multicultural Australia. This lack becomes more apparent with the presence of Aboriginal verses because there is an implied inclusiveness of experience. In the four texts from the 1980s there is only verse that gives a direct indication of a population made up of anyone other than those of Anglo-Celtic origin:

My father comes from Germany,
My mother comes from Italy,
My sister comes from a go-go show
And the baby follows me, me, me.

My father works in the ABC,
My mother works in the bakery
My sister works in the go-go show
And the baby follows me, me, me.
                    (Covernton p12).

This verse can probably be located in the 1960s due to the reference to the "go-go show", but in having no authorial attribution it cannot be placed accurately. This would also be a reflection of the babies born to those post-war migrants who came as migrants from the Mediterranean countries to Australia. On the other hand both Covernton (p122) and Wilcox (p7) include two Aboriginal verses, the former printed in an Aboriginal language and in English. I would suggest that the Aboriginal (nursery rhyme) has become the accepted face of multicultural Australia. This elision of the Aborigine and the migrant is one that is resisted by the Aboriginal community as it implies a similarity of experience and 'otherness' which is unwarranted. This slippage in the cultural positioning of Aboriginal is seen in a *Sydney Morning Herald* article of May 25, 1996 which is headlined "The multicultural myth" and illustrated with a 2/3 page colour photograph of what is intended to be a portrait of an Aboriginal in 'ceremonial' face paint. The validity of the picture is debatable but the association of 'multicultural' with 'aboriginal' is deliberate, not unique and not accepted by the Aboriginal population. This association virtually eliminates those whose background is not Anglo-Celtic or Aboriginal. It also positions the Aboriginal in a particular and restricted frame which functions to de-power them, in that the cultural identities of all those who make up a 'multicultural' population tend towards the homogeneous. However Aboriginal nursery rhymes are presented, either as only a small part or as the entire text as in *Jalygurr*, they do more than just represent multicultural Australia, they also foreground the importance of place. In that this is a rural or idealised 'bush' landscape it is just as much a reflection of an ideal as it is in the non-Aboriginal verses.

The second absence, and associated with the first, is the lack of an urban identity. It is significant that the above verse is located in an urban place. Most of the nursery rhymes are located in an implied place immediately around the child, activity or object. These are either an internal domestic place, the kitchen, or living room, for the child or the appropriate 'home' for the animal, bird, insect or object such as 'a frog lived in a drain" (Covernton p84) or a frying pan for a sausage (Covernton p9,81). This is the third characteristic of the poetry for the youngest age of implied reader that I have identified in the opening chapter: that the place is essentially domestic. Any specific place seems to be mentioned primarily for its humorous or rhyming purpose such as "When I went to

Byaduk" (Covernton p90) or "As I went up to Dalby" (Wilcox p8). Covernton has two verses set in an urban place. "Away we Go" (to the local reader) takes place in Sydney with references to "Woolloomooloo" and to the "Domain":

Away We Go!

Johnny and Jane and Jack and Lou,
Butler's Stairs to Woolloomooloo;
Woolloomooloo, and 'cross the Domain;
Round the block, and home again!
Heigh ho! tipsy toe,
Give us a kiss and away we go
     (p16)

while the place in "Melbourne Birds" is obvious and reinforced by reference to local landmarks such as the "Yarra" (though the reader may not know that the "Yarra" is a river as that is only suggested by the joke in the verse, and the illustration shows no river):

Melbourne Birds

Of all the birds in Melbourne
I'd like to be a sparra
So I could sit on Princes Bridge
And help to fill the Yarra.
    (p17)

The humour in this verse is unusual in that it relies not only on a scatological reference but because it refers to the dirty colour of the Yarra, a source of some local humour which equates the river with a sewer.

Other than in these two verses it is the country or the 'bush' that is the (implied or explicit) place of many of the rhymes. Wilcox has one verse that is explicitly placed in an urban setting "Moon moon" (p46) where the illustration directly echoes the "people of the city" in showing a Sydney (identifiable by Centrepoint tower) night time skyline. Obviously these three rhymes reflect what is implied to be the unusual rather than the commonplace. One would suspect that most of the native Australian animals would be found in country

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areas rather than urban, and most of the verses about birds also place them in the country (if anywhere), thus "White Cockatoos" (Covernton p70) fly "Where the little river flowing/Winds among the hills". The illustrations of the texts reinforce the importance of the 'bush', with the most incongruous being in Thodey's illustrations where most of the rhymes are forcibly placed into a rural landscape. The unknown place is also usually a rural one as in "Northern Train" travelling to "the far Outback" (Wilcox p13, Covernton p51). It is no accident that this place is identified by the higher case "O" as a specific place The importance of place is discussed by Stephens (1994) when he states "the social and ideological force of such landscapes lies precisely in their apparent depiction of ordinary reality" (p99). Though Stephens is primarily concerned with the visual element of picture books his comment is relevant to these anthologies of nursery rhymes, especially as they are illustrated. In discussing the various attitudes and ideologies that are present in picture books Stephens notes that they may "also construct versions of an Australian Golden Age" (p104). I would suggest that the nursery rhyme anthologies not only have a strong foundation in a 'golden age', but that it is located at the conjunction of childhood places and the rural landscape. This orientation of place in the nursery rhyme anthologies is a close parallel to that already discussed in the anthologies of Bertram Stevens.

As shown here briefly, some of the nursery rhymes mention or imply a certain place but most of the verses are located in an indefinite personal place. A place that represents the boundaries of young childhood experiences. The limited space of these 'boundaries' can be seen in the nursery rhymes that deal with food, an important part of childhood. Wilcox has rhymes about cooking, for example:

> Soup, soup, soup,
> They gave me a big plate of loop-the-loop,
> Soup, soup, soup,
> They gave me a big plate of soup.
> (Wilcox p30)

This poem is on a double page spread devoted to cooking and eating including "Mix a pancake" (Wilcox p30), about eating and "Wake up, Jacob day's a breakin'" (p31). Such an important activity is not limited to only these two pages so there is a rhyme about eggs

"The Feast" (p23) and about the power of food "Fee fie of fum" (p34). A similar pattern is seen in Covernton with "Bones in a Pot" (p46), "Prod the Fire" (p25), a duplication in "The Famine and The Feast" (p35) and several others. These rhymes idealise food in that it is simplified, usually only a reference to one type of food, it reflects the eating habits of an English and bush Australian heritage with the focus on meat and it is shown as something special, a pie, a pudding or sweet treats. The rhymes center on the object, the food, and the place of eating or cooking, is implied only.

It could be argued that these four anthologies of the 1980s exhibit more differences than similarities but even these differences are united within an ideological framework of Australian nationalism. It is possible that this emphasis is a reaction against the development of multicultural Australia. That is, these discourses of nursery rhyme anthologies are actively engaged in presenting not just a nostalgic picture of past Australia but reinforcing a preferred picture of Australian childhood. This positioning becomes more obvious when these discourses are compared to those of the following decade, the 1990s. The following anthologies are distinguished by their differences, but each discourse reflects some of the ideological issues that have become apparent in the above discussion of the anthologies of the previous decade.

The publication of *Fractured Fairytales and Ruptured Rhymes* in 1990 was the continuation of a trend which had its written origins in works such as *Clever Polly and the Stupid Wolf* (1955) and *Roald Dahl's Revolting Rhymes* (1982). These discourses are re-tellings of traditional fairy stories, in prose and poetry, which develop a joke based on subverting the reader's expectations and knowledge of the story. Similar parodies have existed for some time in an oral form amongst the 'playground' verses of children. I have chosen to categorise *Fractured Fairytales* as a nursery rhyme anthology because although the publishers thought the intended readers would be "approximately 7-11 [years]"[6] 71 of the 89 verses are based on Mother Goose nursery rhymes. The verses are also constructed like nursery rhymes, being short, simple and with an emphasis on rhyme. But the implied reader here would have had left infancy behind as the use of re-versions implies a familiarity with the earlier or original version. Although the poets are all adults, they have

imitated an oral tradition established by children in 'writing' parodies of well- known rhymes.

The significance of this text (for my purposes) lies in its reflection of a heritage of Mother Goose rhymes. The underlying assumption is strongly Anglo-Celtic. This is also seen in the remaining rhymes which are based upon fairy stories such as Sleeping Beauty, Beauty and the Beast and Snow White. The strength of this ideology becomes more apparent when one realises that the poets and writers contributing to this discourse are all Australian. The letter of commission suggested that their work be based on "the theme of nursery rhymes, fairy tales and other famous songs, poems and literature" (see footnote 5.) and they were given as suggestions "Little Red Riding Hood, Alice in Wonderland, The Man from Snowy River, Winnie the Pooh, even the Queen". What is significant is that these Australian authors focused their work primarily on a limited range of Mother Goose nursery rhymes, ignoring the possibility of Australian sources. There could be several reasons for this: their work is a reflection of what they knew most well, they had no knowledge of Australian rhymes (nursery or otherwise), they deliberately decided that their intended audience was most familiar with the Mother Goose nursery rhymes, or the first offered suggestion of nursery rhymes was the one followed. What is obvious is the overwhelming bias to the Mother Goose rhymes despite other offered alternatives and no specific example from the Mother Goose rhymes. It seems that for Australians "nursery rhyme" is equated exclusively with Mother Goose. For a text that has the explicit Australian parameters of editor (Covernton is the compiler of a book of nursery rhymes that is exclusively Australian), publisher and writers, the text reflects a narrow and very specific ideological heritage. A text such as *Fractured Fairytales* not only shows the underlying assumptions about knowledge of the Mother Goose rhymes but it also reinforces their primary position in that the parodic depends upon knowledge of the original.

A similar position is shown by *Jack and Jill* (1992). This text is subtitled "a book of nursery rhymes" and its content is a collection of Mother Goose rhymes with five exceptions. The index indicates that there are four rhymes that are based on German, Greek, Spanish and Dutch nursery rhymes. The fifth is not specified by its country of origin

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[6]From a copy of letter sent to "dear Poets" requesting material, dated 23 March 1989.

but it is obviously Australian: the ubiquitous "Kookaburra Sits On an Old Gum Tree" (p42). Since it is not identified as Australian and because it is embedded in a context of primarily Mother Goose rhymes its national associations are at best only implied; at worst they may seem to be irrelevant. The significance of this discourse lies in it being edited and illustrated by Australians. Gwenda Beed Davey is not only Australian but, as the blurb states, she is "a respected authority in Australian folklore" (back flap of paper cover of 1992 edition). The contrast between the Australian choice and those other rhymes indicated by their nationality is heightened because the reader knows only from the index that these are not less familiar members of the Mother Goose canon. The choice of "Kookaburra" positions it as an 'honorary' member of this same canon, especially as it is probably the best known of Australian nursery rhymes (in terms of its publishing record).

The illustrations of this text re-affirm the association of nursery rhyme with times past but significant. The national origins of the rhymes, as in the index, are not indicated in the content of the rhyme or in the illustration, except for "Kookaburra" which shows the bird in a realistic gum tree. The illustrations show an idealised middle class Victorian childhood. The only implicit acknowledgment of Australia is in the depiction of what Stephens described as "The weatherboard, nineteenth-century cottage roofed with corrugated iron" (1994 p98). Stephens describes this building as an "emblem" (p98) for the rural and urban Australian landscape and its iconic status is seen in rhymes such as "Georgie Porgie" (p10) where it becomes the school house, as background in "Mary Had a Little Lamb" (p47), in "Baa Baa Black Sheep" (p48) where it is the house of the little boy who "lived down the lane", and in "Moon So Bright"(p65). Ironically the latter is the rhyme attributed to Greece! The only other Australian illustrative references in 70 pages of text are the pole clothes' line in "Sing a Song of Sixpence" (p15), a rather odd choice for this rhyme with its Anglo emphasis of King, Queen and blackbirds, and the barely decipherable Arnott's biscuits tins in "To Market, To Market" (p55).

In these two texts there is no perceived disjunction between notions of 'Australia' and the Mother Goose rhymes. The rhymes are not just of historical interest but they are placed as having fundamental significance in Australia at the end of the twentieth century. It is beyond the scope of this thesis to speculate as to whether they occupy a comparable

position in Britain or in countries in a similar post colonial position as Australia, that is in Canada or New Zealand.

The possibility of the present generation being exposed to Australian nursery rhymes, and an affirmation of their value is seen in *Verse Ahoy* (Holden 1993).This text is positioned in a very particular way, by virtue of features of its peritext. The subtitle "Early Australian Nursery Rhymes" signals that it belongs to the genre of nursery rhyme but the descriptors of "early" and "Australian" subvert any reader's expectations of it being a text of known Mother Goose rhymes. This subtitle indicates that these rhymes are more likely to be of historical, or even only curiosity, value and the fact that they are so described suggests that they are not familiar rhymes. This text has an introduction and a bibliography but no table of contents or index. The introduction may overtly suggest a child reader "to tempt and delight a new audience of young Australians" but the didactic tone, the quotation from Moleworth Jeffrey ("a minor mid-nineteenth century literary figure in Tasmania" does not sound like a person of immediate and national relevance) and the brief discussion of the Bulletin competition of 1917 implies an adult reader with an interest in the historical conjunction of nursery rhymes and Australia. In fact this anthology post dates the critical work of Holden (1992).

The full page colour illustrations reinforce the historical positioning of the discourse. They seem to be an uneasy combination of accurate and realistic background, animals and interiors with the people depicted in a style more like a caricature. The use of Victorian dress further isolates the subjects and in several cases the subject is positioned in the foreground and gazing rather aggressively straight at the reader. All this may be an appropriate accompaniment to the time of the rhymes and may be meant to be humorous in a rather obvious 'music-hall' manner but the effect is to disengage the reader from the text and to further emphasise the rhymes' historical remoteness.

Little Billy Bandicoot (Chapman, 1991) also has two implied readers, overtly a child but covertly an adult. The sub-title "Rhymes and Songs for Australian Children" again indicates the content as well as the implied reader. All the elements of the title have 'set up' a child implied reader: the diminutive "little", the abbreviated name "Billy" associated

with a child rather than an adult and "bandicoot" a native Australian animal. Nevertheless the structure of the text, the information in addition to the rhymes and the peritext imply an adult reader. The text is divided into twelve chapters or sections, each with a heading which frames the rhymes. These may have been selected for an Australian reader but the rhymes are not exclusively Australian, though in chapters where it is more immediately relevant (and possible) Australian rhymes dominate. Thus the chapter headed "Wallaby, Wallaby Why" contains fifteen rhymes and they are all by Australian writers and concern Australian animals and birds, from the eponymous wallaby to koala, kookaburra and the less exclusive sheep and rabbit. The rhymes in the chapter on other animals, "Prowly Growlies", are mainly attributed to "traditional" and, not surprisingly, none of them are about Australian animals. Those chapters that focus on activities of the child, for example "Munch Crunchers", or features of the world, "Holes in the Sky", reflect a mix of nationality of writers; ten out of eighteen for the former and eleven out of twenty three for the latter are Australian.

Many rhymes in the text are accompanied by instructions or comments that are obviously aimed at an adult, ranging from the possibly useful to the banal. Thus "At the Beach" (p53) is accompanied by "Don't forget the block out." while the reader is instructed that for "Kookaburra, Kookaburra" (p23) "sing about kookaburra". The appropriate tune in indicated, for "I hear thunder" (p47) it is "can be sung to the melody of "Frere Jacques' or "home to dinner"", but the imperfect reader is reassured by comments such as "Move as the words of the song suggest" for "Mr Funny-feet" and the explicit suggestions for many other action rhymes. All of this may be intended to be very helpful but it suggests that the discourse not only is a resource for the deficient parent or teacher but also that there is a correct or preferred tune, action or moral for most rhymes, and it is important that they be passed on. The corollary to this is that many of these adjuncts to the rhyme may be in danger of being lost or forgotten.

The didactic nature of these additional hints and comments has been established in the introduction: "you will find brief notes accompanying many of the rhymes: these are not intended to cover child development but are for parents' and other adults' interest" (p8), and in the table of contents where there is a symbol attached to each rhyme indicating

whether it is an action rhyme, Australian in origin, a dance rhyme, a song or a poem. This didactic emphasis is a reminder of the importance of the ideologies centered on the processes of acculturation but it is unusual at this level of implied reader. Each chapter also has an introductory paragraph which gives explanations for rhymes and possible use and educative purpose of the section. Thus the chapter "Splashers" tells the adult that "your positive actions [about water] will help the child emotionally" (p41). It may be assumed that the patronising tone is unintentional but the effect is to suggest that there is a necessary repository of rhymes, and their associated actions, sounds and morals to teach the parent so as the child may be instructed. Finally the existence of an index of titles, an index of first lines and a section detailing sources and acknowledgments suggests not only the editorial care that has gone into this text but the value of the whole.

It may be thought that these discourses of the 1990s have little in common but I would argue that these differences in fact indicate two things. First, these differences may be see as reflecting a *fin de siecle* sensibility. The idea that the end of a century is a time when not only is the future, and its possibilities, considered but also the past may be re-evaluated in light of the present and the future, may offer a frame for the various purposes of these discourses. The variety of texts in itself suggests that there is no longer only one primary type of nursery rhyme discourse. The implications of the nostalgic or historical focus of the discourse suggest that the past is to be preserved giving a conservative or even reactionary tone to some of the discourses. In essence *fin de siecle* implies a tension between the need to preserve and the need to change, the recognition of past and of future and that the present is a fluctuating balance between often opposing forces. Second, what these anthologies do have in common is an acknowledgment of the importance of the past and of nursery rhyme itself. This need is evident in the reliance on the Mother Goose nursery rhyme as somehow fundamental to what it means to be an Australian child.

The ideologies in these nursery rhyme anthologies will be traced through the anthologies in the next chapter. These too are for the youngest group of implied reader and, as for nursery rhymes, there will be a comparison between an anthology from the early years of this century with two associated anthologies from the present time. I argue that while the implied reader is older they are still part of this youngest group, defined by the parameters

of female, domestic and essentially oral, and that the anthologies have a similar ideological orientation.

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CHAPTER FIVE

ANTHOLOGIES FOR THE CHILD: a comparison across fifty years

There is a house I love the best,
It says, "Come in You're home".
                           Joyce Starr, "Home"

Laughed, we did, and chaffed, we did,
And whistled all the way,
And we're home again!; Home again!
Hip................................Hooray!
                           CJ Dennis, "Hist"

A cross-framed square of kitchen light
outlines the tomato bed.   .
A silhouette of my head boats the shallows
of one particular
frilled and spiky pumpkin leaf.
                           Rhyll McMaster, "Back Steps Lookout"

Anthologies for primary age children form a stepping stone between nursery rhymes and poetry for those who are adolescent and in the junior years of high school. These anthologies have a wide age range of implied readers, the poetry ranging from the simplest nursery rhymes to longer ballads and more complex lyrics. It may be assumed that because of the wide age base of these anthologies the framing parameters, within which the ideology is set and against which it should be read, tend to reflect a shift from that of the youngest category of readers to the second category as defined in the first chapter. But however broad this age base of implied readers may be, the focus of the framing parameters means that the implied reader tends towards the younger age rather than the older. There are a number of interlocking possible reasons for this which will be explored, in this chapter, through a comparison of three anthologies for the reader of primary school age.

The three selected anthologies for the primary age child have much in common. It is perhaps not so extraordinary that poems for children should be about children and offer

insight into the nature of childhood, but it is important to realise that these anthologies have been chosen by adults for children and that they contain poems written by adults, usually specifically for children. In other words the child has the passive role in the ideology of these anthologies, because the active shaping and dominating role is that of the adult which itself represents the society as a whole. Thus all these anthologies represent ideologies that establish and reflect ideas about childhood as well as ideologies that have an implicit or explicit acculturating purpose. It is the differences in the weight given to various ideologies and the presence or absence of ideologies, in some but not all the anthologies, that underlines both changes across this century and the comparative speed with which a single anthology can reflect changing social ideas and structures.

Frolic Fair was edited by George Mackaness and his daughter Joan and published in 1932. They describe their role as one of 'choosing' the poems. This anthology is specifically designated in the sub-title as being for "children under ten". Thus its expected readership falls into the first category of readers. This broad category, which also encompasses the nursery rhymes anthologies of the previous chapter, has the framing parameters of being essentially 'domestic', female, and oral. I argue that these three primary characteristics continue to determine the base for the ideological positioning and implications of the poems in the anthology. The nature of the ideologies becomes more apparent and their acculturation purposes clearer when this anthology is compared to those published more recently. *Someone is Flying Balloons* (1983) and *Rattling in the Wind* (1987) are anthologies published only four years apart and are selected by the same editors. Two anthologies, rather than one, have been chosen to represent the most recent anthologies for the young child reader for several reasons. First, they are obviously a pair, having the same editors and, perhaps more importantly, being marketed and presented as a duo. Second, there are subtle but important differences between these two which underline the elusive nature of an anthology in representing a particular time; in only four years there is a definite ideological shift. Third, there is no repetition of poems from the first to the second of these two anthologies, so collectively they represent a sizeable body of poems deemed appropriate for Australian children towards the end of the twentieth century. In selecting these three anthologies for comparison there is the immediate benefit of seeing any changes and differences that have occurred over a relatively large time gap (in terms of publishing

Australian poetry for children). This contrasts with the anthologies by Bertram Stevens which, while covering a relatively short period of time, have a mix of repeatedly used and new poems. This fifty year period is also one which has seen great changes in Australian society. While it is not the purpose of this thesis to investigate the anthologies as possible historical mirrors, it would be equally absurd to ignore the fact that each has arisen out of a very different time in Australia's history. These differences will be evident in the ideology of each but, at the same time, similarities in ideology should be seen as reinforcing the above stated parameters of poetry for young children. It is to be expected that differences and similarities may be subtle rather than sharply distinctive because, as with all anthologies, these not only represent the characteristics of their time of selection and publication, they also reflect the past as filtered by that particular point in time.

The sub-titles of all three anthologies point to two factors which, I argue, are significant determinants of ideology: the age of the implied reader and the possible significance of the term 'Australian'. As mentioned in the previous paragraph, *Frolic Fair* is subtitled "A Book Of Australian Verse for Children Under Ten", and both the Heylen and Jellett anthologies are sub-titled "Australian Poems for Children". I wish to begin by discussing the implications for the implied reader of these anthologies. The suggestion that in discussing poetry for children all 'children' can be lumped together by age and any other characteristics has already been shown to be invalid. What is most important for this group of anthologies, is that it is for this age group that there is the greatest similarity between the general 'children' and the socially constructed notion of 'childhood'. Two points may be made: first, the implied reader for these anthologies is a child, almost certainly pre-puberty as there is little evidence of gender being important, and sexual positioning or possibilities of sexual behaviour are non-existent; and second, this child reader is literate and of school age. *Frolic Fair* is overt in its intended implied reader for not only is the age of the child specified "under 10", but the text carries advertisements for other books for children of the same age and same school stage. For example there is "The Modern Speller" with the sub-title of "word building and grouping for children from six to eight years", and supplementary readers specified as suitable for "young readers up to nine years old", and others "especially suitable for young readers over nine years old" (no pagination in text). Thus for *Frolic Fair* the implied reader seems to be specifically described as a child at

primary school. Although the book carries information about texts that seem to be designed for classroom use, *Frolic Fair* seems to be intended for wider use. There is nothing in it that suggests its use should be only within the school. The Heylen and Jellett anthologies seem to have very similar implied readers; though the specific age of the child is not indicated, everything else about the text and the peritext places the anthologies within the same age group. Thus the subject matter of the poems, the complexity and type of poem, the type of illustration, the design of the whole text and even the blurb which, for *Rattling in the Wind* specifically states is for a reader age of eight to twelve, is indicative of the age of the reader. The age of the child may also be seen as reflecting a common (erroneous) assumption that a child is pre-adolescent. As discussed in the first chapter, there may be more than one implied reader for any of these anthologies. For the nursery rhymes of the previous chapter this was essential rather than a possibility. While these three anthologies assume an implied reader who is literate that does not necessarily exclude a possible adult implied reader. The role of the adult may not be to read the poems, as for nursery rhymes, but it is not unreasonable to assume that the poems in these anthologies may be shared. The exact nature of this shared reading, and its implications for the ideological significance, may only be suggested but that is not to underestimate its covert importance. If the implied reader is of primary school age, children from five or six to about twelve years old, it is most likely that the implied reader is probably in the median range, from about eight to ten years old. If the implied reader is determined from the poems in the anthologies, the age broadens out; for one should not assume that children of a certain age have a similar reading ability, and therefore only read a specific and narrow range of poetry. In all three anthologies, the type of poem ranges from very simple nursery rhymes and counting games to both longer ballads requiring more sustained reading and lyrics of some complexity.

The subtitles of the three anthologies give prominence to the Australian identity of the poems. The purpose and implications of this are multiple and somewhat more complex than its use in the anthologies of Bertram Stevens. There it was an assertion of national pride, a use that was explained in some detail in the introductions to the anthologies and reinforced by the overt nationalism and exploration of national identity evident in many of the poems. In *Frolic Fair* and in the Heylen and Jellett anthologies, not only is the connection between the title and the poems less strident but the lack of introduction,

editorial explanation, or justification leaves it to the reader to seek possible reasons for the national designation.

The most obvious reason, to indicate that the anthologies consist of Australian poems, is to simply inform the readers. It is not unusual for the title of general poetry anthologies to indicate the country of origin of the poems but it is more unusual in anthologies for children. This may be because the poems are selected from any number of countries, and are therefore presumably chosen for reasons other than the parochial or nationalistic. Its omission may also reflect the apparent lack of poems from any one country suitable for the anthologist's purpose, or alternatively, a belief in the universality of childhood experiences. Styles (in Hunt 1996) notes the paucity of anthologies that "deal specifically with international poetry" (p204) which may imply a covert national orientation for many anthologies. If "Australian" is more than merely informative, it may be indicative of pride, or be a warning. Either position is probably extreme, and would depend upon the position of the implied reader. If it is merely informative, its use may be compared to the nursery rhymes where the description "Australian" was unusual and unexpected. If nothing else, it shows that there is a substantial body of work written by Australian poets from which an anthologist may draw poems appropriate to their particular interests or editorial guidelines.

The use of "Australian" cannot avoid some suggestion of national interests or description, and it has implications both for the status of the implied reader and for the ideological purpose of the anthology. The overt assumption is that the reader will be Australian, or have an interest in Australian poetry or things Australian. This has immediate implications for the ideologies of acculturation, as found within the anthologies, and as they are relevant to the construction of the nature of childhood within the assumed society of the readers.

The exact nature of what is meant by "Australian" can only be determined through the poems of the anthology; and this will be shown to be one of the framing parameters of the whole in the following discussion. Its use is both a justification and a rationale for the whole anthology. It is a marketing ploy, a clarification of purpose, and a reason for the anthology's existence.

In outlining the possible implications of childhood and poetry, of Aboriginality and of place and nationality, I do not wish to limit discussion of, or to, these ideologies. In the following discussion it will be evident that these are basic to the construction, and to the understanding, of other associated ideologies, and ultimately to the overall ideological pattern of the anthologies. In discussing the significance of the peritext and the poems, I argue that the nature of childhood is fundamental to any reading of these anthologies; and that ideas of 'Australianness' continue to define and refine that childhood. I wish to look first at the overt and implied purpose of these anthologies as suggested by the peritext beyond the titles and sub-titles. These reflect the ideological base of the text itself and they focus on the implied reader, an important factor implicit in the selection of the poems.

The implications of the use of "Australian" are further refined when it is coupled with "verse" in the Mackaness anthology, and "poetry" in the Heylen and Jellett anthologies. As discussed in the opening chapter, verse suggests a diminution of the seriousness of the poetry; perhaps because it is seen as more appropriate when describing poems for an implied child reader. It is also possible that at the time of publication of *Frolic Fair* there was a perceived substantial and qualitative difference between verse and poetry. This, in turn, reflected the status of the implied reader, without 'verse' being necessarily seen as derogatory. It may also have been possible to make this qualification because poetry was more generally read both in, and out, of school, and by both adults and children. There was not the need to 'sell' the poetry as there is fifty years later. Describing the contents as "poems" in the later anthologies has several possibilities. It may be an attempt to elevate the serious purpose of the anthology, it may be a more accurate definition of the poetry (if the distinction between poetry and verse has some basis in the poems rather than in the perceptions of the reader/publisher), and it has implications for the implied reader and the potential place of the anthology. It raises the question as to whether these poems need to be mediated by an older or an adult reader, and whether this would happen within a school or home situation. To put it simply, *Frolic Fair* is for the implied child reader and everything about the book suggests that that reader exists; but the Heylen and Jellett anthologies are having to try harder to sell to a much broader group of implied readers.

The shifting possibilities of the implied reader for these later anthologies is clearly seen in the publisher's jacket blurb. That of *Rattling in the Wind* is an expansion of the blurb in *Someone is Flying Balloons*. The blurbs of both books are the only explicit statements as to the intentions of the anthologies for neither has an introduction. It is not my intention to take the blurb as an equivalent of an introduction for, apart from any other difference, there is no knowing whether the writer is the editor or someone with a more market focus. The lack of introduction is common in anthologies for children but their existence is not necessarily a guarantee of insight into the purpose or selection process of the anthology, as I have indicated in the first chapter. The blurb of *Rattling in the Wind* refers to the themes of the selected poems and to the types of poems included. The blurbs of both books state that the poems begin with the child and move out from there to encompass a range of experiences and ideas: "the anthology...begins with the child as the centre of the universe and moves outwards to explore and develop such themes as the individual in relation to others and the outside world" (Heylen and Jellett, 1987); and from the 1983 anthology: "the anthology begins with the private world of the child's imagination and moves outwards to explore and develop such themes as the individual in relation to others and the outside world". These statements are a neat encapsulation of both levels of implied readers. They seem to be directed to an older, or secondary, implied reader (probably the purchaser of the book), and they are about the perceived child reader rather than being directed at the child reader. This description of a person growing from a position that is entirely self-centered to one of autonomy is a summary of childhood itself and one of the fundamental ideologies to be found in all the anthologies. The blurb of the 1987 anthology also specifically states the age range of the expected/implied child reader as "eight to twelve years old". This places the reader still within primary school and, I would suggest, at what is perceived to be pre-puberty. Despite the evidence to the contrary which records the increasing early onset of menstruation in girls, if not sexual maturity in boys, primary school children are still regarded as children not adults.

All the anthologies reflect a balance between marketing needs and the contained ideologies. The book has to sell and it will have an ideological loading, but the two do not necessarily have to be mutually exclusive. This is evident in several parts of the peritext but is perhaps clearest in considering the illustrations.

Frolic Fair contains no illustrations. Only the cover is embellished with the outline figures of children playing in and around the letters making up the title words. Appendix V shows the cover details and sample pages of the text of the three anthologies considered in this chapter. It is easy to speculate about possible reasons for the lack of illustrations but given the date of publication, 1932, it is probably a function of a combination of monetary strictures and publishing technology. At this time, books for children tended to be illustrated with separate tipped-in plates or to use photographs such as in the anthologies of Bertram Stevens, which included photographic portraits of several of the poets. If the lack of illustrations was not unusual in 1932 it may still be suggestive of other implied ideologies. It may be that it was felt that the poems needed no illustrations, that in and for themselves they were sufficient. Comparison with other texts for children at the same time, such as nursery rhymes and fairy stories where some illustrations are usually found, would tend to suggest that poetry is perceived differently. It could also be that since a possible important market was for use in schools the inclusion of illustrations was not necessary. The text did not need the attractive or marketing element provided by illustrations. Its possible use as a school text is further reinforced by the position George Mackaness held with the Department of Education as a teacher at Sydney Teachers College. But however important its possible school use, *Frolic Fair* was not just a school anthology. It was published in special slip-case editions, the absence of any other comparable anthology, and the number of editions it went to (4th edition in 1937, a revised edition in 1950) all suggest that its use went beyond the school room. The minimal amount of material in the peritext also suggests that its use was not only aimed at the classroom. The anthologies of Bertram Stevens contained a glossary and information on the poets and later anthologies, specifically designed for school use, are organised very differently as will be seen in chapter seven on school anthologies. *Frolic Fair* includes only a table of contents, and so lacks a title, author or subject index, and it has no notes. All of these have come to be an expected and accepted part of the specialised school anthology. In summation, *Frolic Fair* was aimed at the broadest possible potential market and it made no pretence or effort to be anything other than what it states it is: "a book of Australian verse for children under ten".

Fifty years later *Someone is Flying Balloons* and *Rattling in the Wind* are pictorially (at least) very different anthologies. The quality and design of the illustrations is similar in both with the small (but possibly significant) differences due to each having a different illustrator. Most obviously, both these anthologies are fully illustrated with about half the illustrations being in full colour. The layout of illustrations and poems is spacious and pleasing with sufficient variety and repetition to carry the reader from one poem to the next. The illustrations in *Someone is Flying Balloons* are by Kerry Argent. Every page has some illustrative element and these fall into several main types. As the cover illustration suggests, the illustration is often a simplified representation of one element of the poem. Most of the illustrations are a small framed image, usually centered on the page and floated on a blank, white background (pp30, 43, 46, 58, 62, 106, 110, 122). Many of these have part of the image in the foreground outside or breaking the frame. This type of illustration allows for the illusion of three dimensions, and it can also be seen (or read) as a pictorial representation of what a poem may be. Other types of illustrations extend across a double page spread, either for one poem that is more than one page long, or for a series of poems that allow for a coherent pictorial link. (pp4/5, 6/7, 26/27, 54/55, 82/3, 104/5). Most of the illustrations are in a realistic mode and the subject matter follows that of the poems, therefore most are of animals, inanimate objects or natural events. There are only a few pictures of people and these consist of some realistic images of children while the use of caricature is limited to the depiction of adults. The illustrator of *Rattling in the Wind* is Maire Smith. The illustrations are similar to those of the companion anthology in the following ways: the cover illustration is also used in a progressive form to begin each section, and most pages have some illustrative content with an approximately equal amount of black and white to colour, usually placed alternately. The image varies from a small picture relating to one element of the poem to one that crosses the double page spread providing a general or thematic link from one poem to the next. The work of Smith seems to be quite different in tone to that of Argent. It lacks the sharp or satiric edge that is present in some of Argent's work, and the design element is less adventurous. Fewer of the illustrations break the formal frame of the picture and most of the illustrations are a literal visual representation of an object or thing within the poem with only a few offering any subtlety or ambiguity of meaning. (See Appendix V) It should be emphasised that these illustrated anthologies are not picture books. There are poetry texts that are closer to what

we might understand a picture book to be, where there is a synthesis between picture and text that extends throughout the book, but since they are not anthologies these texts are outside the parameters of this thesis. Nevertheless the balance between picture book, poetry and poetic text is worthy of further investigation.

