

# BOOKS *in* CANADA

a national review of books

VOLUME 6, NUMBER 3

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a special section on

## EDUCATION

with reviews by: Stamp,  
Frederberg, Wolfe, Gnarowski

### JOHN GLASSCO

### JANE RULE

### MURBERT DE SANTANA

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# HER GOODNESS, OUR GRIMACE

From *Rule*, a new novel  
that sadly fails to keep  
its early promises

by John Glassco

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The Young in One Another's Arms, by Jane Rule, Doubleday, 216 pages, \$6.95 cloth (ISBN 0-385-1 1660-8).

JANE RULE'S **FIFTH** novel will probably be **the first** to find a wide audience, since it comes after the success of a timely work of non-fiction and a gust of publicity. Two national magazines have already introduced to the whole **country** a woman who came across in her interviews as **attractive**, brilliant, courageous, enormously talented, industrious and — perhaps most **appealingly** of all — neglected. This combination **adumbrates** the way in which a **large part of literary Canada** 'likes to see itself, and Jane Rule thus appeared in these magazines as quintessentially Canadian. The image is even enhanced by the **fact** that she **was** born and bred in the United States.

I am one of those readers for whom the fifth novel is the first, one who admired **Lesbian Images** and looked forward to reading **more** Rule. I am disappointed, and my feelings go beyond the usual disappointment of finding that a writer has not written the book **I** expected. In this case, she has not even written either of **the** two books she seemed to promise in the early pages of the present novel. The first book she hasn't **written** is the story of that **mysterious creature**, the woman of **50**; the second is the **story** of the flight of the American **anti-war** young to sanctuary in Canada. What she has written is **the** standard Canadian novel of retreat from urban evil to woodsy good, and in doing so has reached some **surprising depths** in sentimentality and tedium.

The setting is Vancouver, where Ruth Wheeler, **one-**armed as the result of an accident, lives with her **mother-in-law** (the name Ruth is no accident) and runs a boarding house for **six lodgers**. **Five of them are the young who are frequently in one another's arms, and the sixth is a dim-witted shoe-clerk** for whom Ruth feels responsible. But for whom does she not feel responsible? Ruth is a saint.

The boarding house must shortly **disappear**, since it stands in **the** path of a new road, and the **first half** of the book is concerned largely with the plans **the inmates** are making **for** their houseless future. They are: Mavis, at work



on a Ph.D. thesis on Dickens; Gladys, who teaches handicapped children and takes part in radical demonstrations; and Joanie, who comes to meals in curlers and goes out every night with men who drive big cars. The men of **the** house are the usual weaklings and misfits who make such an appeal to many women writers: Tom, draft-dodger become landed immigrant and **short-order cook**; **Stew**, bearded drug-taking dropout; and Arthur, another American run-away still **recuperating** from his experiences and soon to be picked up by the police. **There are, as well as the lodgers**, Ruth's mother-in-law Clara and, occasionally, Ruth's husband Hal, who spends most of his time in **the hinterland, building (symbolically) roads**.

With such a cast of characters much can happen, and much does — but with a strange effect of unreality since most of the action takes place off stage. These boarders exist in a climate of such cool permissiveness that attachments between them form and dissolve in a dreamy, meaningless manner; there is no emotion or interest **generated** by these changes and exchanges, reported but never explained — until Gladys moves out of Stew's arms and into **Arthur's**. This results in jealousy and betrayal: the police arrive and carry off Arthur, who disappears — handed over to the authorities in the U.S. — **and is never** seen again. In a fit of **remorse** for his act of betrayal, **Stew then goes on a wild acid trip and ends in a mental hospital — but not for long**. After what must be the quick&t and

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what she has written is the standard Canadian novel of retreat from urban evil to woodsy good, and in doing so has reached some surprising depths of sentimentality and tedium.

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most complete cure in the annals of psychiatry, he comes back to the boarding house for a visit, **beardless, freshly barbered and smartly dressed, all set to go to law school**,

and is greeted with the understanding and forgiveness one would expect from a humane social worker.

Indeed, much of the writing in this book does suggest the protracted case **history** of a multi-problem family as recorded by a social worker in the approved "non-judgmental" manner. For while Miss Rule contrives big scenes and raises big issues, she never fails to withdraw from them into flashbacks and ruminations. Under the busy crowded surface of the novel there lies an intractable passivity.

The second half of the book moves the group, now further **altered** by one death and the **arrival** of a newcomer, to an island community off Vancouver **where** they are to live communally and **run** a restaurant. In no time at all they are also delivering meals on wheels, **operating** a nursery school for neglected **children**, splitting firewood for the elderly, and in general **behaving** like a troop of badge-mad Boy Scouts. The sheer goodness of it all is difficult to take; it is also as unreal as everything **else** in the book, since these

chores **are** performed without a single aching muscle, bead of sweat, or word of complaint. But by now it is clear that the novel's action has become little more than a self-indulgent reverie of the **author's**.

The book ends with all difficulties overcome: the urban cancer is halted, at least for a while; Hal's convenient death eases Ruth's money worries; and although one member of the group has been lost (trouble with the police again) **another** misfit has arrived to take his place. The young are still in one another's arms, still safe and sheltered in the love of the rock-like Ruth.

It is hard to make goodness interesting, but the problem is not solved by making it sentimental. Certainly, none of the serious writers Miss Rule discussed with such wit and acumen in *Lesbian Images* has served as a model for her **own novel**. For *The Young in One Another's Arms cannot*, in the end, be regarded as anything but popular **women's-magazine** fiction. It is only fair to say that it makes no **pretence** of being anything else. □

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# TRAILING THE BLAISES . . .

. through India, where Clark falters and  
Bharati finds her class heading for extinction

by Hubert de Santana

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Days and Nights in Calcutta, by Clark Blaise and Bharati Mukherjee, Doubleday, 300 pages, \$8.95 cloth (ISBN 0-385-02895-4).

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THE **YEAR 1973** began badly for the Blaises. Within a space of three months, Clark **broke** his hand; their house in Montreal was accidentally burned down by a careless babysitter; and they were involved in a near-fatal car crash. Clearly a change of scene was indicated, and they decided to go to India.

It was a second visit for Clark, who expected it to be "a quantum leap in personal growth." There was much about his wife that was unknown to him, and he hoped that India would help him to appreciate "the texture of her first twenty-one years." But India, that immemorial **sorceress**, confounded him as she has confounded **every** non-Indian writer with the exception of **E. M. Forster**. She spun a multi-faceted mirror before his face, and what Blaise saw reflected was not the heart of India but "the whole bloated, **dropsical** giant called the West, that I thought I knew profoundly." Instead of strengthening his marriage, India **nearly** wrecked it.

Bharati had misgivings about the visit: "India, I warned, would be the fourth and final accident." No writer could fail to respond to India's **intense** stimulus; and the Blaises, each with two published books, **were** no exception. Their trip resulted in this journal, which I found of absorbing interest, though ultimately it left me with very mixed feelings.

The book is organized into two sections, the Cat written by Clark, the second by Bharati; it concludes **with separate** epilogues. **Blaise's** lean, muscular prose is well suited **to his** theme: but his work is fraught with inaccuracies and marred 4 Books in Canada, March, 1977

occasionally by careless writing. His narrative is peppered with **Hindi** words that are often misspelled, or incorrectly translated. **Pané deo, jaldi, jaldi** does not mean "Bring water, fast, fast" (that would be **panee lao, jaldi, jaldi**); it means "Give water, quickly, quickly." Blaise writes **pané** for **panee** (water), **saab** for **sa'ab**, and, hilariously, **baas** for **bas** (enough). **Baas**, depending on the intonation it is given, could mean either a bamboo or a stench!

If an author **insists** on using words of a language he does not know, in order **to give** authenticity to his work, he should at least take the trouble to check them before setting them down; **otherwise** the authenticity he seeks to create will be spurious. Nor is there any excuse for careless writing. Blaise assures us that when they arrived in Bombay on a May morning, the temperature was already "climbing into the hundreds." This will **be news** to meteorologists.

The Blaises spent some time in Chembur, an industrial suburb of Bombay, before going on to Calcutta. It is not long before they have supped full with honors. Clark sees kids pelting **cars** with dead **rats**; street vendors **sell** food **covered** with a canopy of exhilarated flies ("Daddy, is that man selling flies?" asks his son); he **is** told a gruesome story about Muslim gold smugglers who kidnapped and murdered a **baby**, then eviscerated it, stuffed it with gold bangles, and use **it** as a carrying case.

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**Blaise's** lean, muscular prose is well **suited** to his theme; but his work is fraught with **inaccuracies** and marred occasionally by careless writing. .

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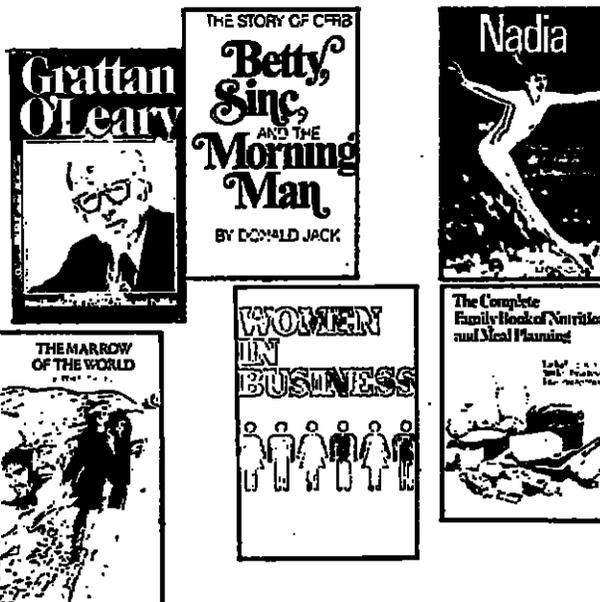
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**Paradoxes** abound: Clark's father-in-law is presented as a brilliant and lovable man, a **devout** Hindu who **prays** for three hours every day. Yet he had also been a student at Heidelberg in 1936; had cheered Hitler's speeches at rallies; and had enthusiastically accepted the hideous doctrine of Nazism, using it as a spur for his own nationalism. Blaise reminds us that "Calcuttans [and this is true of Hindus anywhere in India] urinate against a wall and blow out long banners of snot onto the shoes of passers-by out of a uniquely Hindu standard of personal cleanliness. To carry a diy handkerchief on one's own body would be disgusting."



Bharati Mukherjee and Clark Blaise

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ANANSI

# The Young in One Another's Aims A novel by Jane Rule

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Books in Canada, March, 1977

When Blaise makes excursions into Hindu metaphysics, he rushes in where angels fear to tread. True, Forster, in *A Passage to India*, was one modern non-Indian writer who did succeed in explaining Hinduism. But his profound knowledge and insight was acquired from 20 years' residence in India. To try to explain Hinduism after only one year in India is not only arrogant, it is also foolhardy.

The elephant-headed god Ganesh is revered by Hindus as much for his wisdom as for his ability to ward off ill-luck: his blessing is invoked for even the most trivial enterprise; he is also a patron of literature, and is credited with writing down a part of the *Mahabharata* from the dictation of the poet Vyasa. Blaise refers to Ganesh as "god of the kitchen"!

Undaunted, he expounds a religion twice as old as, and a hundred times more complex than, Christianity: "Hinduism does not interpret God, or His world. It does not guide or explain... ." "unless I have misread Vedic writing & such as the *Bhagavad-Gita*, this is nonsense. The entire text of the *Gita* is concerned with interpreting God and man's relationship to God. It also lays down the guiding principles for a virtuous life.

Blaise goes on: "But unlike Western religions, Hinduism does not exclude the worshipper for his unworthiness; it does not ask him to confess or account for his sins; it does not compel him to change, renounce, or improve, in order to participate in the godly vision." Not a word about the daily baths that for Hindus are a ritual of purification, a literal washing away of sins. (Pilgrims bathe in the holy Ganges for the same reason.) Not a word about the acts of charity undertaken by every Hindu in expiation for sins or unworthy actions. Nor is there any mention of reincarnation, in which the form of the incarnation is determined by the merit of the previous life. How many orthodox Hindus, I wonder, would recognize their religion from Blaise's description?

