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Art expression in a social studies unit on early exploration.

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ART EXPRESSION IN A SOCIAL STUDIES
UNIT ON EARLY EXPLORATION

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CHAPTER I
INTRODUCTION

In this study an attempt is made to select the type of content that lends itself most readily to subjective art expression, in a social studies unit on early explorers, and to show how such selections may be utilized. From fifth-grade history texts and two children's historical novels selections suitable for such a study are taken.

The visual arts, like words, are versatile means of expression. Both may be used factually or objectively, poetically or subjectively. Factual or objective art lies somewhat outside the realm of visual art as fine art and does not lend itself to expression in the subjective sense of the word. If factual or documentary material is needed in the social subjects as a visual aid it seems reasonable to turn to the most authentic source of such materials,--the photograph. But, on the other hand, when one is concerned with the child's reaction to the content of the social studies, he might well utilize the pupil's capacity for subjective expression. For this reason this study will have to do with selecting materials which fall under the latter type rather than the former.
To do this it will be necessary to determine these points:

A. What are the commonly accepted aims in the art program? This will require some sifting. Certain objectives still to be found in many current courses of study in art are no longer held valid by the more thoughtful type of art educator. Dr. Lester Dix states that:

Training people to fill prescriptions by means of meticulous directions may be a good way to develop citizens of a totalitarian state; art teachers do not now believe that it is a good way to educate democratic citizens. Here and there in courses of study or in the literature of art education one can still find proposals for imitative work and technical formulas for performance but current discussions and exhibits indicate that such practices are on the way out.¹

This thesis will attempt to show where changes have been made.

B. What are the commonly accepted aims in the social studies, particularly those aims which deal with subjective learning and personality development? Subjective learnings are those with high emotional content into which the child reads his own feelings and reactions. Since each child's background, mental and emotional, varies from that of every other child, his mental picture will differ from that of his neighbor. Personality development includes those opportunities for practice in, and conscious acknowledgement of, these

ethical, spiritual, and emotional qualities which make for good character growth.

C. What are those situations and incidents in the social studies that offer proper motivation for the art program? Dramatic and heroic tales that induce a deep feeling of kinship with the people of the past, a realization that our ancestors were not too different from ourselves, a sympathetic understanding of the peoples of other countries and races, are the types to be utilized. Research work in order to make a picture more authentic is not a proper use of factual material. But factual material which has so become a part of the child's fund of knowledge that he uses it almost unconsciously in his paintings shows a correct way of using this sometimes debatable material.

D. In what ways may the social studies program and the art program implement each other in building a better integrated child? Here let it be stated that we do not wish art and the social studies dependent upon each other to the subordination of one or the other, for we feel that each subject has its own unique contribution to the child's welfare. "Visual activity complements but does not duplicate other ways of learning."2 However, whenever art and the social studies unite for mutual benefit the results are often

gratifying and can be used to further the development of art understandings as well as promoting better comprehension of the social subjects themselves.
CHAPTER II
REVIEW OF THE LITERATURE

Part I - Art

Although this thesis is based upon the correlation of art and the social studies one must not infer from this that art should be considered the hand-maiden of the social studies. Neither is it the servant of any other subject. It will justify its existence by what it does to and for the child. As a subject itself it has educational value when it is concerned with developing aesthetic, individual and social values. Only when these values are integrated with the subject matter will we find that art and social studies can be mutually beneficial. "Art should retain its integrity and individuality, and because it has certain principles and skills unique to itself, it should maintain a direct relationship with the child."¹

By integration we mean neither correlation with nor interpretation of other subject matter, outside of art. It is a fusion of many elements, including subject matter and the

child, into a oneness, or wholeness. "There is no separation between process and product, means and end. In such a concern for unity probably lies the integrating value of art for the individual."²

Confusion and misunderstanding of art principles lie mainly in the wide variance in methods of art teaching in the schools today. Dr. Landis states that there seems to be four main methods of art education in practice today in the schools.

Their differences lie in basic philosophical and psychological concepts of education.

The first is a Directing method. It is characterized by absolute rules and criteria of judgment. Control of the child in his art activity is from "without." Emphasis is placed upon product, the character of which is pre-determined by the teacher.

The second, a Free-expressional method in its extreme form, seems to be a reaction against the Directing method. Here there are no rules or criteria of judgment. The child is allowed a maximum of freedom from teacher control of guidance. Emphasis is placed upon process. The child's enjoyment is the main concern of this method.

The third, an Eclectic method, attempts to combine the practices of the first two methods, but instead of a combination there is merely an alternation between these two methods with a corresponding emphasis on each.

The fourth method is described as a Meaningful method. Here instead of control from without, or complete freedom, or an alternation between these, there is a "new direction." Attempt is made to guide the child to develop a sensitivity to aesthetic, individual, and social values which may enable him

to develop self-control. Importance is placed upon the unity of process and product, means and end.3

This last method is designed so that there is a recognition of what seems to be the child's innate tendency to express in terms of Beauty of Material, Beauty of Form, and Beauty of Expression.4 The child is made conscious of these values in his work as well as in the work of others. These values are the stepping stones for his own development and growth in art. This program of constructive growth begins as soon as the child is capable of realizing these values, through careful evaluation and criticism aimed at synthesis rather than analysis of parts in isolation. Instead of criticizing minute and factual details of the child's work, attention is deliberately directed to the above mentioned Formal qualities. We try to point out that he has placed things well on the paper, made things large so that they fit the page, taken care of the page by fitting many things on it, fitted some things in back of others, or used many colors in interesting ways. He is encouraged to "mean" what he paints but he cannot do so unless he has something to say. That something must be interesting and vital to the child or the picture product will lack unity.

3 Ibid., from abstract.

4 George Santayana, Sense of Beauty, New York: Charles Scribner's Sons, 1896, Chapters II, III, IV.
The child's creation must be unified both plastically and meaningfully if it is to be of integrative value to him. The teacher may guide the child to create a plastic and meaningful unity by allowing him freedom for emotion and reflection within an ideal.5

All good art develops from human needs and feelings and not from preconceived rules. It is governed as much by the individual's emotional makeup as by his intellectual equipment and his skill must grow in relation to his intellect and emotions. The two overlap and are blended.

There is no clear-cut separation in the natural world that warrants a distinction between intellect and emotion. In fact, quite the contrary. Such being the case, the emotions are intimately associated with bodily states and have definite influence on all learning, and probably all mental reaction.6

The conscious mind can and should guide the emotions. Intellect without emotion produces a cold-blooded, tight, thought-out work. Without emotion there may be craftsmanship but not art. Emotion by itself alone gives us the free, wild, emotional spree.

General instruction must not force all students into an intellectual strait-jacket but must appeal to the more physical and emotional qualities and cultivate them through joined experience.( . . .) Intellect has to be nourished by emotional impulses in order to be productive.7

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5 Landis, op. cit.

6 John G. Rockwell, "Mental Health in the Classroom," Thirteenth Yearbook of the Department of Supervisors and Directors of Instruction of the National Education Association, 1940, Chapter 4, p. 88.

History so taught that it is a living subject, perceived emotionally as well as intellectually, may well furnish background material for an art lesson. The teacher's place here is an important one. It is the teacher who will make history dry facts or who can make it come alive. She can help the child visualize by making the printed pages come to life. It is not enough to say, "Draw a picture of Columbus." The story of Columbus should be made so vivid that the child may identify himself with it. The integrated art experience of the story of Columbus will, therefore, be different for each individual according to the type of self identification which takes place in each pupil. One may identify himself with the joy of the sailors when land was sighted, while another's experience may be focused upon the fears that possessed the sailors through their ignorance of the world. The way in which all these experiences are expressed and organized in art media is intensely personal. Such integration cannot take place when teacher merely says, "Children, let's draw about Columbus." It can only take place if the child becomes completely absorbed by his subject.

Accepting this as a premise, then we must assume that the child's drawing must be entirely his own. We neither draw for him to imitate nor touch up his work, nor do we allow the child to copy from pictures. Dr. Ziegfeld points out that:

We should give help whenever it is needed as it frequently is. If a student is experiencing difficulty it is generally because he does not have
clearly in mind what to do or how to proceed. The teacher's duty is then to help him to clarify his thinking by discussing the problem with him, probably offering alternate suggestions on how to achieve his aim. Once the student's thinking is clarified he can proceed with assurance. The result will be his and the growth achieved in producing it will be his own. It will be truly expressive and, therefore, a work of art.  

One of the main aims of every course of study is the development of character. Among the valuable character traits that the art lesson may stress are honesty and honor.

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Part II - Social Studies

Social studies like art seems to vary greatly in methodology. Here again differences seem to lie in basic philosophies and psychological concepts of education. Changes have come about through studies made on the child and his needs.

From the concept of mastery of certain facts as the aim, social studies is moving toward a consideration of the child's more effectively meeting situations involving social relations as its goal. This change in purpose carries vast implications for change in practice.

But as in other subjects these changes are not uniform. There

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9 Hatch, op. cit.

are nearly as many different kinds of programs in the schools today as there are school systems. As Lee and Lee put it, "The seemingly random application of scissors and paste has nearly made it impossible to distinguish types of programs."\(^{11}\)

This is of course largely due to the differences in philosophy of those responsible for the program, to the kind of teachers who teach it and to the enormous number and variety of the purposes or objectives that are alleged to guide instruction and to be attained through it.

Miller, from a study of periodical literature, committee reports, courses of study, found over 1400 different objectives for teaching American history. Kimmel found 135 objectives for one course of study alone, and 47 mimeographed pages of objectives in one junior high school course of study.

Almost every conceivable purpose that could be claimed for instruction in any field is to be found among the objectives listed for the social studies. The statements fail utterly to recognize the differentiated purposes of the various discipline within the social studies or the purposes of social studies as a whole as contrasted with those of other fields. The multiplicity and diffuseness of the statements of objectives are matched by their vagueness, inconsistency, and romantic unreality. An unfortunate teacher who attempted to follow such lists would rival Stephen Leacock's hero, who mounted his horse and rode off in all directions.\(^{12}\)

We may assume, however, that differences in method vary because of the differences in stress placed upon it,—whether

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\(^{11}\) Ibid., p. 328.

the stress is social purposes or the subject matter. It may be conditioned by the organization of a course of study influenced by administrative factors, affected by a grade arrangement or in relation to equipment or by dependence on the textbook method.

It is reasonable to assume that no one method will satisfactorily cover all phases of the social studies program even though there is a unity in philosophical belief. Various aims may need varying techniques to accomplish different purposes. There will be a different kind of classroom procedure to teach knowledge from the one needed to develop power. The method will be determined partly by the aims, partly by the nature of the students and partly by the nature of the subject matter to be taught. A good teacher will be able to determine which procedure to use.

No matter what the method used it is important that social studies as a subject be alive, interesting, and that it justifies its place in the educational program and by its contribution to the development of the better citizen, which it is well qualified to do.

To be alive and interesting history cannot be taught as a mass of uninteresting factual material to be memorized or passively learned and then rapidly forgotten. There must be active and thoughtful construction of meanings. To quote Eleanor Hubbard:
It [history] is nothing if it is not real, actual, and it is not real unless the men and women who have made that history are actually alive to the student. They must truly be people, not mere manikins, and the events must be moving, stirring happenings, not manipulated chessboard calculations or black letters on a white page if we are to succeed in creating the past in the minds of the present.13

History is the story of the human race, a study of people who have lived and moved and had their being. As such it is a social study, reflecting the successes and failures, the weaknesses and strengths of the actors in the vast panoramic view. From their deeds and lives and characters we can draw the lessons of imitation, of avoidance, of aversion, or of inspiration, and so make ourselves the nobler, our times the better, our places the grander wherein our own generation may dwell and from which future generations can rise to still higher attainments.

If this latter view is correct we must seek in history objectives other than that of knowledge for knowledge's sake.14

Most people will agree that the acquisition of knowledge is very important and from the above we gather that how it is acquired can make a difference to and in the learner. Much of this knowledge must, of course, be gained through verbalisms, written and spoken. It is the teacher who can help to transform these into significant concepts, although all meanings and concepts must actually be built by the student. Words are indispensable for communication and thinking.

"They are the means through which vicarious experience is


14 Ibid., pp. 2-3.
possible." But the non-reader and the indifferent reader will need help in securing ideas and information upon which to build his concepts. Ideas must be present before they can be interpreted. The child must not only be receptive but must have had experiences with elements similar enough to arouse self-identity and emotional responses. Thus the intellect will be nourished by the emotional impulse and become productive.

A large part of our study of history as well as geography requires the reconstruction in imagination of places and people, of struggles and successes. Wesley and Adams tell us:

Learning through vicarious experience opens the door to limitless opportunities. It enables the pupil to have every experience in human history, if he has a background of similar elements, the vocabulary to understand the record and the imagination to reconstruct his own experience in terms of the original.

Through the emotional learning, history will be retained longer and have deeper and more lasting effects upon behavior. This common quality between the arts and history is one of the big reasons why the two may well work together to help the child build better and clearer concepts.