From this outline it is obvious that the illustrations are an important part of the whole anthology and consequently there are several possible implications or ramifications. As mentioned earlier in this discussion, these relate to the market place and to the ideology of the anthology. It is difficult to sell poetry books, and children and the buyers of children's books expect books to be attractive and enticing objects. Together, this seems to mean that illustrated anthologies are virtually the only way to sell an anthology. However it is not only poetry books that seem to require some sort of illustrative element. There seems to be a gradual reduction in the use of illustrations through the primary years. The usual progress of the child reader is from picture books with minimal text, to picture books with substantial and often complex text, to 'early' readers or first chapter books that assume independent reading, to short and then longer novels. While this is not a necessarily straightforward progression the illustrative element decreases with each step. This reading outline carries the child through the primary years of school, so that by the time they enter secondary school there is no longer an expectation that a book requires illustrations. Poetry anthologies do not follow such a multi-stepped progression. As discussed in some detail in the opening chapter, the continued use of illustrations for anthologies, such as the ones in this chapter, is problematic. (Obviously the role of illustration is very different in reference and non-fiction books.)

The other significant element of the peritext is the information on the cover (and title page) of the anthology. The title of each anthology is taken from one of the poems within the anthology. *Frolic Fair* overtly declares this in including the appropriate verse on the title page. All the titles contain an element of mystery or surprise as well as suggesting a characteristic of childhood. *Frolic Fair*, with its ambiguous use of "fair", nevertheless emphasises the playfulness and energy of childhood. The inclusion of its verse of origin underlines the association of fairy and child. *Someone is Flying Balloons* and *Rattling in the Wind* are also titles that embody energy and movement. The former especially

reinforces the ephemeral nature of childhood. Balloons are things of fun and joy, but essentially fragile, and here they have both a literal and metaphoric function. The illustration shows them drifting on the wind and the repeated use of a progression of the cover illustration at the beginning of each section reminds the reader of all that balloons may mean. The cover illustration of *Rattling in the Wind* implies the wind with leaves blowing across and out of the framed picture of a rather ruffled hen. As with the balloons, the blowing leaves form a visual introduction to each section. The hen suggests both the domestic and the natural world. The anthologies of Heylen and Jellett do not single out the poems from which the titles are taken, they are to be found within the anthology, but each does contain a poem as an epigraph. That in *Someone is Flying Balloons* foregrounds the nature of poetry, which I argue is a fundamental ideology of any poetry anthology:

Try a Poem for Lunch   .

Poems may be tasty
try one for lunch
You might be able to toast them.
Fry them. Scramble them.
Be careful not to burn them.
                    Karen Hodder

This poem forms part of what may be a sub-genre of poetry as it re-assures the reader that it is not what it is. It also underlines the use of metaphor as a defining parameter of poetry. "Short Song" by Peter Wesley-Smith in *Rattling in the Wind* immediately sets a tone of humour and seems to reassure the reader that the following poems will not be too difficult to understand or too serious in tone:

Here's my song,
It's quite a whizz-
Not too long:
That's all there is !

Without wanting to place too much emphasis on only a small part of the whole, it is not insignificant that these two short poems remind us of the self-reflexive nature of poetry and what is assumed to be an important part of childhood, a sense of humour.

These poems are also examples of the way in which ideology is both tangential and intrinsic to the whole. The sub-titles, as discussed earlier, position the place of the poems and age of the implied reader. The illustrations on the cover of *Frolic Fair* are less detailed than those of Heylen and Jellett. They show children, drawn in outline, playing among the letters of the title which are placed out of alignment to create a sense of movement and energy. Thus the cover pages of all three anthologies are very similar despite the huge developments in production techniques. They clarify the age of the implied reader, they locate the origin of the poems but, above all, they have ideological implications for the nature of childhood and the interests of children. Finally, the attractive nature of the titles and the cover designs makes the contents seem reader rather than purpose focused; that is, the anthologies do not seem to be specific for the school or essentially didactic. Perhaps it is appropriate here to remind ourselves of the old cliche about not judging books by their covers.

Discussion of the peritext, in particular the illustrations, or lack thereof in these anthologies, has emphasised the contribution of both market forces and ideologies. In doing this the implications for the age of the implied reader and the importance of the anthology as a means of acculturation have been touched on. I wish to now move to a closer investigation of the ideological possibilities of the poems themselves, and these are ideologies already suggested by the implied reader and the peritext. To avoid a long description of the poems of each anthology as a prerequisite to discussing the ideology, I will focus my argument on only some aspects of each anthology but these will be indicative of the anthologies as a whole. By looking at certain groups and types of poems, some common to all the anthologies and some particular to only one or two, it is possible to see that poetry for this age (as mentioned in the introduction, and as basic to the whole thesis and to this chapter) is centered on ideologies reflecting the domestic space , the oral mode and a female orientation. These ideologies are embedded in the separate poems and reinforced by the weight of the anthology as a whole. The ideologies of the three anthologies form a balance between the acculturation of the child and the valorisation of the individuality of the child. I would argue that the latter is part of the larger ideology of the growth towards autonomy. As discussed in the first chapter, these ideologies form part of metanarratives about childhood. As for the previous anthologies, ideologies are not

discrete but are intertwined, mutually interdependent and layered upon each other. Nevertheless, it is only possible to explore these through the smaller separate units of individual poems. Thus, for example, the ideologies for and about childhood will also delineate the characteristics of poetry for the pre-puberty primary school age child.

Frolic Fair contains 73 poems by 35 poets. These are not arranged in sections, parts or in thematic groupings, but in alphabetical order according to the title of the poem. Of the total, at least fifteen of the poems are directly concerned with children, with childhood, and with describing a child's experiences. The focus of these poems is the child but they also reveal the dominant paradigms of the domestic space and the female perspective. "A Poem 'Bout Me" (p2) provides an opportunity for the poet to show the source of her inspiration and to involve the subject of the poem, the child, in the making of the work:

> "Are you really the poetry-maker,
>   That writes in the papers we see?
> Oh! I like little poems 'bout children
>   Will you make a poem 'bout me?
>
> ...
>
> "I am really the poetry maker,
>   My darling" I said with a smile;
> "I can write about 'well' little people,
>   In verse that would stretch to a mile.
>   Jennings Carmichael

This poem records the writing of the poem and the conversation between the parent and the child from which the poem comes. While the poem emphasises the loving relationship between the two participants, it also underlines the difference between them. The child is the subject while the adult is active in the task of creation. Focalisation from two differing perspectives, means the poem reinforces the gap between what the adult is doing and how this is perceived by the child. As with so many poems in anthologies, there are implicit assumptions about poetry, its role and how a poem evolves. An excess of sentimentality or mawkishness is avoided by the tension between the different positions and desires of child and adult. Adults are also implicit in poems concerning children and play. A simple description of the joy children have in a billycart ("The Billycart", p49) is shown to be a function of it being simple and homemade rather than from a shop. Thus the adult not only

mediates the child's experience, but this process gives it a strong moral purpose. There is also a suggestion of class or economic difference with the home built versus the shop purchase. The child seems to be the center of the series of poems by Joan Mackaness about Timothy which trace the activities of one child. The first is "Careers" (p10), then "Shopping" (p43) where Timothy's needs are like his mother's...for marzipan, and finally "Watching Things Pass" (p85). These are 'snapshots' of a little boy's life but they are shared with, observed by, and then presumably written by his mother, even the last when he seems to be alone:

    Green maiden hair
      By the round little pool
    Quivery, shivery,
      Quivery cool.

    Soft mossy earth
      With the leaves swinging low,
    Fluffily, fleecily,
      Baby clouds blow.

    Who is that there
      Lying still in the grass?
    Jonathan Timothy
      Watching things pass.

His solitary experiences of childhood are an illusion, for not only is his mother there but he is in a world defined and restricted by adults. The effect of these poems as a sequence is reinforced by the use of the boy's name even though the poems are not placed together in the anthology. They are similar to the two poems by Alex. Scott about John, "Asleep and Awake" (p6) and "John's Bath" (p25), but these are rather more self-conscious and reveal the controlling role of the adult observer/narrator/poet in having a joke that is well beyond John's understanding in the last line of each:

    All evening would the fun go on
    If no one vetoes Master John.
    You steel your heart, and with a tug
    At last you quietly pull the plug.
        (last stanza of "John's Bath")

The poems about Timothy and John show the prevalence of the domestic orientation and female perspective that is so characteristic of poems for this age.

The role of adults in presenting and interpreting the world of the child is far less obvious in the two anthologies by Heylen and Jellett. In these the focus tends to be on the child without an adult as an explicit mediator of experience. The children are often shown as solitary observers of the world and the poems centre on events or objects focalised by the child. It would be easy to accept this as entirely valid, having adults absent from the poem, but it is an illusion. The poems have been selected and written by adults for children, and it is within these wider parameters that the forces of acculturation and the implications of ideology should be read. The world of the adult may be at one more remove than in many of the poems in *Frolic Fair* but it is no less important. The design of the Heylen and Jellett anthologies reinforces the apparent central role of the child. Both anthologies are divided into six un-named but clearly numbered sections, the first of which centers on the egocentric experiences of the child. Thus in *Someone is Flying Balloons,* eleven out of fifteen of the poems in the first section are focalised by the child, and the observations are of the immediate and, usually domestic or local, environment: playground, beach, home and school. The world is as the child sees it, but there is an adult presence implied in some of the poems. Places have an ambiguity that is a function of the age of the viewer: "Underneath the House" (p9) interprets a place where "My father kept his tools" as very different to the child who sees it as mysterious and rather frightening: "My sister dared me to come underneath the house". A child cultivates a garden of weeds at school which echo their perception of the teachers, one of whom is not amused at being identified with the stinkweed:

> How foolish of me to name a large
> clump of stinkweed
> frohmia
> > (p17)

Naughtiness at dinner time in "Enemy Tea" (p20), or just generally in "When I'm Ready...", (p18) may present the child's understanding of the world but the humour in these poems relies on the gap between the explicit perceptions of the child and the implicit

expectations of the wider adult world. This gap is also apparent in the third section which groups poems that concern acute observations and descriptions of something familiar from an unexpected position. In making the familiar strange, the poems are attempting to reflect the child's first perception but the strangeness and often associated humour relies not only on an experience which can only be had once but also on the acknowledgment of the recognised and known. This gap is essentially ambiguous because it will be closed by the child growing up, and it is only recognised by the adult. This slippage is seen in two very different poems. "This kid" (p53) tells the rather horrific story of the consequences of playing with fire. The child as focaliser merely observes that "he doesn't [play] any more" while the older implied reader/interpreter is aware that not only has the child who played with fire been punished but the consequences may have been his death. In an untitled poem Robert Gray shows the gap between the adult and child perception of something essentially familiar:

> Weary, I tear open the shopping.
> From the newspaper waddles
> on the table
> like an irate duck
> this melon.
>   (p49).

The apparent isolation of the child, and their view of a world that is essentially uncorrupted, is repeated in the first section of *Rattling in the Wind*, which parallels the first in *Someone is Flying Balloons*. However, rather than implicitly comparing the 'good' child to the 'naughty', the first section of *Rattling in the Wind* focuses on the variety of sensory experiences that a child may have. They are associated with early or first perceptions but even the simplest poem uses metaphor to convey the unique quality of the experience, which in turn implies a certain sophistication in the reading and understanding of poetry, or an acceptance that this is how poetry works. Thus in "On the Spot" by Robert C. Boyce an orange is compared to the sun:

> ripe oranges
> squirting
> light
> stain

your
mouth

next
summer
the pips
found
in
your
pocket

hold
part
of
that
sun

(p4)

Much of the sensory delight of childhood is seen as centered on eating, from plums (p3) to watermelons (p6) and the aforementioned oranges. However delicious these experiences are shown to be, they are essentially personal and they are often experienced in places of solitude. Implicit in these poems is a certain structuring of childhood experiences which seems to negate the role of the adult, but the nature of the poems themselves, and the covert role of the adult as mentioned in regard to the companion anthology, underlines the conventions and purpose behind this role. This implied understanding of social conventions is seen in a different capacity in "Down and Up" (p18), a concrete poem which works against the conventional way of reading, top to bottom and left to right. The normal position of reading is also subverted (or inverted) in "I can read upside down" (p20). The humour in these poems only works if the reader is old enough to have learned the conventional patterns of reading. Thus, while they may seem to offer a child's view of the world, they are dependent upon and reassert the dominant (adult) paradigm. Implicit in all the poems that seem to offer just the child's perspective, is the recognition that challenging the expected or consensual view is an important part of childhood but it is a freedom that is tolerated only within the parameters that frame society's understanding of what childhood should be. The adult is always present in these poems of the child's world.

I wish to now look at the means by which aspects of an ideology of childhood is encapsulated in these three anthologies. As discussed in the first chapter, the imagination is seen as being an essential part of the child and the cultivation and control of the imagination is basic to much of the acculturation forces that underlie ideas of childhood. In *Frolic Fair* the realistic description of a child's imagined fears in "Hist" (p21) as they walk home across the park, is balanced by "Twilight" (p80). Here the child escapes into the garden, also at the between time of evening. The child creates an imagined world, against adult intrusion, but the poem lacks the simple realism of "Hist" as it depicts a very middle class child with nurse and a rather too sophisticated child's voice. In "Hist" the children are the sole focalising agency but in "Twilight" there seems to be a slip from the child as focaliser to a rather more adult narrative position. The various possibilities of the imagination/child nexus are seen in "Lollipops" (p26) and "Make Believe" (p27), where the imagination is shown to be both essential and natural to the experiences of childhood, and in "Susan Ann" (p47) where the gap between imagination and reality is clearly drawn. In the latter poem imagination is linked to the world of fairy, a place that may also be seen as something that may be shared by the adult and the child.

The most obvious place for the imagination to be explored is in poems that create a fantasy world. Many of the poems link the fantasy to the natural world; or to games that children play, thereby extending the known into the unknown; or they use the unknown to make the known more interesting, comprehensible or absurd. This association of the real and the fantastic not only has implications for the role of the imagination in childhood but it is also suggestive of how poems themselves 'work' or become meaningful. As mentioned previously, one assumption about poetry is that it operates on more than one level of meaning, or that it has a secret or arcane meaning that has to be deciphered or worked out. The use of metaphor as a basic tool of poetry for children thus not only shows what poetry may be, but also this association of the known with the unexpected or unfamiliar seems to underlie assumptions about possible means of expanding the imagination of the child. Thus aspects of the ideology of childhood become intertwined with an ideology of poetry.

Fantasy does not only depend upon the creation of a fairy land, it may reflect another time and place. In "Adventure Story" (p1) the real world slips into the fantastic as the rabbit-oh

man is sent on an adventure. The poem has a rather odd ending where he becomes a commercial success but it is unclear as to whether this is through selling his rabbits or bits of the star. The message that lots of money is a good thing "as everybody knows" is very clear. What the poem lacks in logic it makes up for in moral position, and the use of fantasy that is integral to reality. Fantastic explanations for the natural world, showing how metaphor works with the imagination, are not uncommon. Thus the sky is blue each day because fairy cleaners have gathered the blue to paint it on fresh in "Cleaning Day" (p13), and pixies are responsible for the changing light and events that happen at "Sun-Up" and "Sun-Down" (p46). These pixies live in sky town but, by ending the poem with a question, there is the suggestion that this is not the only place where pixies are found. The focus of these poems on fairyland not only assumes the ubiquity of the characters but also positions the whole anthology, and its implied readers, as dependent on a middle class Anglo-European heritage.

Fantasy may also be found when the simplest objects of childhood are transformed or integrated into something more or different. In "The Garden Hose" (p57) the child imagines the hose to be a dragon. This allows the child to be powerful in subsequently conquering the 'dragon' while at the same time underlining the importance of fantasy in children's play. The poem assumes that the implied reader has learnt what dragons are, how they behave and how they may be vanquished. These assumptions are not questioned and neither is the fact that the hose is not transformed into a more valid (for life in Australia and by shape association) equivalent such as a snake. For the child, the danger should be able to be controlled, and hence the use of power is also limited. Simple fantasy is also created when an animal is given a voice and human characteristics, and then the consequences realised. "The Careful Giraffe" (p69) has his own unique characteristics and he is a metaphor for the child. Here, the strange qualities are emphasised and the strangeness is made familiar.

All these poems that deal with different aspects of the fantastic world have considerable implications for what childhood is, and the cultural positioning and expectations of the role of the imagination. It is apparent that the association of the imagination and childhood is fundamental and virtually unquestioned in the use of fantasy, and that the structure of the

possible elements of fantasy are strictly delineated. It is therefore useful to ask who has agency in creating the fantasy, whether it is the adult society, poet or the child, and what are the possible purposes. While evidence for the role of fantasy in a child's life may be grounded in far wider experiences than the poetic, reflecting a metanarrative of a culture steeped in a British heritage, its use in poems for children of this age confirms their dependency, lack of autonomy and essential naivety. All of these reflect an adult positioning of the child as well as (possibly) being true for the child herself.

The presence and type of fantasy in the two Heylen and Jellett anthologies differs from *Frolic Fair*. In *Frolic Fair* fantasy is intimately associated with the existence of fairy-land and its inhabitants: fairies, elves and others. These beings are not found in the later anthologies. Fantasy, in the broader sense of transforming what is present in the 'real' world into something imagined and possibly something that has no base in reality, is found in some poems but the basic focus in most of the poems in the more recent anthologies seems to be on the child himself and on the world that he would perceive and understand. This is not to suggest that the poems lack subtlety or complexity, or that they make no use of metaphor. While poetry may transform the world it does so to enlighten the child as he is perceived to be, rather than as he should be. Thus the moral purpose of the poems is less obvious and the tone less overtly didactic. This is indicative of changing ideas about childhood as well as about the nature of poetry for children over the last fifty years. In *Frolic Fair* the cultivation of the imagination is seen as one of the forces behind representations of other worlds, while the Heylen and Jellett anthologies tend to focus on the child's play to show the importance of imagination. Thus while the locus of the imagination may change, its importance within childhood, and the role of poetry in encouraging its use and suggesting possible directions, remains constant. The shift in the representations of fantasy may also be a reflection of changes in patterns of reading. This may be an early indication of the diminution of poetry itself, and what is seen as appropriate subject matter for poetry. This is associated with the parallel proliferation of the growth of fantasy, of a variety of types, in fiction. That is, at the time of *Frolic Fair* there was not a substantial difference between material for children in poetry and in fiction, but fifty years later not only does fiction dominate a child's reading choices but there is a division between what is deemed appropriate for fiction and for poetry. The strength of the

underlying assumptions can be seen in public reaction to poetry that is seen as vulgar or subversive, where the objections seem to be not just on the unsuitability of the material but also in poetry being used as a vehicle for such sentiments.

Humour is part of an ideology of childhood. This is evident in poetry that children say and write themselves, and in the work of collections such as those by June Factor. It also seems to be a useful marketing tool in that editors have focused on humour and its relationship to the imagination. I am not suggesting that there has been a deliberate supplanting of 'fairy-fantasy' by humour, but when one seems to have replaced the other in anthologies it is useful to ask not only why this has happened but if there are any similarities between the earlier fantasy and humour as it is found in the Heylen and Jellett anthologies. In that the humour is largely a function of the absurd, ridiculous and the impossible I would suggest that is not so different from the parameters that inscribe the fantastic. The use of humorous verse must also depend on its actual availability. It is possible to question whether a certain type of poetry is included in an anthology because it is available, where perhaps in the past it was not, or whether there is an active process of choice (or exclusion) by the editor/s. I have argued in chapter three on the anthologies of Bertram Stevens, that for poetry concerned with Aborigines the decision by the editor (which in turn would reflect the dominant metanarratives of the time) rather than availability, became the primary force in exclusion from early anthologies and inclusion in the later ones.

In *Frolic Fair* the only humorous poems are those that position the adult against the child. These may be loving in tone and reflect an understanding of the child's world but nevertheless, poems such as those about John are essentially laughing at the child rather than with him. These poems reinforce the idea of the dual reader because they also invite the older adult reader to laugh at what they have left behind. In the Heylen and Jellett anthologies the parameters of humour are wider and more varied. In section IV of both *Someone is Flying Balloons* and *Rattling in the Wind* humour is created by making the ordinary or everyday seem absurd, ridiculous or extraordinary. The humour lies in the gap between the reality and the imaginary. Of course the reality in poetry is rather more subtle in that both positions are imagined or re-created. Some of the poems in these sections depend on language games for their humour, from the voice of the "puddin' in a pot" in

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Lindsay's "Puddin' Song" (p69 1983); to the humour in sneezing with use of "snooze" as the past tense for sneeze in "Ode to a Sneeze" (p71 1983),and "from K'shoo" (p75 1987); to the possible pronunciations of words ending in "ough" in "'Ough!'; A Phonetic Fansy" (p73 1983) and the self explanatory "A New Ending for an Old Rhyme" (p71 1987). It is not coincidental that where humour is a function of the actual language there is an implicit commentary on the perceived need of poetry to rhyme. The conventions of poetry are also the source of humour in "Alas" (p76, 1987) and the word game here links to the overt punning in "Be Nice to Rhubarb" on the adjacent page. The similarity in these two poems is emphasised by the continuous illustration of children eating with various degrees of disgust and satisfaction across the bottom of the pages. This association of poetry and humour also works to de-mystify poetry, by making it more accessible and familiar. It shows that poetry does not have to be concerned with only serious ideas and issues. All this contributes to the ideology of poetry itself. Humour is linked to games, and two counting rhymes (pp72/3 1987), are placed within a domestic setting thus reinforcing the domestic parameter of anthologies for readers in this youngest age group. Other poems in these sections show the humour in absurd situations such as "Bold Bruce Backward" (p82 1987), or they place the humour in a rural locality as part of a tall tale: from the drama of "Mulga Bill's Bicycle" (p78, 1983), to the skills of "Daley's Dorg Wattle" (p87, 1987) and the parody of "The Crocodile Overlanders" (p88, 1987). The embedding of humour in a rural Australia not only reinforces the assumed knowledge of this part of Australia but reinscribes the importance of these people as representing something that is more Australian than their urban counterparts. Country people are not just the butt of jokes, they may be more naive but they are also smarter. The importance of humour that is not derogatory, sarcastic or scatological is shown by Bill Scott's "The Old Man's Song" (p93, 1987) the last poem in section IV in the later anthology *Rattling in the Wind*:

> Now I am an old man, I sit in the sun:
> Thinking and dreaming of the things that I've done.
> Remembering laughter, forgetting the pain
> And I'd go out and do it all over again -
> Way, hey! Lift it along!
> What good is your life if it isn't a song?
>   (last stanza)

This is the only poem in this section that is not essentially humorous, but it is optimistic. In suggesting that while happiness is found in humour, it is also a matter of attitude, the poem shows the ideological significance of all the poems in this section of both anthologies. But in that this records an old man's memory of childhood it also implies that the happiness of childhood is formed and coloured by nostalgia rather than reality. This is in contrast to "Hist" (p88), the last poem of this section in *Someone is Flying Balloons,* because this poem works on a close alliance of imagined fear and humour: "This is not a fitting spot/ To make a silly joke" which links humour back to the importance of the imagination as part of humour and of childhood. In focusing on the humorous poems of the Heylen and Jellett anthologies I wish to emphasise that not only is this an important difference from *Frolic Fair* but also that the way in which the humour is defined structures the ideologies of childhood and of poetry.

The child does not stand alone and, while in the preceding paragraphs I have been concerned with showing how an anthology creates and sustains the boundaries of a child's world and her experiences, I wish to now consider the obverse of the coin of childhood. The fundamental ideology of these anthologies is to acculturate the child but the main parameters that enable this acculturation are those of the natural world. These poems are also important for this subject matter is remarkably consistent throughout the three anthologies, and it is found to varying degrees in any anthology of poetry for children. There are several possible reasons for the predominance of poems that focus on animals, birds, natural objects, places and events. First, there is an assumed affinity between the child and nature. This may be associated with either of the two dominant notions about the nature of childhood: it may relate to the child being positioned as something that is wild and potentially uncontrolled or even dangerous, something that has to be taught or tamed; or it may be associated with the idea of the child as essentially innocent, something uncorrupted by the demands of society. If both the child and aspects of the natural world, in particular the creatures, are seen as wild and innocent, and these positions are not necessarily mutually exclusive, it is worth reminding ourselves that these are all socially constructed ideologies about nature and about childhood. The child reminds the adult of a time of freedom from social strictures and niceties, while at the same time, the child has to learn the boundaries of that freedom. Second, the natural world is a focus of the poems

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because this world represents a place of the perfect example or ideal morality. Either we learn indirectly from the natural world about the 'best' sort of behaviour or we may see the natural world as being the site of the most appropriate metaphors for the world of people. In many of the poems these positions are elided so that the world of the person is shown as parallel to nature and need only connect at the most appropriate points. The actuality of the behaviour of animals and birds may be some distance from their poetic construction. Third, I would argue that the natural world is heavily weighted in these anthologies because it is something that is relatively remote from the experiences of most children. However much children do not experience the natural world, Australian society at the end of the twentieth century sees the preservation of these things as important and it is a significant acculturation process for children to not only see how they may connect to the natural world but also simply to know what it is.

In *Frolic Fair* poems about nature fall into two broad categories, those about animals and those about events in nature, such as rain. All the poems have a fundamental moral purpose. "A Sad Dog" is characteristic of these poems. The anthropomorphic element is heightened by the use of the domestic dog and cat, and each is given an appropriate gender position. The puppy chases the cat and suffers a scratched nose, from which the reader may learn that not only are little girls the equivalent of the cat but this means that they are the passive ones, on the receiving end of the puppy/boy's playfulness, and their role is to mete out punishment:

> Though dogs delight to bark and bite
> 'Tis better far to be polite.
> (p5)

What is instinctive in the dog must be controlled in the boy. The moral lesson is equally heavy-handed in "Tomtit" where not only is the bird's behaviour seen only as it may benefit humans but this means that in allowing the bird to be 'just' a bird the lesson is not to harm him with a "horrid catapult". There is also the association of work and reward:

> since he works so cheerfully
> And since I love him so...
> (p79)

The egocentricity of the child is predominant in "Brolgas" (p9) where the birds are seen as dancing for the child, and in "Not a Centipede" (p29) which asserts the difference between the centipede and the child and the inability of the child to imagine the position or experience of the 'other'. Animals are frequently identified by name, creating familiarity but also reasserting the dominance of the human position. "Puff-tail Peter" (p31) assumes the recognition of a rabbit from the name of Peter, an association that is heavily dependent on the work of Beatrix Potter. "The Owl and the Morepork" (p58) also anthropomorphises the birds by giving them speech and personalities but its humour relates to the inability of people to know which call belongs to which bird. Humour is also found in "The Wallaby and the Bull-Ant" (p77) where the characteristic animal behaviour, the wallaby hopping, is seen through the eyes of another animal, but the "satisfied smile" of the ant could only be human. This poem also relies on a repeated chorus line using what seems to be aboriginal words. (Perhaps the whole is an appropriated Aboriginal story.) It is not surprising that both these poems are by the same poet, identified by the pseudonym of "The Perfessor and Alter Ego". As well as Anglophile names the animals may be given Aboriginal names. In Miril Yiril Yiri (p36) the sub-title tells the reader that it is about the Blue or Fairy wren. Despite the Aboriginal name, there is still a very British sensibility in the use of language and the positioning of the bird. The description of the behaviour is precise, "darting through the bushes", but morally positioned, "what tales art thou spinning". Aboriginal names are also used in "The Koala", (p62) who is known as "Booraby", and in the same poem there is "Warrigal" and "Reynard". This small example of cultural 'slippage' seems to be underlying an assumption of the interconnection of all in nature, as well as an implicit Anglo-European cultural appropriation.

The poems about things in the natural or physical world in *Someone is Flying Balloons* follow a similar pattern to those in *Frolic Fair*. The difference lies in an increased emphasis on an exact description of something, and on poems that strive to capture the essence of a thing rather than a more generalised description which links to the child and /or to the observer. However, even in poems as seemingly simple as "The Butterfly" (p27) and "The Bluebottle" (p31) there is an intrinsic self-reflexive function. In the former the butterfly is really a hang-glider, and in the latter bluebottles are seen as balloons, providing

the title for the anthology. The child reader may learn that things of nature are not necessarily only what they seem to be, or that they readily lend themselves to metaphorical exploration. Miniature or alternative complete worlds are also presented, perhaps with the implicit didacticism about the interdependency of all things and, just as importantly, for the realisation that this other world may be a mirror of the child's world as in "Microworld" (p25) and "The Rockpool" (p28). The poems concerning the physical world are grouped together in the one section (Section II) which underlines the common links and the connection to the child. Three poems in this section are about birds and this is not uncommon in anthologies for children. Perhaps birds have the potential to be seen as more strange than mammals, and they lend themselves more readily to a layering or multiplicity of meaning. Their representation of otherness both aligns them with childhood, allowing the implied reader to identify with the activity of the bird, usually flying free, and it means that the bird may become a metaphor or image for something desired but unattainable. Both these possibilities are suggested by Judith Wright's "Dotterel":

> Wild and impermanent
> as the sea-foam blown,
> the dotterel keeps its distance
> and runs alone.
> (p33)

That these three poems are all about sea birds allows for a segue into five poems about the sea. These examine the peculiar characteristics of the sea, waves, tides and its places, and they too either place people and children within the poem or demand some sort of interaction or reaction; that is, none of the poems about the birds or the sea is just objective and impersonal description.

Rattling in the Wind does not have a section which is as coherently linked by an exploration of the natural world. The shift in emphasis in *Rattling in the Wind* is away from the simpler celebratory depictions of the natural world. Nevertheless many of the poems in Section V focus on places and people in the country where natural forces and processes are readily seen, especially birds, and particular places and the weather. The impression of these poems is that they attempt to show a common ground, literally, for Aboriginal people

and white settlers in rural Australia. The section divisions in both anthologies are un-named but that they exist implies a link between the poems in each section beyond the merely arbitrary. This movement away from a clearly defined common focus of the poems in a section suggests that for this anthology the age of the implied reader is slightly higher than its earlier companion volume.

I wish to now turn to the representations of Aboriginality in these three anthologies. As I argued in the opening chapter, this is one of the key ideologies in poetry anthologies for Australian children. It concerns not only the manner in which Aborigines are depicted but also the presence or absence of these poems and poems by Aboriginal writers. The particular shaping of this ideology is an indicator for determining changes across time, changes between the three groups of implied readers and also differences between similar anthologies such as the two by Heylen and Jellett. As I argued in the preceding chapter on nursery rhyme, the presence or absence of poems about and by Aborigines is problematic. This goes beyond the obvious issue of inclusion or exclusion. I would argue that the placement of such poems within an anthology is suggestive of a slippage between Aboriginal people and those of an ethnic background which is not Anglo-Celtic in origin. At worst this is indicative of the ongoing assertion of an Anglo-Celtic hegemony in an Australian society that is essentially multi-cultural, and at best it may be 'just' thoughtlessness. As argued with respect to nursery rhymes, Aboriginal people see this assumption of similarity between themselves and other Australians of non-Anglo-Celtic stock as a diminution, and possibly destruction, of their own unique status.

These issues will become apparent through examination of the disparity between *Frolic Fair* and the later anthologies, and between the final sections of the latter. The differences between *Someone is Flying Balloons* and *Rattling in the Wind* is also indicative of the seemingly slight but significant changes that may occur in representation of ideology over only four years. As mentioned above in discussing poems about animals and events in the physical world, the occasional references to Aboriginal terms in *Frolic Fair* are the only acknowledgment of the Aboriginal people in this anthology. This is very different to the assumptions and references in the Heylen and Jellett anthologies. What is apparent in *Frolic Fair* is that Aboriginal references are seen as part of the natural, as opposed to the

civilised world; either this was the only place where an Aboriginal influence was perceived to be or it was the only place where it was able to be tolerated. Neither position is an accurate reflection of reality. The gap between the ideology of the anthology and the possible realities of the Aboriginal people in the first thirty years of this century, heightens the implicit assumptions of the anthology in reinforcing an essentially Anglo-Saxon society where an understanding or acceptance of any other racial or ethnic positions does not exist. This divisiveness of this ideology becomes more apparent with consideration of the didactic and moral tone of the anthology as a whole. It was a guide for the appropriate acculturation of the implied child reader, albeit one from a narrow socio-economic background.

The earlier of the Heylen and Jellett anthologies, *Someone is Flying Balloons*, has some poems about and by Aboriginal people. These are embedded into the text and, while this may be seen as an assumption of equality with all other selected writers, closer examination of the type of poem chosen and its precise location in the anthology shows that the Aboriginal voice is being positioned in a very particular way. "Jarangulli" is found in section V which is concerned with poems about rural Australia. This is the first stanza:

> Hear that tree-lizard singin' out,
> Jarangulli.
> He's singin' out for rain.
> He's in a hole up in that tree.
> He wants the rain to fill that hole right up
> an' cover him with rain.
> That water will last him till
> the drought comes on again.
> (p101)

It is a poem about the need for rain, and is placed with several other poems which offer a range of ideas about the importance of rain to people in the bush. What is more problematic is how this poem has been mediated by Roland Robinson[1], and there is no means for the

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[1] Robinson had made early contacts with itinerant Aboriginal workers which he maintained. During WWII he worked in the inland as part of the Civil Construction Corps, and he also later joined Eric Worrell, the naturalist, in field work excursions to remote areas of central and northern Australia. The work of Robinson as a 'Jindiworobak' and a number of his

reader to know to what extent the words of Percy Mumbulla have been changed or placed according to parameters which may be very different from those of Aboriginal people.