Blaise is at his best writing about life in Calcutta, "the world's largest outdoor garbage heap." (He makes the remarkable observation that "true garbage is what no living creature has further use for. And by that definition, Calcutta is a lot cleaner than Montreal.") Nonetheless his first night in Calcutta was traumatic, leaving him "sick and pale as soap, white-knuckled, in the belly of something I wished I hadn't started." Howrah Station, Calcutta's rail terminus, is "the centre of life and the end of hope, the place of arrival and surrender. . . It is more like a circle of hell than any place on earth that I can imagine."

"I am fascinated by patterns," writes Blaise. "Each new experience I thought of as an ink blot on a bright new blotter; I anticipated their spread, hoped for a final linking-up." But when the ink blots have merged, we are left with what V. S. Naipaul discovered more than a decade ago: An Area of Darkness.

Clark Blaise admires his wife. His indefatigable bragging ("Perhaps one Montreal writer per decade gets featured in the American weeklies") is almost as embarrassing as his remarks on Hinduism. He even quotes Bhamti's father telling her that she must now set her sights on the Nobel Prize for Literature!

Bharati Mukherjee is a better writer than her husband; and her writing reveals her as a woman of intelligence and sensibility. But let's not get carried away. It is a little premature to talk of Nobel Prizes when dealing with an author who is still trying to find an individual voice and style.

Her achievement has been to provide the reader with an exact and moving description of her upbringing in a claustrophobic joint-family of Brahmin Bengalis, in which docility and unquestioning obedience were regarded as the highest feminine virtues, and independence of thought and action brought shame and disgrace. A girl's life was as carefully controlled and organized as a Cook's tour. The tyranny of love within such a family is skilfully portrayed—

the smothering, selfish, possessive love that makes the mind atrophy and the heart wither. Sometimes suicide is the only release from a disastrous arranged marriage; and flight into exile is the only escape for a single woman.

A girl's life was as carefully controlled and organized as a Cook's tour. The tyranny of love within such a family is **skilfully** portrayed — the smothering, selfish, possessive love that makes the mind atrophy and the heart wither.

exile is the only **escape** for a single woman.

Bhamti broke from her benign prison by going to Iowa to attend the Writers' Workshop. There she met Blaise, an American-raised Canadian, and married him during a lunch break. When she returned to India with Clark, it was after an absence of 14 years; she found she had come adrift from her cultural moorings, and could no longer fit easily into middle-class Calcutta society. "In sacrificing a language, we sacrifice our roots," she says sadly.

One of the fascinating things about this book is that it allows the reader to compare Clark's and Bharati's accounts of the same subject. The two versions usually complement each other, but occasionally small details are flatly contradictory. Blaise says, for instance, that his mother-in-law carries "a ring of keys that would do credit to a medieval jailer"; according to Bharati, "My mother carries only one key on her person." Bhamti also tells the grisly story of the disembowelled baby, but brings out the horror more forcefully by subtly interweaving the details with the gossip of her empty-headed women friends.

Bharati's pages are full of memorable vignettes: reined young ladies packing medicinal powder for Mother Teresa's lepers, while discussing Germaine Greer and hair fashions; the cocktail chatter at parties given by movie stars and business executives (Number Ones); the elaborate ritual of a Hindu wedding, which is summed up as "communal catharsis through communal drama." She is candid about the effect Calcutta had on her nerves, the way the visit was "forcing old wounds to the surface," and causing her anger to flare "against the West, against Bengal, against my family." And yet her Western education allows her to see that "something is terribly, terribly wrong with the world I came from in Calcutta. . . . My class is refining itself into extinction. . . . We are in danger of losing the most precious legacy in the Hindu tradition, our gifts for improvisation and adaptation."

She has not found it easy to adapt to life in this country: "In Canada I am both too visible and too invisible. I am brown; I cannot disappear in a rush-hour Montreal crowd. The media had made me self-conscious about racism. . . I am tired of being exotic.\* There follows a passage in which she articulates the special problems of foreign-born writers in Canada:

But if as a citizen I am painfully visible, I cannot make myself visible at all as a Canadian writer. The literary world in Canada is nascent, aggressively nationalistic, and self-engrossed. . . . In order to be recognized as an Indian-born Canadian writer, I would have to convert myself into a token figure, write abusively about local racism and make Brown Power fashionable. But I find I cannot yet write about Montreal. It does not engage my passions.

In spite of her sense of dislocation and tragic rootlessness, Bharati ends on a note of dignified affirmation, content that "my only stability is the portable world of my imagination." She warns that what foreigners perceive in Indian women as forbearance is really "a secretive love of revengeful survival. . . . What died, that year in India, was my need for easy consolation. What has survived is the stubbornness to go on." □

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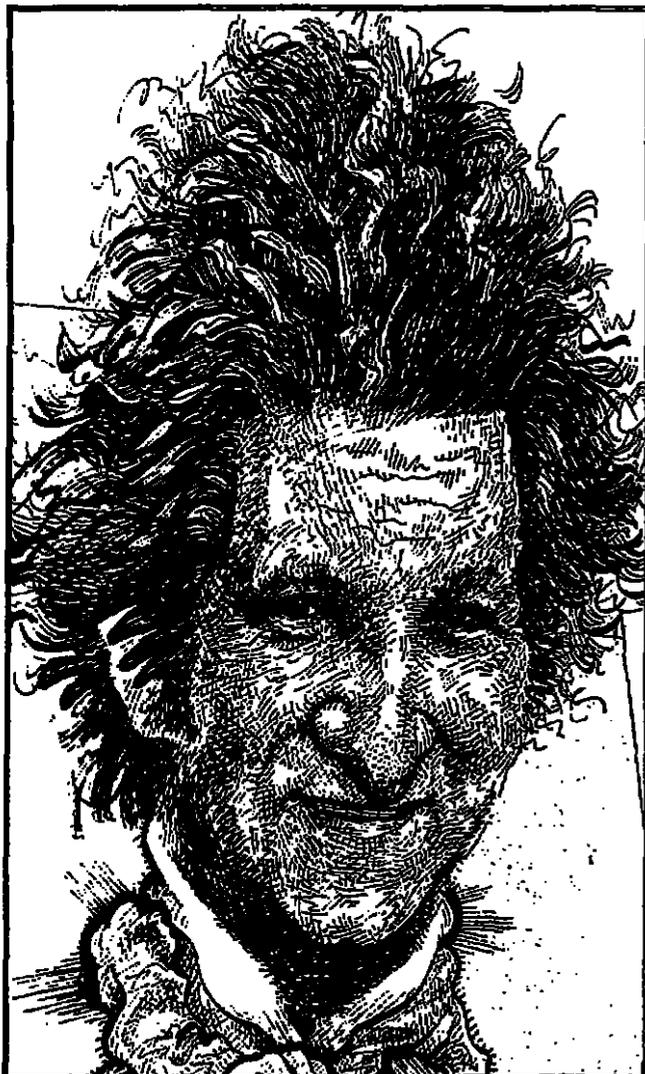
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# COLOMBO'S 'EDIBLE' ENTERPRISES

Believe it or not, Canada's one-man literary conglomerate was first inspired by Ripley and the Marching Chinese

by Michael Ryval

THE TROUBLE WITH John Robert Colombo, it seems, is that he talks a lot. Not that he is particularly long-winded or given to verbosity. To the contrary, he is eminently quotable, a well-tuned ironist, but puzzlingly contradictory. When he says in one moment he wants to be a kind of popularizer of the Canadian fact, in another instance he'll



discard the label (because it has a condescending connotation) for "a presenter of material people wouldn't otherwise see or think about." He told me once last summer that *Colombo's Canadian References* "is not a pantheon." Yet a while later he remarks: "I'm interested in 'star quality', in creating a pantheon of knowledge, to honour people rather than de-mystify them. . . ." And as a poet he regards himself a little comically, as a character actor, the Melvyn Douglas of poetry. Then in a revealing moment he says: "The kind of poetry I'd like to write I can't, and that's Rilkean. The trouble is you have to go with the Muse. What lurks inside me is the frustrated popularist."

The real "trouble" with Colombo (and I mean this in a kibbitzing sense) can be posed in the question: Will we ever get enough of him? Just in the past two years he's published four reference books: the weighty best seller *Colombo's Canadian Quotations*; the fun spinoff *Colombo's Little Book of Canadian Proverbs*; the "concise" edition of CCQ; and then the second mountain-top of the Colombian Range, *Colombo's Canadian References*, by necessity less entertaining than the quote book, but jest as idiosyncratic.

As a poet, the side most people don't know about or tend to belittle if they do, he has issued *Translations from the English*, an often-playful though impersonal series of found poems (other people's prose rendered into poetry), and *The Sad Truths*, original poems that reveal more of the man, the father, the husband. Then there are the w-translations of Bulgarian poetry and stories (with Nikola Roussanoff), appearing in *Under the Eaves of a Forgotten Village* and *The Balkan Range*, books that began as curiosities, technical challenges ("If I could read Bulgarian, I wouldn't have done them") and "according to Colombo have been almost totally ignored."

When I went to see Colombo on a crisp, sunny morning, we tended to skirt the two big books, "the mountain tops," as he calls them, and in a round-about way explored "the hills," the minor works, and the projects ahead. All three Colombo children are at home, creating a certain air of controlled havoc, and outside workmen are turning suburban Toronto into the Venice of Ontario (in the cause of installing a new sewer main) so there seemed to be a slightly siege-like atmosphere about. Colombo is not his usual sunny self, though occasionally his stout frame shakes with laughter and his large, boyish face breaks into a benign smile. The latter happens when I pass on Irving Layton's description of him as "a literary free-enterpriser." The smile evaporates, though, when I relay a concern of Robert

Zend, whose Hungarian poems Colombo helped to translate, that Colombo has left his original work behind him. He's become instead "a collector of graffiti, quotes and other people's prose. . . . He's a born editor, a good businessman, and as businessman he has to compromise regarding the marketability of his books. I'm trying to persuade him to return to the early things, some of which were excellent. /think it's a loss if he doesn't."

In his soft, quick voice, Colombo replies, a little sullenly: "Nobody, not even Robert Zend, pays attention to my poetry. No matter how many books I've written. They say I've dried up. But look at the record. You know," he seems to be pointing out the living room window, "when I was a poet people talked about me as an editor. Now that I'm an editor they think of me as a failed poet."

Colombo has deflating words for the businessman label: "I may be a good businessman in the literary world, but I'm not a good businessman in the business world." At 40, Colombo is making about \$25,000 a year, not a very large sum, he says, for a man supporting five people, running a large house and with editorial expenses in the thousands (he had to pay researchers to help finish CCR within two years, for instance). What kept him going this year was a \$15,000 Canada Council Senior Arts grant. "I'm a private enterpriser, and I'd like to go without the grants. The literary people just don't know. The press runs on some of these books are high. But the economics are dire. I get 49 cents for each copy of the concise CCQ sold."

"Some successes you can eat, but my successes barely sustain me. Poetry, for one thing, is inedible."

Which, in a way, is a comment on Colombo's attempts to find a publisher for his next book of found poems. The culmination of his found work, *Mostly Monsters*, is a collection of 90 poems about every sort of horror and fantasy creature in the contemporary imagination. Colombo thinks it's an amusing book, with commercial possibilities, but the only publisher he could find asked for a "loan" to offset any losses. The book will appear next spring.

What seems to be the obstacle? "I write for the head. I offer a very specific literary experience that isn't accessible to every reader. That I don't have a mass readership doesn't bother me." But that it's not taken seriously does: "*Mostly Monsters* takes the popular myths seriously and probably I'll get knocked and you'll hear people say, 'Colombo's being trivial again'."

COLOMBO IS A third generation Canadian of German, Greek, Italian, and French-Canadian stock. He was born in Kitchener, Ont., the son of an industrial film-maker. One of his first memorable reading experiences (and the origins of

"The kind of poetry I'd like to write I can't, and that's Rilkean. The trouble is you have to go with the Muse. What lurks inside me is the frustrated popularist."

his interest in found poetry] was a battered copy of Robert Ripley's *Believe It or Not #1*. "To me he's a folk poet," says Colombo now, "the chronicler of people's foibles. Ripley's sense of truth is that of an illiterate, who says, 'If I read it, it must be true'. That's at his worst. At his best, then's the Marching Chinese (read 'An odyssey of Incredible Delights', in *Translations from the English!*, details that have no statistical basis but are fascinating notions."