16 Ibid, p. 62.
Part III - The Correlation of Art and Social Studies

The correlated art expression of the child is one of the ways that he has of taking an active part in the history program. It is a way of expressing facts gleaned from the written and spoken word and from observation. If, however, we leave the matter here, we may be teaching factually pictorial history at the expense of art. That quality of evoked emotion, of excitation of feeling, common to history and art, must be present in the art lesson or it degenerates into a drill exercise. Imagination, stimulated by emotion, grasps the significance of previous research when through re-creation the child endeavors with line, color, space and organization to express his knowledge and his feelings in an art form.

Under such stimulation the art results seem to reflect a picturizing ability to a high degree, unless, of course, the child has previously been inhibited in his art through directive methods or the wrong kind of criticism. The writer believes that this picturizing ability should be preserved and cultivated. This is absolutely necessary if art and social studies are to work together in the way suggested by this thesis.

There are great individual differences in children's ability to visualize just as there are great differences in their capacity to express themselves in art forms. All children do not have the same powers of constructing images in their own mind. Some visualize almost everything while
others need help to develop this power. The more vivid the material, the easier it is to visualize. The teacher herself must be able to see the visual possibilities in the text if she is to help. Often the text has been so simplified for children that what is left is very factual material. There are picture possibilities there but not carried out vividly enough as written to capture the imagination of the less pictorially minded child. They are like bones without flesh and just as it takes the imagination of a paleontologist to clothe these bones so that prehistoric animals live again in our minds, so will it take the skill of an enthusiastic teacher to bring to life such an assignment. The fact that Columbus had three ships is not important in the making of a picture. What is important first is the great courage he showed against such odds as weather, mutiny, fear of the unknown. If the child can be helped to feel these things then what he puts on paper may have significance whether it be three ships in an ocean or angry men coming before Columbus, or the sighting of land, or the court of Isabella, or any other incident that may have come up in the discussion of the history lesson. The child's reaction will be an individual thing, not a class exercise. The results will vary greatly according to each one's personal inclinations, abilities, and interests. The teacher may use them as a check against her history teaching but she will never so indicate to the child.
This being true there is no reason in this kind of art program for enlarging or reproducing of illustrations in any book or in any visual aids material.

The argument sometimes given in favor of this type of plagiarism is that these pictures are historically authentic, and since the child artist has never been in the actual location or seen the actual costumes of the period, their use is obligatory if he is to paint a successful historical picture. The writer believes that if these illustrations are factual enough to be considered worth copying, the child could study them for these details with the teacher's help. She can aid in developing keener observation by pointing out and analysing differences in costumes, vegetation, tools, building construction, household appliances or any other details which seem necessary. This study would be part of the social studies lesson. But once the child starts to paint, emphasis upon correctness of detail would set up an emotional block, spoiling both the process and the product.

The greater use of visual aids materials is helping tremendously to give better background understandings to the child. Moving pictures of authenticity give the most vivid background possible. The moving pictures have also helped to develop a more visually minded child. They have also increased his experiences, although these are vicarious, to a large degree. The film strip has the advantage of allowing for more careful study of detail, for a picture can be
projected for any length of time.

Of course all study and preparation should be well in advance of the art expression, with enough time allowed for the material to be absorbed but not memorized. A memory copy, to the writer's mind, has no more value than a direct copy and is just as much a plagiarism. A well illustrated book may be a limiting factor in the art work because of this.

In no way could a creative art experience in itself be the motivating factor for a unit of study for it is obvious that the child would not be ready to express himself.

The type of material that will adapt itself most readily to art expression is generally of a dramatic nature. It involves action or activity of people and in some way must stir an emotional response. Mere production of buildings, boats, or costumed figures encourages plagiarism. The more interesting the incident related, the keener the visual image becomes to the child and the more empathically he paints these images. At the same time he is gaining in ability to use art as a means of expression. This ability is strengthened as he learns to develop fine use of materials; and as he gains a richer understanding of the design along with that meaning which is his own and which the opportunity to interpret his own feelings about the subject has given him.

With this in mind the writer has chosen from the text of children's reference books selections that she feels can be utilized beneficially. She has tried to pick out incidents
with pictorial possibilities but as they are stated they may not stir the emotions. She hopes they will act as a guide.
CHAPTER III

SELECTIONS FOR ART EXPRESSION AS TAKEN FROM
THE HISTORY TEXTS OF CHILDREN'S BOOKS

These selections are based upon the period of exploration
found in some fifth-grade history texts. The writer has in-
cluded two childrens novels which have the added advantage of
being able to go more fully into descriptions and give more
vividly the background that lends itself to art expression.
A regular text must cover much material in a smaller space
which accounts for its dealing primarily with the factual.
The writer has used the novels to help make her argument
clearer.

Below is a list of the childrens textbooks which the
writer reviewed and from which the selections were taken.

Bibliography of Childrens Books
A. Anthony, Barbara K., and Marellene Barnes, Explorers All,
B. Barker, Eugene C., Frances Cavanah, Walter Webb, Our New
C. Duvoisin, Roger, They Put Out to Sea, New York: Alfred
   A. Knopf, 1943.
D. Elson, Henry W. and Cornelia E. MacMullan, The Story of
In the selection of the following quotations the writer has tried to pick out those that have enough dramatic content to stimulate the imagination and the emotions. If the child can in some way visualize himself in a situation similar to the one described he will be able to create a mental picture of it and as a result put this mental vision on paper. Unless he has this feeling of kinship with the situation, and unless it is interesting and vital to him, his picture product will
lack unity. For the child to feel himself into the picture in this way, the description should be vivid and have elements common to his own experiences (be they real or vicarious, as from motion pictures). Most of the selections chosen include people, for people's actions and emotions are a vital part of every child's life. Furthermore, figures in action form a dramatic content which stimulates both the imagination and the emotion of the child artist.

The quotations do not attempt to cover the complete story of the early explorers for that is not their purpose. However they have been arranged, as far as possible, in the correct order of happening.

Stars (*) appear at the beginning of a section of quotation to indicate parts of the text that have been illustrated in one or more of the children's history books. A list of all illustrations found in the textbooks used will be found at the conclusion of selections related to each explorer. The star again is shown in this list and refers to its use in the quotation. When a picture is illustrated in the text, there is always the danger that a copy will be made, even though it be a memory copy. These stars point out sections where a teacher may want to watch for possibilities of plagiarism.

MARCO POLO

1. Down at the Arsenal a new galley was being finished for the Polos. There was a great ringing of hammers
all day and all night and a strong smell of hot pitch. The old galleys were being painted with all sorts of gay colors, fitted out with new oars, new coils of rope, new sails; men were painting the sails, dipping sponges into pans of red and orange and blue, dabbing the white canvas with the sponges and soaking the sails in salt water to set the colors. Tonio saw a man paint a very cross looking lion of San Marco, and a shield with three ragged blackbirds on a sail for the Polos' new ship. The man let Tonio sponge on some of the blue behind the lion's head, and let Marco put red on the Polo shield. Tonio felt proud of his painting.

2. All Venice, it seemed, had come to see the galley slide out of the Adriatic, with the crisp north wind filling the freshly painted sails. The Doge was there with a robe of gold and ermine over his dress of scarlet velvet and silver brocade. The sun winked on the jewels of his cap with the horn at the back, on the gold umbrella that a boy in silver and scarlet tried to hold over his head. The boy's fat arms got so stiff trying to hold up the umbrella and his fat legs got so tired trotting after the Doge's long thin ones, his round face so hot and red, that Tonio felt sorry for him.

Two more boys dressed like the other carried the Doge's stool and cloth-of-gold cushion. They had to travel fast to keep up with him, and were just as useless as the umbrella boy because the Doge never sat down. There were men tooting on silver trumpets and clanging silver cymbals who marched after the Doge and tried hard not to trip over the boys. The Doge's sword-bearer was there too, with a wonderful sword in a sheath of silver and gold with jewels in the hilt.

The Admiral of the fleet, in his violet and crimson silks walked with the Doge and cheered the different galleys as they flew past. The Doge's silver trumpets all sounded for each galley and the trumpets and drums on the galleys answered ( . . . )

The gentlemen of Venice in their short black cloaks their embroidered tunics and bright hose, waved

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their gay caps and cheered the flying boats.\footnote{2}{Ibid., pp. 70-71.}

3. Suddenly Tonio saw what Marco had seen. A small stream wound along a fold in the plain. Along the other side of it, half hidden by the scrubby willows and bushes that grew along its banks something was moving. The sun shone on white things like the domes of a city. Only the domes were close to the ground, and moving slowly, steadily, along the green banks of the brown river. They had been hidden behind a rolling grassy hill. More and more kept coming out from behind it. "They're like beehives," said Tonio. "Hundreds of beehives."\footnote{3}{Ibid., p. 78.}

4.* Most of the white domes had stopped moving now. The Polos and the horsemen had almost reached the river. Tonio could see the trampled mud at the ford. Across it horses were drinking. Beyond them were oxen and goats and sheep, so many that Tonio could hardly see where the herds stopped.

The things that looked now more like great white beehives than like domes were really, Tonio saw, big tents of white felt. They were mounted on carts, carts as wide as the great banquet hall at the Ca'Polo. Men were unharnessing the oxen from the carts. Others were lifting off the tents.

Tonio caught sight of the wicker framework under the felt and of pictures of birds and beasts painted on the white doors. At the top of each tent stuck up a round white chimney like a high collar. These felt chimneys were painted, too, with bright splashes of color. All around the great carts with the tents on them were smaller carts carrying chests covered with black felt. Women were pulling rugs, furs, and cooking things out of these chests. The women had queer high hats on their heads with feathers sticking out of them.\footnote{4}{Ibid., pp. 82-83.}

5. They [Nicolo, Maffeo and Marco] traveled the last forty days of their journey with guides from the royal palace.* At last they entered a great park.
Through the trees they could see a white marble palace with a gold roof.* They climbed the marble steps and were led into a huge room. Here there were gold pillars decorated with carved dragons. The room was crowded with members of the emperor's court dressed in silks and satins. But the emperor, seated on his throne, wore finer robes than any of the others.

Nicolo and Maffeo threw themselves face downward on the floor before the throne. Marco did the same.5

6. When he [Kublai Khan] ate, dozens of pages served him, their faces covered with veils, so that their breath might not soil his food. A page brought him the wine cup and kneeled down while an orchestra played as the cup came to his lips.6

7. The Khan loved to hunt with falcons; and since it was also a good occasion to show how great an Emperor he was, he did not walk to the hunt, nor ride on a horse nor even an elephant. He rode four elephants at once. A little house carved in wood and painted with gold was put on the back of the four elephants, for him to ride in. He could even lie down if he cared to!

He took with him ten thousand men, dressed in blue robes, to carry the falcons, and ten thousand dressed in red robes to catch the falcons after the hunt.

Sometimes he went hunting with dogs. On these days five thousand dogs followed his little painted house on the four elephants.7

8. In those days there were no banks, and gold was too heavy for the Polos to carry on their long journey home. So they took all their earnings and bought jewels.* They ripped open the seams of their garments, put the jewels inside, and sewed up the seams. If

7 Ibid., p. 74.
they should meet robbers on the way the robbers would not guess that they carried great wealth hidden in their clothes.8

9. The party left Kambalu that next morning. Zaitun, where the ships were waiting, was a long journey from Kambalu. Kublai Khan rode with them for a few miles in his house on the back of four elephants. Sometimes the princess rode with him in the little gold lined room with the gay tiger skins on the roof, but for the last part of the journey it was Marco the Khan wanted beside him. Kublai Khan did not talk a great deal. The old man hardly seemed to listen to Marco's stories about the places they would pass through. ( . . . )

Kublai Khan put his hand on Marco's crimson sleeve for a moment, but he did not say anything. And he did not speak when all that great company knelt before him in farewell, only sat quietly in his house of gold like a carved ivory figure with one ivory hand raised.9

10. Three years later the three Polos entered the city of Venice. Their clothes were dusty and ragged after their long journey and they looked like beggars. When they knocked at the door of their old home, it was opened by a cousin who now lived there.10

11.* Soon after the Polos invited their old friends to a party. They wore beautiful crimson robes, as they greeted their guests. Later Marco brought out the ragged garments which he and his father and uncle wore when they first came back to Venice. He picked up a knife and cut open the seams. The guests stared as a stream of jewels—sapphires, emeralds, diamonds and rubies poured out on the table.11

12. A few years after Marco Polo came home the city of Venice went to war with the city of Genoa. Marco

8 Barker, et. al., op. cit., p. 56.
10 Ibid., pp. 56 and 58.
11 Ibid, p. 58.
entered the army as a soldier and was captured and put in prison. [Kelty says Marco was made captain of a ship. His ship was taken and Marco cast in prison.] To pass the time and entertain the other prisoners, he told the story of his travels and described the wonders of the East. One of his companions wrote the story down, and that is how we have Marco Polo’s remarkable book.

Pictures found in the textbooks illustrating the story of Marco Polo

**Text A Explorers All**

2. Walls of China, p. 17.

**Text B Our New Land**

1. Travel by camel, p. 57.
2. Great Walls of China, p. 62.
4. The Polo’s buying costly jewels in a Chinese market, p. 58.

**Text C They Put Out to Sea**

1. Asian homes of Tartars, p. 61.
2. As a Chinese Artist painted Kublai Khan, p. 64.
3. Marco Polo saw these animals along the way, p. 66.
4. The Polos came to a Persian village, p. 67.
6. A Chinese river, p. 73.
8. Nicolo, Maffeo and Marco sail away from China, p. 77.