Against this could be placed the benefits of any acknowledgment of the poetry of Aboriginal people. While this poem is appropriately located with others of similar subject matter, the last two poems in this section are also concerned with experiences from an Aboriginal perspective. The placing of all these poems within the one section suggests that this is not only the most appropriate place for these poems but that this is the only relevant or possible place for poems about, or by, Aboriginal people. Furthermore, an association with rural Australia reinforces a position that is remote from most people in time as well as place. The poems could be seen as only interesting curiosities. This position is reinforced by using Kath Walker's "Last of His Tribe" (p117) as the opening poem of the following section. Not only does this poem see the Aborigine as lost within the city, he is also placed in the present time, neither of which enables him to continue:

> ...For me
> You enact old scenes, old ways, you who have used
> Boomerang and spear...

and the poem ends with

> Displaced person in your own country,
> Lonely in teeming city crowds,
> Last of your tribe.

This poem raises three other issues. First, the poem overtly refers to Kendall's poem of the same title "The Last of His Tribe" which is not found in any of these three anthologies but is still re-printed in anthologies and, as discussed in chapter three, is an important inclusion in the anthologies of Bertram Stevens where it is the only representation of Aboriginality. Rather than an elegiac and nostalgic position Walker's poem shows outrage and anger at the last of the tribe not only nearing the end of his life but being displaced into a city home where he is "Lonely in teeming city streets". This last has echoes of Paterson's "Clancy of

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poems is discussed and placed with the work of his peers in *The Jindiworobaks* edited by Brain Elliott (1979)

the Overflow" which presents an overt dichotomy of city and bush life. Second, Kath Walker was an Aboriginal poet who changed her name to Oodgeroo Noonuccal in a re-assertion of pride in her Aboriginal identity[2]. The use of her Anglo-Saxon name in this anthology ignores her position as a poet speaking for her people rather than about them. This is turn weakens the connection with Kendall's poem.

Third, the poems in this final section in *Someone is Flying Balloons* are linked by a common focus on death, the past and cycles of life. The other poems in this section implicitly link the Aboriginal writer and subject not only to voices of the past but to voices of minorities such as the migrant in "Do You Believe a Child can Die in the Middle of the Pacific Ocean" (p119) by Yen-Ha Chau which sums up the experiences of a boat person coming to Australia, and emphasises the vast gap in experience between death from thirst and complaints about coffee being "too sweet". The slippage, and assumed similarity, between the migrant and the Aborigine becomes an issue of greater importance in the discussion of school anthologies in chapter seven. All of this positions the Aboriginal voice as a minority that belongs to an era that is part of Australia's past, the emphasis is on all that has been lost and taken away. The poems of Aboriginal experience are not only absorbed by the tone of this section of poems, they are implicitly reduced by the final poem in the anthology which seems to covertly equate the loss of these displaced people with that of childhood. Nevertheless this anthology should not be condemned for attempting what others have ignored.[3]

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[2]The importance of the poetry of Oodgeroo Noonuccal as part of the development of indigenous literature is examined by Adam Shoemaker in "Tracking Black Australian Stories: Contemporary Indigenous Literature" in *The Oxford Literary History of Australia* edited by Bruce Bennett and Jennifer Strauss, 1998. In this article Shoemaker shows that it was not uncommon for the Aboriginality of writers to be dismissed. Oodgeroo Noonuccal's work was positioned as being either not poetry in any true sense or she was perpetuating a subtle fraud in being not a 'true' Aboriginal. Of course these arguments are contradictory but the essence of them lay in the response that "it was highly unlikely that an Aboriginal woman could, unaided, produce work of such power and passion" (p336).

[3]The new edition of the anthology, "The New Oxford Book of Australian Verse" (1997), for general readers, edited by Les Murray is a deliberate exception among anthologies as Murray specifically states in his introduction the necessity for the inclusion of Aboriginal poetry and his particular reasons.

I have indicated previously that the two Heylen and Jellett anthologies are companion books with much in common beyond the design factors. But there are subtle differences between the two. I have already referred to the greater complexity of poems in the more recent anthology, and I would argue that one of the most important changes is in the increased emphasis given to poems by Aboriginal people. There is not only an increase in number but the positioning and type of poem is indicative of either a change in society or a recognition of the influence of an anthology in implementing and/or reflecting a shift in perception. In section VI, the last in *Rattling in the Wind* (the more recent anthology), all the poems except one are representations of Aboriginal voices. The exception is that of Bach Nga Thi Tran writing in "Dream of a Bird" (p122) about the experience of being dislocated from home and father. As with the section in *Someone is Flying Balloons* there is an implicit ideological connection being made between this experience and that of the aboriginal people which is ultimately a simplification of the complexities of displacement. This echoes the association made in the 1983 anthology which underlined the idea that the assumed commonality of otherness tends to ignore or subvert the significant differences in experience. In the more recent anthology these assumptions are reinforced by the reproductions of the fish kite of Tran (p122/3) and the Aboriginal flag (p127). Nevertheless, there are subtle changes in the ideology of Aboriginality. The poems about Aboriginal people are not solely focused on the past, and that time is not positioned with only a nostalgic tone but it is seen as being relevant to the present. "Wood Choppers" is about Aboriginal children showing that their activity is a mirror of that done by their grandmother and making an implicit comparison between the real bundles on the backs of the children collecting firewood and the metonymic bundles carried by their ancestors:

> Chop the wood my children,
> Your grandma's going to rest.
> Then tie it in a bundle
> It put upon my back
>
> Chop, chop went the shiny blade,
> Throwing out the chips
> As we swung our arms in rhythm,
> Up and down upon the sticks.
>
> Our grandma sat and watched us
> As we carried to and fro,

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And told us of her childhood
While we tied the bundles so.

While slowly walking homeward
Along the dusty track,
She'd often stop to shift the
Load of sticks upon her back.

And following close behind her
With pride in every step,
We walked just like our grandma
With our bundles on our backs.
(Leila Rankine p128)

The poems about Aboriginal people not only suggest an understanding of the range and complexity of Aboriginal experience by the actual number of poems but the poems themselves are rather more subtle and various than those in the earlier anthology. The section opens with "They Knew" (p121) in which, although it focuses on a past that is not immediately identified as being Aboriginal, the rural location and the reference to "boat-shaped scars" aligns the whole experience as ultimately Aboriginal. It is not only the people who have gone but with them went first the answers, that is the knowledge, and finally the questions as there was no-one left who knew the question to elicit the answer. This is an encapsulation of the process of the dispossession and assimilation of a race. That the questions are the type of simple, yet ultimately complex, questions that a child may ask, and that the process is one of loss, emphasises the importance of shared and passed on knowledge in creating a sense of history and identity. What is lost has implications for all people, not only Aborigines. The strong feeling of being people displaced, lost or destroyed is asserted overtly in "Spirit Belong Mother" (p126). Here Eva Johnson acknowledges what has gone before and has been lost, but indicates that the way is forward, not in looking back. Three more poems offer different recollections of Aboriginal experience: from memories of Captain Cook (p124) in another poem retold by Roland Robinson from Percy Mumbulla, to life on the Coorong (p123), and to the present time with "Inside" where Billy Marshall-Stoneking ironically contrasts the symbols of white life, the linoleum and fans, with the camps of the Aboriginal people:

Kangaroo breath on their skin,
scars on the legs from boils and hot embers,

one or two bung-eyes in the group,
runny noses...children:
Norma and Jeannie sharing a lizard,
holding it up like a ticket:
small admission to linoleum
and electric fan.
        (last stanza, p125)

The last poem in this section, and the anthology, (untitled) by Bill Neidjie is hopeful rather than despairing. While telling of Aboriginal experiences on the land it positions this relationship as one to be learnt from, and that the cycles of life are ongoing and redemptive:

This earth...
I never damage
I look after.
Fire is nothing,
just clean up.
When you burn,
New grass coming up.
That mean good animal soon...
might be goose, long-neck turtle, goanna, possum.
Burn him off...
new grass coming up,
new life all over.
        (p132)

These poems are emphasised within the anthology by being placed in the same section. That the sections are not named but only numbered not only engages the reader in determining possible links between the poems, but it also gives the poems prominence without a patronising label. The poems may speak for the ideology within to a greater extent than some of the other poems in the anthology because they are a more coherent group. While the poems are given some additional impact by being placed together, it may be problematic as to whether this makes them more isolated, separate from the mainspring of Australian culture and experience of poetry or whether it emphasises their uniqueness. Although Aboriginal poems are foregrounded by being placed in this section which focuses on otherness, they are also found in other parts of the anthology, commenting on landscape and childhood. Thus this anthology both foregrounds an ideology of Aboriginality and embeds it within the wider ideologies of place and of childhood. What is not in this

anthology is representations of the migrant experience. The one poem mentioned above emphasises this omission. Thus there is an overt acknowledgment of the Aboriginal experiences as an important part of what it means to be in, and of, Australia; but this is not shown as being true for other minority groups.

Place is seen as being an essential part of the childhood experience and I argue that for readers in this youngest age group it is essentially a domestic place. By this I do not mean that the place is only within the home. Place may extend into places immediately around the home, such as parks and the school yard, but all these places share a sense of security that is ultimately dependent upon that place being controlled and structured by the adult world, and even directly linked to the home. This is epitomised in the epigraphs at the beginning of this chapter. Children inhabit a certain real world but their childhood may interpret and position this place in different ways. There are only a few poems in *Frolic Fair* that foreground a specific place. Those like "Home" (p24) and "Paddy's Market" (p30) describe places that would be a part of a child's life, but they also carry a certain moral weight. More often a place is shown to be where the child may have a certain experience but it is not the only place in which they may be found. "Dusk in the Domain" (p17) places the slum children of Sydney in a world they create in a public park, but it is the adult who sees that they make this into a magical or fairy world. The poet is re-positioning the children so as to fit some idealised place of childhood. This slippage is so common as to be easily overlooked, but it reinforces not only the difference between children and childhood but also the role of the adult in reinterpreting an observation from an adult perspective of childhood. Thus place is inextricably linked to time. Poetry may act as a link between the place of the child and that of the adult but it may also show that the gap is essentially unbridgeable. "Hist" (p21) is a less self-conscious depiction of a child's place. It shows an adventure that children have travelling home across the park in the dark. This place is entirely focalised by the children, with the rhythm echoing the abrupt movements and hesitations of the children as they are, or pretend to be, scared. It is no coincidence that both these poems show the children in a similar place. A park is a cultivated wilderness. It offers a facsimile of a wild and untouched place but in reality it is an entirely man-made place that creates an illusion of absence. Thus it may seem to be dangerous, but it is the child's imaginings that make it so. "Hist" is a complete example of

the argued parameters of the ideology of childhood for this age. The poem is not only about the places of childhood but it underlines the importance given to the imagination of the child. Here their imagination seems to be unfettered as they tremble at every imagined sound and movement, but it is an imaginative experience constrained by the adult world. The children are not really in any danger, there is almost joy in cultivating the scariness:

> Now, run! Run! Run!...
> Oh, we've had such splendid fun -
> Through the park in the dark,
> As brave as anyone.
> Laughed, we did, and chaffed, we did,
> And whistled all the way,
> And we're home again!; Home again!
> Hip.................................Hooray!
> (p23)

The destination of home is safely reached with a waiting adult to offer the security of place, comfort and food! The poem is also one of the longest in the anthology and its quasi-ballad nature, and use of first person description, reaffirms its potential for oral reading. While the language may be slightly old-fashioned (and be perceived as being appropriate for poetry): "Hist...hark"; the experience has remained one that is still seen as encapsulating an important part of childhood. It is no coincidence that this poem is also found in *Someone is Flying Balloons*, and it has been reprinted as a picture book. Place in *Frolic Fair* differs greatly from the earlier usage such as in the anthologies of Stevens and the earlier selections by George Mackaness in being dependent upon the immediate experiences of childhood and less on inculcating the child with a wider sense of an 'Australian' place. There are few poems located in a country setting and those that are tend to be humorous, such as "The Traveller" (p76) which sees the names of country places as amusing.

I have argued that in the earlier anthologies of Bertram Stevens and in nursery rhyme anthologies, place is an important means of delineating the national character. In *Frolic Fair* I would suggest that this has been largely replaced by those places seen as particular to childhood and, rather than an overt nationalism, there is a strongly implied association between those places appropriate for children and their safe availability within Australia. The orientation of the anthology as a whole implies this rather than an emphasis on things

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peculiar to Australia within the poems. Being less obvious does not necessarily diminish its importance. The age of the implied reader also shifts the emphasis from the whole world of the Australian society to the world of the child. However it is implied, certain characteristics of place that go beyond the perceived 'universality' of childhood are still evident. As mentioned in the preceding paragraphs, there are references, both matter-of-fact and humorous, to Australian place names.

Place in the more recent anthologies becomes more than incidental. This may be because of a genuine desire to write about the places in Australia that may be important to children, it may be due to the selection of a broader base for the anticipated implied reader, or because of a need to re-assert those places which are seen as more fundamental in all that may be implied by 'Australian'. I would suggest that a possible reason for this overt consideration of national identity, as explored through place, is evidence of a growing awareness of a fin de siecle sensibility which is retrospective rather than progressive. Place is important in many of the poems in *Someone is Flying Balloons* but its strongest ideological impact is seen in section V. Throughout the anthology, places from the domestic to untouched landscapes, from the beach to the bush, have formed an oblique background to childhood experiences; and it seems as though the editors have tried to encompass as great a variety as possible. The outback or bush places in section V are given prominence not only by being gathered together within one section of the anthology, but also because this very grouping suggests that this place is both important and perhaps unfamiliar, to many of the readers.

A section on bush experiences and other places fits with the general organisation of *Someone is Flying Balloons* because it is based on a geographic travelling out through the concentric rings of experience that begin with the child at the centre. But there is still the implication that these places are, to most children, strange and beyond their personal experience but one that they need to know about. The implication that the city or urban place is the more usual central place in a child's life represents a shift across the century because most of the earlier anthologies, such as seen in those of Bertram Stevens, represented the bush as the norm. In this more recent anthology, bush life is seen as something different and unusual, or something outside a child's normal life. The

characteristics of this bush life are the trees and the birds rather than the detail of possible country routines. The links, and contrasts, to city life are made explicit in "Mulga" (p97): "Our trees are not like city trees". The possessive voice of the narrator also suggests that these are more than just objective observations, city life is balanced by rural experience. As well as mulga, the mallee and the ubiquitous wattle are mentioned in the poems and a tree that is just tree (p99), one defined by its function rather than by name. The birds, mainly lorikeets and galahs, share the trees and country places with flying foxes and possums. All life in the country is shown as being dependent upon the rain and six poems about rain make up the centre group of this section. One of these, "Jarangulli" (quoted above) is an aboriginal story told by Percy Mumbulla and written in poetic form by Roland Robinson. This poem re-inscribes the universal need for rain, also found in "Our Corrugated Iron Tank" (p102/3) which fills with "bounteous rain". The poems about rain also emphasise the cyclical nature of life in the bush, for rain breaks the drought but it will be followed by another dry spell.

In *Rattling in the Wind*, place seems to be more diversified and its presence stronger. There are two sections which focus on poems that directly or indirectly refer to particular places. The consecutive arrangement of these two section, II and III, emphasise the differences and similarities between the places. Section II contains poems which are centered around ideas of water and sea. Poems describe the action and characteristics of the sea and of creatures that live in it, fishes, limpets and prawns. All show this as a unique and different world, a place where the strange becomes familiar and *vice versa*. It is a world of transformation where the people are only observers and may only interact on the edges and the surface by swimming, fishing and prawning. The focus on the sea is interrupted by two poems about trains in the middle of this section. While the connection may seem remote, there is an emphasis on the power of observation. These two short poems also allow the implied child reader to understand the role of metaphor. The function of particular poems in helping the child to a greater understanding of the structures and possibilities of poetry is an overt indication of the ideology of poetry. One of these poems, "Song: The Railway Train" is a translation by G. Taplin from the Aboriginal Narranyeri:

You see the smoke at Kapunda

The steam puffs regularly,
Showing quickly, it looks like frost,
It runs like running water,
It blows like a spouting whale
                    (p 33)

This poem is also found in *The New Oxford Book of Australian Verse* (3rd edition 1996) which gives the translation date as 1897. The later 'sea' poems move from observation to how the sea may connect with the land with "Continent and Island" by John Kason (p34) and Randolph Stow's "A Wind from the Sea" (p35). The similarity is underlined by the poems being on adjacent pages and sharing an illustration of a simple seascape that extends continuously across the bottom of both pages. The last poem in this section is Max Fatchen's "Children Lost" (p36/7), a longer than usual poem in which the presence of children long drowned is remembered. (This is reminiscent of Bruce Dawe's "Elegy for Drowned Children", a better poem, and the similarities make one wonder about this particular choice. Perhaps the poignancy and utter sadness of Dawe's poem, without the comfort of historical distance, would be considered too 'strong' or 'emotional' for the child reader.)

The dichotomy of sea and bush is continued in Section III which goes beyond Section V, in the companion anthology, in offering various levels of comparison between city and country life. The child is still shown as the focaliser of the world. In "Genius Loci" (p42) the child is observing an aboriginal spirit. The child is not specifically designated as Aboriginal which shifts the focus of the poem onto the link between the figure and the place with the implication that he is only able to be observed by the child and the further suggestion that perhaps children are more aware, or are capable of perceiving truths that are beyond the grasp of the adult. The implicit link here presumably creates the step to the following five poems which are all placed in the country with depictions of cows and chickens and the associated activities. These are not just impersonal descriptions, for the child remains the focaliser. In "Cow Cocky" (p46) (a description usually derogatory in tone and used by city dwellers against those in the country) an adult reminisces about a time in childhood, while in "Baggin'" (p47) the child learns about a different language as well as about milking. In the latter is the suggestion that the child has an almost inherent

understanding of the language/duty, perhaps because of his desire to be part of the milking event or does it show a moment of realisation that cannot be readily explained? The child is a more detached observer in poems about washing, frogs, and the night sky but all suggest that these experiences are intrinsic to childhood. The particular nature of places of childhood is clearly seen in "Horses"by Thomas Shapcott:

> We had an old stables in the backyard
> under the chopped Weeping Fig.
> If you peeked inside the narrow door you would see
> that the hay rack
> the chaff troughs -
> there were rusty rings for tethering
> but
> where were the horses?
>
> We dreamed of horses in those stables
> stamping hooves, snorting
> stamping against the floor
> raising their tails
> we dreamed their hot breathing
> the shovel loads of manure
> in our cobwebbed stables.
>
> Our stables look deprived but friendly
> We live in a suburb. There could be no
> exercise, certainly not for big seating fly
> attracting smell-of-confinement-and -paddock-deprived
> horses. Our stables have been left for
> children.
>   (p56)

In this poem are the intersections of past and present, country and city, and child and adult. It provides the literal link, in this section, from poems about the country to poems which offer an urban view of life, with traffic (p58), shopping trolleys (p59) and shopping itself (p61). The gap between city and country, between observer and object, is made explicit in "about aunt rosie & her diet" (p62). The ability to see clearly, to look and then perhaps judge others, the movement from an entirely subjective position to a rather more objective one, is foregrounded in the final poems in this section. In the last two poems the reader moves from assertions of early independence as the older brother in "I can untangle lines" (p64) to the rather more sardonic and detached observations of the older brother's troubles

at fifteen, a voice breaking and attraction for the milkman's daughter in "my brother's voice is breaking" (p65). This shift in the poems mirrors the growth of the child to autonomy that is, as I have argued, a basic ideology in all the poetry anthologies. It also is indicative of how ideologies are not mutually exclusive in that notions of autonomy are found in poems that foreground ideologies of childhood.

In this chapter I have centered the discussion on only three ideologies: childhood, Aboriginality and place. However in so doing, I am not suggesting that these are the only ideologies in the anthologies; but these are the dominant ones and, just as importantly, they do not exist in isolation. I have argued that ideas about poetry are layered against childhood, and ideologies of place may be imbued with ideas of nationalism. Ideologies are multi-layered with an ongoing shift in possible emphasis as one reads from poem to poem. All the anthologies reflect an interest in defining childhood for, as I have argued, this is an intrinsic part of the other ideologies that may be present within the anthology; but the way that happens is very different from *Frolic Fair* to the later anthologies. In the former, childhood is confined to being that of WASP Australians, more usually that of boys, and usually middle class. More importantly the world of these children is seen externally, the reader is told about the children from an adult perspective. In the Heylen and Jellett anthologies, the poetry reflects a desire to show the world from the child's point of view, but at the same time their world is much more various than that of the children of fifty years earlier. There may be many reasons for this shift but I would argue that the fundamental reasons are to be found in the growth of interest in the psychology of childhood, and an increased focus on issues that are seen as peculiar to this time of life. This shift means also that the forces for appropriate acculturation, for showing how the child is to become the proper adult within this society, are much less obvious in these more recent anthologies.

As well as a concern for childhood itself, the anthologies establish certain well-defined ideas about what it means to be an Australian and the importance of some parts of the Australian landscape. Implied in these are ideologies about nationalism and the acculturation of the 'ideal' or 'true' Australian. It is within these poems that one can discern the most recent change. I have shown how Aboriginal culture and identity is

foregrounded in *Rattling in the Wind* in ways that are not true for either its earlier companion volume *Someone is Flying Balloons* or for the much earlier *Frolic Fair*. While this development may be seen as desirable, and an indication of the need for a progressive and more inclusive ideology of national identity, it is by no means all-inclusive. There are still minority voices that are silent and without representation in these anthologies. Just as the reasons for the inclusion of Aboriginal poems and experiences may be seen as subtle and complex the reasons for exclusion of other voices may be equally problematic.

These anthologies have been grouped within this chapter not only because they have a similar implied reader but, as I have argued, because the framing ideological matrix for all of them is the same. The ideologies in these anthologies are essentially female in orientation, domestic in location and reflect an oral base either directly in the form of the poem or indirectly in the assumption of dual readership. These parameters are based on positions argued more fully in the first chapter of this thesis. The variety of types of poems, the range of subject matter, and consequent ideology reflects the range in the age of the implied reader. It may also reflect a belief in the importance of poetry itself. Discussion of school anthologies in the next two chapters will show that not only do the ideologies of acculturation change but the fundamental parameters defining these ideologies undergo an obvious shift. This means that the basic matrix against which the ideologies may be understood changes, and the actual guidelines, for determining the anthologies to be discussed, has to be radically re-aligned.

CHAPTER SIX

SCHOOL ANTHOLOGIES...PART I: Contexts of Reception and Production

a poem should not be thought of as an object, an entity, but rather an active process lived through during the relationship between a reader and a text.
                    Louise M Rosenblatt *The Reader the Text the Poem*

For many Australian children their most important, or only, contact with poetry is during their school life as part of their classroom experiences. While this poetic pedagogy may reflect a teacher's own wide reading and enjoyment of poetry, the most usual vehicle for poetry will be an anthology and most probably one specifically written for school use. To ignore the school anthology in any discussion of the ideologies of poetry anthologies for children would be to leave too big a gap. The following discussion will focus on poetry anthologies for the secondary school child for, as will be shown, there are no anthologies for this group that are not structured by the demands of the school syllabus. These, in turn, reflect a dominant theoretical position and the needs of acculturation into the adult society. The primary school aged child has available school anthologies as well as those anthologies such as the two by Heylen and Jellet that were the focus of the preceding chapter. The latter were used as the basis for the discussion because they represent a real alternative to the school anthology but are not necessarily restricted to use outside the classroom. This implicit flexibility is not apparent in anthologies for the older secondary school student. The very existence of the school anthology is indicative of the role of poetry for school readers. I argue that poetry anthologies for the implied reader of secondary school age are the clearest indicators of the differing forces between the imperative to acculturate the child or younger generation into the society, and the needs felt by that generation to determine their own parameters for autonomy which to a large extent means the exclusion, substitution or marginalisation of poetry. The conflict between these two imperatives and the various means by which the older generation, usually in the form of the teacher, attempts to satisfy both will be a continuing thread in this chapter and in the next.

Both the poetry anthologies used in secondary school, and the syllabus which directs the teachers, reflect an ideology that owes most to the bundle of theoretical positions that may be grouped as reader-response theories. These evolved during the 1960s as a reaction to the text based objectivity of the 'New Criticism' and depended upon a range of developing theoretical perspectives. Culler (1997) sums these up as phenomenology, linguistics, psychoanalysis, Marxism, structuralism, feminism, deconstruction. Similar listings are used in collections of essays edited by Tompkins (1980), Thomson (1987) and Nardocchio (1992). In simplest terms, reader-response theories recognise a shift from the centrality of the text to the prime importance of the reader. Different theorists place differing emphases on the role of the reader and the relationship between the reader and the text but all, as Tompkins says, "use the words *reader*, the *reading process* and *response* to mark out an area for investigation" (pix). Reader-response may be described as an umbrella term for a range of critical approaches all of which are concerned with the role of the reader and the means by which the reader is central in generating meaning. There is no absolute agreement as to sole responsibility for the development of reader-response theory but there seems to be general consensus (Tompkins et al 1980, Martin 1986, Thomson 1987, Nardocchio et al 1992) as to the importance of the work of Iser in shifting the balance of attention away from an exclusive focus on the text. Iser's (1980) discussion of the 'gaps' in texts allow the reader to be active in the reading process for "each individual reader will fill in the gaps in his own way, thereby excluding other possibilities; as he reads he will make his own decisions as to how the gap is to be filled" (p55). Iser does not dismiss the text as having no part on the formation of meaning but, as Tompkins points out, response-centered criticism in its more recent manifestations "denies the existence of any reality prior to language and claims for poetic and scientific discourse exactly the same relation to the real - namely socially constructed versions of it" (p224). Thus meaning is moved first from the text to the reader and then to the strategies a reader may use in creating meaning. Fish (1976) emphasises that these "interpretative strategies are not natural or universal but learned...the only stability, then, inheres in the fact that interpretative strategies are always being deployed" (p183).

The shift to reader-response criticism is seen by Thomson as one which moves from a bleak condemnation of practice which is:

not popular with most students because it emphasises detailed analysis of specific classical texts, imposes received critical judgement on them, denigrates their emotional responses as being inappropriate in an educational setting, causes them to feel incompetent because their own genuine responses are often deemed immature, and uses literature texts for uninspiring, routine written exercises such as comprehension work and plot summaries (p76)

One would be a brave teacher to admit to teaching from such a position, especially as the reader-response alternative is described in equal but positive terms: "this approach has at its centre the personal development of the individual in terms of linguistic growth, aesthetic growth, social growth and moral growth". Thomson is dichotomising the differences to reinforce the validity of reader-response theory and, though he acknowledges Eagleton's assertion that all theories are political, he does not follow this through to examine the political possibilities of reader-response theory. Thomson admits that "there is nothing wrong in holding any theory of literature as long as its adherents recognise that, like all human constructs, it is ideological and not the only or the most 'natural' theory possible" (p88). Thomson seems reluctant to examine reader-response with the same stringency that he applies to those who seem to hold antithetical positions to his. The popularity of reader-response theory must also owe at least something to the need to empower the adolescent student at a time when they perceive themselves to be increasingly alienated from adult society and from the rationalism of social ideologies at the end of the twentieth century. It can be no coincidence that reader-response theory has evolved subsequent to a post-Freudian focus on the individual. This is reflected in the work of Holland (1975) who sees that the reader re-creates and makes a text meaningful according to how we understand anything in life, the patterns that we use, and our accustomed fantasies. Thus we read according to who we are, and each individual response must be of equal value, or as Tompkins says, "critics appeared willing to share their critical authority with less tutored readers" (p223).

Despite positions as adamant as that of Thomson, others have suggested that reader-response theory has not made an absolute break with past theoretical positions. Tompkins (1980) says that reader-response theorists have "not revolutionised literary theory but merely transformed formalist principles into a new key" (p201) since determining meaning

is still the main purpose of any type or theory of criticism. Martin (1986) comments on the importance of close readings of narrative texts which show "they are quite as worthy of close analysis as poetry". Comments such as these are reminders that critical theory is an evolving construction and it is virtually impossible to cut an entirely new coat.

Today, reader-response theory seems to occupy polarised positions, both of which are problematic. The first is the position which has used statistical and computer modelling as a means of validating the reader's response. This work has depended upon the supposition that empirical studies are necessary and useful in redressing the imbalance created by reader-response theories focusing on the role of the reader and the subjective nature of the reading process. Computer technology has underpinned some of these studies such as that by Miall (1992) who suggests that computers may use a different class of algorithm and the new logics developed by artificial intelligence are able to handle "probability, incomplete data and multiple relationships" (p162) and by Plantinga (1992) who disputes the existence of metaphor by showing the problems of generating a computer program which would recognise metaphor most of the time. Miall investigated responses to poetry by balancing the personal significance readers attribute to texts against the response which he claimed was based on objective features of the texts that are open to empirical study. The tests were only preliminary and did seem to simplify what he admitted were complex questions: those of the process whereby a reader experiences 'foregrounding' (giving first attention to) and then the ways in which meaning is generated for the poem as a whole. Readers were tested first to see if foregrounding correlated with emotional response, and second to see what type of emotional response may be generated by different types of linguistic devices that create foregrounding, from the most complex, metaphor, to simile, and then to simple literal statements. Using sets of figurative and literal statements the student subjects were asked to recall an experience on reading the phrase and then to rate this experience for meaning and for emotional intensity. It was found that, in general, the more 'defamiliar' the material, that is a metaphor, the greater the emotional component of the response. These assumptions were then used to measure a student's response to a poem where it was found that the more metaphorical or foregrounded phrases provided more links to other phrases within the same poem. This part of the experiment was analysed using a particular probability model. Miall admits that the research method may seriously distort the reading

process itself. He also gives little cognizance to pre-existing attitudes that readers may have and I would argue that this may be a significant factor when using a poem as the text.

This type of work may seem to be of marginal interest but it does serve to remind us of three things. First, the role of empirical testing is felt by some theorists to be useful in validating certain types of reading experiences even though the work also serves to emphasise just how complex this experience is and how little it is (or perhaps ever may be) understood. At the same time the underlying assumptions about the use of statistical analysis may be seen as antithetical and having little relevance to any critical theory of literature. Second, it is a reminder of the importance of both the text and the reader in that both are factors involved in the process described as reading, and that this process is a meaningful one. Third it does show that reader-response theories are still seen as a starting point for ongoing consideration.

The other position occupied by reader-response theory seems to be focused on classroom practice. I suggest that this has occurred for two main reasons. First, and more importantly, classroom practice is a function of the parameters established by the syllabus and, as will be shown shortly, the English syllabus in New South Wales for years 7-10 is based upon a reader-response model. Syllabuses are necessarily slow to reflect changes in theoretical concepts because they are, as it were, towards the end of the 'conceptual chain'. If teachers are to work according to the demands of the syllabus their classroom practice will reflect the parameters of this model even though, as Thomson (1987) suggests, this is not universally found within schools. This in itself may be due to reasons as varied as a reluctance on the part of older teachers to change entrenched classroom practice, to either a lack of understanding of how reader-response theory works in the classroom, or a critical bias against reader-response theory. However, just as there has been a shift in theory from text to reader so there has been an increased awareness of the validity of the individual's personal response to literature in the secondary school. Second, to teach entirely from a reader-response model seems to be difficult to implement within the classroom. The seminal work of Rosenblatt forms the basis for much of what happens in the classroom. This should not be seen as a dilution of reader-response theory but rather it represents a curious puzzle within the spectrum of reader-response positions. Rosenblatt (1978) has

been refining her transactional theory of reading and understanding literature for, as she says, "over forty years of observing and reflecting on readers involvements with texts". *Literature as Exploration* (1938) began this process which culminated with *The Reader, the Text, the Poem* (1978). The transactional model which Rosenblatt developed is so called because it "designates an ongoing process in which the elements or factors are, one might say, aspects of a total situation, each conditioned by and conditioning the other" (p17). Thus both reader and text have a mutual and continuing part to play in creating the reader's response. The reader is active, the text serves as both a stimulus and a blueprint but the piece of literature only comes into existence as a result of the process between reader and text. It is described as "an event in time" (p12), or "an active process lived through during the relationship between a reader and a text" (p20/1). Rosenblatt differentiates between "efferent" and "aesthetic" modes of reading. The former is non-aesthetic and refers to that which remains to be "carried away" from the reading by the reader. For example, this may be information, an understanding of directions or actions to be implemented, or a "logical solution to a problem" (p23). Aesthetic reading is the primary concern of what happens during a reading. It may be useful to compare reading a newspaper (primarily efferent) to reading a poem (primarily aesthetic) to understand the difference. These two types of reading are not necessarily mutually exclusive. The distinction "derives ultimately from what the reader does, the stance that he adopts and the activities he carries out in relation to the text" (p27). Rosenblatt insists that literary criticism would depend upon both types of reading, mingling "aesthetic evocation with efferent analysis" (p173). Thus the transactional theory of reading allows for a personal, emotional response to the text as well as a more detached and detailed close reading. Both are valid means of responding to, evaluating, and being involved in, the reading process. It should be emphasised that the reader is the primary 'partner' in this transaction because the text only exists as the reader reads. The puzzle lies in that this theory of Rosenblatt has been largely ignored by the work of theoreticians. One exception is seen in the introduction by Tompkins (1980) to the essays she edited: "Louise Rosenblatt deserves to be recognised as the first among the present generations of critics in this country to describe empirically the way the reader's reactions to a poem are responsible for any subsequent interpretation of it". This positioning of Rosenblatt is due to rather more than the gap between theory and practice. Reading is practice, and one of the difficulties of reader-response theory lies in it

being too limited with regard to what happens in practice. Rosenblatt, however, suggests a way forward with her comment that the results of the reading transaction becomes "part of the experience which we bring to our future encounters in literature and in life" (p21).

The importance of Rosenblatt's transactional theory in allowing a role for the text and the reader, and the lack of any real theoretical alternative concerning the nexus of poem, reader and meaning, has meant that the transactional theory continues to dominate educational practice, especially with regard to poetry. In other words, the transactional theory mediates between theory and empirical practice. This mediating role is possibly the reason for Rosenblatt's marginalised position in later reader-response theoretical models.