A careerist practically from the start, Colombo began printing works by himself and others through his own Hawkshead Press while an undergraduate at the University of Toronto. For two summers and six months after graduat-

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ing he was at the U of T Press as one of the first editors on the *Dictionary of Canadian Biography*. Then for 'three years he served his "internship" as a trade editor at Ryerson Press. He quit in 1964 to become a freelancer and was happier to be on his own.

"When I first knew him," says Robert Weaver, who has known him since 1959 when Colombo got involved with *The Tamarack Review*, "he was running rather hard. He

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Colombo's energy and style, says Irving Layton, can rub people the wrong way: "It's not arrogance. It's insensitivity. Sometimes he says things he thinks are funny and he hurts people."

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made some of his contemporaries nervous. He was going in a number of different directions, writing his own poetry and developing slightly offbeat interests (such as Sax Rohmer and Fu Manchu), which in recent years have coalesced into his reference books."

Colombo was ambitious ("To me he comes from the first post-Canada Council generation of titers. There's an uneasiness there because of the competition for the dollar; it's made that generation edgier and bitchier") and Weaver senses that "John had an easier time with the older generation."

For a while he reviewed books for the Toronto *Telegram* and *Globe and Mail* and covered the local art scene for *Canadian Art*. But his real talent was editing. He developed a prosperous relationship with McClelland & Stewart, where he had a hand in producing nearly 100 books. At the same time he was established as *Tamarack's* managing editor and busily engaged in committee work on the Canada Council's advisory board. He was shifting from poetry of the manufactured kind to that of the found variety (producing eight books in the 1960s) and developing many contacts with European and Russian literati. (The latter has always been viewed with suspicion, even in a recent *Macleans's* magazine article that described him as a "have pen, will travel" type. Colombo has been twice to Bulgaria, courtesy of the state, and hopes to again this summer.)

Though regarded as extremely open, helpful, and accessible by his friends (Zend calls him "an angel" for helping expatriates like himself. George Faludy, and Ludwig Zeller) there are those who shun him. It's difficult to explain, but perhaps part of it is that he seems to leave himself wide open. Says George Jonas, poet and TV producer: "John's always been in a quasi-editorial position and always helping many younger writers. He's picked up the phone when it rings, but he's suffered for it. It has a built-in penalty. If he's known, for instance, as the poetry editor at *Tamarack*, he suffers for it. Being an editor and a poet makes it worse."

Colombo's energy and style, says Irving Layton, can rub people the wrong way: "It's not arrogance. It's insensitivity. Sometimes he says things he thinks are funny and he hurts people. But he doesn't mean to."

"He can be a smartass. He was hosting a party for the Soviet writer Andrei Voznesensky. I'm talking to Voznesensky and he goes over to some people and later repeats it to my wife — and says, 'There's Layton, he'd do anything to be sent to the Soviet Union!' What a stupid thing to say! I don't think he meant it, but it was tactless. He's lucky I've got a generous disposition."

Friendly needling or merely pettiness on Layton's part? It doesn't matter. Colombo is known as a punster and wit who occasionally hoists his own petard.

The 1960s, a decade when Colombo just couldn't turn anyone down, came to an end. Almost simultaneously, 10 Books in Canada, March, 1977

small presses emerged everywhere (and they couldn't afford freelance editors like Colombo), the work at M&S dried up, he let his term at the Canada Council expire, and *Tamarack* ceased publication — just for two years, but long enough for people to wonder at Colombo's "demise."

Ever buoyant, Colombo decided to take a new course and "leave my personal imprint on this country." It may have sounded terribly grand then, but in 1974 CCO made that boast look very, very good. It was also just the beginning of Colombo's "imprint on thii country."

"PUBLISHERS HAVE a weakness," Colombo confides. "They love a book that is a product of will rather than imagination. They can understand the reference book, but they can't visualize a book of poems, like *Mostly Monsters*." Colombo has developed his own cosmology, based on Northrop Frye's observation that there are two pulls in the human psyche, will and imagination. CCR, "a product of will," should do well. It may also be helped by the fact that "the Canadian story hasn't been told yet. Canadian reference tools are crude; until recently we lacked the most basic bibliographies."

"But I'm not Captain Canada," he says, referring to the *Globe and Mail's* review of CCR. "I write about this country but to me it's human, universal. It's the things that have shaped me that have gone into the books."

Yet there are practical considerations: "edible successes," and according to one Colombo intonate, he seems to, have solved the problem by devising books that will be continuing back-list items. Something you could call **Colombo's Cottage-Industry**.

A smile flickers across his face: "That's the idea. Ten years from now these books will still be coming out. I don't care if people like or dislike this question of becoming an industry. I feel the books are fulfilling a useful function. I'm not afraid of success. I'm providing a product that serves a need. I'm only sorry the machinery isn't civilized or organized better and that it's not a profitable undertaking."

And so, to begin. Next fall Lester & Orpen will publish *Colombo's Celebrated Canadians*, a compilation of 300 people in 30 categories, with a high proportion of unsung Canadians who Colombo believes should be celebrated: "It will answer the question: Who is Louis Seminovitch?" For those who can't wait to know, he is a doctor-researcher at Toronto General Hospital.

In 1978 Colombo will co-author with his wife Ruth (who, incidentally, will do the research for the celebrity book)

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"I don't care if people like or dislike this question of becoming an industry. I feel the books are fulfilling a useful purpose. I'm not afraid of success."

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*Colombo's Canadian Books in Brief*. It is planned as 1,000-word synopses of 100 Canadian novels, almost as if Colombo was invading Coles Notes territory (which he acknowledges).

There is also an agreement signed to produce a supplement to CCR for 1979, a project that already has Colombo salting away clippings and material.

Of course being prolific, as Colombo appears to be in the 1970s, amuses two different assumptions. One, he's very good. Or two, he's prolifically bad. Either way, and at this juncture in our history, it's significant that the work be done. "If he's turning it out, more power to him," says Jonas. "We don't know if it could be done better-nobody else has tried — so we ought to give him the credit."

And so, the devising of "edible" books continues. □

# Compliments to Le Chef

by I. M. Owen

**Duplessis**, by Conrad Black, McClelland & Stewart, 743 pages, \$16.95 cloth (ISBN 0-7710-1530-51).

**THIS IMMENSE** book is immensely valuable, and not at all the panegyric of Duplessis that a no-doubt careless reading of pre-publication news of it had led me to expect. Mr. Black is just about as severe with Duplessis as his opponents ever were or his critics have been since: his partisanship amounts to little more than a nervous irritability with those opponents and critics displayed at its worst in a foolish and petulant protest to the *Toronto Globe and Mail* over a review by Ramsay Cook. Approaching the subject from a political point of view opposite to his, I think I can see the reasons for his irritation. In the heat of highly frustrating battle, Duplessis's opponents transformed him into a mythical monster, a Dark Lord in his Dark Tower: we who sympathized with them from outside their province and language-group accepted the picture, with considerable envy of them for having such a clear embodiment of evil as their enemy, while we lived in undeniable comfort and freedom under George Drew and Leslie Frost, Mackenzie King and Uncle Louis.

The Duplessis who emerges from this thoroughly documented account is in essence a successful Canadian Conservative leader in the tradition of John A. Macdonald. A successful Canadian Conservative leader is not a Conservative or anything else; he has no political opinions beyond a firm conviction that he ought to be in office; he has a masterly understanding of the political process and the current political situation, and a talent for unscrupulous trickery in the use of both to outwit opponents burdened with political beliefs. The leader who is a believing Conservative, and bears the additional burden of integrity, has no chance: he always turns out to be Arthur Meighen. So we have John Macdonald, Maurice Duplessis, and Wacky Bennett, the supreme Conservative successes; notice that they all rejected the label of the Conservative Party.

But Duplessis, while he enjoyed playing the good fellow, did cultivate the monster-image as well. To frighten people (including his own ministers) was part of his technique, and there was

something in the Quebec political soul that responded to it, as P. E. Trudeau pointed out in 1958. For obvious historical reasons, he said, "the state is regarded as a remote and capricious monster, to be approached fearfully and submissively. . . . It is true that since 1867 . . . the state has been for all practical purposes in the hands of those whom we choose from election to election. But our perverse attitude remains! And our conception of the state as a taloned ogre. . . has had unfortunate effects on us."

Duplessis understood his electorate, and knew just when to play the taloned ogre and when the generous benefactor. And he was never troubled by principle. He came into power through his brilliant and relentless use of the Public Accounts Committee to expose the corruption that had blossomed in the régime of the personally upright aristocrat Taschereau, who left office looking greatly astonished. Duplessis then proceeded, while continuing his exposé of the previous government, to set up his own system of corruption, similar to the Liberal one but far more efficient and economical—though there seems to be some flaw in Conrad Black's reasoning when he argues that it was actually profitable to the public: "As the Caisse Electorale was made up of the money the government's contractors paid back from profits and usually not of inflated prices paid by the regime for services rendered, the public sector was, in a sense, receiving a bonanza."

Then again, Duplessis had shown little sign of concern about the Red Menace before he suddenly introduced



Maurice Duplessis in 1951.

the Padlock Law. It didn't have much practical effect. It was designed to sit well with the voters and the bishops, and it did so. And by arousing the hostility of the federal power, the unions, and the intellectuals, it confirmed Duplessis in his role as the defender of the autonomy of rural, Catholic Quebec.

Black has had the run of Duplessis's private papers, and quotations from his voluminous correspondence expand and confirm the portrait given by Pierre Laporte in his lively *Le Vrai Visage de Duplessis*, which Black also quarries for some of its most entertaining passages. Every glimpse of Duplessis in the Assembly is expressive of the man — the Ministers of Finance and Public Works pulling his chair back as he rises to speak; Duplessis audibly coaching his ministers during their speeches: "That's enough, Nézime," or "Very good, Daniel, continue."

It's altogether appropriate that Duplessis's final and greatest electoral triumph was not his own last provincial election in 1956 but the federal election of 1958, when Mr. Diefenbaker entrusted him and his machine with the entire Conservative campaign in Quebec, including the choice of candidates with memorable results.

The jacket blurb calls Black's style "refreshing and captivating"; Peter Newman calls it "surprisingly eloquent." There is something in all these epithets. The fact is that his style is so unbelievably awful that it attracts rather than repels: you turn each page eagerly to find what new outrage is committed on the next, and you are rarely disappointed. He seems to pick words up in handfuls and fling them on the page. Consider this piece of refreshing, captivating, surprising eloquence: "Without him as a mighty ark of deliverance for the local Conservative candidacies, even the St. Maurice valley was seduced by the dauntless wave of Laurierism and its provincial espousers." Or: "This red herring bumbled noisily for several months before bringing forth an unsurprising report." Black succeeds in giving new piquancy to a familiar malapropism by having Duplessis call the Taschereau government "corrupt and disinterested." Occasionally he invents new words; "hokum-pokum" is his best, I think. But his pure humpty-dumptyisms are his peculiar triumph. March, 1977, Books in Canada 11

"Widdershins," which used to be an **adverb meaning** "in addition opposite to the **apparent** direction of the sun," become in his hands a noun meaning, probably, "anxiety," as in "Duplessis was in **widdershins** that the dawdling of the ALN visionaries would squander this unique opportunity."

If this book **were** made **required** reading in **eleméntary** schools, the Canadian **problem** would be solved; in a generation we would have a **language** of our **own** that nobody else would understand, like the Finns and Hungarians. and would be free to develop a unique culture at last. Anyone overheard talking **English or French** would be **peremptorily** enjoined to "speak Black."

Seriously, this book fills an extraordinary gap: it's the only reasonable source for the history of Quebec provincial politics. (Robert **Rumilly's** 41-volume *Histoire de la province de Québec* might be classed as the unreasonable one.) Read it, reread it, and **keep it handy for frequent reference**, no matter what **obstacles** its **perfunctory** index puts in your way. □

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## Riel on Riel still unreal

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The Dairies of Louis **Riel**, edited by Thomas Flanagan. **Hurtig**, 187 pages, \$9.95 cloth (ISBN 0-88830-116-2) and \$4.95 **paper** (ISBN 0-88830-117-0).