**Text D The Story of Our Country**

1. Portrait of Marco Polo, p. 4.

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13 Kent, op. cit., p. 59.
VIKINGS

1.* A sturdy boy stood beside his father at the prow. His fair hair tossed in the wind, and his bright blue eyes gazed at the shore ahead. The fog had lifted and he could see a harbor and bare flat land below the ice covered mountains.14

2. Lief decided to go no further but to build a house as a shelter for himself and his men. ( . . . ) He kept one half of his party near the house each day, guarding it against possible attack. Others went exploring or worked in the woods cutting trees.15

15 Ibid., p. 5.
3. One autumn day the men found vines with bunches of grapes hanging on them. ( . . . ) He [one old man] showed the others how to press the juice from the grapes and also how to dry them to take back home.  

4. The men spent a busy winter. They fished and hunted and gathered wood, and they put in many hours of work on their boats. It had to be repaired before they started on their voyage home.  

5. During the second year there was trouble with the natives. They had tried all along to buy some of the white man's spears and battle axes, but the settlers had never let them get hold of any of these weapons. One day a native tried to snatch a battle-ax, and was killed by the Norsemen who held it. Other natives were killed when they made attacks on groups of two or three Norsemen in the woods.  

Pictures found in the textbooks illustrating the story of the Vikings

**Text A** Explorers All

1. Vikings with a sword, p. 8.  

**Text B** Our New Land

1. Viking boat, p. 41.  
2. Building Viking boat, p. 42.  

**Text D** The Story of Our Country

1. Thor - War God of Norsemen

**Text G** Life in Early America

1. A Viking boat, p. 143.

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16 Lansing, loc. cit.  
17 Ibid., p. 6.  
18 Ibid., p. 9.
Text K Makers of the Americas

1. Viking boat, p. 3.
2. Viking boat landing, p. 4.

Text L Building Our America

1. Vikings and boats, p. 9.

VASCO DA GAMA

1. Early one July morning, the king and his court came down to the quai of Lisbon to watch the ships ride slowly out of the harbor, their sails, embroidered with the cross of Christ, shining like white clouds in a blue sky.

The crowd cheered, the music blared while banners of all colors waved good-bye from the masts and rigging of the ships.19

2.* There was at least one black man on that shore, a Hottentot who was gathering wild honey among the bushes. The sight of those strange white men, covered with bright clothes like birds with feathers, so frightened him that he tried to run away, but he was caught and brought on board the admiral's ship.

Da Gama welcomed him and invited him to share his meal and even gave him a red Portuguese coat to wear over his straw shirt and antelope skin.

It is very extraordinary for a Hottentot to go out in the morning to seek wild honey and to come back dressed as a Portuguese. And so, when the Negro walked proudly into his village, dozens of fuzzy heads popped out of the yellow straw huts and rolled their big eyes in wonder.

The next morning fifteen Hottentots went down to the beach and jumped and danced and called to the ships.20

19 Duvoisin, op. cit., p. 112.

20 Ibid., pp. 113-114.
3. Then, one day, a sailor named Fernando Vellose decided to ask the Hottentots to take him to their village. That did not please the Negroes. They did not trust the white men enough to show them their village. As they walked through the forest with Fernando, they wondered what to do. To gain time, they stopped in a clearing at the foot of a mountain, and pretended to be too hungry to go on. They cooked a sea lion they were carrying with them and ate it on the spot.

After the meal, they looked at Fernando and told him in signs:

"Now you go back.( . . )"

So he walked back to the ship. He was just about to step into the rowboat which was sent to pick him up when the Hottentots ran out of the woods behind him, yelling their war cry and throwing their sharp assagais. The Portuguese took up their crossbows and a real battle began which lasted until the Hottentots finally fled into the forest.

Da Gama got an assagai through the leg. He was very angry at Fernando.21

4. One month later, they came to a place that Bartholomeo Diaz had named the "Bay of the Cowherd," which is now called "Mossel Bay." Black men were caring for their sheep, goats and oxen, just as they had done ten years before.( . . )

"It is wise to put crossbow and spear in the rowboats," said da Gama. "One can never tell what these black men will do. To show them that we are friends, we will throw them some round bells and tin rings when we near the beach."

The Negros picked up the bells and rings and seemed happy. They played the flute and danced. The scene was so pretty that da Gama shouted to his men who were still on the ships to play the trumpet, and he and his sailors in the rowboat started to dance too. The Negroes on the beach danced, the sailors in the boats danced, the flute and the

21 Ibid., pp. 114-115.
trumpet made music, and all was very cheerful. It put the Negroes in such good spirits that they sold da Gama a fat ox for three tin bracelets.22

5. The three ships dropped anchor near a small river in the country of the tall Bantu Negroes who hunt the antelope, the giraffe, the lions, and other wild animals, following them with spears and long bows and arrows.

"Be welcome to our country," greeted the big Bantu Chief as he came to meet the first sailor who stepped ashore. The Portuguese did not speak his language, but he was smiling so they were sure that was what he meant. Da Gama gave him a green jacket, a red silk cap and some bracelets. He put them on at once and his smile grew even larger. To show his gratefulness, he invited the sailors to a feast in his village.

"Look what has been given me," he proudly said to the Negroes he met on the way; and the Negroes clapped their hands in admiration.

The chief treated the sailors to a meal of millet and fowl. Then he offered them a hut of thatch for the night. It was a neat hut, shaped like a beehive and very clean inside. But the Portuguese could not sleep, for all night long, all the Bantus of the village, with their wives and children, came and stuck their heads through the door, to peep and peep again, at the funny white faces and black beards of the strangers.23

6. To meet the Portuguese he [the king of Mombasa] sent out a boat so full of Arabs, with cutlasses and spears that it looked like a porcupine coming across the water. But, as the Arabs drew nearer and nearer, the San Gabriel, the San Raphael, and the Berrio looked so big, that they turned hurriedly around and returned to port.

Upon that the king sent another boat, full of oranges, lemons, sugar cane, and one sheep. Two ambassadors accompanied the gift.24
7. Then he [Persian king of Malindi] put on his own beautiful robe of blue damask lined with green satin, and his turban of yellow silk, with a white plume, and went in person to see the Portuguese ships.

He was carried on a bronze seat by four slaves while four other slaves carried over him a red satin umbrella to shield him from the sun. Six more sheep for da Gama trotted bleating behind.

The king and da Gama solemnly bowed to each other and said many polite things. Then they brought out more presents and bowed again and again. That night, the ships' guns boomed in salute, while from the king's palace, fireworks whistled up into the sky.25

8. The Zamorin awaited the Portuguese in a little courtyard surrounded by walls of ceramics decorated with designs of flowers and birds. He lay on a couch amidst waves of silk pillows, while above him was spread a canopy of light silk, embroidered with dragons.26

9. Then in the evening they led da Gama and his men into a narrow courtyard, guarded at all openings by soldiers with spears in their hands and sharp knives in their belts. On balconies and roofs, other soldiers, armed with bows and slingshots, looked fiercely down at them.27

10. Of the four ships which started, only two made the entire journey to India and back. The others were burned because there were not enough men to manage them. Only fifty-five of one hundred seventy sea men were alive after a terrible outbreak of disease.28

11. The people who gathered to watch the ships

25 Ibid., pp. 124-125.
26 Ibid., p. 129.
27 Ibid., p. 131.
unload were astonished when the sailors carried out box after box, and barrel after barrel was rolled out on the dock. They had never seen such a large cargo.29

Pictures found in the textbooks illustrating the story of Vasco da Gama

Text A Explorers All

1. Da Gama in India, p. 29.

Text C They Put Out to Sea

1. The Negro tried to run away, p. 114.
2. "Look what he has given me," said the chief proudly, p. 118.
3. They met some Arab boats, p. 119.
4. Picking up precious stones in baskets, p. 120.
5. The black bearded Arab Sultan of Mozambique aboard ship rejecting presents, p. 121.
7. The Persian king goes to see the Portuguese ships, p. 124.
8. Tall whitewashed houses of Malindi, p. 125.
10. The Portuguese were made prisoners in a narrow courtyard, p. 131.

Text F Adventures in America

1. Portrait of Vasco da Gama, p. 33.

Text G Life in Early America

1. Vasco da Gama at the Court of a Prince of India, p. 38.

CHRISTOPHER COLUMBUS

1. Christopher Columbus helped his brother Bartholomeo to paint maps and sell books. He loved to watch the mariners unload from their sailing ships the monkeys, the bright parrots, the elephant tusks,

29 Barker, et. al., op. cit., p. 83.
and the other wonderful things which they had gathered in the new land of Africa.\textsuperscript{30}

2. Columbus set out on foot for Paris, taking with him his little son, Diego. One night he stopped at a monastery to beg a night's lodging for himself and the boy. The head of the monastery, a kind-hearted monk, happened to be a friend of Queen Isabella. After hearing Columbus' story he persuaded Columbus to wait until he himself could go and talk to the queen. He returned in a few days, bringing a message for Columbus to appear before the queen.\textsuperscript{31}

3. Columbus found it hard to get crews for the ships. They were afraid to go far from land. Some told frightful tales of ships being wrecked by giant fish. Others had heard of a boiling sea, which melted the pitch that filled the cracks in the ship and made them sink.\textsuperscript{32}

4. The townspeople came down to see them off, some cheering, some weeping. Columbus' son was there to bid his father good-by. He had been given a place as page at the court.

Then there was a sudden stillness. A priest from the church blessed the ships and the seamen. Sails were set, anchors raised, and the three vessels moved slowly out to sea.\textsuperscript{33}

5. When near the Canaries, the loss of the Pinta's rudder caused Columbus to suspect the angry owners were doing mischief.

While repairs were going on among these Spanish islands a mountain not far away suddenly sent up fire and smoke. Of course it was a volcano, but scared almost out of their wits, the sailors begged Columbus to take them back home.

At length on September 6, while the men cried

\begin{itemize}
\item \textsuperscript{30} Duvoisin, \textit{op. cit.}, p. 92.
\item \textsuperscript{31} Barker, et. al., \textit{op. cit.}, p. 73.
\item \textsuperscript{32} Ibid., p. 77.
\item \textsuperscript{33} Kelty, \textit{op. cit.}, p. 70.
\end{itemize}
and sobbed like children the three caravels again set sail.34

6.* By this time the men on all three ships were in an ugly humor, muttering and grumbling and calling Columbus crazy.35

7.* Land! The cry rang out early the morning of October 12 and one of the sailors pointed to a long, low coastline of white sand.

Then the men broke into wild rejoicing.36

8.* The next morning Columbus dressed himself in his best red-velvet cape and took his sword in one hand and the flag of Spain in the other. The captains of the two smaller ships carried green banners with the letters F (for Ferdinand) and I (for Isabella). They all climbed down into small boats and were rowed ashore. There they bent and kissed the earth and gave thanks to God for having brought them safe to land. Columbus drew his sword, lifted up the flag of Spain and took possession of the land in the name of Ferdinand and Isabella.37

9.* The painted brown men stood around them and wondered what it was all about. (. . .) They smiled, showing all their teeth, when the sailors gave them some glass beads, tinkling bells, and red bonnets. As they, too, wanted to be generous, they brought presents of cotton balls, green parrots, fruits, and arrows.38

10. On the way home a storm came up. Thunder boomed and the lightening flashed in a gray sky. The two ships pitched and rolled in a heavy sea and the decks were flooded.39

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34 Gast, op. cit., p. 50.
35 Barker, et. al., op. cit., p. 78.
36 Ibid., p. 79.
37 Kelty, op. cit., p. 79.
38 Duvoisin, op. cit., p. 104.
39 Barker, et. al., op. cit., p. 31, 82.
11. Columbus was received with great honors. The people stopped work for the day, bells were rung, and at night the streets were lighted with torches.

Columbus showed the king and queen some Indians whom he had brought back with him, some pieces of gold, some parrots, and some cotton. ⁴⁰

12. As proof that he was a great gentleman of Spain, the king gave him a fine escutcheon with a castle, a lion and five anchors painted on it. ⁴¹

13. The man sent out to set things right in Hispaniola was Babadilla. Seizing the Admiral and his brothers, the wicked Babadilla ordered them placed in irons and sent back to Spain for punishment.

When they saw him arrive in chains his friends were displeased at the way Columbus had been treated. At once the King and Queen ordered his release and sent him money to pay expenses. ⁴²

Pictures found in the textbooks illustrating the story of Columbus

Text A Explorers All

1. Natives watching Columbus land with ship in background, p. 22.
2. Columbus at the tiller of his ship, p. 25.

Text B Our New Land

*1. Columbus as a boy on the wharves, p. 68.
2. Columbus at Isabella's court, p. 72.
*4. Columbus and small group landing on shore of New World, p. 81.
*5. Columbus at Court giving account of voyage, p. 89.

⁴⁰ Ibid., p. 82.
⁴¹ Duvoisin, op. cit., p. 107.
⁴² Gast, op. cit., p. 60.
Text C  They Put Out to Sea

1. Columbus at court of King and Queen, p. 96.
2. Columbus on horseback being overtaken by Isabella's messenger, p. 97.
3. Three ships. A whale swam by, p. 100.
5. Columbus on deck of ship looking at native huts, p. 103.
6. Huts on island with natives, and boats in the harbor, pp. 104-105.