Thus, at one extreme, there is a focus on the use of statistical analysis and computer modelling in understanding the reader's response, and at the other there is empirical observation and classroom practice. Both of these may be valid consequences of extensive theoretical debate, but critical thinking about literature has moved beyond reader-response theory. Theoretical positions do not exist in a vacuum, nor are they static entities. Theories evolve and theorists continue to think: they may recant, reconsider, or develop new ideas. At this point I wish to briefly consider the ways in which reader-response theories may be deficient, and argue that it is these deficiencies that have, in varying ways, shaped changes in theory, syllabuses and in poetry anthologies.

In its own evolution, poetry has depended upon the changing nature and recognition of form. There is an inextricable relationship between a poem and its form or between poetry and the shape it may take. Here, I wish to reinforce the impossibility of theorising about, discussing the meaning of, or teaching the writing of, poetry without any mention of form. The connection between a poem and its form is alluded to by Rosenblatt's transactional theory when she examines the role it gives to the poem, and the distinction she makes between efferent and aesthetic transactions:

> In the basic paradigm of literary criticism, then, the movement is from an intensely realised aesthetic transaction with a text to reflection on semantic or technical or other details in order to return to, and correlate them with, that particular personally apprehended aesthetic reading. (p162)

Rosenblatt draws attention to the importance of this paragraph by placing it in italics. The difficulty for reader-response theorists is that in any discussion of poetry form will not only not go away but at the same time it seems to limit, control or in some way shape the reader's response. This is apparent in any theoretical or pedagogic writing about poetry. At some point, there will be evidence of a close or analytical reading of the text which will reveal knowledge of, or the need for an understanding of, the rhetorical devices including form. In the most basic way, if we wish to describe a poem the initial parameter is a reference to its form. Culler (1997) sums this up as a paradox that lies especially at the core of lyric poetry: "how can the highest aspirations of verse be linked to such rhetorical devices" (p77). A corollary of this argument is that the unavoidable presence of the paradox is heightened by the domination of the lyric form of poetry, as noted by Flynn (1993), not only in the twentieth century but also in poetry anthologies for children.

The second deficiency of reader-response criticism lies in its failure to place the reader or the poem within a socio-cultural matrix. As has been argued in the introductory chapter, a reader does not come to a poem in naivety or ignorance. They not only carry with them all that distinguishes them as individuals but they also read within a frame of cultural imperatives concerning reading, literature and poetry. If the reader is a child, they also read with implications for, and as a consequence of, the broader cultural need for acculturation and socialisation. Just as the reader is shaped by the characteristics and needs of their time so is the poem. The poem is read, as I have argued throughout this thesis, with at least an implicit reaction to its ideological load. This has been explored in the first chapter and in chapter two with the discussion of the importance of canonicity as a means of shaping future possible parameters of literature and meaning. The importance of this cultural matrix may be seen in theoretical positions such as those relating to the significance of metafictive texts, notions of self-reflexivity and intertextuality. The last is seen by Culler (1997) as "stress[ing] that poems are energised by echoes of past poems - echoes which they may not master. Unity becomes less a property of poems than something interpreters seek, whether they look for harmonious fusion or unresolved tension" (p81).

Other problems with the reader-response model have been raised by Mellor et al (1992) in particular the effect of the institutional nature of the classroom in which the text, to which the student is expected to give a personal response, has already been selected, and therefore approved by, the school hierarchy. This means that the demand for spontaneous response may result in either "an acceptance of the plurality of meaning or modification of minority responses towards a dominant meaning" (p42). The implications of the latter in a multicultural society such as Australia, at the end of the twentieth century, are unavoidable. In essence, reader-response theory may be seen as restrictive because it limits the ways in which meaning may be made.

The focus of this chapter is on the relationship between theory, syllabuses and the poetry anthology text but it is in the classroom that the anthology is read therefore, while I would argue that there is a relatively linear connection between reader-response theory, the requirements of the syllabuses, and the content of the anthology; this is not to say that reader-response practice dominates the classroom or that teachers are so constrained that their teaching methods reflect only one theoretical stance. Teachers, especially English teachers, are as varied as their numbers and, although there are numerous collections of 'how-to' articles based on reader-response theories (Protherough 1983, Thomson 1987, Evans 1992, Karolides 1992), in many classrooms teachers may have moved beyond an exclusive use of these theories, if they ever adopted them in the first place. This difference is apparent in the collection of papers edited by Thomson (1992) which illustrates a definite broadening and multiplicity of classroom practices. Teachers have tended to look to the reports of the various Examination Committees because of the out-dated nature of the syllabus document. These reports became indicative of shifts in theory. This shift is noted by Baxter (1995 p36) when commenting on the examiners report for the 1993 Higher School Certificate (HSC) English examination. "It reminded me of the 'Reader-Response' rhetoric so pedagogically popular in the 1970s and 1980s, but which seemed to have been superseded in the 1990s by the harder edges of Genre and post-Structuralism". In fact, as I have argued in the first chapter, it is in teaching poetry that reader-response theory is most evident in contemporary classrooms, especially the transactional theory of Rosenblatt. That this may be so is due, in part, to the apparent gap between subsequent theoretical positions and a potentially greater or more rewarding understanding of poetry. However, to

investigate the correlation between theoretical positions and pedagogic practice would require another thesis going far beyond my focus here on the anthologies and the ideologies therein.

The importance of form in the process of making poetry meaningful, and the intransigence of reader-response theory in seeming to ignore it, seems evident in the differences between the syllabuses for (a) primary school, (b) the first four years of secondary school, and (c) the last two years of secondary school. The theoretical and pedagogic compromises in these syllabuses are also indicative of the need to place the experience of reading literature in wider social and cultural contexts. Education in Australia is a state responsibility. Each state has a different curriculum and different syllabuses outlining the classroom implementation of that curriculum. The New South Wales syllabus for English is the basis for the following discussion.

Syllabuses will always tend towards conservatism because they are written partly in reaction to theoretical change. They are a bridge between theory and practice and thus the existence of the former is a necessary prerequisite. The upheaval and political machinations involved in the writing and re-writing of a syllabus has been apparent in the New South Wales education system in the last ten years as education administrators have attempted to change the syllabus. At the time of writing this thesis a new syllabus has not appeared; but it should be noted that it is expected to be available by 1999/2000 and to be effective for the Higher School Certificate for 2001. Thus the following comments are based upon syllabuses of varying age, and ones for which the need for change has been acknowledged. It is these syllabuses which have generated the anthologies considered in the next chapter. Anticipated change in the syllabus in itself suggests that reader-response theory may be being supplanted as the dominant theoretical base for the English syllabus in secondary schools. I wish to begin with the primary English syllabus because there are substantial ideological changes from the primary to secondary syllabus.

The English K-6 Syllabus (1994) is based on a whole language approach. This was described, at a time preceding the syllabus, by Boomer (1973 p70) as "the theory that English is a unity; that reading, writing, speaking and listening should be seen as

continuing and integrated activities in communication". This syllabus includes "poetic" texts as part of the study of literary texts. The general purpose of these texts is to "explore and interpret human experience in such a way as to evoke in the reader or listener a reflective, imaginative and/or emotional response" (p5). It states that "in interacting or engaging with literary texts students are able to empathise with characters in different situations and events, extend their experiences, explore their own and others' feelings, values and attitudes, and enrich and expand their imaginative and critical capacities" (p5). There is no distinction as to what type of literary text is best able to fulfil these aims.

The general focus of the syllabus is on language, spoken and written; on literary and factual texts; and on the student developing the skills of reading, writing, listening, and speaking. In stage three of the syllabus, poetry is mentioned as having its own form and features but it is not implied that poetry is any more difficult to read or understand than other literary forms:

> Students should be aware of the differences between narrative, poetic and dramatic texts, and be able to recognise different forms of texts within these broad types. Students should also be encouraged to identify the features of particular forms, and to compare and contrast the ways in which different speakers and writers pattern their ideas within the conventions of the form. (p68)

The syllabus is accompanied by the *K-6 Support Document* (1994) which seems to shift the focus for meaning to include ideas derived from formalism. The first part of this is titled "Teaching About Texts". A table lists some text forms "which are commonly recognised" (p102). Under "Literary Texts" there are nineteen forms of which five are specifically poetic: ballads, limericks, lyrics, odes, and sonnets. In this section there is a definition of literary texts: "those spoken and written texts which explore and interpret human experience usually in such a way as to evoke in the reader or listener reflective, imaginative and/or emotional response" (p103). The discussion reminds the reader and teacher that, although literary texts are classified into the three broad types, these may overlap. The importance of the literary text is emphasised: "The engagement of a student with a literary text can be a powerful and evocative experience which shapes students' imagining and thinking. Reading literature can have a profound impact on how students see and relate to

the world around them." (p103). The section on teaching about texts goes on to include detailed examples of the ways in which types of literary texts may be taught. The section on poetry begins with a description of the possibilities of poetry. The assumption is that these elements in poetry will come to be recognised, appreciated, and enjoyed by the student. There is nothing in the syllabus to suggest that poetry is intrinsically more difficult to understand, or that it is more valued, than other literary forms. The emphasis is not only on what makes poetry different but also that it has social purposes, structures, and grammar in common with other literary forms.

> Poetry expresses feelings and reflections on experience, incidents, people and events. A poem may focus on the individual feelings and reflections of the poet, or it may tell a story.
> Poetry is often written with the expectation that it will be read aloud or spoken. In poetic language, sound patterns and rhythmic qualities are an important part of the meaning. Some poems may make use of regular patterns of rhyme and rhythm while others make use of free verse form. The sound qualities in poems are emphasised by devices such as rhythm, alliteration, assonance and onomatopoeia. Poetic texts often contain images which are expressed in striking ways. These images may be presented through different kinds of comparison such as simile, metaphor and personification. (p110)

A listing such as found in the second part of the above, which seeks to define a text by noting possible language characteristics, seems to refer back to what now (if unfairly) may be seen to be a characteristic of formalism and 'New Criticism'. That is, meaning may be a function of only the words on the page and there are clearly defined and objective ways of reading these words. Several poems are annotated to explain the different emphases that a poem may offer to the student. There is also a list and brief definition of fourteen poetic forms, an expansion of the previous five. The section on poetry concludes with the importance of writing and speaking poetry as means of exploring this form, and there is a list of cross referenced activities which may be useful to the teacher. The discussion of poetry is not dissimilar to that of the narrative or the dramatic text.

In brief, the K-6 Syllabus sees poetry as one type of literary text which has certain characteristics and may offer the student particular reading and listening experiences but these poetic characteristics are only those of differentiation. Poetry is not singled out as

being substantially difficult or different from other literary or factual texts. I wish to emphasise this because there is a qualitative difference when poetry is next met in the school system, in the secondary school. These developments are a reflection of the changing status of poetry within and without the formal educational system.

The English Syllabus K-6 is supported by three poetry teaching kits. *Raps and Rhymes* (1994) is designed for stage 1 (kindergarten) and *A Rose by Any Other Name* (1994) and *Ballads* (1996) are designed for use in stage 3 (upper primary). The latter is accompanied by a cassette reading of the nine ballads suggested for study, five of which are Australian. These kits give detailed suggested activities relating to a range of learning experiences, contain reproducible material and texts, and offer various means of assessment of the indicated learning outcomes. They also serve as a reminder of the oral nature of poetry, a characteristic that I have argued is one of the defining parameters of the ideology of poetry for the primary school aged child.

The syllabus for English, years 7-10, the first four years of secondary school in the New South Wales education system, dates from 1987. It was re-printed in 1997 but with only minor alterations. This means that this syllabus pre-dates that for the primary school years and thus it may be a little unreasonable to expect a smooth continuation of the policy of teaching literature and especially poetry. Nevertheless this is exactly the position that teachers find themselves in. As mentioned above, in the last ten years, education in New South Wales has been the subject of several re-versions and revisions and a large amount of public and expert discussion. This has been mainly driven from the top down; that is the arguments about appropriate syllabuses and examination structures have come from the double use of the Higher School Certificate as both a record of a student's school career and a means of determining entrance criteria into university courses. It is beyond the needs of this thesis to trace this confused and often bitter history but one result has been that officially the first years of secondary school in New South Wales are working from an English syllabus that is ten years old.

There is a substantial theoretical shift from the primary syllabus to that for years 7-10. Whole language theory gives way to one that reflects reader-response theory tempered by

notions of personal growth and development (Mellor et al 1992). The detail of this syllabus reflects reader-response expectations of pedagogy and cultural attitudes towards poetry. It is these two broad parameters that determine the subsequent structure and content of poetry anthologies. The work of Dixon (1967) provided an early basic theoretical frame for much of the content of the years 7-10 English Syllabus. He stated that "modern industrialised society has recently moved strongly towards a discussion culture, under the influence of air transport, the telephone, two-way radio and television" (p111) and, while such a list may seem rather quaint when compared to the technological advances of the last thirty years, his comments that depend upon such changes are mirrored in the syllabus and the perceived role of the teacher:

> First he has to learn for himself and develop with his pupils the full potential of discussion methods, with their emphasis on interplay of ideas, dialectical exchange, shared experience, group learning and understanding. And, second, from the very start of reading and writing he has to look beyond the minimum possibilities of literacy to the profounder possibilities of a considered and extended exploration of experience, permitting slower realisations and more individual, personal growth. (p111/2)

This comment closes the gap of 25 years between Dixon and Mellor. It seems that little had changed. One would hope that the soon expected new syllabus will reflect more recent theoretical stances. At the moment it is only possible to work with the existing and obviously out-dated syllabus. In this I am in the same position as the classroom teacher.

The English syllabus for years 7-10 is considerably shorter and less detailed than that for the primary years. There is no support document as for the primary syllabus, and therefore there are no examples from any text which may give the contents direction or precision. The aim of the study of English for these years is simply stated as: "to enable students to strive towards personal excellence in using language" (p11). This not only centers on individual achievement but it seems as though there is no absolute goal towards which students are expected to work, or reach. The focus on individual achievement leaves the way wide open for purely personal and subjective levels of success. The aim for the literature section of the syllabus reflects this focus on the individual: "The objective is that students experience, enjoy and respond sensitively and perceptively to a wide range of

literature, especially Australian literature and the literature created by students themselves". (p45). The syllabus explores this objective through a series of "assumptions" which are linked to one or more "implications for the classroom". It begins with five assumptions which expand on the importance of literature as a means of accessing a range of language, being accessible and relevant to the student, and thus catering to both individual and group differences in ability and interest across these four years of school. The importance of personal response is stressed: "students should be encouraged to respond in personal and sensitive ways to literature and to express their responses in a variety of forms" (p48). Poetry and drama are singled out for specific mention, there is no such reference to fiction as such. This suggests two underlying assumptions: first that literature is primarily fiction, and second, that if not overtly mentioned poetry and drama could be omitted from the classroom altogether. This in turn implies that these areas of literature are special, different, and possibly more difficult. This is reinforced by the 'implications' that accompany the assumption that relates to poetry which is: "the reading of poetry should be wide and varied with emphasis on enjoyment" (p49). This statement has five 'implications', more than for any other assumption in the literature section of the syllabus. One of these 'implications': "There are many ways of helping students understand a poem" offers seven specific guidelines, all of which can be easily transformed into classroom practice. There is a covert contradiction here in that the syllabus stresses the importance of enjoyment of this form of literature but the guidelines emphasise ways of understanding it by analysis of its 'poetic' elements. This contradiction reveals the difficulty of marrying reader-response theory with teaching poetry. Poetry has assumed the mantle of difficult and double meaning that was discussed in the opening chapter.

This presentation of poetry in this syllabus has important ramifications. These all imply the diminution of the importance of poetry and its assumed difficulty in the classroom, both for teachers in actually teaching poetry, and for the student in its lack of relevance to their interests and capabilities. There has been a large step from the confident approach to poetry as an integral, but not uniquely special or difficult part, of English literature in the primary years, to this position of uncertainty and doubt. There is a strong element of the 'chicken and egg' paradox here: has poetry become an awkward and troublesome part of the English syllabus because society sees little relevance or purpose for it, or has poetry become so

isolated from the experiences of the 'average' student that it is very difficult to teach? I suggest that it is both. The perception is that poetry for this age group has become increasingly irrelevant, and this position is in part due to the increasing polarity of the pairs of framing parameters that have formed the basis for this thesis. Whatever the position of poetry itself, the ideas and impulses that it is assumed poetry may, and ideally should, reflect of students' lives and interests, are still in existence but they have been subsumed into other forms of creative expression. The most obvious of these is music and song. I am sure that the use of a poem by Bruce Dawe "Easy Does It" as an unexplained introduction to the whole syllabus document is intended as a sign of hope and relevance rather than an ironic confirmation of the role of poetry.

In summary, it seems that the English syllabus 7-10 wishes to show that the reading of poetry is an important part of the student's literary experience, but this is only possible with encouragement for the students and guidelines for the teachers. Relevance, if any, for the student will lie in the purely personal, and in the classroom the focus will be on the structure of language in the poem. At worst poetry will be seen as irrelevant to student's lives, and at best, its problematic study will become a self-fulfilling prophecy for teachers. These positions will be examined further in the following discussion of recommended texts

The underlying theoretical base for the 7-10 syllabus is not the same as that for the last two years of secondary school: years 11 and 12. The syllabus for the senior years is grounded in the formalism of New Criticism. This is due to several interlocking factors. First, for students in New South Wales, the end of year 12 is marked by the Higher School Certificate. This is an external examination for the chosen subjects, of which English is the only compulsory one. The Higher School Certificate has a dual purpose in providing a summary of a student's school work and in being used by tertiary institutions to determine entry into courses on a competitive basis. Therefore the tertiary institutions are influential in the structure of the syllabus on which the examination must be based. Second, there are representatives of the academy on the Board of Studies which is the governing educative body. Third, for a number of years the University of Sydney was regarded by the secondary teaching community as the main centre for the study of literature at tertiary level and certainly it fostered close relationships between itself and the Board. This may be seen in

the series of papers or articles published by the University every year from 1975 to the present[4] which would almost certainly be read by teachers and by students as providing the 'correct' or appropriate critical path. The influence of the University of Sydney was not always seen as benign or inevitable. Thomson (1987) in particular condemns New Criticism as "arid literary criticism that is taught in those universities dominated by the influence of Leavis and the New Critics, and imposed on the schools through the Higher School Certificate English syllabuses" (p74). New Criticism, and the syllabus for years 11 and 12, may be seen as a reflection of the continuums that have defined the changing ideologies of poetry anthologies in this thesis; that is they are written, social and patriarchal in orientation and focus. These defining characteristics are discussed further in the next chapter with reference to two anthologies for the senior secondary student.

At the time of writing, students (in New South Wales) may study English for their Higher School Certificate at one of four different levels. The course known as 2 Unit Related may be regarded as the 'core' course (intellectually, if not numerically) because its contents have the oldest historical basis. This course may be extended for the more able students, as "3 unit English", or a student may study 2 unit General which places a lesser demand on the study of literature, or they may study 2 unit Contemporary, a course originally designed for those whose first language may not be English and where English is studied from a more pragmatic and oral perspective. In recent years the number of students studying 2 Unit Related has dropped; either because it is considered harder or because it is seen as less relevant or useful. Essentially this means that fewer students study an English course based upon literature that is essentially canonical and within a theoretical frame that depends upon New Criticism. The popularity of the 2 unit General course may be due in part to the fact that it seems to offer greater continuity from the 7-10 syllabus since it is overtly structured to allow for student's own response, and because it offers a wider range of reading, most of which is drawn from the twentieth century. The preference of students and

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[4] Vol.I in *Sydney Studies in English* was edited by G A Wilkes and A P Reimer and published jointly by the Department of English at the University of Sydney and the English Association (Sydney Branch). Vol.24, 1998-9 is published solely by the Department of English at the University with an editorial committee.

teachers for this course may also be due to the fact that, for at least up until 1998,[5] students attempting the 2 unit Related course were given no compensatory weighting for attempting a course that is recognised as more difficult, although that perception in itself may be due to the different underlying theoretical frame. This is in direct contrast to other subjects such as mathematics where the student attempting the more demanding course will benefit because their mark is scaled upwards.

The following comments will continue to refer to the 2 unit Related syllabus because it is this syllabus that has been the source of most criticism, it presents the biggest break with that for years 7-10, and it is in this syllabus that poetry still has a significant role. Poetry has continued to be studied as part of the 2 unit General course but it is integrated into content or thematic study.

The syllabus for the 2 Unit Related course (1983) states that it "explores the literature of the past as well as the present, allowing both for wide reading and for the closer study of specific texts, and requiring a critical awareness of English in its literary and non-literary forms" (p1). In the discussion of the study of texts it is stated that "the study of poetry, especially, will often call for an awareness of the force of a particular word in its context and period" (p2). The year 11 course is one that encourages "wide reading", but where certain texts may be "singled out for closer treatment" (p4) as a "transition from the junior syllabus and a background to work in year 12". I would suggest that these two aims are not necessarily compatible, especially for poetry. The transition is also mirrored in the shift of theory from the reader-response orientation of the junior syllabus to the New Criticism of the senior years. The syllabus states that "although the learning of literary history is not expected, some historical perspective will naturally be acquired" (p4). This comment is an indication to the teacher that it is obvious that some sort of historical understanding must be associated with the study of poetry in Year 11. The year 11 statement includes the comment that literary texts should be related to "students' immediate interests and problems" (p4). It seems that the link between literature and personal well-being is very hard to dislodge. The description of the Year 12 syllabus opens with: "The work for year

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[5] Board of Studies has said that this will change for 1999, tacit recognition of the inequality of the present situation.

12 assumes that students have now acquired some historical perspective and some experience of literature in its various modes...and are ready for more intensive work". That is, students will make a close study of a text, possibly for the first time in their school years, and almost certainly with reference to poetry.

The outline for the study of poetry in the senior syllabus reflects the historical position of poetry as the elite of the literary forms and, at the same time, the theoretical approach reflects informed critical theories which culminated in the work of the New Critics. This approach focused on the poem as opposed to any intentions of the author or poet. The poem was treated as a complete and aesthetic object which could only be understood by a close reading or by analysis of all the elements that made up the unified whole. While the shortcomings of such an approach may now seem to be relatively obvious in that the poem is isolated from any wider conceptual framework, the idea of the usefulness of close reading as a means to a greater understanding of the complexity of the poem underlies most of the pedagogy in senior secondary school. It is essentially this theory that has determined the structure of the senior syllabus and the orientation of the examination for the Higher School Certificate. This syllabus reflects both a shift away from the reader-response orientation of the 7-10 syllabus and a tacit acknowledgment that reader-response theories and learning and teaching about form in poetry are uneasy bedfellows. The theoretical position of the senior syllabus has been the subject of trenchant criticism, notably from Thomson (1987), and while it may be seen as relating to theory that pre-dates that of reader response criticism, the latter has also been largely superseded as has been indicated above. These attitudes towards what poetry is, and the necessary skills to read and understand it, are apparent in the school anthologies; but before I turn to them it is necessary to examine the demands of this senior syllabus so that the connections to the school anthologies may be apparent.

Poetry is the first area of literature to be described. It opens with an ominous and possibly self -fulfilling prophecy: "The study of poetry in year 12 is the most demanding part of the English syllabus: it is also potentially the most rewarding" (p5). The requirements for the study of poetry conclude with the comment that students should "nerve themselves to say something on their own accounts" (p5). It is the implications of "nerve" that suggest poetry

as obscure, difficult or even impossible and these are positions reinforced by the initial statement that poetry is *potentially* rewarding [my italics]. Nerve may also reinforce the New Critical idea that poetry promotes the growth of sensibility. Nevertheless, it seems that it is only a dubious encouragement being offered to teachers and students. This position of poetry is further emphasised by the differences between the study of poetry and that of the novel and drama. Poetry is given a page and a half (64 lines) of explanation and justification, while the novel (31 lines) and drama (38 lines) each requires less than a page, even though the study of a set Shakespearean play is compulsory. Neither the novel nor the drama text requirements suggest that they may have only a potential reward. Students do not have to fear failure in reading these texts and each is described in terms of positive engagement. Neither ends with a statement such as that which concludes the poetry section: "These activities are demanding. But it is by some such process as that sketched above that the serious student of English will come to have full access to that unique synthesis of thought, feeling, imagination, and command of language that is the mark of poetry" (p6). This is a clear statement of the conservative canonical position of poetry in society. The senior secondary school student has come a long way from reading all literature for enjoyment.

The 3 Unit English course is an extension of the 2 Unit Related course. It reiterates that poetry is "most demanding" and "potentially most rewarding" (p4) and there is a similar imbalance in the length of the description of each type of text (63 lines for poetry, 31 for novel, 38 for drama). It attempts to relate the value of reading the novel and drama to that of poetry but in so doing it separates poetry with a warning: "The novel and the drama make similar demands upon readers and much of what is said here about poetry will apply to them as well; but in the study of poetry there are further special difficulties" (p5). The description of the study of poetry includes a paragraph of what the student should not do, and again the student is reminded that they will have to "nerve themselves to say something on their own accounts" (p5). Neither the novel nor drama requirements include a section on what should not be done.

Changing emphases with regard to theory are mirrored in State differences in the syllabuses and examinations for the last year of high school. While the focus of this discussion has

been on the education system and syllabuses in New South Wales, for no other reason than the limitations of space, a brief comparison with the other States is a reminder that syllabuses are driven by theory and that this is not absolute nor fixed. Simon (1995) surveyed the senior English course across the States of Australia. His findings included: English is not a compulsory part of a student's study in all States but it may still be required for entrance into a tertiary institution for some courses; rather than studying prescribed texts some States assess the student on a folio of work which must be based upon a range of genres from different periods; many States assess at least some of the work internally but this usually is based upon criteria set by a State board of education. The use of folio responses to wide reading allows the student to make broader, or more personal and idiosyncratic responses, and gives the teacher a choice of theoretical bases in classroom activities. Thus reader-response practices may be continued into the senior years. In most States there is a two tier system with at least one course offering a literature base, often with prescribed texts, and another of wide reading in which the actual texts may be determined by the student or the school. There is slippage in theoretical possibilities across the State syllabuses but all, for at least one course, emphasise the importance of close reading of the chosen texts to arrive at an interpretation.

The education system is State based but this does not mean that school books are similarly limited. While many are closely linked to the syllabus in one State, more general texts such as the poetry anthology may be useful across State and syllabus borders. This access would be encouraged by market forces in publication and the relatively small population of readers in Australia. The anthologies which are to be examined in the following chapter, as examples of school anthologies, were selected from the lists of recommended texts published by the Board of Studies in New South Wales. These lists of recommended texts also reflect the shifts in theoretical perspectives in the syllabuses as outlined above. As well as enabling a closer focus from theory to syllabus to text, these lists are also indicative of the place of poetry within the pedagogic sphere and thus by implication to the wider society and culture from which all these depend. The two books of recommended texts offer insight into the perceived value of poetry and its roles within society, so it is here that the theoretical ideology underlying the teaching of poetry is more clearly evident. The Board of Studies has published two books of recommended texts, one for the English syllabus K-6,

the other for the first years of high school. It is only the last two years of secondary school, years 11 and 12, that have texts to be taught as a function of the requirements of the Higher School Certificate, the final school examination.

The first of the two recommended lists of texts is *English K-6 Recommended Children's Texts* (1995) which divides texts into three broad groups: literary, factual, and media texts. It is designed to accompany the English K-6 Syllabus. The literary texts are divided into seven groups of which one is poetry. The groupings at times seem rather arbitrary, and are not necessarily mutually exclusive. *Hist* by C.J. Dennis is not placed in the poetry group but the edition illustrated by Peter Gouldthorpe is to be found in the second listing of picture books: "Picture Books and Stories - Later Stage One", a section that "includes picture books and illustrated stories" (p20). All the texts are briefly described and this one is a "classic Australian poem about three children who stay out too late and have to get home in the dark. Superb linocuts around the edges of the page give new meaning" (p22). The particular nature of this poem, its inclusion in several anthologies, and its association with illustrations has been discussed in chapter five. What is of interest here is its inclusion in the picture book rather than poetry section which suggests that the pictures are perhaps the dominating element. Some of the other books in the picture book sections also make use of rhyme. Colin McNaughton's *Who's That Banging on the Ceiling?* is described: "Visit the noisy inhabitants of a block of home units where the people in each unit imagine what sort of creatures could be making such a racket in the unit upstairs. Makes comical use of alliteration, onomatopoeia and rhyme." (p25). That this is a document for teachers, not students, suggests that the patronising tone and the implications of the ignorance of teachers can only serve to reinforce a position of alienation for poetry. In blurring the distinctions between poetry and prose this text reinforces the whole language orientation of the syllabus for which it is an accompanying document.

The poetry section contains forty texts of which ten are Australian. The inclusion of *Hist* in the picture books becomes rather more arbitrary with the inclusion of the edition of Alfred Noyes' *The Highwayman* illustrated by Charles Keeping, and Janet and Allan Ahlberg's *The Jolly Postman,* in the poetry section. The text and pictures in these books is interdependent and many of the other books in this list are illustrated to varying degrees.

Eighteen of the forty texts are anthologies and half of the ten Australian texts are anthologies. Oodgeroo's *My People* is the only poetry book recommended for readers in both primary and high school. The other recommended Australian poets are Jane Covernton, C.J. Dennis, Max Fatchen and Lydia Pender and all of these are writing specifically for an implied child reader. The Heylen and Jellett anthology *Rattling in the Wind* is on this list and the ideologies in this text have been discussed in the previous chapter. Unlike the recommended texts for secondary school this list comes with no introduction so it seems that all the literary texts may speak for themselves and the poetry is not singled out for special mention. There is no assumption that this particular type of text presents unique problems or difficulties. The brief descriptions of the texts use terms such as 'imaginative', 'lively' and 'humorous' to describe the poems and there is an emphasis on those that are interactive (actions or oral use) or make special reference to the senses (especially aural).

The second list of recommended reading put out by the Board of Studies in NSW is *Works and Plays* (1992) which is sub-titled "quality reading and viewing for today's young adult" It is specifically for "students in the middle years of secondary school". It should be pointed out that this book post-dates the syllabus by five years which means it may be seen as an informal up-dating of that syllabus. The stated intention of this list is to provide "quality English literature texts which can be recommended as suitable for study in Years 9 and 10" (p1). Furthermore, this list has the primary purpose of "highlight[ing] quality literature as support material for the English Syllabus Years 7-10".

Poetry is singled out for special mention in the introduction of *Works and Plays*: "The lists attempt to reflect the cultural diversity of contemporary Australia and to give access to translated literature. This has been most successful in the poetry section where the anthologies, in particular, contain poems translated from different languages" (p2). While it is easy to appreciate that access to other cultures may be more efficiently gained though poetry than through other and longer forms of literature, this comment reminds us that this access is also possible through poems written in English by those for whom this is not their first language. I have argued that in the Heylen and Jellett anthologies there is a virtual

absence of poems on the migrant experience but, as will be shown my next chapter, the anthologies for the older students attempt to give some voice to these experiences.

Poetry is the first section in *Works and Plays* and the brief introductory comments raise several important issues. The four texts suggested for the staffroom, that is teacher, reference are all anthologies. As described in the text these are *The New Golden Treasury of English Verse* (OUP, 1986), *The Norton Anthology of Poetry* (3rd edition, Norton 1970), *The Penguin Book of Modern Australian Poetry* (ed John Tranter, Penguin 1991) and *The Collins Book of Australian Poetry* (ed Rodney Hall, Collins 1981). The latter two are Australian. The breadth of these texts suggest a desire for inclusiveness. What are described as "classic poems which would be accessible to students of this age group" are listed separately. There are 29 poems, of which six are Australian. The group as a whole forms a miniature history of canonical poetry of English-speaking people. The poems are listed in alphabetical order by poet and there is no reference to the nationality of the poet. This list is conservative and reactionary. By its very nature it tends to be limiting rather than expansive. The Australian poems, as listed, are:

Harpur	A Midsummer Noon in the Australian Forest
Langley	Native Born
Lawson	Faces in the Street
Neilson	The Orange Tree
Slessor	Beach Burial
Wright	The Surfer

While such as list will always be contentious, it is worth noting that "The Surfer" is the most recent of these poems and it dates from Wright's first collection *The Moving Image* of 1946. Not only does such a list implicitly define a parameter of 'classic' as being a test of time, but at the end of the twentieth century and for a list relevant to children, it seems that 'classic' poetry stops after World War II. A list such as this may be seen as an outline of Australian poetry or as indicative of important elements characterising Australian poetry but its reductive nature makes it questionable at best. The above list is followed by a list of poets as opposed to specific poems and again these are described as those which would be

"particularly accessible to students" (p6). Immediately there is a gap between those books for the teachers and those for the students and it seems that there is an imbalance between "suitable" poems and poets.

The stated aim of reading the poetry in these texts is worth quoting in full:

> Either individually or in class sets, each of the texts on this list can be used as an encouragement to wide reading, as the basis for small personal anthologies or simply as a source of specific poems for sharing or analysis. The variety of poems represented in most of the books here will also give the student writers the confidence to experiment with language, to create new sounds, overturn sense and take risks.
> Poetry can also inspire many other aspects of English. Poems are short enough to allow students to see how much difference changing a word or line here or there can really make to a poem. And any one of these poetry books will show students the enormous range of subject matter for any poem. (p6)

There seems to be an implicit assumption of the use of anthologies as the main source of poems for reading and discussion with encouragement to "wide reading" and suggestions that the student may find the compiling of their own "small personal" anthology rewarding. This reinforces the idea that anthologies are the most common text for linking the student to poetry.