By **DON GUTTERIDGE**

"**FEW HISTORICAL** documents hold the fascination **or** promise the revelations which may be found in the diaries of a famous man," burbles the blurb on this book, not without a **little** truth. **For such** documents may **serve** us by offering private, behind-the-scenes analysis of public events, or they may titillate and enlighten with candid assessments of the other famous men our diatist knew. or in the least expose to general scrutiny motives and psychological **skeletons** never-before-revealed. Unfortunately *The Diaries of Louis Riel* fulfills none of these functions to any satisfactory degree.

We get little genuine **analysis** of the Second Rebellion — even **though** the diaries focus on the years **1884-85** — because by **this** time in his life Riel's political and **religious** visions had fully merged, resulting **here** in a **series** of prayers, invocations, lamentations, and **jeremiads** of high rhetorical value, but little else. If **the younger** Riel had kept a **journal**, say **from 1868** to 1874, then **12 Books** In Canada, March, 1977

who knows what truly fresh insights might have been revealed? Or if these diaries had been the **culmination** of life-long journals, then maybe we could assess anew and **from** the inside the growth (or deterioration, if you will) of Riel's peculiar and endlessly fascinating life mission.

We get even less personal assessment **or gossip** about **major figures** involved in the **évents** of **1884-85**: almost nothing, **for example**, about his relationship with Gabriel **Dumont**, which, **we know**, was a close, diurnal one. Contrast this with **the** several dozen references to **more** remote clerical figures such as **Taché** and **Grandin**.

Finally, and contrary to the claims of the blurb, we get little new insight into Riel's motives and thinking during his moments of crisis. What is here, though, is not unimportant. For the *Diaries* confirm what we have usually inferred from his public life: that he thought of himself as a prophet and **visionary throughout the Second Rebellion and right up to the last entry less than a month** before his death. Indeed the conclusion one reaches after reading thii book is just how much the public **man was** the whole man, **particularly** in **respect** to the host of contradictions surrounding hi personality and actions. The "private confessions" (carefully preserved) reveal to us the same mixture of grand ambition and abject humility, rebelliousness and obeisance, perceptiveness and self-delusion, eloquence and rant that we find in the conventional accounts and even **in** the plays and poems of recent **years**.

It is only **fair** to say, however, that the publication of the *Diaries* is important, if not **for** a new **interpretation** of history. then for **the presentation of a man's own** words, which carry conviction and a **freshness of tone** and nuance not insignificant to human affiirs. For this — and for the excellent editing and **translation of Professor Flanagan** whose judicious **intercalary** remarks, &tailed biographical notes, and helpful **if overly** contentious introduction make the text thoroughly **readable** — we should be grateful.



Louis Rid

How else could this **man-trans-**formed-to-symbol be so humanized, so brought into the perspective **of** a mere mortal suddenly in need of God's special **intervention**:

**O my God! I beg You . . . please use our ferry cable to overturn the steamboat so we may gain possession of all the provisions and useful things in the boat, lib weapons and ammunition.**

Or this quiet poetry of the deathwatch:

**Death waits for me as the inkwell waits for my pen, to drench it in dark and sombre tears.**

If nothing else, *The' Diaries of Louis Riel* gives us back for a few moments **the man as he was**. □

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## Lament Louisa and Ave Maria in Canada West

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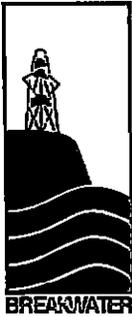
**Louisa Clark's Annual 1841: Life & Literature in British North America** by a Lady Writer Residing in the Town of **Goderich**, Canada West, by Beverly Fink Cline. Press **Porcépic**, 64 pages, \$2.95 **paper** (ISBN 0-88878-095-8).

The Wait Letters, introduced and edited by Mary **Brown**, Press **Porcépic**, 159 pages, \$8.95 **cloth** (ISBN 0-88878-060-5).

By **MARIAN FOWLER**

**WHEN SUSANNA MOODIE** wrote *Roughing It In the Bush*, she chose to present her factual material in a fictional framework, producing a work based on her real-life experiences as a backwoods pioneer that reads like a novel, with **Susanna** herself as suffering sentimental heroine. Such strange blends of fact and fiction have always been a **peculiarly Canadian preoccupation** and **two such hybrids** have just been published by Press **Porcépic**.

*Louisa Clark's Annual 1841* is a collection of stories, sketches, obituaries, sentimental poetry, temperance tracts, recipes, songs, and other **trivia** assembled by **Beverly Cline** from newspapers and **journals** of the time, interspersed with **material** written by Ms. Cline pretending to be "Louisa Clark," a fictional gentlewoman residing in **Goderich**, Canada West. With the **exception of a clever character sketch** of a family maid called "Barbara" by **Catharine Parr Traill** (whose name is misspelled), the rest of the authentic material is hardly **worth reprinting**. The book is full of typographical errors. and



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the sections written by Ms. Cline have, in addition, mistakes in grammar and even malapropisms. Early Canadian works by Catharine Parr Trill, Susanna Moodie, and Anne Langton show that gentlewomen of the time wrote a prose style that may be flowery for our tastes, but which was, nevertheless, flowing and flawless. "Louisa Clark," on the other hand, writes like a semi-literate maidservant in a style unequalled for awkward sentence constructions and obscure meanings. *Louisa Clark's Annual 1841* purports to be the first of five such volumes. Surely one such folly is enough.

*Louisa Clark's Annual* is like those cheap, mass-produced reproductions of early Canadian furniture: the form may be authentic, but the craftsmanship is poor and the end product spurious. *The Wait Letters*, on the contrary, are a genuine antique, finely crafted and enhanced by the patina of age. Like many Canadian antiques, the Wait letters turned up recently at an auction, and have a fascinating provenance. They were successfully bid for by Mary Brown, an English professor at the University of Western Ontario, who found herself the possessor of a bound typescript of letters, obviously a transcription of an old book. Her subsequent research revealed that the letters had been typed by a grandson of one of the "rebels" of the 1837 Upper Canada Rebellion, and were in fact copies of letters written by a fellow rebel, Benjamin Wait, and published in Buffalo in 1843. They are now reprinted for the first time, edited and introduced by Mary Brown, with an afterword by Michael Cross, professor of history at Dalhousie, who tells in the historical background of the rebellion.

We learn from Prof. Brown's introduction that Benjamin Wait operated a sawmill on the Grand River southwest of Hamilton. He was 24 when his hem, William Lyon Mackenzie, turned and fled near Montgomery's Tavern in 1837. The following year Wait was one of the organizers of an equally abortive uprising in the western part of the province, known as the Short Hills raid. Here Wait and 17 others were captured, jailed in Niagara and sentenced to be hanged, drawn, and quartered. Only one man was actually hanged; owing to public outcry and the efforts of Wait's wife, 14, including Wait, were ordered transported to the British penal colony of Van Diemen's Land (now Tasmania). Wait endured appalling conditions in jails in Kingston, Quebec, Liverpool, and Portsmouth before reaching Van Diemen's Land. In 1842 he escaped from the penal colony on an American whaling ship, and rejoined his wife Maria in Niagara Falls, N.Y. Maria died in 1843, the same year in which Wait published his *Letters from Van Diemen's Land*. Wait then moved  
14 Books in Canada, March, 1977

to Grand Rapids, Mich., worked in the lumber business and died there in 1895 at the age of 82.

Wait wrote these letters to a Canadian friend at monthly intervals during his time in Van Diemen's Land, and they give us a fresh new slant on the rebellion and its aftermath. All the facts are authentic, but this Canadian antique is not rough-hewn pine from a farmer's back kitchen. It is, rather, an elegant drawing-room piece, for Wait has chosen to encase his letters in the artificial veneer of an 18th-century epistolary novel, using the structure, style, and character-stereotypes of sentimental fiction.

"Reform Never Dies" is the motto Wait borrows from Francis Bacon for his flyleaf, and belief in the justice of his cause gives the work the moral earnestness common to the sentimental novel. Wait himself, of course, is the true hem of the piece, and one who totally engages our sympathy. We admire not only his fine democratic principles and deep piety, but also his courage and stamina in the face of incredible hardships.

The *Letters* reveal Wait's wife Maria to be as admirable as her husband. She is not, however, the sort of "hartshorn-and-handkerchief" heroine usually found in sentimental novels, given to frequent fainting fits and tears. Maria is courageous, resourceful, aggressive. While her husband is awaiting his death sentence in the Niagara jail, she leaves her nursing baby, and sets forth on a 700-mile journey to Quebec to plead with the Governor General, Lord Durham, for a stay of execution. She gets it just in time to prevent the hanging by refusing to budge from Lord Durham's ante-room until he grants it. Then she rushes back to Niagara, meeting Sir George Arthur, Lieutenant-Governor of Canada West (now Ontario), on the way. She tells him that "the victims had indeed been wrested from his deadly grasp."

Lord Durham comes across in the *Letters* as a cipher who has trouble making up his mind. Sir George Arthur, on the other hand, is a proper gothic villain. By the kind of coincidence often found in fiction but seldom in real life, just before coming to Canada, Sir George has been governor of Van Diemen's Land, where the natives gave this "fiend whose delight was blood" the nickname of The Bloody Executioner. He had earned this title by ordering 1,508 executions during his 12 years there, granting pardons to only eight criminals, and watching the rest hanged on a special multiple-scaffold erected in sight of his residence. The minor characters are as black and white as the main ones; other villains in addition to Sir George include the captain of the ship taking Wait to England whose "conduct bore no shade

of humanity" and Jacob Beemer, a stool-pigeon fellow rebel of "extreme vulgarity and obscene conversation."

Wait is a born story-teller and keeps up the drama and suspense of his narrative from its opening lines as the judge in Niagara pronounces his death sentence until the last page, where we find him safely back in America. By giving his autobiographical letters the form and finish of fiction, Benjamin Wait engages not only our minds but our hearts as well. In *The Wait Letters*, an important epoch of Canadian history comes alive for us, and we are grateful to Prof. Brown for unearthing and blowing the dust off this well-crafted, genuine piece of Canadiana. 0

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## Keeping all the faiths

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Religious Diversity, essays by Wilfred Cantwell Smith, edited by Willard G. Oxtoby, Fitzhenry & Whiteside, 198 pages, \$10 cloth (ISBN 0-06-067463-6) and \$4.95 paper (ISBN 0-06-067464-4).

By VALERIE M. DUNN

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AS A MEMBER of a church youth group, I remember long, earnest debates about whether non-Christians such as Muslims, Buddhists, and the rest were likely to make it into that pleasantly vague place we called heaven. After all, Jesus did say, "I am the way, the truth, and the life: no man cometh unto the Father but by me."

I can't remember what we decided. But I'm sure it wasn't what Islamic specialist and Dalhousie University professor W.C. Smith asserts in the nine essays that make up *Religious Diversity*. It seems they'll not only make it, but Christians could learn a few things from them — especially as humanity increasingly becomes a world community, and the various religions influence not only one another but also the cultures in which they exist.

Smith's intellectual language tends to disguise what are actually rather radical statements. For example:

One of the tasks open to us today, and beckoning to us, is to participate in God's creative process of bringing into actual reality what has until now been an ideal reality only, that of a world-wide human community. The missionary assignment for the next phase of human history is to take

the leadership in this participation: to help realize the vision that we can begin to see, wherein we all participate in each other's processes of moving toward Gad.

And he says this kind of thing in no wishy-washy sense that all religions are alike; rather, he constantly calls for understanding other faiths, pointing out that he personally is **firm** in his **traditional Calvinistic** beliefs.

The average **church-goer** is **unaware** of this type of thinking. Even though the clergy may know **about** it and even share it, they usually hesitate to discuss such things for fear of sapping their flock's faith. So it may have to **penetrate** in other ways—for instance, when Mrs. Anglican moves next door to Mrs. Buddhist and they become friends. Somebody **Up There** just may be telling **us** that love, concern, and **openness** to others who think and lived **differently** is more **important than doctrinal statements**. And Jesus had a few things to say about that, too.

But one **warning**: when you read **Religious Diversity** and spring your newfound insights on that young person in **your** family who's been hanging around the Buddhist temple, don't be surprised if he responds with a baffled, "But .. didn't you know that all the time?" □

## Scissors, paste, and propaganda

The **Palestinians**, by Frank H. Epp. photographs by John Goddard, McClelland & Stewart, 240 pages, \$10 cloth (ISBN 0-7710-3099-1).