Text D  The Story of Our Country

1. Columbus leaving the King and Queen, p. 13.
*2. The landing of Columbus, p. 16.
3. Bust of Columbus, p. 18.

Text E  America's Building

*1. Young Columbus watching ships in harbor, p. 8.
*2. Parade held on Columbus's return to Spain, p. 11.
4. Columbus with flag of King and Queen, p. 12.

Text F  Adventures in America

2. Dogs found on Canary Islands, p. 50.
3. Cooking aboard ship, p. 52.
4. Indian grinding corn, p. 54.
5. Parrot, p. 55.
6. Columbus in chains, p. 61.

Text G  Life in Early America

*1. Columbus landing on New World, p. 49.

Text H  The Beginnings of the American People and Nations

1. Columbus before Queen Isabella, p. 67.
2. Ships of Columbus, p. 69.
3. Columbus on the Santa Maria, p. 77.
*4. Columbus's return to court of Spain, p. 83.
Text K Makers of the Americas

1. Columbus showing maps to another man, p. 11.
2. Columbus before the king and queen, p. 15.
3. Columbus writing in the log, p. 16.
*4. Lookout sees land, pp. 18, 19.
5. Indians watching goats come in, p. 20.

Text L Building Our America

*1. Young Columbus on the wharves, p. 13.
2. Columbus before the Council at Salamanco, p. 21.
*3. Columbus on the deck of his ship showing sailors muttering, pp. 26, 27.
4. Columbus ships.
*5. Return of Columbus. Court of King and Queen with gifts, p. 33.

Text N Early Days in the New World

1. Columbus discovers the New World, p. 44.

FERDINAND MAGELLAN

1. After he [the King of Spain, a grandson of King Ferdinand and Isabella] was seated, he gave a signal, and a short man with black eyes, firm lips, and a full beard came forward. This man was not tall, but he had great strength of will that had never been conquered. His name was Magellan. *Magellan came near the throne, and holding up a globe that he had brought from Portugal, explained the route he wished to take.43

2. In August, 1519, Magellan knelt in church to pray and receive the king's banner with the Cross of St. James on it, and one month later the ships fired their guns, a farewell salute to Spain.44

3. Five ships were made ready. They were called the Trinidad, the San Antonio, the Victoria, the Conception, and the Santiago. Their holds were laden with mountains of round bells, red caps, and

43 Kelty, op. cit., p. 89.
44 Duvoisin, op. cit., p. 143.
mirrors to help make friends of the new people they met on the way; of food and wine for the crews; of planks, ropes, spare sails, and tools, to keep the ships in good repair; of gun powder and cannon balls to fight off enemies.45

4. It took Magellan two months to come to the beautiful Bay of Brazil where now stands the great city of Rio de Janeiro. As the sailing ships dropped their anchors, red Indians came out of their straw huts at the edge of the forest to greet them. They were full of joy for they believed that the strangers had brought the dark clouds which that very day had poured rain over their hills and fields, after months of dry weather. These Indians wanted to give all the fruit, vegetables, and fowl they could get in exchange for the little bells, mirrors, and things the ships carried. They sold two geese for a comb, a basket of potatoes for a round bell, a basket of fish for a pair of scissors. An Indian came who even wanted to sell his own two daughters for a knife. The ships were soon loaded with enough fresh food for many days of sailing.46

5. It was February by now, and that is the end of summer in southern South America. Big grey waves knocked the caravels about. Grey clouds hung over the grey, treeless shore, from where the sea lions and penguins watched the ships sail by. Sometimes, hurricanes would blow a sail away, and a mast would crash onto the snow-covered decks.47

6. Captain Guesada was so certain he had won, that the next day he told Magellan to surrender. But the Portuguese had many tricks up his sleeves.

When night came he sent a boatful of men from the Trinidad, hiding swords and daggers under their cloaks, to the Victoria as if to give a message to Captain Mendoza. Before the captain had time to read it, a dagger flashed from under a coat, and he fell dead on the deck. At this moment, other armed men from the Trinidad climbed on board and

46 Ibid., p. 144.
47 Ibid., p. 145.
the sailors of the Victoria found, when they woke up, that their ship was again under Magellan's control.48

7. Magellan saw half-naked men, bent with weariness, coming toward the anchorage. They were sailors from the Santiago.

"A terrible storm had broken our ship on the rocks," they explained. "We have walked for days with nothing to eat but roots and grass, to fetch help for the rest of the crew."49

8. Whenever the members of a family move from one place to another, they lay a flat rock in the bottom of their canoe, and on it they take burning sticks from their family fire. In this way they take their fires with them. When Ferdinand Magellan, an early explorer who visited America, passed near the island where these Fire Indians lived, he was impressed by the many boats with fires burning in them.50

9. The little food that was left was full of worms, and the sailors had to share it with the rats which nibbled at it day and night. When that little food was all gone, the sailors ate the rats which were beginning to starve too. If there was nothing left to eat, there was also little to drink. The few spoonfuls of sweet water that the sailors were given every day smelled so bad that they held their noses when they drank.51

10. Suddenly, as the sailors watched, swarms of brown naked men with thick fuzzy hair ran out of the shade, and pushed their boats into the sea. In no time, they were all around the three ships; they climbed on board; they ran from deck to deck; then got into the cabins; they climbed up the riggings. They were everywhere. ( . . . )

48 Ibid., pp. 146-147.
49 Ibid., p. 149.
51 Duvoisin, op. cit., p. 155.
Presently, they began to steal all the small things they could take away from the ships; nails, tools, knives and forks, bells and mirrors. As they had no pockets, being naked, they hid the things in their fuzzy hair.52

11. A big canoe shaded by a straw canopy, drew near. In it sat the brown king, Calambu, who ruled the small island. He peered at the ships from under his canopy, and the sailors could see his thick black hair, his big gold earrings, and the gold dagger in his silk embroidered loin cloth.53

12. The king was very well pleased. He invited Pigafetta and a sailor to eat a pig with him in his long canoe, after which he invited them to his palace.* This was like a thatched barn built on posts with a bamboo ladder for a stairway. There they sat on straw mats and the king made them eat roast fish and ginger. When they had finished, Pigafetta brought out his notebook to write down carefully what he heard. The king and his naked men were amazed when they found that he could repeat all that they had said just by looking at the magical signs.54

13. In the battle that now began it was the Spaniards who were put to flight. Magellan himself was pierced by so many bamboo spears that he fell in the water and the brown men gathered savagely around him and killed him.55

14. The "Victory" returned to Spain in 1522 three years from the time Magellan had left. Of the two hundred eighty sailors who had started on that voyage, only eighteen came back in the "Victory." When they felt the earth of their own country beneath their feet again, they fell to their knees and kissed the ground.56

52 Ibid., pp. 156-157.
53 Ibid., pp. 159-160.
54 Ibid., p. 161.
55 Ibid., pp. 164-165.
56 Barker, et. al., op. cit., p. 103.
Pictures found in the textbooks illustrating the story of Magellan

**Text A  Explorers All**

1. Magellan looking at barren hills, p. 36.

**Text C  They Put Out to Sea**

1. Portrait of Magellan, p. 137.
2. Magellan and Faleiro with map and globe, p. 141.
3. Magellan sent a man on shore to dance like the Patagon, p. 148.
4. Magellan on deck watches ship approach, p. 150.
5. Two ships in front of gloomy hills, p. 151.

**Text F  Adventures in America**

1. Magellan's ship off the coast of South America, p. 82.
2. White cliffs of the Cape of Good Hope, p. 84.

**Text H  The Beginning of the American People and Nation**

1. The Strait of Magellan, p. 94 (photograph).
2. Magellan and his men, p. 96.

**Text L  Building Our America**

1. "Land of Fire" Photograph of island south of Strait, p. 44.

**Text M  Early Days in America**

1. Magellan planting a cross on the Philippine Island, p. 15.
1.* The ship had scarcely sailed out of sight of land when the sailors were startled by a loud knocking. Bump, bump, bump! A barrel rolled across the deck. The knocking was repeated.

"The noise comes from inside the barrel," a sailor cried.

Suddenly the barrel burst open. Out stepped a richly dressed Spaniard and a giant dog.57

2. On the first of September 1513 he started into the wilderness of Darwin jungles and mountains. With him were one hundred ninety Spaniards, a thousand loyal Indians from the tribes with which he had made friends and a pack of European hunting dogs.58

3.* The men used axes and swords to hack a path through the underbrush and thickets of trees. When they had nearly reached the top of the mountains which ran along the Isthmus, Balboa asked the others to wait. If there was really an ocean on the other side of the mountains, he wanted to be the first white man to see it. An old story tells how he climbed the last high mountain peak alone.

And far below, the ocean was there, blue and gleaming in the sunlight. Balboa beckoned to his soldiers.

"Behold, my friends," said Balboa, "that glorious sight which we have so much desired. Let us give thanks to God that he has granted us this great honor. Let us pray to him to help us conquer the sea and land which we have discovered."

Balboa then called upon all present to witness that he took possession of that sea, its islands and surrounding lands for Spain.* He then caused a fair and tall tree to be cut down and made into a cross which was raised on the spot where he had first beheld the sea.

57 Barker, et. al., op. cit., p. 96.
58 Lansing, et. al., op. cit., p. 39.
Leading his men down to the shore, Balboa waded into the water and took possession of the ocean also in the name of the king and queen of Spain. ( . . .)

The soldiers were so happy that they danced and shouted like boys at a game. They found two Indian canoes on the sand, and a soldier with a sense of humor pushed off from shore in one of them. "Behold!" he called to his companions, "I am the first Spaniard who has ever sailed on the waters of this sea." 59

4. While Balboa explored the shores of the sea he had discovered, Pedrarias grew more jealous and greedy. "If gold and fame are to be had," thought he, "I want them myself. The Admiral shall have no share in them." So one day he invited Balboa to the capital town for a "friendly" conference. When not far off, Balboa was met by soldiers under command of his former comrade, Pizarro, and made a prisoner.

Pedrarias quickly carried out his wicked plan. At once Balboa was tried on a charge of treason and condemned to death. Before sunset that day the discoverer of the South Sea was tried, condemned, and beheaded together with four of his companions. In this cruel way Spain lost her most noble, able, and beloved explorer. 60

Pictures found in the textbooks illustrating the story of Balboa

Text B Our New Land

*1. Balboa discovered the Pacific while men waited below, p. 92.

Text D The Story of Our Country

*1. Balboa waded into the Pacific, p. 33

59 Barker, et. al., op. cit., pp. 97, 98.

60 Gast, op. cit., pp. 76-78.
Text F Adventures in America

1. Balboa married an Indian Princess, p. 73.
2. Indians told Spaniards where more gold could be found, p. 74.
3. Balboa discovered the Pacific, p. 75.

Text K Makers of the Americas

1. Balboa and dog coming out of barrel, p. 38.
2. Raising a cross on the shores of Pacific, p. 41.
3. An Indian drawing a Llama for Spaniards, p. 42.

Text L Building Our America

1. Balboa waded into the Pacific, p. 38.

Text N Early Days in the New World


JUAN PONCE DE LEON

1. There he heard from the Indians much talk of a wonderful country to the north, where there was gold in abundance. More remarkable still, there was a Fountain of Youth. If one bathed in it, old age, gray hairs, and the weariness of years would disappear, and one would find his lost youth.61

2.* Whenever he saw a good place to stop, he anchored his ships and went ashore to search for the Fountain of Youth. Sometimes he would find a spring bubbling from the ground and would kneel to take a drink. The men with him would wait anxiously.62

3. This second expedition was not simply for exploration. He intended to found a colony, and took with him for that purpose a company of settlers, some churchmen to found Indian missions, and a goodly number of horses, cattle, sheep, and hogs. This was the first Spanish attempt to make such a settlement in territory which is now part of the United States.

61 Lansing, et. al., op. cit., p. 44.
62 Barker, et. al., op. cit., p. 125.
The colonists landed on the coast of Florida and set about building houses. But the Indians would not let them alone. During one attack, Ponce de Leon was wounded.

That was the end of all his hopes. Desperately ill, he was carried aboard the ship which had brought him there. The settlers all chose to go back with him.63

Pictures found in the textbooks illustrating the story of Ponce de Leon

Text A Explorers All
1. Ponce de Leon drinking from springs, p. 40.

Text K Makers of the Americas
1. Indian shooting at Spaniards landing in boats, p. 45.

Text L Building Our America
1. Ponce de Leon drinking from brook, p. 39.

HERNANDO DE SOTO

1. Nine ships sailed from Spain to Cuba and then north to the shores of Florida. Six hundred men, many in shining armor, came ashore while wondering Indians looked on. De Soto had brought more than two hundred horses and also large numbers of pigs to supply meat.64

2. Such an expedition had never been seen. Men rode on prancing horses, slaves drove dozens of pigs to insure fresh meat, dogs barked, silken banners waved, and brilliant uniforms and armor sparkled in the sun. Here and there were the more somber robes of the priests.65

63 Lansing, et. al., op. cit., pp. 46 and 47.
64 Lansing, et. al., op. cit., p. 53.
3. Sometimes at night the Indians would make a fierce attack, and Spaniards and horses would be wounded.* By day there were swamps and thick woods to cross, with secret paths known only to the Indians. Many of the Spaniards fell ill; and they found no gold.