The importance of anthologies is also reinforced in the listing of specific texts. Twenty nine books of poetry are listed. Of these, twenty one are anthologies of which only three are specifically Australian, that is, they are limited to Australian poetry and have been edited by an Australian. These are *Form and Feeling* edited by Elaine Hamilton and John Livingstone (2nd edition 1990), *Australian Poetry: Tradition and Challenge* edited by Dot Jensen (1988) and *Two Centuries of Australian Poetry* edited by Mark O'Connor (2nd edition 1996). The inclusion of O'Connor's anthology as one of the three recommended is one of the reasons for selecting this text for ideological comparison with the anthology by Pretty in the following chapter. The brief description given to O'Connor's anthology sums up the importance of the acculturation of certain ideologies and the need to place these within an overtly didactic or pedagogic frame:

These poems, predominantly modern, are arranged in sections which focus on themes including the Aboriginal world, European contact, migrant experience, war, urban life and workplaces, women's experiences and the future. Notes, activities and suggested titles for further study are supplied at the end of each section (p12)

As with so much of the commentary accompanying the recommended texts, the obvious focus here is to facilitate the teacher's work. However much comments such as these are appreciated by teachers, or seen as being required by those at one remove from teachers, they implicitly reinforce the perceived difficulty of teaching poetry.

Of the nine recommended texts containing the work of a single poet, five are Australian. There is no overt separation of the Australian texts from the others, a distinction which is made in the list of fiction which is divided into "Fiction - Australian" and "Fiction - International". These are different from the poets whose work was suggested in the introduction and, if it is assumed that it is this list that teachers will consult for direct classroom use, these five poets indicate some important parameters about poetry for this age group. The five poets are Komninos, Steven Herrick's *Caboolture*, Mark O'Connor's *Poetry of the Mountains*, Oodgeroo's *My People* and Peter Skryznecki's *Night Swimmer*. Herrick and Komninos are performance poets and their work is essentially oral in origin. O'Connor's poetry not only owes a great deal to replicating the sensual, especially the visual, but this particular book is fully illustrated with photographs. On one hand these five poets can be seen as offering a broad spectrum of "accessible" Australian poetry, but two out of five are originally 'oral' and this reinforces the importance of the oral nature of poetry and the role of performance. We are not very far from a poetry/song synthesis as discussed in the first chapter. The juxtaposed association of poem and picture in *Poetry of the Mountains* (1988) not only gives the reader a layered text but it also reinforces the ongoing role of the association between poetry and picture. Both Oodgeroo and Skrzynecki may be seen as representing the poetry of minority groups in Australia. I am not suggesting that there is a 'typical' Australian poet who is absent from this small group but the work of the three poets, who are not performance poets, is poetry that is not from the city and which often reinforces an image of the Australian landscape and people. This is remote from the student but positioned as essential to their understanding of an ideology of self and national

identity. The possible anthologies that could be included is only small but there are a large number of modern Australian poets who could have been considered for inclusion.

The implied differences of poetry from the rest of literature become apparent in the section "Access Literature List for Less Enthusiastic Readers" (p49) where poetry is not included. It is impossible not to see this exclusion is a reflection of the assumed difficult nature of poetry. And this is despite the inclusion of Roald Dahl's "Rhyme Stew" in the general poetry list.

Poetry is both marginalised and its parameters more specifically defined in the recommended texts that accompany the syllabus for years 11 and 12 of a student's secondary school years. It is only for the last two years of secondary school that the four English courses have set texts to be studied. It may be that this is because all New South Wales school students sit for a common end of school examination and the use of specific poems makes a basis for comparison, or it may be that as the school child becomes an adult the importance of canonical texts is dominant. At this time the underlying ideological purpose of canonicity becomes most apparent. This is to inculcate and reinforce the metanarratives that reflect and drive the dominant ideologies of the society. The set texts for 2 Unit Related are divided into pre-twentieth century and twentieth century. It is possible for students to study the work of only one poet, and this work is defined by a set list of seven or eight poems which almost never changes. The examination rules allow for a question to consider one particular poem chosen from the prescribed list. Pre-twentieth century poets for study from 1996 to 1998 were Chaucer, Donne, Keats, Browning and Hopkins. Twentieth century poets that could be studied were Seamus Heaney, Les Murray, Gwen Harwood, Robert Gray and Jennifer Maiden. Of these, all except Heaney are Australian poets. This list of set poets shifts the study of poetry from poems which may be chosen by the teacher and/or student to specified poets with, as indicated in the discussion of the syllabus, some understanding of "historical perspective". The 3 Unit course requires the special study of two out of a possible eight electives. Of these, two are concerned with poetry. One is a study of poems of Yeats, the other offering a choice of two out of three poem sequences, those by, Robert Lowell, Christopher Brennan and John Tranter. The last two are Australian poets. It is clear that the focus on particular poems encourages the close

analytical reading associated with New Criticism, but the theoretical perspective may not be the only reason for this orientation in the senior years of high school.

As discussed earlier in this chapter, there are two other levels of study for English possible for the year 12 student. The 2 Unit Contemporary course is structured around the study of two out of four contemporary issues through literary texts. There is a total of 35 texts of which only one is poetry: *Peace and War* (1992) an anthology of poems chosen by Michael Harrison and Christopher Stuart-Clark. The 2 Unit General English course is structured so that the student must study at least one poet from a selection of six, all of whom are Australian: Kenneth Slessor, Judith Wright, Bruce Dawe, Robert Gray, Mark O'Connor, and Joanne Burns. They also have to study one of two offered topic areas, but there is no poetry set in the associated lists of texts.

The implications of this are obvious. Those courses perceived as less demanding require the study of less poetry, and the emphasis shifts from the poet placed in historical perspective, to contemporary Australian poets, to poetry with thematic orientation and minimal emphasis on the poet. The underlying assumptions here, as regards the ease of understanding the text, could be questioned, especially that which seems to assume it is easier to understand a group of poems that have a common subject rather than a group of poems by the same poet. This former group of poems has a direct link to those anthologies for the younger secondary school student that are thematically determined or have internal divisions that relate to specific themes. These are usually less open-ended that those thematic divisions seen in the anthologies for senior students, examined further below. What is changing is the assumptions about the underlying type of understanding or study that is required. For thematic groupings the student is asked to see the varying responses and interpretation of a similar experience, but with the work of one poet the student is asked to appreciate the variety (or not) of a poet's work and how their perceptions and understanding of the world are transformed through and by the poetry. The 2 Unit Related syllabus says that it does not want to emphasise the role of the poet because "they [the student] may be tempted to collect information about poets and their 'periods'" (p5). This is a rather naive expectation given the structure of the set text list. The study of the poet rather than a heterogeneous group of poems does shift the focus away from the student's

personal response to a search for determinate meaning in poems. That is, the response moves from the subjective and the reader's response to one which is more objective or text determined. This shift becomes more problematic given the focus on personal response through years K to 10, and given the relevance of affective reading of poetry as exemplified in the transactional theories of Rosenblatt.

I have argued that the syllabus and the accompanying lists of suggested poets and poems are a direct reflection of the theoretical notions that inform pedagogic expectations. It would be simplistic to see any anthology that is used in schools as being used and useful only so far as this theoretical orientation allows. But it would be equally naive not to see any connection between the syllabus and the anthology. The implications of the school syllabus for the structures and the possible readings of school anthologies reinforce the importance of understanding of poetry as part of the acculturation process and that this is most readily accommodated within the formal education system. The gap between the anthologies and the syllabus is widest in consideration of the ideologies that are part of the process of acculturation beyond that of poetry itself. On one hand, as has been shown, the syllabus positions poetry as requiring special skills and understanding to the extent that it may be difficult for the student to be able to enjoy reading poetry or to see any relevance in attempting to understand it. On the other hand, the anthologies imply that poetry offers possibilities for the student to engage with ideas, issues, and problems that are crucial to being an autonomous adult within Australian society. The connections between the anthology as the text and the aims and requirements of teaching as stated in the syllabus, and the extent to which the anthology mirrors wider concerns for the acculturation of the child will be the focus of the following chapter.

The basis for defining an anthology as Australian was discussed in the opening chapter of this thesis but it is not possible to use these same parameters for the school anthology. The reasons for the necessary shift in definition are themselves a reminder of the entrenched ideology of poetry and the gap between pedagogic aims and social reality.

In order to discuss poetry anthologies used for Australian students it is necessary to redefine the parameters for 'Australian' and for 'anthology'. It may be a sad indictment of

the importance of poetry within the wider Australian context but at the end of the twentieth century there seems to be no anthology aimed at a general readership and which may also be appropriate for use in the secondary school education system. Poetry anthologies such as those published by Oxford University Press, two of which are discussed below, and others, such as that edited by Tranter and Mead (1991), tend not to be found on school text book lists. The reasons for this may include factors such as price but they are more likely excluded because the implied reader is not only or necessarily a school student and there are numerous anthologies, of different structures, that are specifically for the secondary school student. That schools and teachers give preference to these latter anthologies underlines their need for direction and help in teaching poetry which is in turn partly due to their own lack of knowledge, confidence, and experience in reading poetry. It should also be noted that poetry anthologies from other countries are widely available in Australia, and their use may be preferred by a school thereby reinforcing a canon of poetry based upon a British poetic hierarchy. Anthologies such as *Seven Centuries of Poetry in English* (1987, revised 1991), edited by John Leonard, are not only used within Australian schools but their use is overtly reinforced by cross-referencing in Australian anthologies such as O'Connor (1986). This gap or separation between the general and the school anthology has implications for the status of poetry both in and outside the school system. There tends not to be such a rigid division in poetry anthologies for the younger readers of primary school age (the implied reader of the anthologies in the chapter five) where an anthology may be found in the classroom, in the library, or on the home bookcase. Again market forces may play a part in allowing one book to be appropriate in different contexts but I would argue that it is more likely because poetry for the younger reader is not seen as belonging only, or primarily within, the school system.

As discussed in the first chapter, it is possible to define 'Australian' with regard to three criteria: the content or text, the editor, and the publisher. This has been the basis for all the previous anthologies discussed in this thesis. It is assumed that the content in a poetry anthology refers to the poems but, as is obvious from the preceding chapters, anthologies may contain varying amounts of peritext, such as an introduction, a table of contents and varying types of indexes, and these may play a greater or lesser part in structuring the ideology of the whole. Whatever the balance between poem and peritext, the poems are the

essence of the text but in anthologies for schools the poems, while not becoming incidental or secondary, may be embedded in a greater text. The close relationship between the poems and this 'other' text means that it is not very useful to use the phrase 'peritext' for everything that is not poetry in these anthologies. Therefore I will use the term 'ancillary' text to discriminate between the text that is not poetry and that which is peripheral to the main part of the text, that is the peritext. Whatever the balance between peritext, ancillary text and poems, if an anthology is to be seen as 'Australian' it is not unreasonable to assume that the poems would be written by Australians and reflect all that could be meant by Australian sensibility. If the poems fitted these parameters it would not be necessary for the editor to be of Australian nationality, or even for the publisher to be Australian (for example the numerous publications by Oxford University Press). In contrast, the anthologies discussed in the preceding chapters contained poems written by Australian poets and the editors were Australian or living in Australia. Assigning nationality to a publishing house is rather more problematic because the publishing industry has become increasingly dominated by a few very large publishing houses which have numerous in-house imprints and where distribution encourages a less local limitation. This is especially true for poetry anthologies where the readership and sales are comparatively small and, out of economic necessity, the publisher would wish for the widest possible dissemination of the work. Nevertheless there are Australian publishers who have published poetry anthologies of Australian poems for the Australian reader, both adult and child. The publisher Angus & Robertson has been the most prolific over the longest period.[6] This was the publisher of the anthologies of Bertram Stevens that were discussed in chapter three. But, if the poems in an anthology are not all or predominantly Australian, it is necessary to ask on what basis may the school anthology be ascribed a place of origin. Rather than rely on the poem or the poet to offer the defining parameters for the school anthology it is necessary to go to the implied reader. That is, I have defined the school anthology as 'Australian' if the implied reader is a student in an Australian school, being educated under the dictates of an Australian curriculum. These anthologies have been published within Australia (even if by a publishing house that is owned by an overseas parent company) for

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[6]The role of UQP (University of Queensland Press) in promulgating Australian poetry is explored in a recent history of this publisher *UQP the Writer's Press 1948-1998* edited by Craig Munro

a market that is of necessity limited to Australian students. The nature of the education system within Australia means that some of these anthologies may be specifically useful only to the student of one particular State. As with the syllabuses, and for ease of comparison, I have limited my choice to the students and anthologies of the New South Wales education system.

This shift in focus from the poetry to the implied reader to define the anthology may be seen as mirroring the theoretical shift from formalism to reader-response but it is also indicative of the implied ideology of poetry that is found within the secondary school. In both instances the focus moves from the poem to the reader.

All of this means that the Australian school poetry anthology will be a text offering more than just poetry, and its defining characteristic will be in addressing an implied reader within an Australian education system. Given these broad parameters, three main types of poetry anthologies may be distinguished. First there is the general anthology, which is closest to those types of anthologies that have been the basis for the discussion throughout this thesis. This is an anthology which consists primarily of poems, with little peritext and no ancillary material. In Australia these school anthologies have their earliest examples in those of Bertram Stevens. These anthologies were examined in chapter three to determine the possible influence of one editor in shaping the canon of poetry for children, and some mention was made of their use within the school. While it was apparent that that was the intended market for at least two of these anthologies, the inclusion of only poems meant that they may well have found readers outside the school system. These anthologies have a shifting implied reader position and this has implications for the nature of the possible dual implied reader. The main implied reader may be the school student, or reader of that age, and the other would probably be an adult but not necessarily a teacher. These earlier anthologies may well have found readers amongst the adult population who wanted an anthology that summed up Australian poetry to that moment. The reasons for their primary function as school texts was examined earlier, and related to the nature of the age of the implied reader and to factors within the peritext. This type of anthology finds its direct

counterpart at the other end of the century with the general anthology for school use. But at this time the implied readership is probably more specifically limited to the school child because of the composition of the anthology and because of the number of other general anthologies available for the adult reader. The availability of these other poetry anthologies means that the indicators for school use and the implied student reader are more obvious. These differences become apparent with a brief comparison of three anthologies, two general ones and one intended for school use. *The Oxford Book of Modern Australian Verse* (1996), edited by Peter Porter, contains poems written or published after World War II arranged in chronological order according to the birth of the poet. The book has an introduction in which Porter discusses poetry and the reasons for his selection but gives no indication as to his expected implied reader, a table of contents, and two indexes: one of first lines and one of poets and titles. There are no explanatory notes about the poems or the poets other than that within the introduction and the date of birth and /or death for each poet after the name in the table of contents. *The New Oxford Book of Australian Verse* (3rd edition, 1996) was chosen by Les Murray and originally published in 1986. Murray includes an introduction which briefly outlines the general reasons for his selection, and justifies the inclusion of certain poems such as those by Aboriginal poets. This book covers a longer time span than that of Porter and many of the poems are different, but the inclusions in the peritext are very similar. As well as the introduction (here called a 'foreword') there is a table of contents which lists the poems according to the date of birth of the poet, an index of titles, and an index of 'authors and titles'. There is no section of notes or explanatory comments but, occasionally associated with a specific poem, there is a brief definition of an obscure word or a note about the origins of a particular poem. These are found most often with the earliest poems and with those by aboriginal writers. They are not located in a separate section but are footnotes to the relevant poem.

The third anthology to compare with these is *Two Centuries of Australian Poetry* (1988) edited by Mark O'Connor. At first sight, from the external appearance, this seems to be another general anthology of Australian poetry but the internal structure of the anthology reveals the differences.

The difference between the O'Connor anthology and the other two mentioned above is most clearly seen in the amount and implications of the ancillary material and the peritext. There is an introduction which is divided into two, one directed at "the Reader" and the other to "the Teacher". The poems themselves are not arranged in chronological order but are grouped in eighteen sections which are clearly headed with titles suggesting thematic and subject orientation. The anthology includes notes and activities at the end of each of these sections and there is also a table of contents, which clearly shows the chapter/section divisions, biographical notes on the poets, and an index of titles and first lines. Thus it is in the inclusion of ancillary material and the nature of the peritext that this anthology indicates that its implied reader is the school student. In brief, this anthology is a general one, with the main focus on the poems, but its implied reader is specifically located within an educational framework. The ideological implications of this anthology will be examined in further detail in my next chapter, in comparison to a similar anthology, as the prime examples of anthologies for senior secondary school students. The overlap between these three anthologies places them all within the framing parameters for the oldest group of implied readers as mentioned in the first chapter. That is, these anthologies contain poetry that is ideologically oriented to the written rather than oral, it is focused on the social rather than domestic, and it reflects the dominant patriarchal position of Australian society.

The covers of all these anthologies (inserted as following page) reinforce the nature of the poetry as both Australian and a significant part of a literary experience. The first two use Australian paintings, reinforcing the elite nature of the contents, and linking the creative implications of art and poetry. The paperback edition of Porter's anthology has a very different cover illustration, where the abstract painting on the hard cover edition is replaced by a collage of rather sombre photographs of cityscapes. The O'Connor anthology shows two classical Corinthian pillars supporting a lintel in front of a boab tree. This combines implications about the nature of poetry, reinforcing its paramount position in the literary pantheon, and at the same time places it within an Australian context. The cover of the revised edition of O'Connor's anthology (1996) is very different showing a sandy desert under a deep blue sky, each occupying about half of the cover, with the title on the sky and the reference to the editor in smaller print on the desert.

Two Centuries
OF
AUSTRALIAN
POETRY

Edited by
MARK O'CONNOR

TWO
CENTURIES
OF
AUSTRALIAN
POETRY

SECOND EDITION

EDITED BY MARK O'CONNOR

OXFORD

THE NEW
OXFORD BOOK OF
AUSTRALIAN
VERSE

CHOSEN BY
LES MURRAY
New Edition

The Oxford Book of
modern
Australian Verse

Edited by **Peter Porter**

The Oxford Book of
Modern Australian Verse

Edited by
Peter Porter

Including
Gwen Harwood
Philip Hodgins
David Malouf
Les Murray
Dorothy Porter

The second category of poetry anthology is the largest. I have called this category of anthology the 'comprehension' anthology. The fundamental purpose seems to be to guide the student (and teacher) to an understanding of the poem, with a primary focus on the structure, form, and poetic techniques of any poem. There may well be a role for this type of anthology and the number of them not only suggests a strong market demand but it reinforces the perceived position of poetry as something difficult to understand, remote from the students' experience but a necessary part of their acculturation. These anthologies tend to have definite imposed structure which is either thematic, or based on form or structure, or based on historical principles with the poems arranged in chronological order. The large number of this type of poetry anthology means that it is beyond the scope of this thesis to closely compare and contrast their varying content and ideologies. This is not to dismiss their importance but rather to suggest that this type of anthology justifies its own critical investigation. These anthologies have a dual framing purpose, which not only focuses on the structures and techniques of poetry but encourages the student to relate to the poem by identification of thought and feeling, this duality is summed up in the title of one such anthology *Form and Feeling* (1981). At worst these anthologies are a means of teaching personal development; at best they expose students to appropriate and possibly effective means of expressing ideas and emotions. There is perhaps only a fine line between the two, and the position of that line may rest with the knowledge and ability of the classroom teacher. However important that role may be, the following discussion will focus on the ideological possibilities and implications of the text.

It is appropriate here to distinguish between what I have defined above as a poetry anthology and a poetry textbook. I do not wish to use the latter term for every anthology that seems to be restricted to classroom use, and there is certainly no clear distinction between the two. (I realise that this distinction may not be acknowledged by the students who seem to call all books used at school 'textbooks'). Essentially the poetry text book is dominated by text that is not poetry. Most typically a poem will be preceded by material which may include a description of the poem's ideas, information about the poet, historical background to the poem, interesting or useful information to 'grab' the students attention; it will be followed by a series of question or exercises designed to encourage the student to interact with the poem within a structured framework. The layout or design of the

particular 'unit' of each poem may include illustrations, the use of colour, varying print size and all other elements that the designer and publisher can use to engage the attention of the reader. These books are often published in a series, for obvious marketing reasons. If a teacher or school is happy with one book presumably they are more easily persuaded to use the next in the same series. In describing this type of book as a poetry text book it will become apparent that this allows for a range of books, some of which are closer to an anthology where the poetry content may well dominate other parts of the text. These are not the books that will be the focus of the following discussion on school poetry anthologies for the very reasons implied here: the poetry is not the dominant part of the book, and there is too great a range within this category. I do not wish to dismiss them out of hand. Some of these books may well be fulfilling the requirements of the syllabus, they may be used as a basis for interesting and challenging lessons, and students and teachers may enjoy them. But most importantly, I would argue that the proliferation of this type of book is a symptom of the marginal position of poetry within the secondary school.

The third category of poetry anthology, for use in secondary schools, has its primary focus on encouraging the students to write their own poetry, in response to, and as a result of, learning from and about the poetry of others. There is a vexed critical issue here about the use and relevance of children's poetry writing but this has not dimmed the enthusiasm for this type of anthology. These have been discussed in critical writings from USA (perhaps most stringently by Myra Cohn Livingston, 1990) but there seems to be little evaluation of it in Australian critical work. Unlike the first category of anthologies neither this one nor the preceding one is represented in anthologies of only Australian poems.

These three types of poetry anthology are indicative of the proliferation of school poetry anthologies for the student in the early or first four years of secondary school. In New South Wales this is driven by the syllabus which, as shown earlier, distinguishes the first four years from the last two years of secondary school, by text book requirements and by the existence of a common and external examination at the end of four years of schooling, known as the School Certificate (this last factor is likely to change as a result of ongoing reforms within the New South Wales education system at the time of writing). Not only are there a number of school anthologies for this age group but there is a parallel diminution of

poetry anthologies that may be seen as more general in nature, but still intended for the implied reader of school age. This means that to examine poetry anthologies for, say a fourteen-year-old, one has virtually no choice but to look at anthologies designed for use within a school situation. Not only does a school poetry anthology become virtually the only resource for the adolescent implied reader but the school anthology is the one group where the ideological content is deliberate and overt. This is not to say that the didactic orientation is the only one present in the school anthology but, at the least, it is present for the express purpose of acculturation and education of the child becoming an adult. It will be shown that in the school anthologies there are two layers of ideology. The first, as in all the previous anthologies, is represented by the selection of the poems and, to a lesser extent, by their sequence; the second is as a result of the overt educational intentions.[7]

While this may be seen as limiting the nature of the anthologies, I would argue that it is this actual restriction that proves the nature of the role of poetry for this age group. As stated in the first chapter of this thesis, it is for the newly adolescent, for the child placed in the early (as opposed to the last) years of high school, that poetry seems to be unimportant. I have argued that there are many possible reasons for this but the concentration of anthologies within the school, the particular nature of these works, and the number of them I take to be not a sign of positive health of the body poetry but rather an indication that something is seriously, and probably mortally, wrong with it.

The school anthology is not only read and used by the implied student reader, it is also used and presumably read by the teacher. This dual implied reader has echoes of that in the earliest anthologies, those shared between the adult or older reader and the pre-reading child. But where this is seen as a mutual activity, of more or less equal and positive pleasure, the balance between the two readers of the school anthology is very different. This imbalance has already been seen in the limitations of classroom implementation of reader-response theory and, as will be shown in the following discussion, the structure of school anthologies suggests a lack of interest on the part of the student and a lack of

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[7]Anthologies of poetry written by young authors are a source of alternative ideological evidence into what they think about themselves, poetry and society. These usually come out of a school

confidence on the part of the adult teacher. This combination cannot be seen as one which reflects, or may easily construct, a positive attitude towards poetry.

CHAPTER SEVEN

SCHOOL ANTHOLOGIES II: a comparison of three anthologies

And then the whining schoolboy, with his satchel,
And shining morning face, creeping like a snail
Unwillingly to school.
                    Shakespeare, *As You Like It*

Who reads poetry?...
...Not poor schoolkids
furtively farting as they get immunized against it.
                    Les Murray, "The Instrument"

Against this background of theory, syllabus, the possible types of the school poetry anthology, and the parameters of interest of the student reader I wish to explore the ideologies of an anthology for the first years of secondary school. This will then be placed against a comparison of the previously mentioned anthologies of O'Connor and of Pretty. The first anthology is for the middle group of implied readers while the second two are for the last, and oldest, group of implied readers. It may seem that I am giving insufficient attention to anthologies for the middle and older group of implied readers but, as I have argued in the opening and in the previous chapter, there are few anthologies that fall within my criteria for the school anthology for these two groups. Most of the anthologies are of the type described in the previous chapter as 'comprehension' anthologies or they are poetry text books rather than anthologies. There are no poetry anthologies for these readers which are not school anthologies. I have also suggested that this very lack is an indication of the perceived position of poetry.

The Song in Your Head (1998) edited by John Foulcher is, at the time of writing, the most recently published school poetry anthology in New South Wales. This anthology fits into the third category of school anthologies discussed in the previous chapter, but it is more than just a guide to students for writing their own poems. Most importantly, in a number of ways, it foregrounds the work of Australian poets. I shall argue that even though it may be

an example of the less commonly used anthology type it offers insights into the nature of Australian poetry for the Australian high school student. In other words the ideologies in this anthology will be indicative of pedagogic and poetic purposes.

The Australian content in *The Song in Your Head* occurs at several levels; first there is a significant number of Australian poems included in the anthology; second, Foulcher is himself an Australian poet and the anthology is an Australian publication; and third, Foulcher has included comments from himself and five other Australian poets to offer support and suggest directions for the student's work and reading. In this quantity of 'Australianness' this anthology is closest to those of O'Connor and Pretty which fall into the first category of general anthologies. Australian content or orientation is minimal in anthologies of the 'comprehension' type. Foulcher's work offers a viable alternative to these anthologies because it is not specifically directed at senior students. The implied reader would seem to be in the first four years of secondary school.

While the peritext of *The Song in Your Head* explicitly links the possible role of poetry and song, the title also empowers the role of the student reader in creating and making the link, and writing the song/poem. The sub-title of "ways to write and read poetry" is an equally explicit statement of the basic parameters of the book; Foulcher sees the two processes as complementary. There is an introduction to the teacher which openly confronts the problematic status of poetry that I have argued is prevalent for secondary school or adolescent students. The introduction is written in response to the question often asked of teachers: "Why do we have to study poetry?"

> It's a question students will pose to all English teachers at some stage. I usually give them the most practical answer: 'Poetry is powerful, moving and exciting - and hard. It's just about the most difficult form of language we have. If you can handle poetry, you can handle language in general'.
>
> That's the premise on which this book is built. In a sense, this book is not about poetry; rather, it's about mastering language and thus giving students greater control over their lives. If they can effectively *write* poetry, then their chances of being able to understand it are greater and their control over language in general is strengthened.

> We must not water poetry down in order to make it more palatable for our students. It's always a temptation to teach them very easy poems, to tell them their thoughts and feelings written down and divided arbitrarily into lines is poetry. We do both poetry and our students a disservice this way. Poetry *is* hard, but the rewards we reap from genuine engagement with it are many. (pv)

This introduction raises several issues common to many school anthologies. First, the introduction being addressed to the teachers but these are readers who have to be convinced about the worth of reading and writing poetry. Foulcher is not speaking to the students through the teachers but he is acknowledging that the teachers share many of the same (mis)apprehensions as the students. It is not only students who regard poetry as hard. Second, Foulcher is overt about this perceived nature of poetry. He describes poetry as "difficult" and "hard" but in so doing he places poetry in the wider context of "language in general". This is the third similarity to other high school anthologies but it is also a link to the anthologies that had the primary age child as the implied reader, as was seen in the K-6 English Syllabus where poetry was integrated into all the possibilities of language. Foulcher is therefore writing in anticipation of the position reinforced in the syllabus for the senior students in emphasising the difficulties poetry may present but he also places poetry in the wider context of language. Thus the elements of continuity of necessary elements in the study of poetry are emphasised as much as the element of difference in the position it occupies in the various syllabuses. Fourth, Foulcher emphasises the possible empowerment of the student through attempting to write and read poetry, and through actively participating in and understanding how language may work. Finally, he does not attempt to arbitrarily separate the reading and the writing of poetry. In this way the suggested process is similar to that of the student's engagement with prose throughout their school life. It is read, taught, discussed, and written in a variety of forms with the syllabuses emphasising the development of the students' own skills in writing as a means of recognising and understanding the prose that they read. This introduction places the anthology as a response to the theorised position of the study of literature evident in both the K to 6 syllabus and the 7-10 syllabus for English. Poetry is to be read for its similarities to other forms of literature but its differences may be evaluated with a partial emphasis on the value of the individual's response. I am not suggesting that Foulcher's anthology is

trying to be all things to all readers but the possible theoretical bases for his anthology are indicative of the slippage and change from one theoretical position to another.

The anthology contains a table of contents which lists parts A to E with thirty eight divisions through these parts. The introduction has suggested that the book be used in the order in which it is written but this is not absolutely necessary as each unit is self contained; but the number of units lends itself to a year's teaching programme. The contents is followed by a section titled "About the Poets" which consists of a paragraph giving information about each of the six poets, giving their date of birth and their publications. The date of birth reinforces the comparative youth of these poets, and the fact that they are still alive! The students are not reading from a canonised list of 'old' poets who may be perceived as having nothing relevant to say to their generation. This is in sharp contrast to the list of poets and poems suggested in the 7-10 syllabus. Nevertheless, Foulcher's six are poets whose status, and the worth of their work, is recognised. At the end of the anthology there is a list of "Further Resources" (p128) which lists a number of anthologies from Australia as well as England and America. These resources include "some useful interviews with poets about their work" and four "Good books about writing poetry". It does not include a list of texts by a single poet. Presumably there would be too many and it is seen as inappropriate, but the exclusion of this type of text emphasises the importance of the anthology in determining the poetry that a student may read. But the introductory comments about the six poets does include the titles of their poetry collections. There is also a glossary of poetic terms. There is not an index of first lines, titles or poets, presumably because the poetry is to be embedded into the reading of a whole unit and to be part of the student's own writing and reading experience. In fact there are 112 poems or parts of poems in the whole and the ideological impact of these poems may be determined from the poems and as a function of their immediate context.

While the peritext has been kept to a minimum, the ancillary text in each unit offers a substantial amount of reading and directions for work (reading and writing) for the student. Each unit is constructed in a similar way and the design of the book makes use of consistent areas of shading to differentiate between the poems and the ancillary text. Sub-headings in shaded blocks of black and white indicate comments from the poets. The pages

are rather haphazardly divided into double columns, with each double page spread having the wide external margins 'decorated' with white scribble lines on grey background. There are a number of simple or naive line drawings throughout the book. These cartoon-like drawings are a humorous comment on the poems and the suggested activities. Foulcher describes the basic structural pattern as follows: "A point of focus, poems as models, comments from our 'resident' poets and a set of exercises. Usually, each set of exercises begins with some questions about the unit poems, followed by student writing activities" (pv). Unit 19 (pp64-65) is included in Appendix VI as an example of the unit structure.

While the basic structure of the anthology with poem, associated questions, and activities reinforces a reader-response model it does go beyond this in several ways. The focus on writing and the emphasis on poetic form, as evidenced in the unit headings of Part D, may suggest a formalist approach but it is probably more likely to be that of a practicing poet reflecting his own concerns about form in poetry. As noted in the previous discussion on reader-response theories, form in poetry is a problem that reader-response models have difficulty encompassing. The juxtaposition of poems and the overt invitation to the reader/student to not only write their own poetry but also to compare the given poems reinforces the essentially self-reflexive nature of poetry. The ancillary text also reinforces the importance of close textual reading to determine the validity of the reader's response in understanding what they are reading, and for their own poetry writing. These are the activities suggested after reading "Rhythms" by Charles Reznikoff (p73) and "Gypsy People" by Rosemary Dobson (p74):

> I. In about ten lines, list the similarities between a) the sea and the women and the cliff and men in 'Rhythms', and b) sunflowers and gypsy people in 'Gypsy People'. Which poem do you think uses personification more effectively? Why?
> 2. Choose an object you can see either inside or just outside the classroom and personify it in a short poem.
> Write two versions of the poem. In one, describe the object from an observer's point of view, and in the other speak from the point of view of the object, in the fashion of a monologue.
> In small groups, discuss the different effects of these two perspectives.
> Which do you like better? Why? (p75)

> (There is a footnote referring the student to earlier examples of monologue)

A range of possible activities such as these shows the influence of a number of theoretical positions about how literature is read and how it becomes meaningful. There is a resistance to any one position and there is certainly the freedom for teachers to use what they consider to be appropriate for the circumstances and context of a specific class. Nevertheless, freedom to choose from a number of possible perspectives does not preclude the importance of close reading.

As mentioned earlier, in this type of anthology that has as its overt intention the desire to encourage and inspire students to write poems, it is not surprising that the primary ideological focus is on poetry itself. This is evident from the ancillary text in the orientation of the questions, the topics for discussion, and the suggested activities. It is also apparent from the basic structure of this type of anthology. A text that presents poems to students, asks about and offers strategies to help them come to understand and perceive the relevance of the poems, and then suggests that the main focus and objective of the text is to write their own poetry cannot help but be primarily concerned with an ideology of poetry. This same ideology may be found, to a greater or lesser extent, in any anthology of poetry so it is necessary to determine just how the ideology in this text is being framed. Its dependence on, and reflection of, the syllabus and the supporting theoretical possibilities has been discussed earlier. To say that the dominant ideology is concerned with poetry may seem to be both obvious and self explanatory but I would argue that it is in the detailed elements of that ideology that the position of poetry for this aged implied reader becomes most clear. Throughout this thesis I have suggested that there is a fundamental, and ongoing shift, in the attitudes of the implied reader and of poetry in the anthology text. Both the nature of the implied student reader of this age and their usual attitudes to poetry contribute to the nature of this particular anthology and the ideology of poetry therein.