By **SAM AJZENSTAT**

"IN JERUSALEM," says one of Frank Epp's **Palestinians**, criticizing Israeli archaeology and construction. "you should use a **toothbrush**, not a bulldozer. Jerusalem should be treated with **sensitivity**." Good advice for **journalists, too**, and Epp might have **written** a more useful book if he had been able to take it.

*The Palestinians* is Epp's second **contribution** to the growing shelf of books about Palestinian Arabs published in Canada since 1970. Its **structure** is borderline non-book, put together with scissors and paste **out** of snippets of tape-recorded interviews with 172 — **out** of what Epp alleges are

three million- Palestinians. The snippets, arranged **chronologically**, are underlined for us by Epp's transitional summaries and by a **marvellous** photographic gallery, mostly of faces that are by turns tough and dreamy. **devious and beautiful**. At first glance it looks as if Epp, in the **McLuhanish** avant-garde style of a few years ago, had laid out his **source material** relatively undigested and **was going to let us write the book**. In fact, Epp's not-quite-invisible hand is there and "Find the Author" is one of the main games he **plays** with us.

Epp's **announced intention** is to let the Palestinians **tell** their side of the Middle East story in their own words so as to give their just claims the publicity that will keep them from being swept under the rug. Fair enough. The Palestinian story needs to be told and understood. But **there** is a real, even if fuzzy, line between a people's story and a **people's** propaganda and it is not so much these Palestinians as Epp who, by pretending to provide an even-handed background commentary, **obliterates** that line so completely as to serve the interests neither of peace nor of justice.

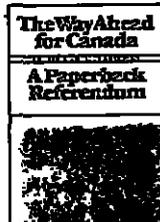
The real story of any people, and in the long **run** the only story that **could** move **our** hearts and **minds** rather than **our** ideological **reflexes**, **should show us** not only their aspirations, sufferings,

## New from Lester and Orpen for Spring 1977



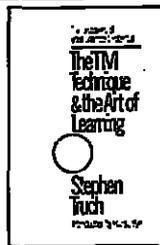
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Lester and Orpen

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and grievances but also their fantasies, misconceptions, and their — often tragic- flaws. But Epp the interviewer carefully refrains from asking his informants any really tough questions. His squeamishness not only slights the complex and painful truth of the **conflict**, it short-changes the Palestinians themselves. Because at all costs they must be made to look good and Israel bad. Epp gives us a group of people that seem distressingly and sometimes boringly, one-dimensional.

Even in the most moving episodes, murkier perspectives are kept from emerging. A participant tells of the driving of the Palestinians from Lydda in 1948. It is a harrowing story of thousands herded together and set on a forced march out of their country by Israeli soldiers, past the dead, rotting in the sun of Lydda and into barren roadless territory where many — old people and children — die of thirst. Yet it can hardly be anything but fear of diminishing a simple effect that keeps Epp from touching on the question of the background. Whereas some who have described these events portray the expulsion from Lydda as definite Israeli policy. **Kurzman in Genesis 1948 writes that after heavy fighting the Arabs of Lydda surrendered and were allowed by the Israeli commander to return to their homes in peace:** that believing

Jordanian reinforcements to **bearriving**, they renewed the attack and were defeated again with considerable loss of **life on** both sides. Even then, according to **Kurzman**, the exodus was only partially an expulsion since many of the Arabs still expected a Jordanian rescue. What the story loses when some of this is thrashed out is none of its human poignancy — just some of its unambiguously simple quality as anti-Israeli propaganda.

If Epp had come on as a pro-Arab journalist, the **reader**, alerted to the possible need to qualify the account, would have **less** to complain of. But it is the essential **falsity of Epp's own** stance in this book that is disturbing. Early in the book he describes his own background, his roots in Mennonite pacifism, the **Jews** — some of his best friends — with whom **he worked closely** in the anti-Vietnam War movement, his growing realization **after** the Six Day War that the Palestinians were the real underdogs whose just claims had gone unacknowledged, his subsequent **sympathy for both sides and decision to write** a book of interviews with ordinary Palestinians to be followed by a similar one in which the Israeli Jews could tell their story.

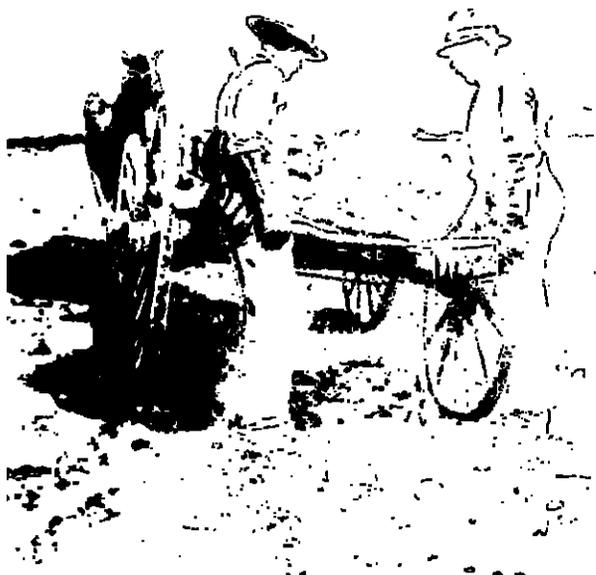
This is an **extremely effective stance**. The use he makes of it can be gauged by the fact that before any Palestinian is

allowed to speak **Epp** has already set the scene by describing Zionism as “dependent upon militarism and seeking an **empire.**” **By the time a few of the book's more conciliatory Arabs have expressed** the hope that Israel might come to acknowledge their claims, it is Epp who **writes** that the Israelis “with very few exceptions, are equally determined not to surrender an acre of the Palestinian area over which they have gained control.” Always Israel must be made to look like a monolith.

To understand Epp's real position we have to look at his 1970 book **Whose Land Is Palestine?** Epp's sympathy for **the Jews goes as far as not** wishing to see them slaughtered or forced to move. As to national aspirations, he has only Palestinian sympathies. The new book sees Palestinians now in the West as living “in the lonely **diaspora** of far-off countries” determined to go home if it takes 1,000 years. But Jews, in the earlier book, are “**east Europeans**” whose possible feelings for the land are unintelligible because they “**have never** been there.” It is presumably as clear to Epp that a Jew should feel fulfilled in Canada (a “secular, democratic state”?) as it is that a **Palestinian cannot** be happy anywhere but in Palestine.

Discovering Epp's blind spot made his gentleness as an interviewer in **The Palestinians easier for me to under-**

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stand. But the most revealing link between the two books is that between Epp the interviewer and Epp the historian.

An example: in *The Palestinians*, historian Aref Al-Aref, speaking of the Arab anti-Jewish riots of 1920, describes the role of the British as entirely pro-Jewish, severely harassing the Arabs at every opportunity. However, from the diaries of Col. Richard Meinerzhagen, a high official of the British Palestine Administration of the period, it appears that British military officials invited Arab leaders to plan the riots and kept their promise to withdraw British troops from policing duties when the riots took place. Surely even a sympathetic listener to Aref's account of these events might have asked a few trenchant questions, if only to introduce a slight note of skepticism or ambiguity into *The Palestinians*?

Epp's own account of the 1920 events in *Whose Land Is Palestine?* shows why he didn't. Without even mentioning Meinerzhagen's diaries — let alone trying to refute them — Epp purveys the same account as Aref gives as if it were the unambiguously simple historical fact that the riots were "spontaneous actions of citizens and not co-ordinated by any central political or military force," minimizes Jewish casualties, and concludes of these riots and those of the following year that "Zionism was found to be the cause of the outbreak."

Trenchant questions about the Arab story are not pan of Epp's mental equipment, because the Arab story is Epp's own. In Epp's hands the interview technique becomes a neat way of masking this fact, of allowing a carefully selective narrative to emerge with the smmp of his own supposed fair-mindedness upon it. When Palestinians describe Zionism as imperialist and expansionist, Epp need only refrain from asking whether Israel did not after all accept an independent Palestinian state in 1947. When Palestinians speak of their homeland, he need only refrain from asking whether economic improvements wrought in the land by Jews since 1917 did not so increase Arab immigration that by 1946 more than 70% of the Arab population of Palestine had moved there from elsewhere in the Arab world. And there are plenty of other examples.

These are not settled issues. They are part of the messy material that must be dealt with if the Arab — or the Israeli — "story" is to be told as something other than a Tolkein-like fairy tale about the struggle between the forces of darkness and light. A real cause of hope is the degree to which Israeli Jews, with their ancestral penchant for breast-beating self-criticism, have begun to insist on telling the story of the Arab in something like its full human dimension. When

Israeli Jews begin to be portrayed in the writings of Palestinians with the same dignity, humanity, and understanding with which Palestinians are being portrayed in the works of such writers as Elon and Eliav, a real breakthrough will have occurred. Meanwhile, I look forward with fear and trembling to Epp's promised book about the Israeli story. □

## Early-model Red Tory

The Seventh Earl, by Grace Irwin McClelland & Stewart, illustrated, 259 pages, \$8.95 cloth (ISBN 0-7710-4352-x).

By RICHARD HOWARD

VICTORIANS DON'T come any more eminent than Anthony Ashley Cooper, seventh Earl of Shaftesbury. Over a half-century, to the evident consternation of most of his own and the bitter hatred of much of Britain's commercial middle class, his name was firmly attached to scorching inquiries and resulting legislation that banned what amounted to sordid slave labour by women and children in mines, brought some regulation and humanity to the care of the insane, limited the working day to the then-generous figure of 10 hours, helped educate and then house those who had generally been regarded as the irremediably, bestially poor.

Ragged Schools. Model Lodging Houses, the Sanitary Commission in the Crimea, the Society for the Improvement of the Labouring Classes ... the list goes on, the accomplishments daunting, their tenor irreproachable. The chimney-sweeps, costermongers and milliners, pickpockets-not-by-choice, and countless others whose wretchedness he ventilated and whose basic welfare he promoted had cause to remember Lord Shaftesbury. The entire subsequent process of social reform, here as in other countries, stands in his debt.

With all this freely and joyfully admitted, one may surely go on to point out that this self-same Shaftesbury was supremely the Tory aristocrat. Six earls hadn't done their stuff for nothing. The contemporary agitation for improvements in political democracy, the widening of the real circle of power, found their earl quite naturally in opposition. His own labours to correct the balance of forces in society were frequently more those of the medievalist than the modernist. Nor was his eminence al-

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together solitary; the age of Victoria produced an army of admirable persons working to mitigate the barbaric excesses of the strong against the weak.

These thoughts are hazarded, not as a cheap shot at our hero, but to dispel a little of the hagiographical mist that pervades Grace Irwin's "dramatized biography." That Shaftesbury is to be our model of the man of principle under attack we may well accept; we may find more difficulty in entertaining, as basic to the author's argument in 1976, the severe assertion that "it is fashionable to pillory as 'bigot' anyone who has strong convictions on moral or religious issues." It might be fair to say that such individuals are, as always, met with a kind of fidgety, embarrassed awe.

At all events, this reviewer is inclined to admire Shaftesbury more, not less, because he was a man of his own time who made memorably fine use of the prejudices in which he was mired as well as of the principles in which he was instructed. Miss Irwin's careful research and considerable belletristic skills have not, as in a "dramatized biography" they surely ought to do, given us the marvellous frailty of a human being. □

**Coming up, one sizzling Berger**

**The Past and Future Land: An Account of the Berger Inquiry into the Mackenzie Valley Pipeline**, by Martin O'Malley, Peter Martin Associates, illustrated, 271 pages, \$15 cloth (ISBN 0-88778-149-7) and \$8.95 paper (ISBN 0-88778 137-3).

By J. R. WINTER

THE BERGER INQUIRY was set up in 1974 to examine "the social, environmental and economic impact of a natural gas pipeline up the Mackenzie Valley." From Aklavik to Fort Smith, from Whitehorse to Rae Lakes, the judge and his staff have miss-crossed the Northwest Territories, hearing evidence from all who wished to testify. In addition, they have visited our southern cities, from Vancouver to Charlotte-town;

Sometime in 1977 a report will be issued, and it would be difficult to over-estimate the importance to Canada of what happens next. This book, which is really an edited version of the proceedings, provides an invaluable background for those who do not have the time, or the opportunity, to read those thousands of pages of testimony.