They caught a few Indians and made slaves of them. These were led in chains, with iron collars about their necks. (. . .) *With great labor the Spaniards built four flatboats strong enough to carry horses. This work took a month. Then one day, before sunrise, they began taking across four horses at a time in each boat. (. . .)

At last De Soto himself felt ill. Knowing that he was about to die, he called his officers before him and told them he was sorry for all the evils he had brought upon them. He appointed a new leader as captain general and charged him to take the men back safely to New Spain.

Then the brave explorer died. (. . .)

The new leader buried De Soto secretly near the camp, for the Indians still believed him to be a child of the sun, who could not die. They saw the loose ground, however, and talked among themselves. So the leader took the body up, folded it in many cloths, rowed out to the middle of the river at night, and lowered his quiet burden into the waters. 66

Pictures found in the textbooks illustrating the story of De Soto

Text A: Explorers All

*1. A Spaniard in a jungle, p. 53.
*2. Spaniards and party crossing the river on rafts, p. 54.

66 Kelty, op. cit., pp. 118, 120, 122, 123.
FRANCISCO DE CORONADO

1. Indian tales of "seven golden cities" to the north led Coronado to set out in 1540 with a large army of Spanish horsemen and Indians. Because these men intended to start colonies as well as to find gold, they took with them herds of sheep and cattle.67

2. On the march from Mexico, Coronado divided his men into several exploring parties and sent them in

67 Lansing, et al., op. cit., pp. 54-55.
different directions. *One group came to a deep
gulch or canyon in the earth. They gazed across
at the rugged bank opposite, more than eight miles
away. The canyon was filled with huge rocks in
strange shapes and of many colors. The men looked
down, down, down, past terraces and cliffs to a
swift river that looked like a silver thread at the
bottom of the canyon.

Two of the men started to climb down into the
canyon, But they had gone only one third of the
way, when they grew frightened and returned. They
pointed to a rock which, from where they stood,
looked no taller than a man.

"When we stood before that rock and looked up
at it," they said, "we found that it was taller than
a cathedral tower."

3. "In my country," he [an Indian] said, "the ruler
takes his afternoon nap under a large tree. Little
gold bells hang from the branches, and put him to
sleep as they swing in the air."

Pictures found in the textbooks illustrating
the story of Coronado

Text B Our New Land

1. The Grand Canyon was discovered by some of
Coronado's men, p. 129.
2. On the march, p. 131.

Text G Life in Early America

1. Coronado reaches an Indian Pueblo, p. 75.

Text K Makers of Americas

1. Spaniards first white man to see buffalo, pp. 54, 55.

68 Barker, et. al., op. cit., p. 130.
69 Ibid., p. 131.
HENRANO CORTES

1.* The ten ships were unloaded. Horses, guns, ammunition, food, and other supplies were made safe in the fort. Then Cortez did a strange thing. Knowing that his men feared the long march to the unknown kingdom of Mexico, he ordered all but one of his ships destroyed.

Fear and panic ran through the men as they watched the ships go down. Cortez knew what he was about. He spoke to his men saying: "I have chosen my part! I will remain here while there is one [man] to bear me company. If there are any so cowardly as to shrink from the dangers of our glorious enterprise, let them go home. There is still one ship left. Let them take it and return to Cuba." This daring trick worked as he expected. His men recovered their courage and shouted, "To Mexico! To Mexico!"

2. On the shores of Yucatan, in the spring of 1519, he and his little army met a force of forty thousand Indians and put them to flight. In that conflict Cortes proved the power of his horses to inspire terror. When horses with men in armor on their backs dashed through the ranks of Indian warriors, the natives fell back. They thought these mysterious four-legged creatures to be a new kind of God, half animal, half man, and feared them greatly.

3.* At the south entrance to the capital city, a great crowd was gathered. At the sight of Cortes, Montezuma appeared in a wonderful carriage borne on the shoulders of his slaves. He was a man about


71 Lansing, et. al., op. cit., pp. 48-49.
fifty-two years old, tall, slender, and of no little dignity. He wore a robe of blue and gold and on his feet were golden sandals. Dressed in this manner, with a carpet to keep his sandals from touching the ground, he came forth to meet Cortes.

As Montezuma drew near, Cortes dismounted and received a bunch of roses. In turn, he placed about Montezuma's neck a necklace of beads. Meanwhile the sides of the avenue were lined with Aztecs all of whom were barefooted. None of them were permitted to raise their eyes or look upon the great ruler.72

4. Among his [Montezuma's] presents were gold and precious stones, ten great rolls of cotton embroidered with tiny colored feathers, feather fans covered with gold and pearls, gold bars, collars with golden bells hanging from them, little fishes made of gold and silver, books of picture-writing, and a great round piece of gold as large as a wagon wheel. With these beautiful things he sent word that the strangers must leave the country at once.73

5. Cortez knew that his men were not safe. At any moment the whole city might attack them, make them prisoners, and offer them alive to the terrible Gods. To prevent such an attack, one day when the Aztec king came on a visit, Cortez seized him and held him as a prisoner. Then, if the people should make war on him he would threaten to kill the king.74

6. When Cortes returned, a terrible battle was going on. Thousands and thousands of the Aztecs were swarming around the Spaniards, throwing rocks from their slings, shooting arrows and hurling their sharp, stone-tipped lances which cut like knives. Montezuma was killed by a rock thrown by one of his own men.

Cortes saw that the Spaniards must leave the city or all of them would be killed. The Aztecs had already begun to destroy the bridges. At every canal there was a desperate battle before the Spaniards

72 Gast, op. cit., pp. 143-144.
73 Kelty, op. cit., p. 104.
74 Ibid., p. 109.
could get across. About half of them were killed or drowned, but the others reached the solid earth beyond the lake. They were so tired they could hardly walk or lift their arms.75

7. And, worst of all, forty Spaniards had been taken prisoners. Across the water he saw them offered alive in the temples.76

8. When he went back to the lake, Cortes built thirteen ships to fight the Aztecs on the water. During the battle thousands of the Aztec warriors were killed. Their war chief was captured, and their city was almost destroyed. The battle lasted more than a week. Then the Aztecs surrendered and made peace with Cortes.77

Pictures found in the textbooks illustrating the story of Cortes

Text A Explorers All
*1. Cortez destroyed his ships, p. 44.

Text B Our New Land

Text F Adventures in America
1. Spanish Army entered Mexico, p. 143.
2. Cortes escapes from Mexico City, p. 145.

Text G Life in Early America
1. Aztec homes. People working, p. 63.
2. Aztec Pyramid, p. 64.

Text H The Beginnings of the American People and Nation
*1. Spaniards seized the Aztec king, p. 109.

75 Barker, et. al., op. cit., pp. 116-117.
76 Kelty, op. cit., p. 111.
77 Barker, et. al., op. cit., p. 117.
Text K  Makers of the Americas

*1. Cortes and his men looked down on a beautiful city, pp. 48 and 49.

Text L  Building Our America

*1. Montezuma welcomes Cortes

Text N  Early Days in the New World

*1. Spaniards fighting way out of Mexico City

FRANCISCO PIZARRO

1. He [Pizarro] took his sword and drew a line on the ground. "Let those of you who are brave enough cross this line. Perhaps I shall lead you to great riches and fame. Perhaps I shall lead you to death." 78

2. The Incas had tamed the alpaca and the llama. They raised flocks of alpacas for their wool much as Europeans raised sheep. The llama was used as a beast of burden to carry heavy packs over the steep mountain roads of Peru. Irrigated farms produced cotton, corn, potatoes, beans, tomatoes and other crops unknown in Europe at that time. 79

3.* They used the steep slopes of mountains for terraced gardens made like stair cases, with one narrow strip above another. 80

4. Pizarro and his little army crossed the snow-covered peaks of the Andes. After their dangerous journey they kidnapped the Inca, as the king was called. When the Inca saw their greed for gold, he tried to buy his freedom from Pizarro. Standing on tiptoe, he made a mark on the wall of the room where he was held prisoner. He offered to fill the room with gold up to the mark if Pizarro would set him free. Pizarro agreed. 81

78 Barker, et. al., op. cit., p. 119.
79 Moore, et. al., op. cit., p. 66.
80 Lansing, et. al., op. cit., p. 52.
81 Moore, et. al., op. cit., p. 67.
5. So for two months the Indians were busy. They brought in golden articles from the whole empire — bowls, vases, cups, rings, collars, great slabs from the temple( ... )

The Spaniards took it -- and then killed the Inca82

6.* The gold and silver metal they took out of the mines was melted and made into bricks. These were loaded on ships, and carried to Panama. There the treasure was unloaded, and Indian slaves carried it on their backs across the Isthmus of Panama to a town called Porto Bello.83

Pictures found in the textbooks illustrating the story of Pizarro

Text A Explorers All

*1. Spaniard on horse looking down on terraced land and village of Incas, p. 47.

Text B Our New Land

*1. Gold was carried by boat and by slaves, p. 121.

Text F Adventures in America

1. Pizarro attacked by former followers, p. 149.

Text K Makers of the Americas

1. Incas, p. 51.
2. Llamas, Incas and stone structure, p. 52.

Text L Building Our America

1. City of Cusco, Peru (photograph) p. 66.

82 Mary G. Kelty, Life in Early America, Boston: Ginn & Co., 1947, p. 70.

83 Barker, et. al., op. cit., p. 120.
JOHN CABOT

1. In 1497, John Cabot and his son Sebastian, with eighteen seamen, sailed west from Bristol in a tiny ship. Seven hundred leagues west, they discovered a land which Cabot named Prima Vista (first seen). Going ashore, they found rabbits, deer, white bear, and other wild game. They found no people, but they did find snares set to trap animals, and trees that had been cut down. They felt sure that people were living in the forests.* Off the shore, they saw a great number of fish swimming in the ocean. The codfish were so plentiful that the sailors scooped them up in baskets.84

2.* This time [second voyage] they went to the north. They saw fields of icebergs with immense polar bears diving into the sea.85

3. The Cabots were also interested in watching some bears which came down to the water's edge and pulled out fish with their claws.86

Pictures found in the textbook illustrating the story of John and Sebastian Cabot

Text A Explorers All

*1. Sailors scooping up fish in baskets, p. 31.

Text F Adventures in America


Text H The Beginnings of the American People and Nation


Text K Makers of the Americas


84 Moore, et. al., op. cit., pp. 77-78.
85 Anthony and Barnes, op. cit., p. 32.
86 Kelty, op. cit., p. 130.
Text L Building Our America

1. Departure of John Cabot from Bristol, p. 77.

SIR FRANCIS DRAKE

1. When he was eight, his father was made a "Reader of Prayers for the Royal Navy" and took his family of twelve sons to live in a battered ship near Plymouth. The boys must often have imagined that they were really at sea as they scrambled up and down the old bulk.87

2. Drake first came to America as captain in a fleet of ships belonging to his uncle, John Hawkins. It was this uncle who founded the English slave trade with America. The fleet made a business of getting Negroes in Africa and selling them as slaves in the West Indies.

On one of these voyages Spaniards bought the slaves and then tried to capture the fleet. Drake and Hawkins escaped with two of their ships but most of the Englishmen were killed. Such treatment made Drake decide to have revenge against a nation which had robbed him and killed his sailors. From that time he attacked many Spanish ships and raided towns in New Spain.88

3. Then, in the sea near the Spanish Main, or northern coast of South America, he captured a Spanish treasure ship so heavily loaded with silver that his own vessel could not carry it all and he had to bury most of it in a secret place on shore.89

4. The party struggled on until they came upon the path from the mines. There they hid in the grass for a long time. But at last they heard bits of Spanish song one night, and the sound of the little bells on the mules' necks. The treasure train was coming out to meet the ships.

87 Anthony and Barnes, op. cit., p. 57.
88 Gast, op. cit., p. 239.
89 Kelty, op. cit., p. 135.
The Englishmen jumped from their hiding places in the dark and attacked fiercely. They wore white shirts over their coats, so that they could tell their friends from their enemies. Before morning the Spaniards had fled and had left more silver than the ships could carry away. Drake divided it among his men.90

5. In June they came to Port St. Julian, where Magellan had spent the winter. Drake also stayed in the harbor for six weeks, waiting for spring, before sailing into the cold stormy seas further south. Drake's men found the skeleton of the mutinous captain, killed by Magellan's loyal men fifty-seven years earlier.91

6. The Spaniards, thinking that none but Spanish ships could find their way into this Ocean, brought up wine and beat on their drums a welcome to the strangers. It was a great surprise to them when Drake's men boarded the vessel and drove them below decks.

Two thousand jars of wine were found and a great quantity of gold and precious stones. One great cross of gold set with green stones was a foot high. (. . .)

As he journeyed on, one day, he saw a Spaniard on the shore, fast asleep, with thirteen bars of silver beside him. Drake took the silver and did not even wake the man.92

7. With loads of gold and silver and spices and precious stones, Drake appeared at court. The queen was greatly pleased with his story, which she made him tell over and over again. She wore the largest of his precious stones in her crown. She kept him with her most of the time; she talked with him "as often as nine times a day"; she took a greater part of his treasure and put it in her tower.