The headings of the five parts and the sections in each indicate the path that may be followed in enabling the student to write poetry:

    Part A: Why Poetry?
        1 What's a Poem Anyway?
        2 What a Word Means
    Part B: Digging for Poems

Several ideological implications may be inferred from this list as well as those concerning the structures and nature of poetry itself. First, as in the introduction, Foulcher is frank about the perceived status of poetry: "poetry is one of those things that very few people do for fun but everyone has to study at school" (p1). Much of this text can be seen as an attempt to counteract this attitude or to change it. While it may be laudable to have poets

speaking about poetry, in many ways these comments also reinforce the position that poetry is essentially known (only) by poets. Foulcher himself is in an ambivalent position here. Writing as a poet he brings to the book his own knowledge and experience but this position may be as much alienating as reassuring to the implied reader. Second, for most children at the end of thetwentieth century in Australia, while the only possible place to attempt to make poetry meaningful is in the classroom and a book such as this may go some way towards achieving this aim, its role as a text-book may be limiting in that it underlines the nexus between poetry, school and learning. The lack of poetry in society outside educational institutions makes it harder for the student to see the validity in a role for poetry beyond the classroom. Foulcher attempts to bridge this gap by showing that skill in reading and writing poetry empowers the student in their understanding of language but the very terms used in discussing poetry emphasise its separateness, and suggest that it is a special and different type of language experience. There is a 'catch 22' here that is probably only resolved by particular skills of a teacher, and this is something that is certainly not within the power of every English teacher of poetry to secondary school students. Third, while Foulcher states that he does not want to suggest that poems are "inspired...as if poems just leap into my mind and ask me to write them down" (p9) and he wishes to encourage students to dig for poems in their own minds and experiences, the concept of necessary inspiration is reinforced by the five quotes "from the poets" about "what inspires them to write" (p9). Thus, while suggesting that everyone has access to the sources of poems, the language used by Foulcher as editor and by the poets themselves reinforces the existence of 'inspiration'. This links to a post-Romantic ideology of the imagination as something that everyone must/should have while at the same time emphasising that it is a necessary part of the creative process. Fourth, and closely associated with the concept of 'inspiration' or 'digging', there is an emphasis on making poems from students' feelings and emotions; and from how they perceive and understand their personal psychological well-being or lack thereof. The ancillary text reinforces the importance of these emotions as part of the inspiration for poetry. There is a series of poems which depict a range of emotional responses, such as:

Working Men

Seeing the telegram go limp

and their foreman's face go grey and stark,
the fettlers, in their singlets, led him
out, and were gentle in the dark
                    Les Murray (p10)

and

Tanka 5 (for Naomi, aged three)

'Do Kookeeburras
eat cookies?' she asks. The bird
laughs again, rattling
it out. We are bush-walking.
She holds my hand, my heart.
                    Andrew Lansdown (p11)

After these the reader is asked a series of questions under the heading "Over to You" which contain the following:

> 1 Notice the way that none of the poets here actually mentions the feelings he or she is writing about - instead, each communicates the experience of the feeling. Considering this write a few lines in answer to the following questions.
> What does each of these poems make you feel?
> 2. Go for a walk by yourself and let your feelings 'blow through you'. When you find yourself concentrating on a particular feeling or experience(s) you've had which brought about that feeling just sit down where you are and write about everything that comes into your head
> 3 Write a passage of about ten lines in which you express a particular emotion (p12)

These are the first suggestions made to the student in this section on "digging" for poems, and the focus on emotions and feelings implies that these are not only central concerns of the students but they are also the most fruitful areas for their own poetic inspiration. Foulcher also constructs units around what the student may see and hear but he then includes a section on dreams as a source of inspiration in which he says: "poets often find dreams fertile ground for poems...poems based on dreams can also reveal our fears and insecurities" (p19). The focus on the emotional life of the student, and the implied link to the imagination or source of inspiration, strongly suggests that not only is this is the prime focus of poetry (for this age) but also that the poetry can be a means of understanding one's own and others' emotions.

The above is an outline of the structure of the ancillary text and peritext that positions poetry (both the understanding of poems and the writing of poetry) for students as something that not only may be achieved but that is worthwhile to attempt to achieve. The self-reflexive nature of poetry means that both the separate individual poems and the deliberate juxtaposition of poems within one unit of work shape the ideology of poetry. This may be seen in the poems in any work unit and it will vary according to the nature of the unit. Those units that are overtly constructed towards an understanding of a particular form will obviously contain poems as examples of that form, but a rather more subtle construction of poetry may also be inferred. Part D of *The Song in Your Head* is titled "Forms and Devices" and, consisting of 19 units, it is the longest of the five parts. There are eight units based on possible forms of poetry and the remaining eleven examine the use of "devices" that are not peculiar to any form, but are associated with poetry as opposed to prose writing. These have echoes of the formalism evident in the list of poetic devices specifically mentioned in the K-6 English syllabus. However their use here is probably due to Foulcher's belief that to write poetry it is necessary for students to be given an awareness of the tools that make it possible:

> There are many different devices and forms you can use to help you get the words right. Learning to write poetry is like learning a musical instrument: there are all sorts of techniques and styles that a guitarist, for example, can draw upon to express emotions. (p59).

In other words, the student is learning about these forms and devices not just to aid in the close reading of the given poems but to enable their own writing. Therefore, for example, in the unit 23 "Haiku" (pp76-78), the primary focus is on this form. There is a brief introduction to the haiku which gives detail of its line and syllable construction, comments on its Japanese origin, and notes the intention of the form in relying on giving "a twist to the last line, which then makes the reader look at the first two lines differently" (p76). The unit offers nine examples of haiku by Japanese poets such as the following:

[untitled]

Ballet in the air...
Twin butterflies until, twice white
They meet, they mate

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It is suggested that the student compares these examples to "two amusing haiku from Australian poets" (p77) which are called "Senryu" because they are a type of haiku "which uses humour and wit" (p77). In the final part of the unit, called "over to you" as in every unit, the first question or comment asks the student to select which haiku they preferred and to consider the reasons for their choice. This is followed by four suggestions or strategies for writing a haiku. As mentioned, obviously such a unit is constructing an ideology about the haiku form within a framing ideology about poetry; but it is also doing more than that. First, while it may be implying that poetry is not necessarily culturally specific in that Australian students may find this form meaningful or relevant to themselves, the difference between the Japanese examples and those by Australian poets implies a significant cultural difference. Both the Australian examples rely on wit and humour which simultaneously reinforces and undermines Australian national stereotypes:

Senryu for Age 40

A beer glass in hand
and vacuum cleaner in the other:
the single father.
                    Geoffrey Lehmann (p78)

The Japanese haiku are concerned with the natural world and the role of the human within it but the Australian haiku, with an emphasis on people only, seems to parody the implicit seriousness of the Japanese work. The inclusion of only two Australian examples, and both being similar in type, tends to underline the national differences. Second, the gap between the Japanese haiku in its traditional form and the Australian use of a derived form is reinforced by the suggestion that the student write about "sport or pets", or "one of your favourite possessions or a member of your family" (p78). It is as though the focus of the Japanese haiku on the world of nature does not seem to be relevant to the student. Thus the spiritual insight of the haiku is effaced. This is in marked contrast to the number of poems in the anthology which comment on and reflect upon elements of the natural world. This gap is further accentuated by the Japanese haiku being by poets of an earlier time while the two Australian poets are contemporary. The third implication relates to it being positioned

as a simpler form. The haiku is the second form to be discussed in this section of the anthology, after the opening unit which examines free verse, and the forms seem to be ordered in a hierarchy according to their relative ease of writing. This is reinforced by the comment in the introduction to unit 34: "In the last units in this section, we'll look at some of the more difficult forms of poetry - sonnets, villanelles and ballads" (p110). Not only is the haiku presented as a form that is easier to write, but this also seems to be a function of its length. This, in turn, suggests that while poetry is essentially difficult, a position that Foulcher is open about in the introduction, the student should not find this form too confronting. Its relative brevity and ease of writing are presumably one of the reasons for the following suggestion in "Over to You":

> 5. Make a class haiku anthology that includes one haiku from each person in the class.
> Spend some time discussing which haiku are the most successful.
> Make your anthology as attractive as you can - perhaps some of you would like to produce illustrations to accompany the poems. (p78)

Other than in the last unit in the anthology this is the only time that Foulcher suggests that the students compile an anthology.

The implied ideologies in this unit seem to emphasise the gap between the Japanese haiku "the most compressed of all forms" and the haiku as appropriate for the Australian student. In essence this unit reinforces aspects of the paradigmatic ideology of poetry while at the same time revealing aspects of ideologies of acculturation for the Australian child.

The units that focus on particular devices have a similar duality of ideological positions. Unit number 21 is concerned with "Metaphors". It begins with a definition and three comments from the poets to attempt to counteract student's ideas that metaphor and simile may be used just to "vary a poem" (p70). The subtle comment by Robert Gray shows that the difference is important to the poet: "I like similes better than metaphors. With similes a word interposes - 'like', 'as' and so on - and keeps the things being compared apart; similes show how things are unique while some aspects of them are similar, whereas metaphors lie

to us" (p70). Foulcher gives three poems as examples of how metaphor may be used. The first contains a sequence of metaphors:

Encounter Bay, Winter

The coast
is a rind of shacks:
a narrow city in summer,
a ghost port in winter
the sea washes
and forgets.
                    Peter Goldsworthy (p70)

Any discussion on metaphor will replicate notions concerning the complexity of poetry and its potential for being difficult to understand, and reinforce the idea that it necessitates close and careful reading by the student.

As with the unit on haiku, this unit also contains embedded ideologies. The most obvious relates to the fact that one or both of the vehicle and the tenor draw on the natural world, from the sea in Goldsworthy's poem to the sustained metaphor linking the water birds to nuns in "The Orders" by Kathleen Stewart (p71) This influence of the natural world is found throughout this anthology and is discussed in greater detail below. Here it reinforces a pervasive, and almost essential, presence in poetry as well as the assumption that this is something the student should be able to understand, or should develop some connection to or sympathy with. This is a continuation of the ideology of the natural world that was explored in the anthologies for the primary age child in chapter five.

The other units in this anthology reverse the ideological emphasis that is found in the units on forms and devices. The latter are grounded in ideas about writing poems through reading and understanding them thus implying aspects of ideologies about poetry itself, but the units in the other sections of the anthology reveal ideologies common to the poetry rather than to the pedagogic aims of the anthology. Due to the basic structure of this anthology and to its purposes, the ideologies are less explicit than those found in other anthologies for the implied student reader of the junior years of secondary school. Many of the anthologies for this age are structured into thematic divisions so the ideologies are

explicit whereas in *The Song in Your Head* the ideologies, other than those discussed above, may only be inferred. These ideologies are not unique to *The Song in Your Head* but they do offer significant variations. The following is the contents page from *Power of Poetry* (1997), a recent anthology nominated by a publisher in response to my queries about school poetry anthologies and text books. This text is also for students in the first four years of secondary school. It is taken to be an example of recent ideological positions and acculturation imperatives to be found in school anthologies. As with *The Song In Your Head*, the list of contents is the first and simplest statement of the themes or ideological orientation of the anthology:

Power of Poetry (1997)

The need...who writes and why
The skill...the poet's toolbox
The form...different types, different shapes
The content...exploring themes, ideas and feeling
The analysis...unlocking the door

This is encompassing two main ideological 'clusters': that of poetry and that of ideas that are seen to be relevant to the adolescent reader. *The Power of Poetry* gives approximate weight to both areas, and it is the last chapter "the analysis", subtitled "unlocking the door" which brings both these together. Through a guided system of reading and understanding the poems, it is assumed that the student will come not only to understand those specific forms, structures and techniques which have been the subject of the earlier chapters but they will integrate these into an understanding of the themes and ideas of the poems. These have been delineated in the chapter "The content" with its sub-headings of childhood and youth, school, friendship, love, family, and identity, which presumably reflect the personal needs of the child and the parameters for acculturation. The links between the interests of the student reader and the acculturation needs of society are made apparent in the last two poems of the book: "She's Leaving Home" by John Lennon and Paul McCartney and "Growing Up" by Wes Magee. The reader is told that each presents "differing viewpoints about that special moment when children finally leave home" (p248). It seems that there is no ironical intention with the use of "special' but its ambiguity is reinforced by the differing voices of the poems. One seems to be of the child forced to leave a home where

the parents have no understanding of her being no longer a child, while the other suggests that the parents have realised the approaching maturity of the child before the child. Both poems focus on the 'generation gap' and the role of families and parents. The ideological shaping of the response is emphasised by the use of 'special' and 'children' and raises questions such as: Is this time equally 'special' for the child and the parent and what makes it so? And who is it that is still calling these people able to leave home 'children'? The moment of separation from the parent is seen as the focus of independence but it is also the rite of passage into the society in which parents and adults are of prime importance.

This balance between the need for the adolescent to develop greater autonomy through an understanding of themselves, their world and their place in it, and the broad processes of acculturation is also present in *The Song In your Head*. But in this anthology, rather than the structure determining these ideologies, it is necessary to infer it from the poetry. In this way *The Song in Your Head* is closer to the anthologies for the younger readers discussed in chapter five. For example, the units in the second section "Digging for Poems" are indicative of the broad parameters of acculturation even though these have been selected as relevant for students seeking inspiration for writing their poems. This overlap of ideologies is clearest in unit 8 "Something Personal". In this unit there seems to be the most obvious connections to a reader-response orientation. Nevertheless I am not suggesting that this text has been written solely from this perspective. The ways that the student is encouraged to go beyond their own personal response to the poems in developing skills of close reading, the focus on an understanding of various poetic forms and devices, and the importance of poetry to the culture of the adolescent and the wider society, are all indicative of limitations of reader-response theory and the ways in which both theory and this text have moved beyond these constraints.

The opening section makes the slippage between poetry and the personal very clear:

> Many people write poetry, but they never show it to anyone. Why? Because poetry is the most personal form of writing. It's like a condensed, more powerful diary. And just as we feel safe in writing a diary - knowing that no one else is going to read it - so we feel comfortable writing a poem, knowing that we can say all the things we really want to without anyone judging it.

So, when you're writing your poems, don't be afraid to take risks, to say what ever you want, even if you know your friends or parents wouldn't approve of what you are saying. After all, you do not have to show the poem to anyone. (p26)

Thus through writing a poem the student may feel empowered and be able to explore ideas that are intensely personal and which may be against both adult and peer expectations. In other words, they are able to explore what they consider to be important, and develop a sense of their own self and their own independence. Out of personal experiences, and even "experiences that may seem trivial" (p26), the student may write poetry and achieve greater personal understanding. This unit offers only two poems to support the importance of "something personal". "The Birds" (p26) by Philip Hodgins explains how learning of cancer caused the poet to wake early and hear the birds at sunrise, both welcome after a night of "rehearsing death" and a reminder that his illness was still there. The second poem "The House Spider" (p27/8) by S K Kelen is a meditation on the interrelationships of family, especially that of the father and the child that arises out of the behaviour of a huntsman spider. The student is encouraged to see that seemingly trivial moments in a life may be an opportunity to explore and understand more serious issues. The poem is both the means for doing this and a reminder of what has been achieved at a personal and poetic level. The comments from the poets reinforce the importance of linking the personal with the public and are, of course, statements of an ideological position themselves:

All the best poems come from deep personal feelings, but concentrating on the form of a poem de-personalises the feelings and makes them generally more applicable to others" (p28, Alison Croggan)

There is a doubling of the ideological implications here. First, the student is encouraged to write about what they know from their own experiences, and this will result in a poem. Second, the associated thought and consideration of these feelings and details of their lives will enable them to come to a greater understanding of themselves, which may or may not be mirrored in the poem. The next unit, "Flying" both reinforces this link and encourages the student to go beyond their own experience. It focuses on the possibilities of their imagination as a means of going beyond the immediate and the personal. Foulcher emphasises the difference: "don't be afraid to explore things you've never actually seen and heard... you don't have to experience everything in your poems; you just have to

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convince your readers that you have" (p31) but Robert Gray comments that what must link the poem and the poet is "a genuine feeling, there must be an emotion you hold to be true at the heart of the poem. Otherwise there's no energy in it." (p31). What is evident is that this pattern of 'growing up' is culturally shaped to be one that involves both independence of the self and a sympathy for the other.

While these units are evident of the orientation of the acculturative processes, these are not the only ideologies that may be inferred from this anthology. I have already commented on the explicit exploration of poetry and what it means to both reader and writer; and I have commented on the important but implicit ideologies of the autonomy of the student and the relationship between the reader and the natural world. I wish to look more closely at both of these because they indicate the more diffuse and less explicit ideological orientation of this text as opposed to the specific and consequently limited ideologies that are present in thematic anthologies, for example as shown earlier in *Power of Poetry* (1997).

The ideologies that may be inferred from the poems are not confined to any one of the units of study but are found throughout the text. Elements of the natural world present in these poems range from animals such as cats ("Under Privet" by Alan Gould p61, "The Cats" by Robert Gray p104), possum ("At the end of his act..." by Geoff Page p57) and sheep ("First Sight" by Philip Larkin p53); to the seasons ("Early Autumn" by Harry Cummins p88) and to flora ("Flowering Gum" by Andrew Lansdown p6). These examples of nature are either appreciated for their unique qualities, or they are the basis for the poet coming to a greater understanding of the connections between human and nature. Weather is the basis of two poems, "First Snow" by Mark O'Connor (p65) and "Wind' by Judith Beveridge (p16/17). Both these show an Australian orientation rather than being generic or place-less events. The snow is not the stereotypical complete and beautiful covering so omnipresent in Anglo-centric poems but is "a slab floor only trees poke through", just as the summer landscape that it covers is characteristic of Australia "the riverflat's worn-out summer brown". Poems such as this reinforce the validity of the Australian world as well as giving the student something recognisable and familiar with which to connect. "Wind", by Judith Beveridge, is unusual in that it is located in an urban environment, one probably more familiar to most student readers:

Trees churning at the window.
Bits of the day
badly pegged along
the skyline
as washing flaps along

back fences. (p16)

As in the earlier anthologies, where place is central to a poem it is usually a depiction of a rural, physical or natural place rather than an urban or constructed place. Thus in "Byron Bay: Winter" by Robert Gray (p98/99) the focus of the poem is on the individual against the beach, sea, and the backdrop of the mountains. Against this the settlement is insignificant: "The sunlit town, midden of shells;/ its lighthouse is a tiny pawn". Similarly in the prose poem "At the end of the day..." by John Foulcher (p105), the essence of the experience of place is the contrast and harmony between the person and the natural world: "Here I seem so alone in the world, so happy...". Place is shown to be essential to an understanding of one's self and one's place in the universe, but the absence of urban places means that these natural places are either idealised or represent an implicit norm. I have argued that place is an important part of the ideology in all the anthologies. Bertram Stevens, at the beginning of this century, was also selecting poems showing the importance of rural and physical places rather than urban places. It is the relationship between the person and the place, and the emotional connections implicit in the relationship, that shows the greatest change. The earlier anthologies depicted people and place as essentially antagonistic while the later anthologies see place as either personal and private or as a means of comprehending something about the self and /or about 'nature'.

This leads me to the other broad cluster of ideologies which center on the growth of the individual towards achieving a degree of autonomy on one hand and to be a responsible member of society on the other. Agency and acculturation may be seen in opposition but the more usual depiction has the former subsumed into the latter. That is, the personal growth of the individual is a necessary part of acculturation. In joining these together as ideologies of the human condition I do not wish to use a term that is so wide as to be virtually meaningless but rather to suggest that, in this school anthology, ideologies tend to

be more diffuse, less rigid and less easily compartmentalised. Nevertheless most of the poems are suggesting, and suggestive of, aspects of a (possibly ideal) citizen or adult. If the ideologies are not realised by the student reader they are still evidence of the concerns of the adult society out of which they come.

The poems in *The Song in your Head* (1998) encompass ideas about feelings such as love, about being alive or dying, about the importance of communication and its obverse of isolation, and about various types of people and their occupations. All of these come together to create a pattern of what it means to be human in this (Australian) society. These ideologies are contained within the poems but the reader's perception of these will be structured by the poem's placement within the framing context of an ancillary text focused on understanding and writing poetry. I wish to briefly explore three clusters of poems as examples of the stages of life offered to the student reader: the child, the adult, and the adolescent.

The first of these concerns the ideology of childhood itself. The importance of the specific implied reader for this anthology may be seen in the number of poems that are to do with being young and with defining what is significant about childhood and adolescence. Most of these poems create an ideology of childhood that sees it as special, separate and somewhat mysterious. Not all the poems are as overt as the following in acknowledging the role of the adult in framing childhood:

> for Alexandra
>
> The house breathes lightly;
> my breakfast things sprawl
> now that first light
> and use have left them.
>
> I sit paring minutes,
> taking them like sips
> of rationed water.
>
> The door opens like a sly grin:
> my daughter stands in its leakage of light,
> hulking like a wrestler, pear-bottomed
> and peering as if into shop windows.

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'Daddy? Daddy!' She runs.
For both of us this is the new day
and light through the door
spreads wide like a lake. (p67)
                    Russell Erwin

The balance between adult and child not only serves to create an ideology of both these periods in a life, but they are also positioned from only the adult point of view. This is an adult poet writing about his child and implicitly about how he perceives, and therefore constructs, an idea of childhood. That this time is seen as idealised and innocent, and expressed with a tone of nostalgia, is a continuation of the parameters of childhood that are consistently found in anthologies for children.

The second group of poems centers on adults in adult roles. Many of the poems which represent specific adult people focus on those who may be positioned as other in Australian society. "Urban Aboriginal" by Jack Davis (p85)[8] tells of the corruption of an aboriginal woman by white people and by displacement into the city; "Gypsy People" by Rosemary Dobson (p74) shows the gypsies as "massacred innocents" and the female convict in "Diary Extract (Anon)" by Jordie Albiston (p100) is shown as victim rather than criminal. Rather than see what differentiates any person as unique, I suggest that the focus of these poems on people marginalised by race, gender, historical time, or economics gives a skewed idea of society and the possible roles of the individual within it. The dominant paradigm is unspoken and unwritten except as it shows the implied difference between these people and the hidden 'norm'. I suggest that it is no coincidence that the subjects of these three poems are all female. Thus the marginalised person is aligned with the female gender and the norm is the ideology of the patriarchy. The ideologies of what may constitute appropriate members of the adult society and of the time of childhood are being constructed, assumed and implicitly reinforced.

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[8] Jack Davis is one of a small group of Aboriginal writers that have gained a mainstream position. His work is respected both as Aboriginal and for its fierce and poignant voice. His poetry has been published in the collections *The First-Born and Other Poems* (1970), and *Jagardoo: Poems from Aboriginal Australia* (1978). He has also written plays and been politically committed to the rights of Aboriginal people.

The third group of poems frames what it is to be adolescent, to be both outside society and to be becoming part of that society. The identifying characteristics of the adolescent may be primarily inferred from the poems that are overtly concerned with communication and isolation. In "talkback" by Eric Rolls (p17), "Pudge" by Philip Hodgins (p49) and "Situation" by Judith Beveridge (p68) the difficulty and the importance of communication in creating an understanding of the individual and their place in society is seen from different perspectives. The irony that it is poetry that is being used to look at the relevance of communication and the ambivalent position of the poet is clearly recognised in the Beveridge poem:

Situation

Now, evening's over the houses.
Who lives in them?
The street is a dark seal
my voice cannot break.

Alone, I go up into my room.
My heart's hushed and hot
as sand nothing but the sun
has crossed for centuries.

From the other houses I hear
voices, wet with laughter.
The hearts of children fizzing
in them like lumps of sherbet.

My own tongue's dumb as a foetus.
I cannot even remember
poems to set like grates
over this pit of silence.

Tonight, if dreams come they
will be small and distant.
No moon will brave the
black of the infinite.
                    Judith Beveridge (p68)

The poem may be concerned with an existential angst and isolation, a position that is typically mirrored in descriptions of the adolescent, but it also reinforces the importance of poetry as communication that is both personal and public. But at the same time this is a

poem speaking with an archetypal poetic voice because of the thickness of the metaphoric language. Poetry is being positioned as something that may alleviate isolation because the reader may recognise familiar feelings but it is also implying that in the writing of a poem lies a means of understanding, and perhaps therefore overcoming, such feelings. These layers of possibilities are reinforced by the contextual position of this poem. It is in the section on simile and Foulcher makes only oblique reference to what the poem is about: "[the poem] can create atmosphere and then be left behind..." (p68)

By contrast, poems such as "The House Spider" by S K Kelen (p27) and the variations of "Brother Des" by John Foulcher (p47) seem to be concerned with other issues, a spider who will not go away and the effect of drought. But implicitly they are about the destructive force of the absence of communication. Isolation is not always negative for it may be just a fact of one's life:

> Living Alone
>
> This morning, cars
> drum the road. Sunlight
> prowls on the carpet.
> The radio licks at your ear.
> John Foulcher (p73)

This poem seems to be resisting making an emotional response to being alone, with the specificity of "this" being balanced by the animation of the sunlight and the radio. It may be that the narrator prefers to live alone but likening the sunlight and radio to a pet suggests either a desire for company or that he has, out of need or necessity, made the object alive.

The inclusion of poems such as all these above that reflect on differing aspects of isolation and communication are implying that the adolescent will recognise these feelings because they too are familiar with them and it may be that such feelings and conditions are not exclusive to the adolescent. Thus the poems encourage identification and are indications for socialisation.

As mentioned at the beginning of this exploration of the ideologies in *The Song in Your Head*, the overt emphasis on encouraging students to write their own poetry means that the main ideological focus has been on poetry itself. The implied ideologies embedded in the selected poems, and reinforced by the order of the poems and by the context of the surrounding ancillary text, all broadly reflect and shape the experiences, thoughts and feelings of the implied student reader. These ideologies are not just a mirror for the reader because they are also implicated in shaping the social requirements for becoming an adult. The lack of specific overt ideological orientation (except for that concerned with poetry) may mean that the deduced ideologies seem diffuse, possibly stereotypical and limited in their relevance to Australian society of the late twentieth century. This will be obvious in comparison with the deliberately specific focus of the thematically organised anthologies of O'Connor and of Pretty. Here I wish to note that the paucity of poems about the experience of Aborginality, and the omission of poems that immediately relate to the implications of a multicultural society, cannot help but reinforce a dominant paradigm that is white, Anglo-European and largely middle class. I am not suggesting that this is as a result of any deliberate choice or bias by the editor. It is more likely to be due to the over-riding focus on the nature of poetry and its explication which has guided the selection of the poems. Nevertheless these absences and omissions have the effect of positioning the implied ideologies that are present, as conservative and restrictive. No anthology can be all things to all readers and the school anthology is compromised beyond the tastes and context of the editor by its anticipated classroom use and the requirements of the syllabus. The balance between a syllabus that is largely based upon an inadequate theoretical position and the individual classroom practice, as well as the pressures of a competitive market place for the text, means that any school anthology may be seen to have absences and weaknesses. What is important is that the overt intention of the anthology is clearly stated, and may be determined as a strong shaping force behind the selection of the poems and the purposes of the ancillary text. This is clearly evident in *The Song in Your Head*. Nevertheless no amount of explicit editorial purpose can remove the ideologies that inform the selected poems.

The difficulty of reconciling the demands of theory, syllabus, classroom practice and editorial direction may also be perceived in the anthologies of both O'Connor and Pretty.

These anthologies are for the oldest group of implied readers. Therefore in the three framing parameters of female to patriarchal orientation, the movement from oral to written and the shift from domestic to social space these anthologies are at the opposite end to the nursery rhymes in chapter four. It might thus be expected that the ideologies in the selected poems would be closest to those in anthologies for the general adult reader. That is, they will be oriented to the written form, be located within a social space and reflect Australian society's dominant patriarchal paradigm. While the implied reader is still a secondary school student, in many ways these students are adults. It is for these implied readers that the significant ideologies of the wider society are most clearly delineated.

In Australia in the last decade there seems to have been a very limited number of anthologies specifically published for school use that may still be seen as falling within the parameters of the first category of anthology as discussed in the previous chapter. As a brief reminder, these anthologies were described as general anthologies where the main focus is on the poems and where the peritext and the ancillary text locate the implied reader within an educational situation. The limited number of these anthologies may be due to a number of factors. Schools often do not use a poetry text or anthology, relying on printing multiple copies of the poems that are to be taught; schools may use an anthology which has an implied adult reader; but this is not likely due to the perceived level of difficulty of the poems and the relatively high purchase cost; schools may use a general anthology which has minimal or no Australian content; or they may use a text that falls into the second category, that of the comprehension type of anthology. The first option is the most likely. Poetry anthologies in high schools tend to find their place in the library rather than in the classroom; and the librarian is more likely to buy an anthology which does not seem limited to student use only or relevant to only one year of work.

In discussing the ideological implications of these anthologies, I wish to compare the second revised edition of *Two Centuries of Australian Poetry* (1996), edited by Mark O'Connor, with *Outlook* (1992), described on its cover as "an anthology of Australian poetry for senior students" and edited by Ron Pretty. These two anthologies have been chosen not only because they almost self-selected with regard to the lack of alternatives, but also because they contain Australian poetry as well as having the Australian student as

the intended reader. O'Connor's anthology is found in the list of recommended texts in *Works and Plays* (1992). The use of the term "anthology", by O'Connor throughout his introductory notes and by Pretty in the sub-title, shows that the editors regarded this as a valid description of their work, while obviously knowing that the content would be more than just poetry. I intend to look at factors that have been shown to be important in the anthologies that have been the basis of the preceding chapters, that is: the implied reader, the implications of the peritext and ancillary text, and the ideology implied by the selected poems. These will be placed against the parameters of theory and syllabus. I will not be concerned with the potential effectiveness, or lack thereof, of these texts as they may be used within the classroom. This is not to say that the actual or practical use of all these school anthologies is not important but rather it goes beyond the parameters of this thesis and it is of sufficient significance to warrant its own research.

The "note on the revised, expanded edition" of O'Connor's anthology (1996) makes explicit several ideological parameters, which I have used to form the basis for comparison with the anthology of Pretty (1992). First, O'Connor specifies the age of the implied reader, both potentially and in (probable) reality:

> I believe that this anthology's method of presenting poetry as a key to Australia's culture is appropriate for the last years of secondary and also for tertiary studies. However, present course structures ensure that in schools it will be more often studied at Year 10 or in some states at Year 11 level. (pxiv)[9]

While it is understandable that any editor would seek the widest possible readership O'Connor accepts that this anthology will be most probably used in the last two or three years of secondary school. The tone of the notes "To the Reader" confirms the age of this student reader. It overtly suggests that the reader will not have had sufficient life experience to know directly or immediately the concerns of many of the poems, but at the same time they are of an age to be curious about life shaping questions such as: "What does it feel like to bear a child? to lose your parents? to lie on your deathbed? to have a mystical experience? to be old and unloved? or young and unloved? or loved for the first time by

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[9] Except where otherwise indicated all the quotations and direct references to O'Connor's anthology refer to the later (1996) edition.

someone outside your family?" (pxvii) That is, these readers are on the brink of adulthood. (If they were tertiary students it would be assumed that, although students, they were adults.) It is apparent that the ideology underlying these questions is that those who are almost adults should be asking questions that take them from an egocentric view of their own world to a more detached and autonomous questioning of roles and ideas that relate to their adult selves in the wider society. The dual nature of the implied reader for these anthologies is made explicit in the O'Connor anthology with the use of two introductions. The first is for "the reader" which may be taken as denoting a reader of no specific age but it is coupled with a following introductory comment "to the teacher" which immediately assumes that the former "reader" is not a teacher and must therefore be a student. The introduction by Pretty (1992) does not directly identify the intended readers, except for describing them as "contemporary" (pxi), but the final comment reveals their age:

> I gratefully acknowledge the assistance of the staff and students at Wollongong High School and St Mary's College, Wollongong, for allowing me to try out many of these poems on Year 11 classes in those two schools. Their responses, and the insights and advice offered, were very helpful in making the final selections."
> (pxii)

The sub-title of this anthology also reinforces the status of the reader as "senior students". Pretty does not put as much emphasis on the position of the reader, on the brink of transition from child to adult, but this is inferred when he comments that "poetry offers its readers...the excitement of new and challenging ways of looking at the world, the pleasure of an idea or image that speaks both to the heart and the mind." (pxi) This is some distance from the implied child reader of the anthologies of Heylen and Jellett where poetry may be "new" and "speaking to the heart", but it is not usually "challenging". The use of "challenging" seems to echo the instruction in the New South Wales senior English syllabus that the student must "nerve themselves" to respond to poetry, but Pretty does directly link it to the rewards of pleasure to both "heart and the mind".

The second parameter justifies and explains the basis for the selection of the included poems. In the note to the introduction in the revised O'Connor anthology (1996) there are two guiding principles: "My method was to select poems on merit rather than to fit a

predetermined scheme. Only gradually, as selection proceeded, did I allow myself to deduce what the main 'conversations' in Australian poetry were and to start sorting the poems accordingly." (pxiii) Thus the poems were selected according to ideas of "merit", by which O'Connor seems to mean aesthetic quality, and by the extent to which they reveal the "main conversations". This phrase seems to have implications for the ideas that are most prevalent in contemporary society and it also suggests that these ideas are the subject of ongoing debate and discussion. Thus they are fluid and allow for a variety of positions. It also underlines the implicit association between cultural ideologies and the poetic canon. The use of "conversation" has implications for the role of the poet as a recorder of the metanarratives of society and for the dialogic association between the poet and the reader, through the poem.

Third, O'Connor emphasises the importance of the selected poems in showing the role of "both the traditional and newer poetic forms" (pxiv). He states that the first edition (1988) focused on "the rise of free verse and of the very common half-free and semi-metrical forms", but in the revised edition he has included a wider range of forms so that the anthology may be seen as "a complete set of examples of the main poetic forms in use in contemporary Australian poetry" (pxiv). It is possible to see the inclusion of the widest range of forms and structures in the revised edition as a function of educational demands. The perceived difficulty of teaching poetry in high schools would have limited the market for an anthology which concentrated on more modern poetry which may be less familiar to teachers. The focus on form is a reminder of the failure of the reader-response cluster of theories to adequately allow for the student to be taught, or at least to come to some sort of understanding, about poetic form and structure. Pretty also comments in the introduction on the importance of form: "I have also looked for poems that make the processes of poetry more accessible; poems that will encourage an appreciation of the craft of poetry as well as enjoyment of its meaning" (pxi). In this way these anthologies, like that of Foulcher (1998), act as a bridge between the practical demands of the classroom teacher and the content of the syllabus.