The proposed pipeline is, of course, only one aspect of a much greater problem. How many of us realize that for all our seeming bitterness at having been colonized, we southern Canadians are rated as unwanted colonizers by the Indian, Inuit, and Métis peoples of the Far North? Are we aware that in 1975 they declared themselves to be a separate nation, seeking "independence and self-determination within the country of Canada"?

These native peoples, who for environmental reasons are almost unanimous in their opposition to the pipeline, are making the issue of land settlement their first line of defence. According to Leroy Little Bear, director of the Centre for North American Studies at the University of Lethbridge, the treaties by which the vast northern territories were surrendered are meaningless. Why? Because they depend for correct interpretation on acceptance of the British property system, which embodies the concept of individual ownership of land. By contrast, the "wholistic" approach of Indian thought envisages the land as belonging to all the people, including past and future generations. Thus no individual, or group of individuals, was empowered to cede title to Indian lands.

The witnesses quoted by O'Malley make their points very effectively on the questions of land settlement and the environment. But his book is sadly deficient in presenting the other side. With so much at stake, it is inconceivable that the pipeline companies (who incidentally represent us, the consuming public) did not present a more plausible case than the one revealed here.

In 20 years the whole world will be facing a crippling energy shortage unless new alternatives are developed. Oil and natural gas will be particularly affected, and it would be entirely logical if some form of rationing were to be started immediately. If a country such as Canada, for whatever reason, chooses not to develop its own resources, it will not receive much sympathy from the world community when it seeks increasing supplies of imported energy.

Perhaps our most realistic solution will prove to be a combination of respect for the environment, avoidance of waste, and acceptance of a simpler way of life. The arguments presented for both sides at the Berger Inquiry should help us all to find that solution. □



# EXPLORING MIND FIELDS

Amid all the rhetoric, where are we heading in education? One sure gauge is to look at the textbooks

produced by Ron Waldie

THE CLASSROOMS of this country, from kindergarten playrooms to graduate-student cubbyholes, have become a source of growing concern and mounting political rhetoric in the past 18 months. Faced by ever-increasing costs, more militant teaching staffs, mammoth bureaucracies, and what is generally agreed to be a deficient product, the taxpayers (who also often double as concerned parents) are beginning to demand some documented proof that the expensive, trendy, usually imported theoretical innovations in educational programming that have swept this country during the past decade are, in fact, working. There is mounting evidence that they are not. Last month, for example, Ontario received the results of a study commissioned by both the Ministry of Education and the Ministry of Colleges and Universities. It revealed that after spending all the money and time required to develop and implement new programs, the province has produced secondary-school graduates who are no better prepared for post-secondary studies than they were 10 years ago. In fact, mechanical skills in math, science, and grammar are marginally lower. Given that proficiency evaluations are relative (perhaps students were as badly prepared 10 years ago), this study's findings, when combined with the widely publicized results of tests of grammatical skills on freshmen at UBC and Queen's, would suggest that the problems are very serious indeed.

Another aspect of Canadian education that is of equal concern is the lack of attention paid to Canadian studies. Mel Hurtig's survey of secondary-school students' knowledge of basic Canadian facts in early 1975 revealed not that there were gaps in Canadian studies in our school systems but that there were no Canadian studies in our school systems. Similarly, the report of the Symons Commission on Canadian Studies in our Universities and Colleges revealed how grossly irresponsible our post-secondary institutions have been to the community that finances them, to whom they are supposedly responsible and whom they supposedly serve.

Given that the problems now are widely recognized and well-documented, what has been and is being done about it? The predictable and growing "back to basics" movement has become the standard popular and political response. While this movement has an undeniable appeal, it can, if given too much power, become a bludgeon that will destroy far more than it corrects. Most simplistic panaceas are based on incomplete and often distorted information.

One useful gauge for getting a clearer sense of what is going on is the materials that are being produced for the classrooms and libraries of our schools. Not only does it

measure the industry response to the problem, it also gives some sense of where education seems to be headed.

This supplement undertakes a survey of a broad range of educational books, mainly for secondary schools, published in recent months. We were curious to see if there has been any response to the mounting pressures for change, especially in the area of Canadian studies.

Educational publishing in Canada has fallen on hard times. The combined effects of a decentralized curriculum (which has fragmented the market), different budgeting procedures (which lump funds for library acquisitions into a general supply budget, thus forcing resource books to compete with light bulbs and toilet paper for the budget dollar!), and an alarming series of foreign acquisitions of Canadian educational publishers have resulted in a disturbingly low number of Canadian publishers producing textbooks. This supplement reflects that fact. We note with concern that the vast majority of the textbooks reviewed are the products of foreign-owned subsidiaries. A far healthier balance between foreign and Canadian companies is not just a polite "desirable goal"; it is an absolute necessity. We will support any practical, responsible, and tough action to achieve that goal.

We are even more concerned that those resource materials that are being produced by Canadian publishers about Canadian life are not finding their way into the school libraries. A study commissioned by the Toronto Board of Education, released last fall; surveyed the holdings of Canadian materials that were approved, listed, and annotated by the Ontario Department of Education. Of the 1,357 titles listed, the average library collection has 238 on its shelves. The worst has 77 and the best had a mere 447. This, in the home city of Canada's publishing industry!

Thus, this supplement confronts two complex and related problems. We hope that this critical evaluation of new educational books will help Canadians — especially teachers, students, and librarians — gain a clearer sense of what is available and where Canadian education is going.

The survey is not exhaustive. Exigencies of space required us to focus primarily on the materials produced for secondary schools. Within this category, however, we have tried to be as broad as possible and this supplement covers everything from typing in geography. The general response of our reviewers has been positive. This tone, combined with the impressive variety and number of new resource materials we received, make us feel somewhat optimistic. Even though there are serious problems, this particular gauge suggests that things might not be as disastrous as they have been painted. □

## When the centre didn't hold

**Planning Curriculum Change: A Model and a Case Study.** by K. A. Leithwood *et al.*, Ontario Institute for Studies in Education. 127 pages, \$6.30 paper (ISBN 0-7744-0130-3).

**Demand for Part-Time Learning in Ontario,** by Ignacy Waniewicz. Ontario Institute for Studies in Education. 216 pages, \$9 paper (ISBN 0-7744-0125-7).

By ROBERT STAMP

WHO DECIDES? Who makes the basic decisions on behalf of the learner as to what will be offered on the educational platter, when, how, and where it will be offered, and why it will be offered? For a few years during the late 1960s and early 1970s, the opportunity to decide these issues was given to — or in some cases seized by — those involved in education at the grass-roots level. Teachers, parents, and students had a brief taste of participatory democracy. Decentralization of decision-making was the order of the day. Taken together, there two books help record that exhilarating period of participation. For educators caught up in the rapid swing of the pendulum back to centralized decision-making — the pattern that appears strongest in the late 1970s — these two books may read as historical period pieces rather than as contemporary affairs.

*Planning Curriculum Change* records and analyzes the process involved in the development, implementation, and evaluation of a new mathematics program for kindergarten through Grade 10 classes in Ontario's Peterborough County — one of the country's most popular test markets for new products. The project was initiated by local school administrators in response to concerns about student performance in basic skills. From 1972 to 1974, a team of researchers and curriculum experts from the Trent Valley Centre of the Ontario Institute for Studies in Education worked with county superintendents, principals, and teachers to develop and implement the new program.

By 1975 the team could document a high degree of classroom implementation, teacher and student acceptance, and improved pupil mastery of mathematical skills. Honesty prevents the team from ascribing this success either to their supposedly superior product or to high-pressure salesmanship. Success tested on the involvement of classroom teachers in all phases of the project. "Educational research and development are effective," they conclude, only "when the nature of the problem and of the solution are deliberated about by practitioner and researcher together."

If Leithwood and his colleagues are correct in their assessment — and it is difficult to refute them — then obviously no one is paying attention in government circles front St. John's to Victoria. Every provincial department of education in Canada now is centralizing curriculum and

curriculum change in a mad stampede to prove to the "back-to-the-basics" armists that *Something* is being done. The new formula may please the critics, but will it result in improved learning in the classroom?

The one area of education that so far has escaped the centralizing clutches of provincial politicians and bureaucrats is that of adult, or continuing or part-time education. As Waniewicz portrays it in *Demand for Part-Time Learning in Ontario*, the field is a rich pot-pourri of diversity. Universities, school boards, community colleges, businesses, community agencies, and neighbourhood study groups are all involved. Patterns range from the university credit course to the self-directed adult embarking on his or her own learning program. Without exception, the most successful programs have been not those dictated by a central authority but those based firmly on local and individual needs and desires.

As director of planning and development for the Ontario Educational Communications Authority, Waniewicz sought to measure future demand in this highly innovative area. Scientific sampling techniques and carefully structured interviews produced a wealth of information on the number of part-time learners (some 30 per

cent of all Ontario adults, with a further 18 per cent described as "would-be learners" if conditions were more favourable), their characteristics, when, what and why they learn, preferred methods of learning, and obstacles to participation.

His conclusions — not surprising in view of his position with OECA — "point once again to the great role that media-based educational systems could play in meeting the learning needs of the Ontario population." Specifically, Waniewicz suggests "a certain type of tele-university" (one thinks immediately of the Open University in Britain or Athabasca University in Alberta), "that is, a higher education institution designed specifically to meet the needs of people living in areas where universities are not easily accessible." One cannot quarrel with the concept. Equality of educational opportunity has been a basic social and economic goal for the past century. Just keep your fingers crossed that it will not snuff out the creativity and learner-initiated program proposals that have always been an element of part-time learning.

It is a pity that these books will likely be read only by the small group of experts in the fields of curriculum design and adult education in Canada. If our professional educators could write for that mythical creature, "the intelligent general reader," there might be a stronger chance of retaining local community involvement in basic decisions about educational programs. But that might be too idealistic a dream as we are pushed relentlessly towards centralized decision-making in the latter half of the 1970s. □

## Two texts and one timebomb

**A Guide to Urban Studies**, edited by William Andrews, Prentice-Hall, 293 pages (ISBN 0-13-939280-7).

**Try This on for Size!**, by A. Harvey, M. Michaud, and V. Lefebvre, Copp Clark, 340 pages (ISBN 0-7730-2754-S).

**In Pursuit of Justice**, by Frederic E. Jarman, Wiley Publishers, 286 pages (ISBN 0-471-02384-1).

By EDGAR Z. FRIEDENBERG

SINCE SPACE for this review is limited, I shall devote most of it to *In Pursuit of Justice*. It is the only one of the three textbooks here reviewed that seems to me to raise serious problems — problems, moreover, that go to the heart of what a textbook is and should be. The first two textbooks seem to me unexceptional. Indeed, at their respective levels, they are admirable.

*Urban Studies* is a conventionally designed but attractive and clearly written study of the urban environment as a developing ecosystem; it also has good map and charts. Its most important defect — and a very important one — is that it ignores the fact that the urban environment is also a political system, which is a serious

though familiar copout. No student would learn from it that the city is moulded by an interplay of economic and political interests; and that its miseries are stable because they are continuously profitable to powerful persons and social groups.

I am also suspicious of the book's Canadianness, which would not concern me one way or another except that it presents itself as an *echt Kanadianisch* work. But the affiliations of the contributing authors are nowhere indicated; nor is the source of four excerpts from favourable reviews cited in the accompanying brochure. And the Canadian examples seem to have been introduced into a largely pre-existent text, though they include a handsome map and accompanying aerial photograph of Halifax, and a picture of the CN tower. Professor Andrew, the series editor, is identified as a member of the U of T faculty, so there is at least a Canadian connection.

*Try This on for Size!* made me rejoice, as few introductory secondary-school textbooks in home economics (these authors call it family studies), which do not loom large in my library, ever have. Its authors have managed to eliminate as completely as humanly possible in dealing with this

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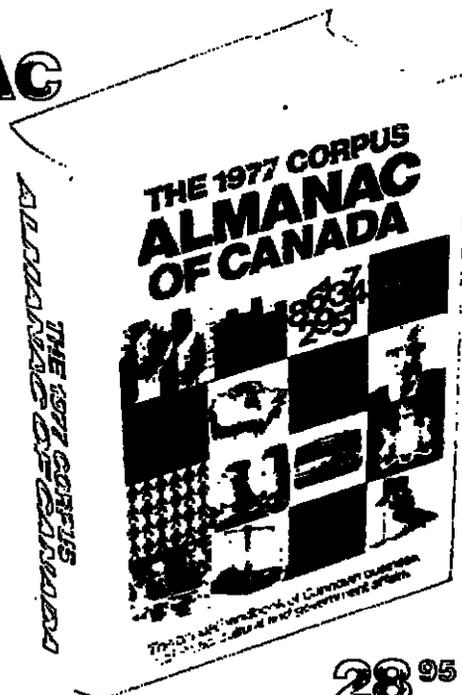
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by Gerald Phillips

Designed for courses on Canadian labour-management relations and collective bargaining. This text supplies details on Canadian references, names and identification of organizations along with charts, tables and current statistics, as well as the glossary. These features will be most valuable to those who are teaching introductory labour relations.