One night she took dinner with him on board his

90 Ibid., p. 136.
91 Moore, et al., op. cit., p. 80.
92 Ibid., p. 138.
ship. After the dinner she made him kneel before her and striking his shoulder with a golden sword, said, "I bid thee rise, Sir Francis Drake." 93

Pictures found in the textbooks illustrating the story of Drake

Text A Explorers All

Text B Our New Land
   2. English boarding a Spanish ship, p. 165.

Text D The Story of Our Country
1. The "Golden Hind" in the Straits of Magellan, p. 43.

Text E America's Building
1. Drake and party on board ship. Queen Elizabeth's royal barge approaching, p. 31.
   2. Drake's ship in action (from motion picture) p. 32.

Text F Adventures in America
   *2. Slaves being sold in West Indies, p. 240.

Text G Life in Early America
1. The Spanish Treasure Fleet, frontispiece.

Text H The Beginnings of the American People and Nation
1. Drake captures the Spanish treasure ship, p. 139.

Text K Makers of the Americas
*1. Drake capturing a mule train, p. 61.

93 Ibid., p. 142.
1. The Indians who saw the Half Moon sail into the harbor might well look at it with surprise and fear. Its bow was painted green, red, and yellow. Other parts were a rich blue. There were also pictures on its sides and on the flags which flew from its masts. The red men came out in their canoes to gaze at this queer floating house, and Hudson made them gifts and traded with them.

He found a large river flowing into the bay from the north and started up it, in the hope that it was a way to the Pacific. The leaves of the trees along its high banks were bright with autumn colors in the September sunshine.

2. The chief invited him to his circular wigwam made of bark. The Indian squaw placed a mat on the ground on which Hudson sat. Then a feast of roast pigion and dog was spread before him. The chief commanded the Indians to throw their arrows into the fire to assure the white men that no harm could come to them.

3. On a second trip in a ship called the Discovery Hudson and his men were frozen in James Bay for six months.

As soon as the ship was free, Hudson again started on his search for a passage west. His men wanted to go home. They were hungry and homesick. Mutiny broke out. Early one morning while Hudson and Jack were still asleep, the men fell upon them.

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94 Lansing, et. al., op. cit., p. 91.
and bound them with rope. They were put in a small open boat with several members of the crew who were sick. They were given an iron kettle, a little meal, some powder and shot, and a few spears, and set adrift on the icy bay. One loyal man, the ship's carpenter, asked to be put in the little boat with Hudson. He was the only one to go of his own choice.96

Pictures found in the textbooks illustrating the story of Hudson

Text A Explorers All
*1. The Half Moon at anchor in the Hudson, p. 69.

Text B Our New Land
*1. Two Indians in canoe approach the Half Moon, p. 163.

Text D The Story of Our Country

Text G Life in Early America
*1. Half Moon sails up the Hudson, p. 128.

Text H The Beginnings of the American People and Nation

Text K Makers of the Americas
1. Pictorial map of Hudson River, p. 91.

Text L Building Our America
*2. Indians in canoes approach the Half Moon, p. 114.
*3. Hudson and eight members of crew set adrift, p. 116.

Text M Early Days in America
*1. Henry Hudson is cast adrift, p. 45.

96 Moore, et. al., op. cit., p. 115.
JACQUES CARTIER

1. The chief came out to meet the white men, and when he heard that they were going still farther up the river he determined to stop them if he could. So he dressed up some of his men to look like evil spirits and told those "spirits" to dance wildly in front of the Frenchmen. When Cartier asked who these dancers were, the chief replied that they were sent by a God farther up the river who did not like strangers. Any Indian would have been frightened by this, but Cartier only laughed and kept on.97

2. Soon he came to another Indian village where the Indians greeted him joyfully. Thinking him a God, they brought all their sick people to him to be cured. First came eight or ten men carrying the chief, who was so badly crippled that he could not walk. Then others came who were blind or sick or old. Cartier did not think that he could cure them, but he read them a lesson from the Bible, made the sign of the cross, and prayed. Then he gave them some knives and hatchets, which seemed to make them happy.

Later, French fur traders and fur trappers found the treasure which Cartier had overlooked. They found it, not in the ground, but on the backs of furry animals that swarmed through the woods and along the lakes and streams. The trappers sent shiploads of furs back to France, and the French found riches in furs instead of gold.98

Pictures found in the textbooks illustrating the story of Jacques Cartier

Text A Explorers All

1. Cartier erecting a cross, p. 51

97 Kelty, op. cit., p. 160.
98 Barker, et. al., op. cit., p. 107.
Text B Our New Land

1. As a boy, Cartier listened to the stories of the French fishermen who had been on long voyages to Newfoundland, p. 104.

Text F Adventures in America


Text H The Beginnings of the American People and Nation

1. Cartier discovers the St. Lawrence, p. 159.

Text K Makers of the Americas

1. Two Indians in canoe with explorer in center, p. 59.

Text L Building Our America

1. Cartier erecting a cross, p. 93.
2. Trading with the Indians, pp. 94-95.

Text M Early Days in America


Text N Early Days in the New World


SAMUEL DE CHAMPLAIN

1. When Champlain arrived in the New World in the summer of 1608, he had his carpenters build a boat. Then he and his men sailed up the St. Lawrence River to a point where Cartier had once spent the winter. High, steep cliffs overlooked the river, which became very narrow at this point. The place would be easy to defend in case of attack. The Frenchmen landed on the sloping ground between the river and the cliffs and set to work with their axes. They cut down trees and built a fort and some cabins to live in. Around the fort and cabins they built a high wooden fence. And that was the beginning of the town of Quebec.99

99 Barker, et. al., op. cit., pp. 145-146.
2. * The next June after Quebec was founded, Champlain and two white companions went on the warpath with the Algonquins. ( . . . )

Both Iroquois and Algonquins drew their canoes upon the shore some distance apart. They spent the night dancing savage war dances. They sang war songs and shouted at one another. The following morning they met in battle. Both sides were armed with bows and arrows. Champlain, wearing his bright polished helmet and breastplate, led the Algonquins. The other two Frenchmen stayed hidden in the woods. Champlain himself has told us the story of what happened.

"When I was within twenty paces, the enemy, halting, gazed at me, as I also gazed at them. When I saw them move to shoot I drew my gun on one of the three chiefs I had loaded with four bullets and hit three men at the first shot, killing two on the spot. When our own Indians saw this they roared so loudly that you could not have heard it thunder. Arrows flew like hail on both sides.

Then my two French companions fired from the woods. The Iroquois, seeing their chiefs killed, turned tail and fled." 100

3. In spite of their hard, uncomfortable lives, the Indians were unusually cheerful and happy. They liked to dance and run races, shoot at targets, and play games. They enjoyed guessing games. One player would hide a stone in one of several mocassins, and the others would try to guess which mocassin it was in. Another favorite Indian game was called la cross by the French. It was played with a ball and a curved stick with a net on the end of it. The players tried to catch the ball in the net. Then they tried to hurl it between the goal posts of the players on the other side. 101

4. At first Champlain followed a river full of falls and rapids. Because travel was so difficult they took only two canoes and four men. Every time they came to a rapids they had to stop and carry

100 Ibid., pp. 146-147.
101 Ibid., pp. 147-148.
canoes, clothes, food, and guns on their shoulders over to where the river was quiet again. "It was no small matter for persons not accustomed to it," wrote Champlain.¹⁰²

5. Then the Indians came to Champlain with their plan. "Sire," they said, "since this is your desire, we will take him, and treat him like one of ourselves. But you shall also take one of our young men in his place, to go to France with you."

“All went well on both sides, and in the Spring both boys returned to their own people. Champlain had agreed on a meeting at a certain place near a waterfall. To that spot came two hundred Indians in their canoes. The French soldiers in thirteen boats waited to meet them.

“We were greatly pleased to see them," wrote Champlain. "I went to meet them in a canoe with our savage. When they were near approaching slowly and in order, they all began to shout together."

One of the chiefs made a long speech praising Champlain for meeting them at this place as he had promised. At the end of the speech they "raised three shouts, all two hundred of them joining. The Frenchmen, desiring to do them honor, fired the guns they had with them in salute."

Next, the Indian lad told how well he had been treated in France and described some of the wonderful things he had seen. The French boy was then brought to Champlain's boat. While he was still in his Indian dress he told his friends how good the Indians had been to him.¹⁰³

5.* In 1629 France and England were at war in Europe. Quebec was still a small town, defended only by a wood palisade and a few small cannons. When an English fleet sailed up the St. Lawrence river, Champlain knew that there was no hope of holding his settlement against the guns of the English vessels. He therefore surrendered, and was taken to England as a prisoner of war.¹⁰⁴

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¹⁰² Kelty, op. cit., p. 168.
¹⁰⁴ Southworth and Southworth, op. cit., p. 67.
Pictures found in the textbooks illustrating the story of Champlain

Text A Explorers All
1. Champlain at Lake Champlain, p. 62.
*2. Shooting the Iroquois, p. 65.

Text D The Story of Our Country
1. Father Caron preaching to Hurons. (A priest with Champlain), p. 149.

Text F Adventures in America
1. Governor Champlain, p. 175.
2. Headquarters at Quebec, p. 176.
*3. Champlain attacks the Iroquois with the Algonquins, p. 177.

Text G Life in Early America
*1. Champlain's men make portage from River to River, p. 115.

Text H The Beginnings of the American People and Nation
*1. Champlain choosing a place for his city, p. 167.

Text K Makers of the Americas
1. Quebec in 1610 after drawing by Champlain, p. 97.
*2. Meeting with the Indians after the return of the Indian boy from France, p. 100.

Text L Building Our America
*1. Champlain's fight against the Iroquois, p. 100.

Text M Early Days in America
*1. Champlain's attack on an Iroquois Village (drawn by Champlain), p. 29.
*2. Champlain surrenders Quebec to the English, p. 31.

Text N Early Days in the New World
*2. Champlain's battle with the Iroquois, p. 66.
ROBERT CAVELIER DE LA SALLE

1. In 1666 he [La Salle] journeyed to New France, where he took up land along the St. Lawrence River and built a big log house. Past his home came, in the fall, the canoes of fur traders, both white men and Indians bringing their loads of precious skins from the wilderness. La Salle talked with them and with the Indians who used the trails across his lands. 105

2. Leaving Quebec, La Salle and his party travelled by canoe up the St. Lawrence river and along the south shore of Lake Ontario. When they reached the great falls of the Niagara river, the travellers had to carry their canoes overland through the wilds of what is now western New York state. Beside the Niagara river, a little distance above the falls, they built a fort and trading post, and then set to work to build a ship. This ship, called the Griffin, was the first sailing vessel on the Great Lakes. 106

3. But La Salle had an iron will. He drove himself even harder than he drove his men. One winter he travelled on foot from the Illinois country all the way back to New France to get supplies for his men. He had to go on snowshoes and to carry his food on his back. At night he slept in the snow. His clothing froze stiff on his body; but he kept on, and he got the supplies. 107

4. La Salle decided to return to Canada. An Indian hunter, four Frenchmen, and La Salle set out on the long journey in two canoes. It was a cold, dangerous trip. The men waded through snow and icy water that was waist deep. On frosty nights their wet clothing froze stiff and had to be thawed by the breakfast fire before they could dress. They tore their clothing and scratched their skins on thorns and briars as they dragged their canoes across portages. Often they had nothing to eat except cold, wet Indian corn. It took them three months to reach Canada. 108

105 Lansing, et. al., op. cit., p. 163.
106 Gertrude Van Duyn Southworth and John Van Duyn Southworth, Early Days in America, New York: Iroquois Publishing Co., Inc., 1946, p. 34.
107 Kelty, op. cit., p. 324.
108 Moore, et. al., op. cit., p. 105.
5. Early in 1682 a little fleet of bark canoes sailed out of Lake Michigan into the Chicago River, which flows through the present city of Chicago. There were twenty-three white men, eighteen Indian warriors, ten squaws, and three Indian children in the boats, and La Salle was in command. (•••)

When the explorers reached the Illinois River it was frozen over. They loaded the canoes and baggage on sledges and hauled the sledges down the frozen stream. By the time they reached the Mississippi, the ice was beginning to break up, but nothing could discourage La Salle and his friend, Tonty. The canoes were launched again, and the men guided them carefully in and out among the big cakes of floating ice.109

6. On their way back the men came across two buffaloes and the Indian servant killed them. They sent the servant back to tell La Salle that they would dry the flesh, and that he could send horses to carry it. La Salle therefore ordered his nephew to go with the servant and bring back a load of the meat.

When the nephew arrived he got into a quarrel with the men, and they killed him.

*The next day when La Salle went to the camp to find out what had become of his nephew, one of the men hid in the bushes and shot him through the head. He dropped dead on the spot, without speaking a word.110

Pictures found in the textbooks illustrating the story of La Salle

Text A Explorers All

*1. Building the Griffen, p. 73.