The stated purpose behind the selected poems differs in these two anthologies. O'Connor emphasises poetry as a "guide to the nature of Australian culture", (1996, pxiii) but Pretty

is more concerned to allow readers to explore their own responses to the poems, encouraging individual responses and interpretations:

> Most poems can be interpreted in more than one way, for different readers bring different backgrounds of reading and experience to the poem. No two readers will respond to a poem in exactly the same way. The differing interpretations are valid or acceptable to the extent that they can be supported by reference to the poem itself.(pxii)

This is almost an exact correspondence with the essence of Rosenblatt's theory concerning the transactional nature of the relationship between poem and reader. In that the intended reader of the introduction to Pretty's anthology is not as clearly designated as by O'Connor, the former's comment may be seen as encouragement to the student reader to use their own reading and poetry experiences in understanding a poem, or as a warning to teachers that there is no absolute and 'correct' reading of a poem. In this difference lies one of the possible reasons for the attitudes of student and teacher to poetry.

The rest of the peritext in the O'Connor anthology consists of a table of contents which lists each poem and the first page of a section and its title; biographical notes; an index of poetic forms (according to the metrical structure) which is divided into three main sections: traditional verse, free verse, and dramatic monologues and other monologues; an index of titles and first lines; an index of poets, and an index of "heavily represented poets" (p291). This last index is an addition to the first edition, and is made up of six poets and then a second group of eight "other poets" (p295). Under the name of the poet is a list of the title and page reference for their selected poems, and several activities which are "based on the larger patterns of the poets' works, and may involve library research on their *Selected Poems*" (p291). These poets encapsulate a canon of poets for educational purposes. In the main group they are: Bruce Dawe, Gwen Harwood, A D Hope, Les Murray, Kenneth Slessor, and Judith Wright. The secondary group consists of Rosemary Dobson, Michael Dransfield, Robert Gray, Henry Lawson, Kate Llewellyn, James McCauley, Mark O'Connor, and Geoff Page. Seven of the total of fourteen poets are on the list of prescribed texts for the NSW Higher School Certificate English course. It is not possible to determine whether this is confirmation of the status of these poets or whether O'Connor's list is

included as a substitute for, or an introduction to, these poets. Either way the overlap of poets is more than just coincidence, especially as this particular part of the peritext was not present in the first edition. O'Connor's reasons for including this section are given in the Note to the introduction:

> A final new feature is an appendix to help teachers who may wish to focus on certain heavily anthologised poets like Wright, Hope, Dawe and Harwood. It conveniently lists in one place the sections and page numbers where these poets are to be found, and suggests activities and investigations into the special qualities of their work and the thematic sources of their inspiration. (pxiv)

I do not wish to suggest this section is included for marketing purposes only, although it does widen the possible age base of the implied student reader, but it does reflect the overlapping ideologies of canon and acculturation. It is worth noting that the NSW syllabus explicitly prohibits the study of Year 12 texts prior to the designated approved time for the commencement of year 12 HSC work (term 4, year 11). Nevertheless the existence of these poets in this anthology would make it likely that it would be difficult to prevent students from at least reading these poems.

The peritext of Pretty's anthology is similar to that of O'Connor. The introduction is shorter and, as mentioned above, he does not differentiate between the teacher and the student. The index is also less detailed than O'Connor's. Pretty includes an index of titles which also gives the name of the relevant poet. These are also listed separately in an index, of authors not poets, which includes the name of the poem. There are brief biographical notes on each poet and there is, in contrast to O'Connor, a brief list of secondary references. These seem to refer mainly to comments made by a poet about a particular poem that Pretty has included in his introductory comments or discussion questions.

The ancillary material of the anthologies of O'Connor and of Pretty differs one from the other but the intention or purpose of both is similar. Appendix VI includes the index and an example of one section from O'Connor's anthology and one from Pretty's anthology. Each of the 19 sections in O'Connor's anthology is structured in the same way. They begin with an introductory comment, varying in length from a short paragraph such as that for section

14 "The World Within" (p197), to several pages. The longer introductions tend to be in the three sections which explore poetic forms and structure rather than in those which are thematically based. Thus the introduction for section 6 "Performance Poets and Monologues" (p69) is just over three pages in length and discusses the history of performance poetry in Australia, as well as identifying its main characteristics. The introductions to section 15 "Traditional Verse (p207) and to section 16 "Free Verse" (p219) are of similar length and focus on the structural identifying features of these broad poetic types. After the introduction, each section consists of the included poems which are arranged in no discernible order and vary in number from only three poems in section 3 "White on Black (Aborigines - by Whites)" (p31) and five poems in section 1 "First Contacts" (p1) and section 5 "The Australian Vernacular" (p57), to those of greater length such as section 18 "Women's Experience" (p245) which contains eighteen poems. The poems are followed by several sections of ancillary text including notes on the poems which not only defines terms that may be obscure or no longer in use but also suggests related poems, presumably those of similar theme. These notes are followed by "related sections" which refer readers to other sections by the title number only. There are listings of "relevant poems from other sections" which suggest poems beyond those in the "related sections", and there is "possible poems for further study" which directs the reader to a number of poems outside this anthology identifying each by title and poet. These are grouped by their source and most are found in either the anthology of Australian poetry by Les Murray (1986) or *Seven Centuries of Poetry in English* (1994). Those not in these are to be found in collected works by the relevant poet. Thus the student is directed to an increasingly broad range of poems and texts all of which relate thematically to those in this anthology. This extended reference grid also points out the difficulty of seeing a poem as having only one thematic interest, or reflecting only one ideology. The final part of the ancillary text in each section is a number of "activities" which include suggested points for discussion, essay topics, and research possibilities. In the introductory comments for teachers O'Connor writes:

> I have suggested certain activities which the teacher may use or ignore at will. In
> devising these I have used my own experiences as a working poet. Texts are
> viewed not as flawless or mysteriously unimprovable masterpieces but as
> compromises between what the author wanted to say and what the language and

culture of the time allowed him or her to think and say. The questions suggested for discussion will occasionally imply faults - obscurity, unintended ambiguities, clumsy compromises - in some poems.(pxxvi)

O'Connor himself is treading a tactful fine line here between asserting his probable greater knowledge and understanding, through his position as a poet, and leaving the choice of activities up to the teacher who has responsibility for what happens in their own classroom. Perhaps it is unintentional, but this is a subtle reminder of an implicit understanding concerning the value of every reading of a poem that is part of the reader-response theories. It also means that the teacher can use these suggested activities in the classroom without having to re-work them. There are six to thirteen activities suggested for each section and these are addressed to the student, not the teacher, for example from section 19 "Relationships":

> Imagine you are editing a picture book called *Love in Australia*. Choose photos or paintings (they can be abstract if you like) to go with these poems, or with others of your choice. (p282)

In each section, the ancillary text consists of four to six pages but, since it is not integrated with each poem in the section, the group of poems within a section may be read independently of the ancillary text. This is one of the significant differences from anthologies that I have described as belonging to the second type of anthologies, the "comprehension" anthologies, which embed the poem in the ancillary text so that it is very difficult for a reader to only read the poem.

Pretty's anthology has fewer pages than O'Connor's, 276 in the former and 308 in the latter, but the difference in the number of poems is small, 172 in O'Connor's to 159 in Pretty's. The difference in size is because Pretty has included a smaller amount of ancillary material. This in turn gives a greater emphasis to the poems with the implication that not only may they be valued just as they are but also that the reading experience of the student does not necessarily have to be mediated by the ancillary text. The framework for the poems is similar, with the anthology divided into eight broad thematic sections or chapters. Each of these contains more poems than the sections in O'Connor's anthology. The shortest, "Poets on Poetry" (p229), has fourteen poems and the longest, "Outside Looking

In" (p133), has twenty five poems. Each section is organised in the same way and, rather than the poems being grouped together as O'Connor does, Pretty has a general introduction and then a linking narrative for each poem or small group of poems within a section. This link may explain any particular problems of comprehension or interpretation, it may account for Pretty's selection, it may direct the reader to consider certain aspects of the poem, or suggest follow-up activities. As well as a general comment, Pretty includes some comments about technical or taxonomic aspects of the poetry. These are emphasised in the text as headings, centered on the page and underlined. Some sections such as "The Australian Dream" (p97) contain none of these embedded headings but they are found in other sections such as the preceding "Loners and Rebels" (p63) which has the following: "Sonnets" (p76/77), "Free Verse" (p80/81), and "Sound and Meaning" (p91). Most of the poems are followed by discussion points. There are no more than six of these, for any one poem or group of poems. They focus on the technical aspects of the poetry, thematic issues, ways in which the poetry may relate to other poems, or to interests of the reader. The following are the discussion points from the section "Between Us" (p15); they are placed after Oodgeroo's "Ballad of the Totems" (p13/14) and Gwen Harwood's "In the Park" (p14). The discussion points are followed by "from Love Poems" by Bobbi Sykes (p15/16):

> Discussion
> 1 Compare the previous two poems, outlining similarities and differences both in their subject matter and their treatment of it.
> 2 For which (if any) of the characters do you feel sympathy? How is that sympathy aroused in the poem?
> 3 There is an element of self-pity in the protagonists of both poems. How does that affect your attitude to them, and to the poems?
> 4 'Poetry is fiction'. Discuss in relation to Gwen Harwood's comment
> 5 What is the effect of the use of slashes (/) in the poem which follows? How would your reading of the poem be different if there was no punctuation where the slashes are?

While the heading "discussion points" suggests that these may be points or questions that would be talked about, the structure of some of the points, such as number 4 above, would enable them to be used as essay topics. This example is characteristic of the discussion questions because they are asking the students to consider their own personal and emotional responses to the poems as well as the use of structure in poetry. This broad and

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eclectic choice gives freedom to the teacher and to the student, and the questions in the given sequence suggest a progression which may well construct a confidence and ability in reading a poem. This progression goes from the subject matter and means of representation in the first question, through to the pupil's response to the text in question two, ideology and personal context in question three and consideration of the 'big picture' in question four. If all the questions were attempted or discussed this graded series of questions and responses may help to develop in the student an appreciation of the aesthetics of a poem.

The ancillary text in Pretty's anthology also includes the occasional comment by a poet, either about a poem which has been selected for inclusion or about poetry in general. For example, the following comment by Judith Wright is placed after her poem "Advice to a young Poet" (p239/240):

> "Our times have not been kind to poetry...It seems to me when at a time when materialism is as rampant as this, poetry is only an escape, and it oughtn't to be: even then it's only an escape for a few people. All the time it's being used in unsatisfactory ways: academically used; and used for any purpose except self-recognition. From the first moment we start going to school, if not before, we're constantly turned away from the emotions, the quality of feeling, which is something we most urgently need to be able to recognise and control". (p240)

These comments by poets are important in creating and reinforcing the ideology of poetry that is found in this anthology. The comment by Wright links poetry to the emotions. This is characteristic of the implied reasons for giving poetry to the adolescent reader, as seen in Foulcher's anthology for the younger high school student, and it is an implicit part of reader-response theories. Wright's final phrase "recognise and control" also points to the need for the student to develop an understanding of technique and poetic methods.

In essence, the ancillary material used by O'Connor and by Pretty may be helpful in breaking down barriers between the student and the poem and the large amount of it reinforces the implication that this material is necessary for the student to understand the poetry. This reinforces the position that for the older student it becomes necessary for the pedagogic purposes to be overt. The young child may be able to read the poems for enjoyment only but for the older child reader, especially those in the last or third group, the

methods and basis for understanding poetry have to be clearly stated. This is so because understanding poetry is not an innate or natural process. The framework for aesthetic appreciation and cognitive understanding has to be taught and learnt. These parameters are culturally determined and it becomes an important part of the maintenance and continuity of a society for these to be passed on to each new generation. The process becomes overt and part of the pedagogic experience because, I suggest, as the child grows older poetry plays an increasingly smaller part in their literary life. It is here that the importance of the anthology as a vehicle for the poetic canon becomes most significant. It is not only the ideology of each poem that the child may come to understand but it is the collective ideologies embodied in the anthology that represents not only what a culture is but what it aspires to be. Thus these anthologies serve as a guide for both the teacher and student in representing the metanarratives of Australian society and the means by which they may be understood.

While the peritext and the ancillary text are indicative of the theoretical and ideological possibilities these parts of the text are still peripheral to the poems. In these two anthologies it is the poetry that must be considered as bearing the most substantial ideological 'load'. As mentioned previously, in both anthologies the poems are grouped in sections which have headings suggestive of subject areas or thematic interests. In grouping the poems like this O'Connor, who calls the divisions 'conversations', acknowledges that the appropriate position of a poem is flexible:

> A poem that is assigned to one conversation may belong equally to others. Thus Bruce Dawe's "Weapons Training", a dramatic monologue by a drill-sergeant , is a fine example of the vernacular, of contemporary free verse and perhaps of performance poetry, as well as being a poem about nationality, masculine attitudes and war. (pxv).

Whether the sections relate to subjects, to ideas or to poetry itself, they are an explicit statement about the ideology of the anthology. This is in sharp contrast to the earlier anthologies edited by Bertram Stevens (chapter three) for the same age implied reader and to anthologies for younger readers, for none of these had this overt structure. In these the ideology had to be determined from the selection and arrangement of the poems and thus it

could only be inferred by the reader, no matter how strongly the selected poems seemed to indicate a certain ideological position. The relative strength, or indeterminacy, of the ideologies has been the focus of much of the argument and discussion arising out of these earlier anthologies. In the later school anthologies the ideologies are explicitly framed by the titles given to the sections of poems, as well as by the ancillary text. The comparative table (below) lists the headings used by Pretty and O'Connor, with asterisks denoting those categories that seem less specific in orientation. For the sake of the comparison, I have followed Pretty's arrangement:

Pretty (1992)	O'Connor (1996)
Between Us	Young and Old * Women's Experience * Relationships
Sleeping Easy in their Bright Blood	First Contacts War
Loners and Rebels	
The Australian Dream	Becoming a Nation Australians and Sport Cities and Workplaces The Australian Vernacular *
Outside Looking In	The Aboriginal World White on Black (Aborigines - by Whites) Migrant Experience, Multiculturalism, and Meeting Other Cultures
In the Vanished Forest	Accepting a Landscape Environment, Ecology and the Future
The Invention of Dreaming	Mortality The World Within
Poets on Poetry	Performance Poems and Monologues Traditional Verse Free Verse

Several things are apparent from this table. First, although O'Connor has divided his anthology into nineteen sections while Pretty has used only eight, the general categories are similar. O'Connor has sections that are determined by historical periods or events, or by concerns and ideas of society, or they are about poetry itself. These three criteria for selection are also found in Pretty's sections. For example, Pretty's section "In the Vanished Forest" has the same framing ideology as in O'Connor's sections "Accepting a Landscape"

and "Environment, Ecology and the Future". The association is not always immediately obvious because O'Connor has used more explicit headings while Pretty's tend to be more emotive or are derived from one of the poems within that section. The descriptions of each section in Pretty's anthology clarify the reasons for the selection of poems; for example, the poems included in "In the Vanished Forest" are described as "deal[ing] with the natural world, the uses we put it to, and what we are doing to it" (p175). Second, the broad ideological base for acculturation indicated in the headings for the sections, in both anthologies, is similar to the ideologies in the anthologies of Bertram Stevens, and to those found in contemporary anthologies for the youngest group of readers. It could be argued that this is not surprising because these are the ideas and subjects that have always been of interest to poets and reflected in their poetry. Nevertheless while some of these may seem 'universal' others are indicative of concerns that are peculiar to Australian society; and their presence here shows their ongoing importance in the acculturation of young people in and to Australian society. They are the ideas embedded in the metanarratives of Australian culture. Third, it is necessary to remind ourselves that the use of these headings is not only indicative of what the student or young reader needs to know, but they are also a guide or reminder to the teacher of what is deemed to be important in the acculturation of the young person. This implies that it is imperative that these things are passed on, and that it would be rash to assume that every teacher knows these factors and would automatically appreciate their importance. In other words the explicit use of these headings not only reveals important ideologies but it also suggests their possible fragmentation or loss. In themselves they indicate a society that is both unified and divided. The awareness of these contradictory positions is mirrored in a possible fin de siecle sensibility where the future offers choices, divisory positions or disuniting alternatives and the necessity to consolidate the past becomes one means of confronting an uncertain future.

In essence, the totality of these groupings of the poems is oriented to reinforcing the broad parameters of a humanistic view of Australian society. This extends the possibilities of the syllabus and it also underlines both the importance and relevance of poetry in creating and sustaining the ideological elements of this view of society. It may also been seen as perhaps reassuring to the student that not only do they not have to necessarily "nerve" themselves to

read and appreciate the poetry but also that the poetry may be relevant to them in that it is concerned with a familiar construction of their society.

As mentioned in the second point above, some of the ideologies apparent in the thematic organisation of these two anthologies may be seen as peculiar to Australia. I wish to use two of these as a basis for a closer comparison of the anthologies. In selecting those poems that relate to Aboriginality and those that are by Aborigines, and those that relate to the experiences of twentieth century migration I do not wish to imply that these are the only, or even the main, ideological links that are specifically Australian. But it is through these poems that one of the major shifts in ideology can be traced from those anthologies for the youngest readers, the nursery rhymes, that formed the focus of discussion in chapter four, and from the earliest anthologies edited by Bertram Stevens as discussed in chapter three. I also argue that for this, the oldest group of readers, the parameters for the poetry have moved from the oral to the written, from the domestic to the social, and from a female orientation to one which reflects the dominant patriarchal paradigm.

Before focusing on these particular poems I would like to reinforce that the other ideologies in both anthologies are evident from the section headings as given in the above table. That is, they involve ideologies concerned with parts of the natural world and the response and obligation of people to the environment; the importance of place both for the individual and as a means of defining what it signifies to be Australian; and the moral development and responsibility of the individual as a unique person and as someone who is part of a wider society. These are ideologies that have been present, although weighted differently, in all the anthologies examined in this thesis. I have argued that these ideologies fall into two balancing and complementary clusters: those that relate to what it means to be a unique person, in particular a child; and those that reveal the necessary qualities for the paradox of individual autonomy and social compliance. The other fundamental ideology that is foregrounded in the school anthologies and is also present in any anthology is that of poetry itself. An anthology cannot help but reveal aspects of what poetry is and should be about. This self-reflexive characteristic of any poem is compounded and made more significant by the particular nature of the anthology.

Poetry about or by Aboriginal people, and poetry about the experience of twentieth century migrants is not common in anthologies of poetry for the younger readers. As was discussed in chapter five, the second anthology by Heylen and Jellett *Rattling in the Wind* (1987) was unusual because it included a section of poems about experiences of Aboriginal people, migrants and those who may feel alienated or dispossessed while living in Australia. This was a significant difference not only between this anthology and its predecessor but also with other contemporary anthologies for the primary school age child. But even in this anthology the sections were not named so that it was only through reading out of the poems that their underlying thematic link could be determined. The position of these poems in the last (untitled) section means that it is more likely that this thematic unity or underlying ideology would be recognised, for not only is this section more unified than some of the earlier sections but it is not unreasonable to suppose that by the time the young (or older) reader had reached the end of the anthology they would have developed the expectation of an underlying unity in the poems in any one section and they would recognised the similarity of theme and purpose in this final section.

In the anthologies for the senior secondary student the ideologies of Aboriginality are more overt. Pretty's anthology places poetry about both Aborigines and migrants in the same section called "Outside Looking In" thus positioning both as separate and marginalised from 'mainstream' Australia. This section in Pretty's anthology has just over half the poems about and by Aborigines. Closer reading of these selected poems indicates that the ideology is being constructed in a particular way. While it is laudable that Pretty has included this number of poems concerning Aborigines, the ideological position may reflect, no doubt unintentionally, more than just the desire to counteract the neglect of earlier times and anthologies. The poems about Aborigines are placed first in this section, in a group which is broken only by an extract from Kenneth Slessor's "Five Visions of Captain Cook" where Cook is shown as resolving to continue to travel into the unknown and therefore 'discover' Australia. In the ancillary text Pretty reinforces that Slessor's poem gives a description of Cook as: "a much more complimentary, even heroic view of Cook" (p141). This extract positions Cook against lesser, more ignorant, men of his own time who saw him as a "warlock", a "daemon" or a "king". It also compares and finds him superior to captains of his own time, Tasman and Bouganville, and to present-day "cold executives of

company rules". The concluding lines of this extract reinforce a connection between the coming of the white man and all the *accoutrements* of civilisation. The implication is that there was no culture, epitomised as poetry, before the coming of the white man:

> So Cook made choice, so Cook sailed westabout,
> So men write poems in Australia. (p142)

The effect of the ironic and depreciatory link between Cook and this poem by Slessor is diminished because it is an extract from a greater whole as a poem in itself and because of its placement in the group of poems as shown in the following list. The heroic tone of the poem is covertly undermined by the preceding two poems which view the coming of the white people from an Aboriginal point of view. Rex Ingamells "from The Great South Land" (p138/9) and Percy Mumbulla's "Captain Cook" (p140) give an essentially negative view of the coming of Cook. The whole cluster of these poems underlines the importance of the focalising agent in determining the reader's possible attitude towards the subject of the poem.

Pretty's selection represents multiple points of view and his commentary attempts to give a balanced picture but, I suggest, the broad chronology from the Aboriginal experience, to that of the Chinese, and then of post WW II migrants has the effect of marginalising the Aboriginal poems not only as those about people outside society but also of people belonging to an earlier time. The subject matter of the poems about Aborigines also positions them in a particular way. The following is the title of each of the poems about Aborigines with an accompanying brief description. Where possible I have used the words of the editor in the description. (I realise that the poems may be more complex and subtle than a brief summary allows but it is the obvious that is being summarised here, and it is that which is found on a first reading which would probably not only determine a reader's response but also be indicative of the main focus of the poem. That is, although brief this summary is adequate to reveal the ideological positioning or 'reading' of each.)

from "Song Cycle of the Moon Bone" by Wonguri-Mandjigai people, trans. by Ronald M Berndt

"life of the Wonguri-Mandjigai people in north-eastern Arnhem Land...not originally in written form but performed with music and dance as part of a social ceremony...it may well be thousands of years old" (p133)

"Yapa Kujalpalu Nyinaja Nyurruwiyi" or "Sorry" by Julie Watson Nungarrayi
>   an elegy for the loss of the people who painted rock art

from "The Great South Land" by Rex Ingamells
>   a description of an early contact with white people in the voice of an aborigine

"Captain Cook" by Percy Mumbulla
>   the story, passed through generations, of an Aboriginal woman's recollections of Captain Cook's landing, her people rejecting him and what he offered.

from "five Visions of Captain Cook by Kenneth Slessor
>   the first part of this poem where sea captains are shown to be heroic. Cook not only fits this image but in insisting on making the voyage to Australia he places himself outside the norm of behaviour.

"Kiacatoo" by Kevin Gilbert
>   "one of the massacres which followed Aboriginal resistance to the takeover of their land" (p143).

"The Last of His Tribe" by Henry Kendall
>   an elegiac celebration of an Aboriginal warrior, described as in the title, as the last member of his tribe.

"At Cooloolah" by Judith Wright
>   the poet tries to understand her own ancestors' feelings about past dealings with Aborigines

"We are Going, for Grannie Coolwell" by Oodgeroo of the tribe Noonuccal

mourning the loss of the tribe and all its places and memories

"No More Boomerang" by Oodgeroo of the tribe Noonuccal

the artefacts of modern life are no real replacement for what has been lost

"Weevily Porridge' by Eva Johnson

"a fairly light-hearted look at what must have been a very depressing experience for many of these Aborigines" (p151)

"Solitary Confinement" by Robert Walker

what an Aborigine experiences and feels on being in gaol

"Warru" by Jack Davis

the poet remembers earlier experiences with the Aborigine, "a remarkable man", after he is found dead in the city.

"The Black Tracker" by Jack Davis

the tracking skills of an Aborigine, which benefited white people, made no difference to his status, as one reviled and scorned.

This group of fourteen poems about Aborigines is followed by two poems which explore "the way language can be used as a weapon against minority groups" (p157), a poem satirising racist attitudes and then eight poems which tell of different experiences of migrants from countries such as China, Yugoslavia and Poland, and of those who have survived the Holocaust. In this section "Outside Looking In", the poems about, and by, Aborigines seem to be similar in presenting people who are marginalised by society and suffer the consequences of racial prejudice. But in placing the Aboriginal poems first, while it may give the poems a due prominence, it may also suggest that for the Aboriginal people and the reader, the problems are in the past and have either been resolved or no longer exist. All the poems are either written about past events and times, or they compare an (idealised) past to a present in which the Aborigine seems to have little substance within the society, and no future. The tone of most of the poems is nostalgic and elegiac. There are

no poems which see the present position of Aborigines in Australia as having any hope, and there are no images drawn from actual lives that mirror positive role models for Aboriginal student readers of this anthology. These poems offer a potent and compelling depiction of Aborigines and the wrongs they have suffered but they do not seem to offer them any place in present society in which they are given no voice and no place. Perhaps this is simply because there can be no way forward without a more complete understanding of the past but I would suggest that the limited nature of this collection of poems is highlighted by the last poems within the same group. These later poems recall the variety of experiences of others who may be alienated and marginalised but they seem to be positioned in, and offer within themselves, a more positive light. Thus, it is admirable that Pretty has selected poems about and by Aborigines but the poems reinforce an ideology that is at best one of separateness and at worst one of despair and non-existence. The presence of Henry Kendall's "The Last of His Tribe" within this group provides an ideological link unbroken back to the earliest record of its presence in a poetry anthology for children, that of Bertram Stevens (1909). It is a sign of an entrenched ideology that this poem is seen as continuing to be relevant to the position of the modern Aboriginal. This is reinforced in Pretty's anthology where it is not balanced by Kath Walker's (later known as Oodgeroo of the tribe Noonuccal) potent re-version. "The Last of His Tribe" is also mentioned by Foulcher (1998) when students are referred to a list of poems to "discuss which titles you think are most effective" (p56). It seems that this particular poem has come to epitomise a cluster of ideologies about the Aboriginal experience; but it is worth remembering that this poem was written by a white Australian, Henry Kendall, in 1870. Then it may have been a poem of regret for what is shown to be irrevocably lost:

> But he dreams of the hunts of yore,
> And of foes that he sought, and of fights that he fought
> With those who will battle no more -
> Who will go to the battle no more. (Pretty, p146)

But the reader today may well see this valorisation as a means of obscuring the greater truth that it was the white settler who destroyed the possibility of the Aborigines living where they have been driven from these "desolate lands". The continuing presence of this poem in anthologies serves to position all this as (a white) history, remote and removed from the

present and implicitly as a justification for the present (im)balance between the white Australian and the Aborigine.

The ideologies about Aboriginality in Pretty's anthology may be compared to those in O'Connor's anthology. O'Connor has a more specific section for poems concerned with the Aborigine. There are two 'conversations', the first titled "The Aboriginal World" and the second which immediately follows is "White on Black (Aborigines - by Whites)". This division distinguishes between those poems by Aborigines with those by 'other' Australians. As in Pretty's anthology, it is the poems that construct the ideology but in O'Connor's anthology the ancillary text of each 'conversation' gives greater focus than the ancillary text in Pretty. The introductory section gives a brief history of the Aboriginal people and the effects of their contact with European settlers. O'Connor explains the types of discrimination and persecution that Aboriginal people have suffered, from massacres to removal from their traditional lands until they were "a minority even among the minorities in their own country" (p15). O'Connor concludes the introduction with the following: "A particular challenge for contemporary Aboriginal poets is to avoid merely preaching or stating the obvious, and to find ways of expressing their anger that have the subtlety and surprise of first-rate poetry" (p15). This suggests that not only does most modern Aboriginal poetry fail to be of sufficient, or equal, standard with that of other Australian writers but, and this is more problematic, it suggests that this poetry would still and only be concerned with the anger of the Aboriginal writer. Taken together this seems to be a justification for the exclusion of Aboriginal poetry from any other part of this anthology. The notes to this section explain many of the Aboriginal terms and allusions. O'Connor is in an awkward position here. If these terms are not explained much of the poems may not be fully understood or appreciated, but the amount of notes makes easy reading of the poems difficult and it reinforces the implication that this poetry is doubly secretive or remote.

Whatever the differences in selected poems, the similar placement in both anthologies, early in the whole, suggests an importance as well as something that is perhaps not entirely relevant to the present. Despite O'Connor's distinctions between the poems by Aborigines and those by whites, the poems concerning Aborigines are placed between "First Contacts"

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and "Becoming a Nation" and are thus positioned within the early chronology of the poetry, and white settlement of Australia. This is a parallel position to that in Pretty, but there is a more significant difference in that O'Connor does not conflate the experience of the Aborigine and the migrant under a general multicultural umbrella. This reflects an ideological issue because a merging of Aboriginal experiences with those of later migrants not only implies a similarity which may not be evident, but also diminishes the reality of the relationship between Aborigine and white Australian. All this is not to say that the editors are overtly biased or demonstrate a prejudicial presence. What it does emphasise is the strength of the ideology that places the Aborigine in a certain position, despite the best intentions of an editor. In other words, the dominant social paradigm is asserted no matter what the editor may try or wish to do to counteract a gap or loss in what is meant, or encompassed, by Australian poetry. Finally the marginalised and specialised ideological identity of Aboriginal people is reinforced by this actual separation of their voices. In no other part of either anthology is there a poem about or by an Aborigine that is placed without comment in a wider and more inclusive category. By focusing on the work of the Aborigine the editors may help the student to realise the importance of the Aboriginal voice but they are also reinforcing a position which sees that voice as particular and limited.

The specialised selection and placement of Aboriginal poetry may be compared to that of other perceived minorities, such as those discriminated by gender. The first edition of O'Connor (1988) included a section on poetry about "Women's Experience". This consisted of fourteen poems, all but one by female poets. In the revised edition (1996) this section is maintained but expanded to eighteen poems; again only one of which ("Five days Late" by Geoffrey Lehmann) is by a male poet. This is all admirable in attempting to redress an absence of the female experience in earlier anthologies such as those of Bertram Stevens. The introduction to this section emphasises the changes in the position of women within Australian society, but it also emphasises their own particular experiences and roles. O'Connor specifically likens these experiences to that of other minorities: "Like Aborigines and conservationists, feminist writers often face the dilemma of whether to 'turn up the volume', or to trust their audience and write more subtly" (p246). This alliance with the work of Aboriginal poets reinforces a perceived similarity but the anthology itself does not follow similar patterns of selection. Women's poetry is separated as it may

concern experiences peculiar to being a woman but this does not mean that poetry by a woman poet is limited only to this section and found no-where else in the anthology. In fact, in the introduction O'Connor comments specifically on this issue: "One virtue of an anthology that is slightly pear-shaped towards the contemporary, rather than the past, is the much higher representation of women poets - a representation gained on merit, not by positive distinction" (pxiv). Nevertheless I suggest that a section devoted to "Women's Experience" does imply that this is not the dominant or normal type of "experience". It could be argued that there exists no poetry by Aboriginal writers that would fit any of the other 'conversations' in this anthology; but the proliferation of poetry by Aborigines in recent years, even anthologies of their work, would make this very unlikely. The most obvious absence is in the section "Accepting a Landscape" (p89) where the focus is deliberately on European attitudes to the landscape of Australia "European Australians had no body of traditional knowledge, such as the Aborigines had, about the country" (p89). The use of the past tense and the exclusion of any Aboriginal poetry about their relationship to the land cannot help but reinforce an ideology of white hegemony. In essence, in positioning the work of Aboriginal poets into the one 'conversation' that is about issues of Aboriginality O'Connor is implying that this is all that these poets have written about. Thus while the focus on Aboriginal poets in both these anthologies is to be applauded there is still a way to go before these poems are perceived as offering both a special view of the world and being concerned with other, or more universal, ideologies.

These overt inclusions of Aboriginal poetry may be compared to Foulcher's anthology. Here representations of Aboriginality seem to be at the other extreme. Other than the above-mentioned reference to "The Last of His Tribe", Foulcher has included no poems about the historical roles of Aborigines, in either their own words or those of white poets. The inclusion of "Urban Aboriginal" (p85) by Jack Davis as the only poem overtly about Aborigines may be seen as neglect by omission, or it may be that many of the poems in this anthology may apply equally well to the Aboriginal student as to any other. I prefer the latter explanation for, as shown in discussing the ideologies in this anthology, Foulcher's focus has been on ideologies that relate to the form and structure of poetry and while he would obviously be conscious of his implied student reader most of the poems have an

ideology that is more general in focus than those found in the thematic orientation of the anthologies of Pretty and of O'Connor.

I have limited my discussion of the anthologies of Pretty and O'Connor to one thematic division, that which concerns the ideology of Aboriginality. In doing this I do not want to suggest that this is the most important part of either anthology. But however it is depicted, the ideologies that surround notions of Aboriginality may be seen as indicative of both the strengths and limitations of these anthologies. The strengths become apparent if these anthologies are compared to those of Bertram Stevens designated for school use. Over the course of the twentieth century it is immediately obvious that there has been a considerable effort to redress the limited orientations and prejudices of an earlier time. Of course, in fairness to Stevens, it is easy to see these limitations with the clarity of hindsight. Australian society at the end of the twentieth century is a heterogeneous society and much of the poetry in the anthologies of Pretty and O'Connor reflects this and, more importantly, addresses the issues which are of central concern to most Australians. These issues are placed within a framework of humanism as is appropriate given the orientation of thought in Australia. The anthologies also recognise that the forms, structures and possibilities of poetry are culturally determined and therefore it is only right that they are found within a pedagogic framework. Against all this, and as revealed in the above discussion of the sections on Aboriginality, it is evident that even with the best of intentions the juxtaposition of poems and the layering of ideologies that, I have argued, are characteristic of the poetry anthology may subvert the overt intentions of the editor.

I have been arguing that the parameters of poetry have shifted from the youngest to the oldest child readers. It is obvious that the poems for the latter readers are no longer dependent upon oral communication, nor are they focused primarily on the domestic space. These are poems whose complexity depends on careful reading and re-reading of the printed text and the spatial element has moved to include all those that are the concern of the wider adult society. It is the third parameter, that of the dominance of the patriarchal point of view or attitude that may be questioned. I argued that the female orientation was dominant in anthologies for the younger readers. The poems for these readers reflect a female point of view (and perhaps that can only ultimately be defined as that which is in

opposition to the patriarchal) and are associated with the domestic space. In the anthologies of Pretty and of O'Connor the spatial focus has moved away from the confines of the immediate and personal spaces of childhood and has become those of the whole society. Associated with this shift has been the diminution of the female focus as it has becomes subsumed into the dominant patriarchal orientation. I suggest that as the poems become representative of the ideologies of the whole society they cannot help but reflect the patriarchal. In other words, as the secondary school student approaches adulthood it becomes increasingly important for the specific delineation of those ideologies that are basic to the adult society.