A □ **ISLIOGRAPHY OF CANADIAN LEGAL MATERIALS/  
"NE BIBLIOGRAPHIE DES DOCUMENTATION JURIDIQUE  
CANADIENNE**  
by Gail Dykstra

This publication of Canadian legal materials is designed specifically for non-law libraries. The present system of bibliographic control consists of a maze of publisher's catalogues, book reviews and an occasional topical bibliography.

This bibliography will prove useful and help with a workable system for the bibliographic control of legal materials. This bibliography is a bilingual production.

**MANAGERIAL FINANCE IN A CANADIAN SETTING, 2nd Edition**  
by Peter Lusztig and Bernhard Schwab

**BUTTERWORTHS** has taken the option to publish the 2nd edition of the above publication. The 2nd edition will update existing materials, tie topics of inflation and foreign exchange risk will be given added emphasis in various sections of the text. A new chapter on portfolio theory and the capital asset pricing model will be introduced to provide an introductory exposition to this new area of Finance.

Comments on the key chapters of the revised edition: "Text is excellent and I'm sure it will be used as a reference for years."

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## EDUCATION

topic. the middle-class bias for which home economics is usually so ponderous a vehicle. They recognize that clothing is selected for many reasons, including comfort and erratic personal taste; and their discussion of its role in image-management is up-front and empirical, with no exhortations in favor of good-taste or making a good impression. The practical suggestions are concrete; the Canadian orientation is genuine. This book may be a minor landmark.

When I first scanned *In Pursuit of Justice* I thought it might be another. Having read it, I still think so, but not on a mad I like to see this country travel down. It is quite literally a textbook example of authoritarian bias denied but hardly concealed by an explicit and strident liberalism, expressed as vulgarly as possible. "The issues presented in this book," Mr Jarman states in his introduction, "are capital punishment, organized crime, prison reform, euthanasia (mercy killing), drugs, guns, law enforcement, women's rights, and abortion. Both sides of the arguments are discussed. This balanced presentation should enable the reader to debate, discuss and offer constructive comments on major issues confronting Canadian society." This is immediately followed by an eight-stage diagram of an "Ideal Cycle to Resolve a" Issue in Canadian Society — any issue — in which "Extremists" are bored off from "Enlightened Public Opinion" by a dotted line.

My first impression of this book was favourable for three reasons. First, it is at least about issues of current concern and not another civics-text treatment of the structure of government. Second, the way in which "both sides of the arguments are discussed" — notably, by incorporating into the books the texts of statements published elsewhere and expressing opposing positions — does at least place into its readers' hands some materials expressing views critical of current social practice that Canadian high-school students would have trouble getting hold of in any other way. Third, the graphics are excellent: the tables contain useful information well-selected for its relevance to the text; it is easy to distinguish the quoted materials from the text. All of which makes *In Pursuit of Justice* more effective and appealing, and probably more damaging to the cause of justice.

And in no trivial way. Laying aside the gross defects of liberalism as Jarman here conceives it (the assumption that all important issues are bilaterally symmetrical; the reiterated insistence that issues should be considered "rationally — not emotionally," as if the emotions did not inform the intellect on any crucial concern), there is the fact that *In Pursuit of Justice* never considers the Canadian system of justice as such, and certainly not as the instrument of social power and constraint. There is nothing to suggest that law is ideological in character and, above all, no analysis of the principle of legitimacy itself. There is no section devoted to the courts at all. There is a subsection on the Canadian Bill of Rights — in the chapter on "Capital Punishment," with four other 22 Books in Canada. March, 1977

brief references to it in other parts of the text.

But even if one were to judge this book solely on its own terms, it fails to meet them. The chapters devoted to euthanasia, women's rights, abortion, and gun control lend themselves but to Jarman's bilateral treatment. And I would like to be able to approve of his treatment of prison reform in that chapter, because it seems to me biased in the right direction: that is, toward imprisoning fewer people for shorter terms and treating them better, and it presents useful data on Canada's extraordinary over-use, by Western European standards, of imprisonment as a sanction. But this is one area in which a bilateral approach just does not work. "There are generally two schools of thought on the subject of prison reform," Jarman writes. "One group wants to make penalties harsher for people who break the law, so that these punishments will serve as a deterrent to future law-breakers... The other school of thought claims that criminals need assistance to restructure and rebuild their lives, which had never been productive or satisfying." There is, however, a third school that would maintain that efforts at prison reform, though to be endorsed on humane grounds, cannot reach the heart of the problem, which is that the stigmatization of an individual by imprisonment is a political act that reflects his powerlessness in society and his inability to defend himself — since richer and better educated people generally escape incarceration for the same or comparable acts.

In the chapter on law enforcement, Jarman abandons his pretence to neutrality and with it, the respect for accuracy that the book tends, on the whole, to maintain:

Cases of police brutality and abuse of their powers are frequently reported in the media. This is necessary to keep citizens informed and aware of the quality of work police departments are doing. But it is also essential for all Canadians to realize and appreciate the excellent job being performed by most police officers. People are always eager to know more about the sensational events than about the endless list of positive and good acts of citizens or the police. As a result, incidents of police brutality are given a great deal of prominence in the media. Perhaps too much emphasis is placed on such events and too little on the more positive functions that police perform in our society.

Yet a little later Jarman notes that "Studier made by Professor Alan Grant of Osgoode [sic] Law School, about complaints made against the Toronto Police Force over a three-year period, show that of 1488 complaints made, 304 were prove" to be either partly or totally valid. Of the officers involved in these cases, five were subjected to a formal disciplinary trial, eight resigned, and the rest were disciplined in various ways by the police department."

Over-emphasis? Over-reporting? It hardly seems so, especially in the light of the report of last summer's judicial enquiry into the actions of the Toronto police, which is not mentioned in this book and was perhaps published too late to be cited in it. In any case, Jarman draws a quite different conclusion: "Some officers do take advantage of their position but they are only a small minority. The vast majority obey departmental regulations and the law, and do their best to perform a difficult and demanding job." No evidence is cited in support of this generalization: hut eve" if it is true, it is totally irrelevant to the issue of law enforcement, which requires that those charged with law enforcement refrain from abusing their victims who are denied the legal right eve" to resist. It seems odd, to" that Jarman would cite such a quantitative criterion, since he nowhere suggests that the reason abortion is a serious social issue is that a large proportion of expectant mothers choose it: or that most owners of handguns shoot people with them. That isn't the point:

Some critics of police power point out that Canada is the only democratic country in the Western world to give such enormous powers to its police, and they regard these powers as a potential threat to the civil liberties of Canadians... Civil rights is an issue in Canadian society because there are some people who want to limit or reduce our civil rights to permit the police to enforce the law more effectively. Other people want to expand our civil rights to ensure that all citizens are treated in a fair and humane manner by the authorities. At the present time there is a healthy tension between the two groups, which is a good reflection of a democratic society.

Is *In Pursuit of Justice* a Canadian book? Sibling, you better believe it! □



"Could you please drive three miles at 34 m.p.h., and then two miles at 28 m.p.h., and tell me how long it takes?"

## Corners of a domestic field

**Regional Patterns: Disparities and Development** (four volumes plus a teacher's guide) and **Historical Patterns: The Roots of Diversity** (three volumes), Themes 1 and 2 in the New Canadian Geography Project series. general editor John Wolforth, McClelland & Stewart.

By FRANK BARRET

THIS PROJECT shows what can be done when qualified authors and a good publisher join forces. The first two themes in the series "Regional Patterns: Disparities and Development" and "Historical Patterns: The Root? of Diversity" now are available. The third theme, "Urban Patterns." Will follow. The overall project was funded by the Canada Studies Foundation and the Canadian Association of Geographers. Although designed for geography students, the nature of the three works will be of interest to students of Canadian studies in general. The series is a visually stimulating set of books with numerous full-page photographs. informative and readable

maps, and pertinent, concise tables of information.

The second theme, "Historical Patterns," is the more recently released and consists of three books: *The Early Fur Trade* by Heidenreich and Ray; *Two Societies: Life in Mid-Nineteenth Century Quebec* by Harris; and *Point Lance in Transition: The Transformation of a Newfoundland Outport* by Mannion. It is doubtful whether better authors could have been obtained for these specific titles. Each one is recognized for his work in this particular field. Therefore, both students and teachers using this set of books will be working with the best.

The *Early fur Trades* contains two sections: a description of the Fur trade in Huronia and Western Canada; and a second part containing supporting documents of the earlier description. Thus students have the rare opportunity of reading original sources so that they can form their opinions first hand.

In a period when Quebec means René Levesque and separatism to most students. Cole Harris's book provides a fascinating view of Quebec 100 years ago. Of particular interest is his portrayal of the upper class of both societies and how isolated the English community was even back then. A charming aspect of this volume is Harris's use of paintings and sketches to portray life in the mid-1800s.

Mannion's book on a Newfoundland outport captures the intimacy and isolation of life in Atlantic Canada's coastal inlets.

The distinguishing feature of this book is its description of the Familial society network. Patterns of marriage and the spread of settlement weave an intricate design over several generations. This original study highlights the tremendous impact of modernization on the culture and the economy of a fishing outport.

The first theme, "Regional Patterns." was published in 1975. It contains three books parallel in format to the historical theme: *Pockets of Poverty: A Study of the Limestone Plains of Southern Ontario* by Langman; *Regional Development in Northeast New Brunswick* by Krueger and Koegler; and *Social Change in the Alberta Foothills* by Sheehan. There are also a Teacher's Guide by the general editor, John Wolforth, and a more detailed, less pictorial work, with the same title as the theme, on the *Regional Patterns: Disparities and Development* by Krueger, Irving, and Vincent. This latter book is a source book for teachers and senior students rather than a general text.

Langman's *Poverty Pockets* reminds us that an hour or two's drive from Ontario's urban core are the remnants of some of our poorest agricultural areas. Langman's book is the least demanding of the series and would be a good starting point for students.

Several thousand miles away from the Ontario limestone, in an area west of Edmonton, Alta., is another depressed area. Patricia Sheehan examines the impact of the Agricultural and Rural Development Act (ARDA) on this area in her book *Social*

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**Change in the Alberta Foothills.** Sheehan's book is the most socially oriented one in the series. Her study area typifies those areas where shifts in the economic base have great impact on the people.

Krueger and Koegler's book *Regional Development in Northeast New Brunswick* focuses on one of Canada's longest continuing depressed areas. A special feature of this book is a simulation of development patterns in order to provide the reader with some perspective of problems of regional planning before the actual situation is described.

Overall, the New Canadian Geography Project is an answer to the cry for Canadian material written by knowledgeable writers. It gives anyone interested in Canadian studies a diverse set of materials to work with. The format and visual content of the books are good enough that they might provide inexpensive but interesting gifts for the coffee-table. □

## Figures in our landscape

The Canadians series, general editors Robert Read and Roderick Stewart, Fitzhenry & Whiteside. \$2.50 paper (\$1.95 to schools).

By LINDA GRAYSON

THE REPORT of the National History Project in 1968 revealed serious, though not entirely unanticipated weaknesses in the teaching of Canadian history, social studies, and civics, both at the elementary- and secondary-school levels in all 10 provinces. Textbooks, in particular, received a good deal of critical assessment. The conception of Canada presented in the French Roman Catholic schools of Quebec, for example, was found to be "completely different from the rest of the country. Successive generations of young English- and French-speaking Canadians raised on such diametrically opposed views of our history, each of which creates an entirely different value system, cannot fully understand each other or the country in which they live. Nowhere is Arnold Toynbee's dictum that "history books not only tell history, they make it" more apparent than in Canada."