110 Ibid., p. 159.
2. Two men in loaded canoe, p. 161

Text F  Adventures in America

1. La Salle, p. 183.
2. The Griffon, p. 189.
4. La Salle's death, p. 194.

Text G  Life in Early America

1. La Salle building a fort, p. 323.

Text H  The Beginnings of the American People and Nation

1. La Salle building the Griffin, p. 361.

Text K  Makers of the Americas

1. La Salle raising flag of France at Gulf of Mexico, p. 165.

Text L  Building Our America

1. La Salle and party leaving Texas, pp. 98-99.
2. La Salle's ship, the "Griffon," p. 105.
3. La Salle claiming the Mississippi, p. 105.

Text M  Early Days in America

1. La Salle claims Louisiana, p. 35.

Text N  Early Days in the New World

1. The launching of the Griffin, p. 70.
2. La Salle claims Louisiana for France, p. 72.

FATHER MARQUETTE AND LOUIS JOLLIET

1. On May 17, 1673, the two men with five helpers started out to find the great river. (. . .)
   *They launched their two birch-bark canoes in front of the little chapel and paddled into the wide waters of Lake Michigan. They then crossed Green Bay and went up the Fox River. Near its source they stopped and carried their canoes on their
shoulders across the country to the Wisconsin River.111

2. But the friendly Indians near-by tried to persuade
Father Marquette not to go.

"The great river is filled with monsters," the
Indians said. These monsters swallow men and canoes
together. They kill all strangers who try to pass.
( . . )"

Soon after the two little boats floated out on
the broad current of the Mississippi, Father Marquette
had reason to think that the Indian tales of monsters
were true. A giant fish struck one of the boats and
almost crushed it. And from the banks of the river
came the bellowing noise of buffalo herds feeding on
the fresh grass of the prairies.112

3. Every day the boatman killed game, sometimes
they saw herds of buffalo numbering as many as four
hundred. Every night the party landed to make a fire
and cook their food, but they slept in their canoes
in the middle of the river, and one of them always
kept guard.113

4. The travelers were ten days on the Mississippi
before they came to an Indian village. Father
Marquette and Joliet landed and walked up to the
village without being seen, but they did not go in.
They stood outside and shouted as loud as they could.

The Indians came pouring out of their wigwams.
Two old men advanced to meet them, holding above
their heads peace pipes decorated with colored
feathers. By this sign the Frenchmen knew that the
Indians were friendly.114

5. Father Marquette described the banquet that the
chief gave. He wrote: "There were four dishes of
food, and we had to eat them as the Indians did.
The first course was a great wooden platter full of

111 Lansing, et. al., op. cit., p. 105.
113 Kelty, op. cit., p. 350.
114 Barker, et. al., op. cit., p. 154.
cornmeal mush cooked with fat. The leader filled a spoon three or four times and put it to my mouth as if I were a little child. Then he did the same for Joliet.

The second course was a platter on which there were three fish. He took some pieces of fish, removed the bones, and, after blowing upon them to cool them, he put them in our mouths as one would feed a bird."115

Pictures found in the textbooks illustrating the story of Father Marquette and Joliet

Text A Explorers All
*1. Indians present peace pipe to Marquette and Joliet, p. 74.
*2. Marquette and Joliet on the Mississippi River, p. 76.

Text B Our New Land
1. Discovering the Mississippi, p. 152.

Text E America's Building
*1. Father Marquette and Joliet bidding farewell to their friends, p. 37.

Text F Adventures in America
1. Father Marquette, p. 186.
*2. Marquette explores the Mississippi, p. 187

Text H The Beginnings of the American People and Nation
1. Marquette and Joliet reach the Mississippi, p. 351.

Text L Building Our America
*1. Father Marquette and Joliet bidding farewell to their friends, p. 102.

115 Barker, loc. cit.
Text M Early Days in America

*1. Marquette and Joliet on the Mississippi, p. 33.

Text N Early Days in the New World

*1. Marquette and Joliet on the Mississippi, p. 69.
CHAPTER IV

ART EXPRESSIONS OF FIFTH GRADE CHILDREN
BASED ON SOCIAL STUDIES CONTENT

Although suggestions were made in Chapter III in regard to the selection of material for art expression, these did not in any way bind the children to merely illustrating those quotations selected by the writer. As previously stated, the history text contains many picture possibilities which may not have been expressed vividly enough as written to capture the imagination of the less pictorially minded child. The skill of an enthusiastic teacher can bring life to these sections and create a desire on the part of pupils to illustrate them.

The first step for a successfully correlated art and social studies expression lies in the way the background material is presented. This depends upon the skill of the teacher. Ideally, she should be the one who carries through the complete cycle of a strongly integrated process of motivation, doing, and analysis of product. An ability on her part to see visual possibilities, and to present them dramatically, helps her to provide a better background. The teacher also uses all available visual aid materials, pointing out all differences in costume, custom, and environment,
and any falacies that may be present in this material. The material then becomes more meaningful. Art cannot be created until this background has been assimilated and has become part of the child's understanding.

When the child is ready to make his visual expression he may spontaneously do so on his own initiative. This is a highly advisable procedure but one not permitted by many schools. The art corner where children may work at available times provides an ideal opportunity for this practice. Some of the pictures produced and illustrated in this study were done in this way.

The second step takes place when pictures are made at specific times,—that is, during the art period. The teacher must attempt to recreate the enthusiasm necessary for empathic painting. She reviews as briefly as possible the highlights of the historical story. Children are drawn into this discussion to help them focus their attention on a part of the story that particularly interests them. A child cannot be expected to express himself until he first has clearly in mind something that he wants to represent.

The third step comes as interest grows keen and the children begin to express themselves creatively. At this point concentration is intense as each child tackles his own problem in his own way without teacher interference or dictation. The child's drawing must be entirely his own. If while working he asks for help, the teacher discusses the problem.
with him individually and tries to clarify his thinking. She neither draws for him to copy nor allows him to copy from pictures.

The **fourth step** follows when finished pictures are criticised from the art viewpoint and the child allowed to narrate the content of his picture to the group if he so wishes. Criticism points out the best qualities found in the picture directing attention to the formal qualities. Notice is taken when the child uses his materials well, when his forms are related and well designed, and when his picture has an expressive quality. Landis\(^1\) gives us many valuable suggestions on the evaluation of children's work. She suggests the following list, not necessarily to be used in this same order.

1. Keep figures up from the bottom of page
2. Work large
3. Fill the page
4. Group figures and objects
5. Make things "fit"
6. Make figures go in all directions and take many positions
7. Make some things light and some things dark
8. Balance a color with another tone of the color
9. **Mean** what you paint

These are terms which children can readily understand and which help to build the more important concepts. Of course, one will not find each of the above qualities in every child's work. But recognition of them may enable the child to

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gradually see their value and embody more and more of them in his own work.

Undoubtedly there will be times in a child’s painting where teachers may find weaknesses in factual understanding of the social studies product. From the point of view of the art product this is not a weakness and should not be criticized, embarrassing the child and causing him to be dissatisfied with his art product. The teacher may, however, take note of these mistakes and later provide assignments in research that can correct the child’s misunderstandings. She does not, then, have to point them out in his painting.

Fifty kodachrome slides, to accompany this study, have been selected from pictures made by children in grade five in the schools of Winchester, Massachusetts. Pictures were selected on the basis of the art principles previously mentioned. Some of them illustrate the quoted material in Chapter III while others interpret the child’s understanding of other parts of the stories of early explorers as found in the textbooks. These slides are described below. The art ability rating is the combined judgment of the art supervisor and the child’s teacher.

**Slide #1 Prince Henry, the Navigator**

Prince Henry’s interest in the sea and in shipping made him known as Prince Henry the Navigator. This child’s picture shows understanding of Henry’s importance in charting early water routes to distant places.
Slide #2  Marco Polo at the Court of the Kublai Khan

The three Polos knelt before the Kublai Khan. Sharp contrast of color and interesting grouping is especially noticeable here.

Materials: Watercolor on 12 x 18 manila drawing paper.
Artist: Helen Bolster  Art Ability: above average

Slide #3  Marco Polo and the Man-Eaters (no. 1.)

On their long return voyage, the Polos landed on an Island of man-eaters. This is highly imaginative material for the average child.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Harry Morgan  Art Ability: average

Slide #4  Marco Polo and the Man-Eaters (no. 2.)

Same subject matter as slide #3.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Donald Seaver  Art Ability: average

Slide #5  Marco Polo Entertaining Friends

At a great feast the Polos showed their friends and relatives some of the treasures that they had brought from
Here is an interesting example of grouping and figures turned in many directions.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Janet Lynch Art Ability: above average

Slide #6 Marco Polo at War

Three years after Marco Polo returned to Venice, a fierce war broke out between Venice and Genoa. Marco Polo fought bravely for his city but in the end he was captured. The picture illustrates the child's version of the battle. Costumes and other details indicate a need for further research.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Charles Bond Art Ability: average

Slide #7 Columbus Before Queen Isabella

Columbus is seen at the court of Queen Isabella. The courtiers are placed high on the paper so that their heads are not visible to the observer. A sharp contrast of dark and light is seen here.

Materials: Poster paint on 18" craft paper project roll.
Artists: Lorraine Amico Art Ability: above average
George Chabot above average
Slide #8 Columbus: What the Sailors Feared

Among other things, sailors imagined that the world was flat and that their ships would plunge over the edge. They thought that huge sea monsters might destroy them. Because of this, many were afraid to go with Columbus. The child has illustrated this fear.

Materials: Poster paint on 12 x 18 manila drawing paper.
Artist: Judy Smith       Art Ability: below average

Slide #9 Columbus Receiving a Map

The child imagined Columbus receiving a map from the king as he is about to sail.

Materials: Water color on 12 x 18 manila drawing paper.
Artist: Michael Callahan Art Ability: superior

Slide #10 Columbus Sets Sail

Many people came to see them off, some cheering and some weeping. The sailors bade farewell to their friends and relatives and pulled up anchor.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Janet Lynch       Art Ability: above average

Slide #11 Columbus Quells Mutiny

Columbus's crew were frightened and planned a mutiny but he quieted them and showed them his determination to go on.
Materials: Chalk on 18 x 24 bogus paper.
Artist: Janet Lynch    Art Ability: above average

Slide #12 Columbus: Land is Discovered

The sailors saw a long low coast some distance ahead.
Materials: Crayon on 12 x 18 manila drawing paper.
Artist: David Cullen    Art Ability: average

Slide #13 Columbus Takes Possession of the Land

After raising the flags for Ferdinand and Isabella, Columbus claimed the land for Spain and then greeted the natives who came crowding about him.
Materials: Water color on 12 x 18 white drawing paper.
Artist: Michael Callahan   Art Ability: superior

Slide #14 Columbus' Ship in a Storm

On its return voyage the Nina ran into a great storm which lasted for weeks. The child has captured the feeling of the storm very well.
Materials: Poster paint on 18 x 24 manila drawing paper.
Artist: Samuel Orth    Art Ability: below average

Slide #15 Columbus: Spanish Ships

Only a child with keen observation and the ability to retain information gained this way can be expected to paint
historical information as factually, without copying, as this child has done. He has developed in his ability to use his material meaningfully, way beyond what is usually expected at fifth-grade level.

Materials: Poster paint on 18 x 24 manila drawing paper.
Artist: Ledger Mitchell Art Ability: very superior

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Slide #16 Magellan: Trading with Indians

Magellan traded with the Indians of South America, receiving much food for a few trinkets.

Materials: Chalk on 18 x 24 bogus paper.
Artist: Marilyn Flynn Art Ability: above average

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Slide #17 Magellan at the Strait

When they reached the strait, Magellan sent two of his boats to find out where it led. While they were gone, the rest of his men went fishing and others just rested.

Materials: Poster paint on 12 x 18 white drawing paper.
Artist: Lorraine Amico Art Ability: above average

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Slide #18 Death of Magellan

The natives who lived on the islands that are now known as the Philippines asked Magellan to help them in war against a neighboring tribe. In the battle which followed, Magellan was killed.

The child artist is very athletic and excels in making
action figures. His knowledge of anatomy is unusual and comes, undoubtedly, from keen observation.

Materials: Crayon on 12 x 18 white drawing paper.
Artist: Michael Callahan Art Ability: superior

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Slide #19 Balboa and the Barrel

Because he was deep in debt, Balboa left Santo Domingo as a stowaway on a ship. He hid himself in a barrel and came out of hiding after the ship sailed.

Materials: Poster paint on 18 x 24 manila drawing paper.
Artist: Noel Gove Art Ability: average

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Slide #20 Balboa

So that he could be the first to view the Pacific Ocean, Balboa left his men at the foot of a hill and went on alone. He called it the South Sea and claimed the sea, the islands in it, and all surrounding lands for Spain.

Materials: Poster paint on 18 x 24 manila drawing paper.
Artist: Linda Fessenden Art Ability: above average

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Slide #21 De Soto Landed in Florida to Explore and Conquer

With six hundred men, well equipped with horses and food, De Soto set out on his expedition through Florida. Some rode on horses while others walked.

Materials: Crayon on 12 x 18 white drawing paper.
Artist: Marilyn Flynn Art Ability: above average
De Soto's Expedition Met Hardships

Spaniards and their horses were wounded by Indians who attack fiercely by night. Others fell ill in the swampy lands of Florida.