CONCLUSION

The poetry anthology is a literary paradox. It is the most common means by which children access poetry but it is rarely read as a whole text. It exists as a physical whole, the book, and it is usually published as an attractive package. But the poems, its reason for existence, may be the least understood part of the whole. It is a discourse which has a significant canonical function, but it has received little critical response or theoretical investigation. It represents something that society deems to be significant and worthy of preservation but for the child reader it may seem to be an unimportant part of literature.

This thesis has examined the implications and possible reasons for these conflicting and contradictory positions of the anthology. In so doing it has been necessary to follow the pattern of the reader; that is, to dip into and sample the poems that make up a part of the whole. Poems have been chosen as representing ideologies that are created by and embedded in the whole text. The anthologies were selected according to two criteria; they are Australian and are for the implied child reader. The parameters of nationality and age limited the number of possible anthologies and provided an immediate focus for the ideological possibilities within the anthology.

I have suggested that all the anthologies show ideological shifts along three continuums. This has been most clearly demonstrated by comparing those anthologies for the youngest group of readers with the school anthologies for the oldest group. I have argued that the nursery rhyme anthologies and those for children under ten years of age or still at primary school are located in a domestic space, depend upon oral communication and reflect a female orientation. The oldest group of child readers are those on the cusp of adulthood but still in secondary school. These texts for this group are closest to the poetry anthology for the general adult reader and thus go beyond the simple domestic place, they depend upon the written word and reflect the dominant patriarchal orientation of Australian society at the end of the twentieth century. I argue that poetry is least important for the middle group of readers and this is reflected in the paucity of available anthologies. For both this group and the oldest group there are no anthologies which fall outside the designation of 'school'

anthology. This has further implications for the structure of these texts and for their ideological emphasis.

A particular characteristic of the poetry anthology is the compression of temporal possibilities. The framing time reference is that of the editor of the anthology. But whatever the principles of selection, the selected poems come out of a range of years, social and historical events, and attitudes. The editor may select poems from any time in the past, and each of these represents, or is a function of, the time in which it was written. These various time references are added to further by the time in which the anthology is read. The poet, the editor and the reader all have their own ideological contexts which create the text or are brought to a reading of the text. I argue that when poems are placed within the one text, the anthology, these ideologies create a compressed and multi-faceted view of past and present Australian society.

I have argued that the Australian poetry anthology for the implied child reader contains ideologies which are not only a function of the framing parameters, nationality and child, but are also a reflection of the metanarratives that define and give continuity to present-day Australian society. In this conclusion I wish to reiterate those ideologies which are most significant in the anthologies for all ages while at the same time noting the different weight that is a function of the changing age of the implied child reader.

In investigating anthologies for the child reader it became apparent that this reader immediately determines one of the ideologies. The nature and characteristics of childhood become a significant implication of the poetry that is chosen as appropriate for the ways in which a particular society or culture defines that stage of life. It is not only the nature of childhood that is culturally determined but so also are the processes that a child passes through in achieving adulthood. Thus the poetry in an anthology for the child reader will have implications for the characteristics of childhood and the inferred ideologies suggest the weight that is given to these at any one time during this whole period. I suggest that while the broad ideologies remain consistent across the whole of childhood there are subtle but significant differences between the three age groups. What remains constant is seeing childhood as a time of both dependence and growing independence. It is the balance

between these two that will shift according to the age of the child. Poetry is important for and to the child, and to the ways that a society constructs ideas about childhood, but the type and complexity of the poems changes as the child grows older.

Just as there is a basic consistency in the parameters of childhood so too there is a remarkable consistency in the second framing parameter, that of nationality. The anthologies selected for this thesis are all Australian but I have argued that the ways in which this is interpreted differ across the three age groups. It has been necessary to look at a cluster of defining criteria. Nevertheless, the ideologies within the poetry anthologies that relate to issues of nationality and national identity tend to be similar in emphasis. I suggest that the ideology of nationality tends to be conservative and nostalgic and it is intimately associated with ideologies of place.

The growth towards adulthood is shaped by ideologies of national identity. Poetry may be used to say something about the national character but, I suggest, these poems reinforce the archetypal parameters of this identity. Ideologies concerned with nationality are present in all the anthologies and while this general ideology exists in the separate poems the actual characteristics are clearer when they are clustered together within the anthology. The layering effect of the poems, their differences and similarities have a dialogic effect between the poems, between this grouping and others in the anthology and between the implied reader and the poems.

All poetry anthologies are saying something about what poetry is. I have argued that while this may only be a small part of reading any one poem, when poems are placed together their self reflexive possibilities are unavoidable. This may be an overt function of the type of anthology as in the nursery rhyme anthologies or in the school anthologies where there is a section devoted to the techniques of reading, understanding and writing poetry. But even in anthologies which contain a selection of a variety of forms of poetry and there is little or no overt pedagogic intention, the sequence, juxtaposition and multiple possibilities of the poems determines, I have argued, an ideology of poetry. This ideology reflects the possible variety of poems, the techniques or mechanics of language that create a poem, and implications for aesthetic appreciation.

Children not only need to know what poetry is but also the means by which poetry is understood and appreciated, and these have to be taught. As the child becomes an adult it can no longer be assumed that there is some intrinsic attraction or sympathy between the child and poetry. Thus the form, structure and suggestions for the aesthetic appreciation of poetry are not only an ideological implication of the anthology, and one which is closely allied to its canonical role, but the school anthologies have sections devoted to the mechanics of reading, understanding and even writing poetry.

I have argued that ideologies of poetry in the anthologies for the younger reader may only be inferred from the poems. These suggest the importance of rhyme, a primary focus on shorter poems, the beginnings of metaphorical language, and a strong emphasis on humour both in absurd subject matter and in games with language. In the anthologies for the older readers all three anthologies overtly discuss the broad categories of poetry and give examples of the possible variations within each. Thus each anthologist perceives the need for the implied reader of adolescent age to be deliberately and overtly inculcated into the nature of poetry as part of the acculturation process defined within the formal education system. This indicates the importance of poetry and that the manner of its appreciation is culturally determined. If for no other reason than lack of space within the anthology, the nature of the poetry so defined is one which equates poetry with the lyric. There are obvious exceptions but these tend to be found within sections that offer a more historical perspective and even here the presence of other forms such as ballads tends to reinforce the dominant paradigm of the lyric. It is the dominant form in all the anthologies examined as part of this thesis. Possible reasons for this focus on the lyric form were considered in the opening chapter in a general appraisal of poetry so here I just wish to indicate that these anthologies for the older child reader not only primarily contain lyric poems but the discussion of poetry itself reinforces this particular form.

I have argued throughout this thesis that the ideologies, other than that which is a function of the self-reflexive nature of poetry, fall into two clusters. These clusters are not mutually exclusive and there will be slippage and overlap of ideology between the two. The first cluster reflects the essence of the child's growth from her youngest and most dependent age

to the time when she is on the threshold of adulthood. The passage through the childhood years necessitates a growth in the autonomy of the child. The second cluster reflects the fundamental assumption that for an individual to become part of society it is necessary for them not only to acquire knowledge of the metanarratives that define that society but also to relinquish some of their individual agency for the good of the greater whole. During childhood there will be an ongoing tension between the need for agency and the need to learn what it is to be a responsible adult. There are some ideologies which occupy a central or fundamental role in the child achieving, or working towards, both these possibilities.

The growth towards autonomy is seen in the poems which attempt to define what it means to be first, a child and second, an individual. I argue that the role of the adult is implicit in the creation of these ideological patterns. This is evident not only in the adult as poet and editor but also as the dual reader. This is an important part of the anthologies for the youngest reader, who may be at a pre-reading stage, and for the next two groups of readers where the role of the teacher becomes an intrinsic part of the school anthology. I argue that there is a shift in representation of the individual from the youngest to the oldest child. The youngest readers are defined by looking out into their immediate world. The physical place is defined by the parameters of domesticity and by parts of the natural world and its inhabitants. For the older reader the focus is inwards where the role and understanding of emotions, feelings and attitudes is foregrounded.

Ideologies of place are found in all the anthologies. In the anthologies of Bertram Stevens this is one of almost exclusive focus on the rural as opposed to the urban place. I argued that this is not a simple representation but one that provides the reader with subtle variations on a theme: seeing the rural place in terms of the 'bush' or 'outback'. In these anthologies at the beginning of the twentieth century this is an ambiguous place which was positioned as mainly antagonistic to the people who lived and worked there but it also enabled various rites of passage, especially for men. It was a place that showed striking contrasts to the European expectations of landscape but one which offered its own idiosyncratic beauty and occasional pleasures. In the anthologies for the youngest group of readers this ideology is largely focused on a benign landscape where the adult is often present. In the more recent anthologies of Heylen and Jellett, the emphasis on the rural

place is maintained. This is despite the obvious gap between poetry about aspects of life in the country and the urban landscape of most of the readers. This dislocation has the effect of positioning the rural as a source of nostalgia and one representing utopian ideals. Place in the anthologies for the middle group of readers is absorbed into a personal and more intimate landscape where the actual physical characteristics of the place are less important than the reactions of people to that place. In the anthologies for the oldest group of readers there is a radical re-alignment of place. It is overtly indicated in the thematic sections of the anthologies of O'Connor and Pretty. In Pretty's anthology there are twenty one poems found in section six "In the Vanished Forest". He does not limit poems that are concerned either directly or implicitly with landscape to this division but the title is indicative not only of the ideological focus of this section but also of the orientation of these places. These are places that are hidden, vanished or remote. In the earlier anthologies nostalgia existed in relation to disappearing jobs and work but here the shift is to a land, its indigenous people and its wildlife that are threatened by the continual and often rapacious presence of white people. These poems are both celebratory and a warning. Pretty recognises this in drawing the student's attention to the idea that the lyric "contrast[s] the harmonies of nature with the disharmonies of life"

These sections in the anthologies of Pretty and O'Connor link back to the earlier anthologies of Stevens and indicate the shift in attitude to the natural environment that has occurred during this century. No ideology will remain constant or fixed; it will reflect changing attitudes and ideas and in this case the ongoing development of the relationship between the land and the inhabitants. What is significant about landscape is that it is still an important part of present-day anthologies, it is still largely rural and it is still something deemed a necessary part of the processes of acculturation.

I have argued that the other significant ideological change is in the representation of Aboriginality. This occurs both across historical time and as a function of the age of the child. Poems about, or by, Aborigines are significant for their absence in the early anthologies of Bertram Stevens and in *Frolic Fair*. I suggested that this absence should be regarded as a covert, and possibly unconscious, recognition of the need to reassert a dominant white middle class hegemony as the desired norm of Australian society. There is

substantial change in the ideology of Aboriginality in the more recent anthologies. Ideological change is also possible over a comparatively short period of time as shown in the two anthologies of Heylen and Jellett. Here the problem is not one of non-existence but rather of being subsumed into a generalised 'other' which again reinforces the dominant paradigm. The anthologies for the oldest group of readers represent a deliberate attempt to redress the imbalance of the earlier anthologies such as those of Bertram Stevens. Both the modern anthologies of O'Connor and of Pretty contain poems which give a historical perspective on the often bitter association between Aborigines and white people and they reveal aspects of past and present Aboriginal culture. Most, but not all, of these poems are by Aboriginal writers. While the inclusion of these poems is creditable I have argued that their particular positioning within the anthology is rather more problematic. This can be seen when these poems are compared to poems about the experiences of women and poems by female writers.

No anthology can be all things to all readers but some obvious absences are indications of further ideological purposes. These are usually a function of inclusion, or not, of minority groups in Australian society. As indicated above this is evident in some of the anthologies with representations of Aboriginality and it is also apparent in the lack of poetry about Chinese migrants of the last century and the various groups of migrants who have come to Australia over the time of the twentieth century and now make this a multi-cultural heterogeneous society. Where poems which relate the experiences of these people are present they may be marginalised and positioned as other.

In essence, I have argued that the poetry anthology is an untapped resource for the ideologies that are deemed to be important for the children of Australian culture. I have emphasised that no text can be free of an ideological load but the unique nature of the poetry anthology means that the ideology is evident in at least three levels. There is ideology as a function of the separate poem. It is also found within the particular structure of each anthology, for example as a function of its peritext and ancillary text, the order of poems, and the use of illustrations. Ideology is also a result of the accumulation, similarities and variation of poems that make up the whole text. Thus it is not only the ideology of each poem that the child may come to understand but it is the collective

ideologies embodied in the whole anthology that represent not only what a culture is but what it aspires to be. All the ideologies act as a mirror for those metanarratives that define and construct what is understood by Australian society. It is when the child is the primary implied reader of the anthology that the ideological orientation is most vivid. It is essential that the children of a society grow to adulthood with an understanding of the morals, ethics, ideas and structures that frame and define the society and its members. These have to be taught through the time of childhood and through texts that the adult members select as appropriate vehicles. In this case, and for this thesis, this has been the poetry anthology.

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APPENDICES

Appendix I

DISTRIBUTION OF POEMS IN ANTHOLOGIES OF BERTRAM STEVENS

POETS/POEMS	An Anthology of Australian Verse 1906	The Golden Treasury of Australian Verse 1909	The Children's Treasury of Australian Verse 1913A	Selections from the Australian Poets 1913B	A Book of Australian Verse 1915
<u>Adams, Arthur H</u>					
The Australian		*			
Bayswater, W	*	*			
Bond Street	*				
The Dwellings of Our Dead		*		*	
<u>Adams, Francis W L</u>					
The Decision		*			
Gordon's Grave	*	*			
Love and Death	*	*			
Something	*				
To A L Gordon	*				
<u>Allen, Leslie H</u>					
The Dark Room		*			
Kobold				*	
Rainbow End				*	*
<u>Anderson, Johannes Carl</u>					
Maui Victor	*	*			
Soft, Low and Sweet	*	*			
<u>Anderson, Maybanke</u>					
Australia Fair			*		*
<u>Author Unknown</u>					
The Stockman			*		*
<u>Bathgate, Alexander</u>					
The Clematis	*				
<u>Baughan, Blanche Edith</u>					
The Hill		*			

POETS/POEMS	1906	1909	1913A	1913B	1915
Bayldon, Arthur A D					
Apollo in Australia				*	*
Marlowe		*			
To Posey	*				
The Sea	*	*			
Sunset	*	*		*	*
Boake, Barcroft Henry					
Where the Dead Men Lie		*			
Bracken, Thomas					
Not Understood	*	*			
Spirit of Song	*				
Brady, Edwin James					
McFee of Aberdeen		*			
The Wardens of the Sea	*				
Brennan, Christopher					
Cities		*			
"I am shut out of Mine own heart"		*			
Poppies	*				
Romance	*	*			
Brereton, John Le Gay					
Buffalo Creek				*	
Home	*				
July			*	*	*
Open Speech		*			
The Sea Maid	*	*			
Wilfred	*	*			
Browne, Thomas Alexander (Rolf Boldrewood)					
Perdita	*				
Burrows, Joseph					
The Road That Has No End				*	
Cambridge, Ada					
Despair	*	*			
Faith	*	*			
Good-Bye	*	*			
Honour	*	*			
The Virgin Martyr	*	*			

POETS/POEMS	1906	1909	1913A	1913B	1915
What of the Night?	*	*			
Carleton, Mrs C J					
A Song of Australia			*		*
Carmichael, Jennings					
Nine Years Old			*		*
An Old Bush Road	*				
A Poem 'Bout Me			*		*
A Woman's Mood	*	*			*
Castilla, Ethel					
An Australian Girl	*				
A Song of Sydney	*				
Church, Herbert					
"At Eventide it shall be Light"		*			
Ode		*			
Rosalind		*			
Saint Herbert				*	*
Clarke, Marcus					
The Song of Tigilau	*	*			
Colborne-Veel, Mary					
Distant Authors	*	*			
Resurgam	*	*			
Saturday Night	*	*			
"What Look Hath She?"	*				
Cross, Zora					
Babies Bay				*	
The Fairies Fair				*	*
Girl Gladness				*	*
Memory				*	*
The New Moon				*	*
When I was Six				*	*
Currie, Ernest					
Laudabunt Alii	*	*		*	*
Cuthbertson, James Lister					
At Cape Schanck	*	*			
Australia Federata	*				*
The Bush					*
A Cricketing Song			*	*	*
The Australian Sunrise	*	*		*	

POETS/POEMS	1906	1909	1913A	1913B	1915
Ode to Apollo	*	*		*	*
Our Heritage				*	*
A Racing Eight				*	*
To a Billy			*	*	*
Wattle and Myrtle	*	*			
Daley, Victor James					
Anna	*				
A-Roving			*		*
Blanchelys		*			
Dreams		*			
The Forest				*	*
Fragments		*			
A King in Exile			*		*
The Little Worlds				*	*
The Night Ride	*				
The Old Wife and the New		*			
Pictures			*		*
Players	*				
The Road of Roses			*		*
Romance		*			
The Shepherds and the Sheep				*	*
A Sunset Fantasy		*			
To my Soul		*			
A Vision of Youth				*	*
Deniehy, Daniel Henry					
Love in a Cottage	*	*			
A Song for the Night	*				
Derham, Enid					
A Ballade of Home				*	*
Cras Nobis				*	*
The Wind-Child			*	*	*
Domett, Alfred					
A Christmas Hymn				*	*
An Invitation	*	*			
A Maori Girl's Song	*	*			
The Pink and White Terrace				*	
Dyson, Edward					
Men of Australasia				*	*
The Old Whim Horse	*	*		*	
Emerson, E S					

POETS/POEMS	1906	1909	1913A	1913B	1915
Black Cockatoo			*		*
Kookaburra			*		*
A Rain Song				*	*
Evans, George Essex					
An Australian Symphony	*	*		*	
At the Base Hospital			*		*
Eland's River				*	*
A Federal Song			*		*
The Nation Builders				*	*
A Nocturne	*				
Ode for Commonwealth Day				*	*
On the Plains			*	*	*
A Pastoral	*	*			
The Secret Key		*			
The Women of the West	*	*		*	
Farrell, John					
Australia to England	*	*			
Favenc, Ernest					
Song of Cape Leeuwin			*		*
Song of the Torres Straits Islands				*	*
Foott, Mary Hannay					
The Aurora Australia				*	*
The Fate of Bass				*	*
Happy Days	*	*			
New Country	*	*			
No Message	*	*			
Where the Pelican Builds	*	*	*	*	*
Forrest, M					
Boy-Dreams				*	*
The Fairies' Airship			*	*	*
The Fairies' Hats			*		*
Foster, William					
"The Love in her Eyes Lay Sleeping"	*				
Gay, William					
Primroses	*	*	*		*
A Sonnet of the Empire				*	*
To M.	*	*			
Vestigia Nulla Retrorsum	*	*		*	

POETS/POEMS	1906	1909	1913A	1913B	1915
Gellert, Leon					
Anzac Cove				*	*
The Diggers				*	*
Gilmore, Mary					
The Fairy Man			*	*	*
Good-Night	*	*			
If We Only Could			*	*	*
A Little Ghost	*	*			
Marri'd		*			
The Sleep Sea			*	*	*
Gordon, Adam Lindsay					
A Dedication	*	*		*	
From "The Rhyme of Joyous Garde"		*			
Gone				*	*
How We Beat the Favourite				*	
The Sick Stock-rider	*	*		*	*
Thora's Song	*	*			
Wolf and Hound				*	*
Ye Wearie Wayfarer				*	*
Green, Henry M					
In the City				*	*
Senlac				*	*
Grover, Monatagu					
The Game of Hoodman Blind				*	*
Harpur, Charles					
The Anchor			*		
the Battle of Life			*	*	
A Coast View	*	*			
Love	*	*			
Words	*	*	*		*
Hebblethwaite, James					
Merrymind			*	*	*
Perdita		*			
Provence		*			
Wanderers		*			*
Heney, Thomas W					
Absence	*	*			
A Riverina Road		*		*	

POETS/POEMS	1906	1909	1913A	1913B	1915
<u>Heron, Mrs</u> ("Australie" in 1913B edition)					
The Muster			*		*
<u>Holdsworth, Philip Joseph</u>					
My Queen of Dreams	*	*			
Quis Separabit	*	*			
<u>Howarth, R Guy</u>					
Henry Lawson				*	
<u>Hyland, Inez K</u>					
Bread and Wine	*				
To a Wave	*	*			
<u>Hudson, Frank</u>					
Pioneers			*		*
<u>Innes, Guy</u>					
Vestgia Nulla Retrorsum					*
<u>Jephcott, Sydney</u>					
A Ballad of the Last King of Thule	*	*			
Chaucer	*				
A Fragment	*	*			
Home-woe	*				
Splitting	*				
A Song of the Tent		*			
White Paper	*	*			
<u>Jose, Arthur</u>					
The Elizabethans				*	*
<u>Kelly, John Liddell</u>					
Heredity	*				
Immortality	*	*			
With the Immortals				*	*
<u>Kendall, Henry</u>					
Adam Lindsay Gordon				*	*
After Many Years	*	*			
Araluen	*				
Bell Birds				*	*
Bill, the Bullock Driver			*	*	*
Hy-Brasil	*	*		*	*
The Last of His Tribe		*	*	*	*
Orara				*	*
Outre Mer	*	*			

POETS/POEMS	1906	1909	1913A	1913B	1915
Prefatory Sonnets	*	*			
Rose Lorraine	*	*			
September in Australia	*	*		*	
Song of the Cattle Hunters			*	*	*
To a Mountain	*	*			
The Warrigal			*	*	*
Kenna Francis					
The Telegraph			*	*	*
Kennedy, Richard T					
Nocturne				*	
Quest				*	
Reverie				*	
Voyage				*	
Lang, John Dunmore					
The Heads of Port Jackson				*	*
Lasker, Robert S					
Premonition					*
Lawson, Henry					
Andy's Gone With Cattle	*	*	*	*	*
The Ballad of the Drover			*	*	*
Barter		*			
The Blue Mountains			*	*	*
The Last Review				*	
The Lights of Cobb and Co				*	
The Lily and the Bee			*	*	*
Middleton's Rouseabout	*				
Out Back	*	*			
The Roaring Days				*	*
The Sliprails and the Spur	*	*		*	
The Star of Australasia	*	*			
The Southerly Buster				*	*
The Teams			*	*	*
The Vagabond	*	*			
Waratah and Wattle			*	*	*
Lawson, Will					
The Destroyer					*
The Mails		*		*	
The Mountain Mail					*
The Old Ngahauranga Road					*
The Shunter		*			

POETS/POEMS	1906	1909	1913A	1913B	1915
A Song of the Air					*
A Song of the Wind			*	*	*
Loughran, Edward Booth					
Dead Leaves	*	*			
Ishmonie	*	*			
Isolation	*				
On the Promotory				*	*
Mack, Amy E					
The Wattle is a Lady			*	*	*
Mack, Marie Louise					
"I dreamed of Italy"		*			
"I take my life into my own hands"		*			
To Sydney		*			
Mackay, Jessie					
The Burial of Sir John Mackenzie	*	*			
Dunedin in the Gloaming	*	*			
A Folk Song	*	*			
The Grey Company	*	*		*	*
Rona in the Moon			*	*	*
McRae, George Gordon					
From "A Rosebud form the Garden of the Taj"		*			
Lima de Murska		*			
McRae, Hugh					
Metamorphosis		*			
Never Again		*			
Poets and Kings				*	*
McFadyen, Ella					
A Ballad of the Road			*	*	*
The Night Express			*		*
McGrath, Raymond H					
Charm of Ettalong				*	
The Rubbish Bin				*	
The Sea Hath its Pearls				*	*
MacKellar, Dorothea					
Burning Off				*	*
Colour				*	*

POETS/POEMS	1906	1909	1913A	1913B	1915
The Dryads of the Blue-gums				*	*
Magic			*	*	*
My Country		*		*	*
The Open Sea		*			
Settlers				*	*
Sleeping Out				*	
Up Country			*	*	*
Martin, Arthur Patchett					
Bushland	*	*			
Michael, James Lionel					
Personality	*	*			
"Through Pleasant Paths"	*				
Moloney, Patrick					
Melbourne	*	*			
Morton, Frank					
The Sleepikins					*
Murdoch, Walter					
Ave Imperatrix			*	*	*
Neilson, Shaw					
The Land Where I was Born				*	*
Old Granny Sullivan				*	*
Sheedy was Dying		*			
"O'Brien, John"					
Around the Boree Log				*	
The Old Bush School				*	*
Ten Little Steps and Stairs				*	*
O'Dowd, Bernard					
Australia		*		*	
Bacchus		*			
Love's Substitute	*				
Prosperity		*			
An Order for a Song		*			
Our Duty	*				
Ogilvie, Will H					
Abandoned Selections		*			
The Australian Fleet					*
Beaumont Water		*			

POETS/POEMS	1906	1909	1913A	1913B	1915
The Bush, My Lover		*			*
Daffodils	*				
The Drafting Gate			*	*	*
Drought	*				
Fairy Tales				*	*
The Filling of the Swamps			*	*	*
From the Gulf		*		*	
Habet		*			
His Gippsland Girl					*
The New Moon			*		*
The Outlaw				*	*
A Queen of Yore	*				
Queensland Opal	*				
The Shadow on the Blind	*				
Some Take No Heed		*			
The Wagtail			*	*	*
Western Heroes			*		*
Wind o' the Autumn	*				
O'Hara, John Bernard					
Captain Cook			*		*
The Corn Song			*		*
A Country Village	*	*			
Cudgewa Creek				*	*
The Days of Sweet October			*		*
Flinders	*	*		*	*
Happy Creek	*	*	*	*	*
Will-o'-the-Wisp or Star					*
O'Reilly, Dowell					
Sea-Grief		*			
The Sea-Maiden	*	*			
Parkes, Sir Henry					
The Australian Flag			*		*
The Buried Chief	*	*			
Paterson, Andrew Barton					
The Ballad of the 'Calliope'				*	*
Black Swans	*	*			
By the Grey Gulf-Water	*	*			
Clancy of the Overflow	*	*		*	*
The Daylight is Dying	*	*	*	*	*
The Explorers				*	*
Hawker the Standard Bearer				*	*

POETS/POEMS	1906	1909	1913A	1913B	1915
The Man from Snowy River				*	*
The Old Australian Ways	*	*	*	*	*
Over the Range			*	*	*
Song of the Wheat				*	*
Song the Artesian Water				*	*
The Travelling Post Office	*	*	*	*	*
The Wind's Message				*	*
Peacocke, Maud					
The Timber Scow				*	*
Quinn, Patrick Edward					
A Girl's Grave	*	*			
Quinn, Roderic					
The Australian			*		*
The Camp within the West		*			
The Drover of the Stars				*	
The Golden Yesterday				*	*
A Grey Day		*			
The House of the Commonwealth	*				
The Lotus-Flower	*	*			
The Red Tressed Maiden				*	*
The Sea-Seekers				*	*
The Seeker		*			
A Song of Keats				*	
Spring Song			*	*	*
Reeves, William Pember					
The Passing of the Forest		*			
The Rivers of Damascus				*	*
Richardson, Robert					
A Ballade of Wattle Blossom	*	*		*	
Nocturne		*			
A Song	*				
Robertson, John Steele					
The Pathway of the Sun				*	*
Ross, David MacDonald					
Autumn	*	*			
Little Bo-Peep			*		*
Love's Treasure House	*	*			
The River of the Stars			*		*

POETS/POEMS	1906	1909	1913A	1913B	1915
The Sea to the Shell	*				
The Silent Tide	*	*			
The Watch on the Deck	*	*			
Rowe, Richard					
Soul Ferry	*	*			
Superstites Rosae	*	*			
Sandes, John					
Australians to the Front					*
The First Shot			*	*	*
With Death's Prophetic Ear	*	*			
Simpson, Martha M					
To an Old Grammar	*	*			
Sinclair, M A					
The Chatelaine	*	*			
Sladen, Douglas B W					
Under the Wattle	*				
Souter, Charles Henry					
The Black Swans				*	*
A Capstan Chanty		*			
Irish Lords		*			
Smith's Emily		*			
Spielvogel, Nathan F					
Our Gum Trees					*
Stephens, James Brunton					
Australian Anthem			*	*	*
Cape Byron				*	*
The Dark Companion	*	*		*	
The Dominion of Australia	*	*		*	*
Day	*	*			
Night	*	*			
Storrie, Agnes L					
A Confession	*	*			
January					*
My Gift			*		*
Twenty Gallons of Sleep	*	*			
Strong, Archibald T					
Ballade of London Town		*			

POETS/POEMS	1906	1909	1913A	1913B	1915
Baudelaire		*			
Sutherland, Alexander					
An Austral Sky			*		*
Thomas, James					
To a Silver-Eye			*		*
To a Water Wagtail			*		*
Turner, Ethel					
After the Battle			*		*
"Oh, if that Rainbow up there"	*		*	*	*
Orphaned by the Sea		*			
Thunderbolts and Wind			*		*
A Trembling Star	*	*	*	*	
Walking to School			*	*	*
Where Does the Winter Go?			*		*
Twisleton, Henry Lea					
To a Cabbage Rose	*				
Wagner, John Harrison					
An Australian Cradle Song			*		*
Wentworth, W C					
Australasia	*			*	*
Werner, Alice					
Bannerman of the Dandenongs	*	*		*	*
Whitney, George Charles					
Anniversary Day			*	*	*
The Rime of the Vagabond		*			
Sunset	*				
Wilcox, Dora					
In London	*	*			
Williamson, F S					
The Magpies Song			*		*
Wilson, Mrs James Glenny (post 1906 Wilson, Ann Glenny)					
Fairyland	*	*		*	*
The Forty_Mile Bush				*	*

POETS/POEMS	1906	1909	1913A	1913B	1915
The Lark's Song	*	*	*		
A Sketch			*		*
A Winter Daybreak	*	*			
Wilson Rita					
Exiled					*
Wright, David McKee					
"Follow, Follow Me"			*	*	*
An Old Colonist's Reverie	*	*			
Sunset Bay				*	
Viking Song				*	
Young Australia by the Sea			*		*

Appendix II on pages 323-324 of this thesis have been removed as it contains published material

Distribution of Nursery Rhyme Anthologies in Four Shops in suburban Sydney, Australia May 1996

(alphabetical by title)

# indicates an Australian publication

TITLE	SHOP 'B'	SHOP 'D'	SHOP 'M'	SHOP 'S'
ABC's and other Learning Rhymes Sally Emerson, 1992: Kingfisher	*			
Action Songs Wendy Smith (illus) 1995: Harper Collins		*		
# *Australian Mother Goose* Colin Thiele Weldon Kids			*	
Best Book of Nursery Rhymes Brian Watson 1988				*
Clapping Rhymes and Ball-Bouncing Games Pie Corbett, 1993: Kingfisher				*
A Cup of Sunshine Jill Bennett, 1993: Walker			*	*
Dancing and Singing Games P Corbett and S Emerson,1992: Kingfisher	*			
Eeny Meeny Mine Mo Pie Corbett, 1993: Kingfisher				*
Favourite Rhymes Ronnie Randell, 1995: Ladybird (UK)				*
First Picture Book of Nursery Rhymes Elizabeth Harbour,1995:Viking/Penguin		*		
First Treasury of Nursery Rhymes Michael Rosen, 1987: Macmillan	*			
Here We Go Round the Mulberry Bush Walter Crane (illus), 1993: Albion Press	*		*	
Hey Diddle Diddle and Other Mother Goose Rhymes Shoo Rayner, 1995: Penguin				*
I saw Esau Iona and Peter Opie, 1992: Walker	*		*	
Lavender's Blue Kathleen Lines, 1989: OUP	*		*	*
Little Dog Laughed and Other Nursery Rhymes Lucy Cousins (illus) 1992: Macmillan				*
Love to Sing Nursery Rhymes Linda Adamson,1994: Ashton Scholastic		*		
Michael Foreman's Mother Goose Michael Foreman (illus), 1991: Walker	*			
Mother Goose William Joyce (illus), 1984: Random House				*
Mother Goose Brain Wildsmith (illus), 1964: OUP (17th ed)			*	
Mother Goose Picture Rhymes Andrew Geeson, 1994: Templar Books			*	

TITLE	SHOP 'B'	SHOP 'D'	SHOP 'M'	SHOP 'S'
Mother Goose Song Book Rose Bertin (illus) 1994: Wishing Well				*
Nursery Rhymes Jonathan Langley (illus), 1992: HarperCollins				*
Nursery Rhymes Ronnie Randell, 1995: Ladybird (UK)				*
Nursery Rhymes Paula Rego (illus), 1994: Thames & Hudson				*
Oranges and Lemons Ian Beck, 1986: OUP				*
Orchard book of Nursery Rhymes Zena Sutherland, 1996: Orchard Books			*	
Oxford Book of Nursery Rhymes I and P Opie, OUP			*	
Oxford Nursery Rhyme Book Ian Beck, 1995: OUP		*	*	
Playtime Rhymes Sally Gardiner (illus), 1995: Orion				*
Pudding and Pie Ian Beck, 1989: OUP		*	*	*
Rhymes for Bedtime Ronnie Randell, 1995: Ladybird			*	
Ride a Cock-Horse Ian Beck, 1988: OUP	*	*		*
Sing a Song of Sixpence Vince Cross, 1995 OUP		*	*	*
Skip Across the Ocean Floella B F Lincoln, 1995			*	
Skipping Rhymes Pie Corbett, 1993: Kingfisher				*
Sleep Baby Sleep Michael Hague, 1994: Morror Junior Books				*
Tail Feathers from Mother Goose Iona Opie, 1988: Walker	*			
Three Little Kittens and Other Poems and *Songs from Mother Goose* Tome de Paola (illus), 1987: Methuen (UK)				*
# *Time for a Number Rhyme* 1983: Thomas Nelson				*

Appendices IV-VI on pages 327-406 of this thesis have been removed as they contain published material