Materials: Poster paint on 18" craft paper project roll.
Artist: Michael Callahan  Art Ability: superior

Coronado divided his men into several exploring parties. One of these groups came upon the Grand Canyon, one of the largest and deepest gulches in the world.

Materials: Poster paint on 18 x 24 manila drawing paper.
Artist: Ledger Mitchell  Art Ability: very superior

Cartes: Fighting Indians

After Cortes landed in the country of the Tabasco Indians, he fought a terrible battle with them. The armor of the Spaniards protected them from the Indian spears and arrows.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: David Cullen  Art Ability: average

Cortes: Montezuma Sent Gifts of Gold

To buy off the Spaniards, Montezuma sent some wonderful presents, a great wheel made of gold, pieces of gold in the
shape of animals and fine pieces of cotton cloth. In her picture, the child has tried to show the displeasure of some of the Indians at these overtures of their leader, through their use of flying arrows. These appear to be coming from Indians on the other side of a wall.

Materials: Crayons on 12 x 18 manila drawing paper.
Artist: Ann Bresnahan  Art Ability: below average

Slide #26 Cortes Meets Montezuma

Montezuma greeted Cortes and pretended that he was glad to see him. The Aztec was afraid that the Spaniards might be white Gods.

Materials: Poster paint on 18 x 24 manila drawing paper.
Artist: Richard Smith  Art Ability: superior

Slide #27 Cortes and Montezuma

Montezuma gave the Spaniards all the gold and silver that they had. Montezuma has gold in his hand that he is giving to Cortes.

Materials: Poster paint on 12 x 18 white drawing paper.
Artist: Michael Callahan  Art Ability: superior

Slide #28 Cortes Makes Montezuma his Prisoner

Fearing attack from the Aztecs, the Spaniards seized Montezuma and made him a prisoner to serve as hostage for their safe conduct. A Spaniard stands guard over Montezuma.
in his prison.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Joan Chamberland Art Ability: above average

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**Slide #29 Cortes: Indian Being Tortured**

To show how the Indians were forced to tell where all gold and silver might be hidden, the child artist has imagined this torture scene. Motion pictures may have played a large part in developing this concept. His unusual observation and understanding of the human figure is apparent in this picture.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Michael Callahan Art Ability: superior

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**Slide #30 Cortes: The Battle at Mexico City (no. 1.)**

Indians and Spaniards fighting at the battle of Mexico City.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: David Cullen Art Ability: average

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**Slide #31 Cortes: The Battle at Mexico City (no. 2.)**

In the city the Spaniards were attacked savagely with arrows, sharp tipped lances and rocks thrown from slings. Only one third of the Spaniards escaped with their lives.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Harry Morgan Art Ability: average
Slide #32  Cortes: The Battle at Mexico City (no. 3)

Cortes returning on horseback finds the Spaniards and Indians at war. Spaniards who have been captured alive are being offered as human sacrifices.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Donald Seaver  Art Ability: average

Slide #33  Cortes: Prisoners Brought to the Temple

The Spaniards and friendly Indians who were captured were brought to the Aztec temple where they were offered to the Gods as human sacrifices.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: James Morrison  Art Ability: average

Slide #34  Drake Captures a Spanish Treasure Ship

Drake and his pirates captured many Spanish treasure ships which were heavily loaded with gold and silver. A battle is in progress for the capture of such a ship.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Michael Callahan  Art Ability: superior

Slide #35  Silver Treasure Being Carried to the Coast

The Spaniards used llamas and mules to carry their silver treasure to the coast. Drake and his little band captured one of these trains.
The child has pictured the llama as a goatlike creature but has grouped them well.

Materials: Crayon on 12 x 18 manila drawing paper.
Artist: Charles Bond Art Ability: average

Slide #36 Drake Takes Silver from a Sleeping Spaniard

Without waking the sleeping Spaniard, Drake and his men pull upon shore and take thirteen bars of silver which are lying on the ground beside him.

Materials: Crayons on 12 x 18 manila drawing paper.
Artist: Edward Lynch Art Ability: average

Slide #37 Drake Being Knighted

Queen Elizabeth made Drake kneel before her. Touching his shoulders with a sword she conferred knighthood upon him.

Materials: Poster paint on 18 x 24 manila drawing paper.
Artist: Dianne Cooper Art Ability: above average

Slide #38 Hudson Trading with an Indian

Hudson traded beads, axes and knives for tobacco and furs.

Materials: Poster paint on 18 x 24 manila drawing paper.
Artist: Linda Fessenden Art Ability: above average
Slide #39 The Half Moon on the Hudson River

The Indians who saw the Half Moon coming into the river were much surprised and thought the ship was a house floating on the water. High banks lifted up on each side of the river.

Materials: Poster paint on 36" craft paper project roll.
Artist: Richard Smith   Art Ability: superior

Slide #40 Cartier Put Up a Wooden Cross

A tall wooden cross, on which was written "Long live the King of France," was erected. In this way Cartier claimed the land for France.

Materials: Chalk on 18 x 24 bogus paper.
Artist: Judy Walden   Art Ability: above average

Slide #41 Champlain's Men Cut Trees to Build a Fort

After Champlain selected a site that would be easy to defend in case of attack, his men set to work with their axes. They cut down trees with which to build a fort and some cabins.

Materials: Chalk on 18" craft paper project roll.
Artist: Michael Callahan   Art Ability: superior

Slide #42 Champlain Deciding to Go to War with the Iroquois

Champlain and two Frenchmen are seen standing around a table making plans to help their friends the Algonquin Indians
fight a war with the Iroquois Indians.

Materials: Chalk on 18" craft project roll.

Artist: Donald Flynn  Art Ability: above average

Slide #43 Champlain Fighting the Iroquois

Champlain and two French companions helped their friends, the Algonquins, fight the Iroquois.

Materials: Chalk on 18" craft project roll.

Artists: Richard Moran  Art Ability: average
Maureen Downey  average

Slide #44 La Salle: Loading Canoes for the Trip to the Mississippi

In 1682 a little fleet of canoes made ready to sail out of Lake Michigan. It was their intention to follow the Chicago River to the Illinois and then on down the great "Father of Waters" to the mouth of the Mississippi. The Frenchmen were accompanied by Indians.

Materials: Chalk on 18" craft project roll.

Artists: Lorraine Amico  Art Ability: above average
Brenda McGowan  below average

Slide #45 Marquette and Joliet Prepare for their Journey

Two young Frenchmen, Father Marquette and Joliet heard Indian tales of a mighty river farther west and desired to explore it. Father Marquette hoped to convert more Indians.
The two men made their plans and then went about preparing for the trip.

Materials: Chalk on 18" craft project roll.
Artist: Alfred MacArthur Art Ability: average

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Slide #46 Marquette and Joliet Bid Farewell to their Friends

Father Marquette and Joliet launched their two birch-bark canoes, bade farewell to their friends at the Mission and started on their journey westward to find the river which the Indians called "Father of Waters."

Materials: Chalk on 18" craft project roll.
Artist: Michael Callahan Art Ability: superior

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Slide #47 Marquette and Joliet: The Indian Held Up A Peace Pipe

The Frenchmen were greeted by Indians one of whom held a peace pipe decorated with colored feathers over his head. In this way the Frenchmen knew that the Indians were friendly.

Materials: Chalk on 18" craft project roll.
Artist: George Chabot Art Ability: above average

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Slide #48 Marquette and Joliet Return to their Canoes in the Company of Indians

The next day, after being entertained and feasted, the Frenchmen left. Many Indians went down to the river to see them off and say good-by.
Slide #49 Spanish Explorers

Explorers who landed in the new world met red men whom they called Indians.

Materials: 2 yards of 36" project roll.
Artists: All members of the class helped plan this panel and shared in its creation.

Slide #50 Spanish Explorers

Spanish explorers raised the flag of Spain on the new land and claimed it for their king.

Materials: 2 yards of 36" project roll.
Artists: Many members of the class with Ledger Mitchell as their chairman.
CHAPTER V
CONCLUSIONS

The purpose of this study was to select the type of content that lends itself most readily to subjective art expression in a social studies unit on early explorers found in fifth-grade history texts. The text is accompanied by a series of fifty kodacrome slides made from the art products of fifth-grade students, which illustrate the use of this type of material.

Quotations selected:

1. Should have a dramatic quality. They should have enough dramatic content to stimulate the imagination and the emotions of the child. The writer finds a great deal of enthusiasm and a keen desire on the part of the children to use art materials for their own personal expressions when the content has been such that they have had an emotional response to the dramatic incident within the content.

2. Should preferably, but not necessarily include people because they are a common element in the lives of all children. The action of these people form a dramatic content which stimulates the imagination and emotion of the child artist.
This study seems to provide the necessity of the following four steps:

1. **Motivation period.** A period of study and visual aid research which provides necessary background for the art expression is essential before the child can create. When this material is "given life" children develop greater ability to picturize.

2. **Re-Motivation period.** At the time provided for the art period the teacher must recreate the enthusiasm necessary for art expression and discuss ideas for their creation with them.

3. **The Work Period.** During the art work period each child is allowed to express his own individual ideas. Each one in the room will have something different on his paper. Even though the same subject matter is used his art expression is his own and reflects his understandings both of history and of aesthetic value. The emotional reaction to the content material is influenced by individual differences within children and by differences in personal experience and background. The reaction is also influenced by varying abilities in children to use art as a means of expression. Those who are most keenly interested and talented in the use of art materials may possibly receive the greatest emotional satisfaction in the process.
4. The Evaluation Period. Satisfaction is felt by the child in his product when the teacher evaluates it as an art product for its aesthetic qualities only. In the evaluation the teacher comments when the child has achieved (1) **fine use of the material**, (2) **beauty of organization**, and (3) **beauty of meaning**. Meaning to the child, of course, can come only if the expression comes from "within" and not imposed from "without."

With this type of guidance the child develops habits of constructive thinking in the handling of these problems in his own way and develops independent power when putting them on paper.

While correlation of art and social studies may be invaluable as a vitalizing and even verifying force it must be remembered that used as such it is an accompaniment to but not a way of teaching the social studies, for art has its own values for the individual. Art on the other hand should not borrow too heavily from the social studies for inspiration since it needs to include other of the children's interests and should build up its own special values. Many approaches must be used and a variety of art materials utilized.

**LIMITATIONS:** Several things are listed below as limiting factors for correlation of art and history:

1. Uninspiring and unemotional content found in some of the history texts used by children. Some of this is due to over-simplification and to the necessity to include
much material in a compact space.

2. Inability of some teachers to help make the content of the social studies seem alive and dramatic. Dates and facts may be over-emphasized and other concepts neglected.

3. Inability of some to see the material in the social studies that may be suitable for art.

4. Individual differences in children, in their ability to use the "language of vision," tend to prevent equal satisfaction or success for all in this type of expression. Because of this the teacher cannot use all child art as a basis of analysis to find out what knowledge the child may have acquired.

5. If copying is permitted aesthetic understandings in art are sacrificed.

SUGGESTIONS FOR FURTHER STUDY: Although this study has been limited to the Early Exploration Period the writer plans to use material from other periods of history in a similar way in her art teaching. It is hoped that as time goes on, such an approach to the correlation of art and history may be carried out by many more teachers than at present. There is need, too, for further studies to determine the emotional and dramatic possibilities for similar correlation of art with literature, science, and geography.
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#1
PRINCE HENRY THE NAVIGATOR
V.F. FRENCH
MADE IN U.S.A.
#2 Marco Polo at the Court of the Khan
#3 MARCO POLO AND THE MAN-EATERS

V.P. FRENCH
#7 COLUMBUS QUEEN ISABELLA

BEFORE V. F. FRENCH
#9 COLUMBUS RECEIVING A MAP

V. F. FRENCH

COLUMBUS TOOK POSSESSION

#13

MADE IN U.S.A.
COLUMBUS SHIP IN A STORM
BALBOA

V. F. FRENCH
Desoto landed in Florida to explore and conquer.
CORONADO: WHITE MEN TO VIEW THE GRAND CANYON

#23

V.F. FRENCH

MADE IN U.S.A.
CORTES MAKES MONTEZUMA HIS PRISONER
#29 CORTES INDIAN BEING TORTURED

V. F. FRENCH
#30 CORTES
THE BATTLE AT MEXICO CITY (#1)

V. F. FRENCH
#31 Cortes at Mexico City (#2)

V. F. French
Cortes
Prisoners were brought to the Temple
of the Sun
DRAKE CAPTURES A SPANISH TREASURE SHIP
#35 DRAKE
SILVER TREASURE BEING CARRIED TO THE COAST

V.F. FRENCH
DRAKE TAKES SILVER FROM A SLEEPING SPANIARD

MAD IN U.S.A.

V. E. FRENCH
Hudson Trading with an Indian

V F. French
#40
CARTIER PUTS UP A
WOODEN CROSS

V. F. FRENCH
#47 CHAMPLAIN'S MEN CUT TREES TO BUILD A FORT

V. F. FRENCH
# 42 Champlain

Deciding to go to war with the Iroquois

V.F. French
#40 Marquette and Joliet bid farewell to their friends

V. F. French
MARQUETTE AND JOLIET: THE INDIAN HOLDS UP A PEACE PIPE

V. F. FRENCH
#48 Marquette and Joliet return to their Canoes in the company of Indians.

V.F. French