Within English Canada, the inability of students to identify with their past is related, the report suggested, to the use of antiquated materials that over-emphasize provincial concerns and inadvertently neglect legitimate national interests to the point where schools actually reinforce "unwarranted, as distinct from natural and desirable, regional feelings."

In part, this problem results from the nature of the BNA Act itself, which clearly assigns control of education to the provinces. As a consequence, each province has developed its own curriculum, often without an

eye to the long-term national implications of such decisions. The plea of the National History Project, in this regard, was not for a uniform curriculum geared to the illusive goal of national unity. Rather, a case was made for the creation of national understanding through the development of courses and materials that would reflect the values and interests of the major linguistic groups as well as the various regions.

In some respects, the series *The Canadians* meets this need. In other respects it falls short. The series consists of brief (60 to 70 pages) biographical sketches of prominent men and women in politics, the sciences, the arts, business, and sports. It was designed without regard to a specific geographical or linguistic market within Canada. At present, some 30 titles are available in English, 10 in French, and plans call for the eventual publication of all volumes in both official languages. Another 50 titles are at various stages of production and new titles are being considered all the time.

The series attempts to reflect the character of Canadian society by examining figures who are identified with a particular region or ethnic group as well as those of national significance. In this regard, however, it is not entirely successful. Maritime figures are under-represented. Where are W. S. Fielding, Bliss Carman, and Charles G.D. Roberts? Even within particular areas there are serious questions regarding the choices. Maurice Richard is included, but Maurice Duplessis is not. The glaring absence of Wilfrid Laurier's name. I am told, was a typographical error. And why is it that not one French Canadian artist is included? This is a telling question when one considers that plans are already under way to publish a volume on strong-men Louis Cyr.

In the same vein, objections might be raised about the coverage of Western figures. Politicians such as Bible Bill Aberhart, T. D. Pattullo and T. A. Crerar are not to be found. Nor are artist William Kurelek or authors W. O. Mitchell, Margaret Laurence, and Sinclair Ross.

The series, then, falls short of achieving balance in its selection of subjects. However, end this is important, the series is a continuing one. One hopes imbalances will be corrected as *The Canadians* evolves.

Despite this general weakness, each volume is attractively put together with 8 generous sprinkling of photographs. In general the style employed by the various authors has been lively and the analysis informative. One particularly annoying feature, however, is the penchant for asking trivial questions in the margins of the text. In the Nellie McClung book, for example, the reader is asked to explain the meaning of the comment: "That man can do a lot of washing in a very few suds." With all the important issues raised by McClung's activities and dealt with in this biography, why should discussion focus on something so utterly inconsequential. Similarly, in the volume on Marian Hilliard, the student is asked: "What do you think of Marian's statement: 'These years of learning are too important to be overwhelmed by passion'." Not all the books suffer from this flaw. Granatstein's analysis of W.L.M. King and Waite's coverage of J. A. Macdonald are among the notable exceptions.

This raises yet another concern with the series. The biographies as a group are not designed for any particular level of study. Some volumes are meant for use at the junior-high level while others are clearly for senior students. The lack of a teacher's manual makes it difficult for those who wish to adopt a particular book to be certain that it is appropriate for their class level. This defect, however, is already in the process of being remedied. A comprehensive manual that includes a scope and sequence chart as well as the usual suggestions for projects and discussions will be available by the end of June.

The central question concerning the series still remains unanswered. How useful will the books be in a classroom situation? All indications point to a positive answer. The lively writing style, the attempt of each author to make his or her subject come alive, the careful editing, the inclusion of interesting photographs and illustrations, as well as the helpful suggestions for further reading, should make *The Canadians* a valuable teaching aid. Perhaps it will help to dispel the myth that there is little of interest or inspiration in Canada's past. And maybe, just maybe, when Mel Hurtig does his next cross-country survey of high-school students, he will find that there are more aware of their history. The comment "Never heard of them ... they must be Canadian." may even fall into disuse. □

## Little plays and big myths

Educational Drama for Six-To-Twelve-Year-Olds, by Grace Laymen. Methuen, 92 pages (ISBN 0-458-91720-6).

Myth and Meaning, by James G. Head and Linda MacLea. Methuen, 251 pages (ISBN 0-458-91000-7).

By ANNE ROCHE

AS LONG AS our society persists in trying to give everyone an academic education, the textbook will be a necessary evil. The overburdened teacher, striving to pass on his set chunk of human knowledge to large numbers of children unequal in intelligence and background must turn to the textbook's narrow but comforting order. Usually he is sure he could write a better one, and usually, these days, he does. But though there is a wider choice of Canadian textbooks than ever before, though they're handsomer and more expensive, textbooks haven't changed.

Every school system is confessional, that is, committed to transmitting its society's official world view. An increasing number of people are beginning to realize that the "public" schools we all pay for are as creedal as any Catholic or Jewish parochial school. They preach the religion of secular liberalism. They fiercely defend its dogmas

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\*from Chambers Twentieth Century Dictionary, the last word in definitions.

—egalitarianism, the evolutionary process, environmentalism. They are exclusivist and intolerant of heresy, and as confident as any missionary of their duty to impose their higher vision on the infidel. It was in that religious confidence that we carried out that shameful act, the kidnap of the Doukhobor children into a prison school where we could teach them our world view.

Of course a great many people other than Doukhobors don't adhere to the official religion, which is why, whenever parents are allowed to read their children's textbooks, you get a textbook controversy.

Having recognized this limitation on the form, all one should ask of a textbook written for the public system is that it should cover its territory competently, as simply and attractively and with as little bias as it can. One can expect and forgive the necessary blandness and the innocent airing of the latest liberal theological whims.

Of the two textbooks from Methuen under consideration here, Grace Layman's *Educational Drama For Six-To-Twelve-Year-Olds* is easy to review, and I should think, easy to teach From. I would have welcomed it in the grim days when I was teaching. The book is a manual for teachers who would like to use drama not as a subject in itself but as a teaching tool, to enliven and help students master the set curriculum. It is designed for the large class and the structured classroom situation, and will be most useful to teachers with little experience in this fairly new field. The first section, "Development of Self," is concerned with using what the child already has — his ordinary sense experiences, first through simple imitative in-desk exercises, then in pairs and groups, aiming not at mimicry but at awakening him to his environment. That begun, the class moves on to dramatic situations involving others, improvisation, role-playing and non-verbal communication. Only then does it begin to approach curriculum content through characterization and dramatization. Lots of

exercises are provided, the tone is straightforward, discipline is insisted upon, showing off forbidden. Educational drama hasn't yet won full acceptance as more than a frill, and much of what takes place at present is just fooling around, but Grace Layman claims it can be much more than that.

The second text, *Myth and Meaning* (first published in 1974 as *Man and Myth*) is difficult to review briefly. It's an ambitious book, formidable in scope, and its subject matter is provocative. On its simplest level, it is a well-organized account of some of the world's chief mythologies. Then, using Northrop Frye's system (Cinda MacLea was his student) one is led to relate themes in present writing to their original "archetypal" sources. The difficulty arises when the teacher makes the inevitable attempt to impose a framework of meaning on the myths provided, out of conviction, or simply for convenience. It is in this sort of situation that you get your textbook controversy. The authors avoid any study of the Bible and Judaeo-Christian "mythology." But surely no one can study comparative mythology without having to deal with the Bible's relationship to the whole body of myth? Head and MacLea beg the question by listing a choice of frames — those of Freud, Jung and Campbell. They refuse to recognize that many users of their book will believe, more or less literally, in the divinely revealed truth of many of the myths, and that many others, converts of Immanuel Velikovsky and other catastrophists, accept them as accurate records of historic and scientific fact. Neither of these explanations is acceptable in the liberal canon, hence their omission. One accepts that, but it does seem rather craven to omit God and Velikovsky from a list of authorities that includes the Atlantis buff James Mawr.

*Myth and Meaning* is nevertheless a rich and interesting book. I haven't done it justice. It's for use, I feel, only by an erudite and respectful teacher with a small mature Grade 13 class.

A useful and good looking pair; compliments to Methuen. Just remember, keep these and all textbooks out of the hands of parents. □

## Parse for the course

**The Language Tree: An English Handbook for Senior Students**, by Anne Thompson. The Book Society of Canada Ltd., 207 pages (ISBN 0-7725-5017-4).

**A First Thesaurus: The Word-Hunter's Companion**, by James Green. The Book Society of Canada Ltd. (ISBN 0-7725-5024-7).

By BARBARA BONDAR

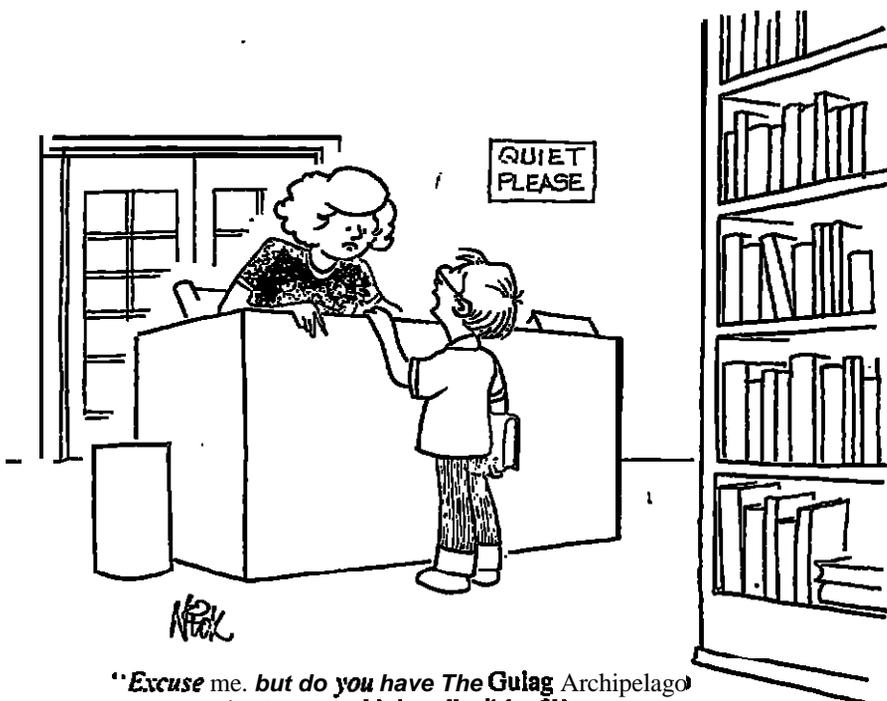
ANNE THOMPSON'S book is a muddled young thing. First, it is not a handbook. Second, it is not a course text. It suffers from both lack of definition and purpose. It does not know what it is. As a handbook, some of *The Language Tree's* features may be useful to senior students. The book contains cursory information about nouns, pronouns, adjective, adverbs, connectives, and sentence elements.

This is not a teaching tool because no topic is treated comprehensively. The few exercises included after each subtopic are neither enough to teach something new nor to reteach. They may serve the student reader with review material to work through. Surprisingly, the exercise material is similar to that found in the traditional grammar books of an earlier generation. By itself, this anachronism is unfitting for so young a copyright. The teachers of senior students expect and deserve better support than this tool provides.

Perhaps anachronistic material may be excused in a handbook where, properly, exercises have no place. There is no excuse, however, for the imprecision and occasional error in *The Language Tree's* sections on verbs.

Here one finds verbs in a classic paradigm — every person and number neatly repeated across the page as if English were Latin or French, languages in which time and tense markers are well-defined and myriad and hence a chart is useful. A critical look at such a paradigm in English shows that in the plural, for example, the only part that changes is the subject and not the verb. It is this repetition of likenesses that encourages the non-standard English user to over-generalize. In such an array of verbiage, such a speaker overlooks the only, but critical, difference of the third singular verb form and he nurtures the "he come here" syndrome.

The verb problem is heightened by the author's confusion of tense and time. There are two tenses in English — present and past. All other indications of time are made in English by context and/or the use of a few



"Excuse me, but do you have *The Gulag Archipelago* in the scratch 'n' smell edition?"

modals and varying combinations of present and past tenses. A time line, rather than a paradigm, would have presented the difference between tense and time simply and effectively.

There are other misuses of terminology. Occasionally, then, occurs a term that is almost correct but whose meaning is unclear or unfinished. For example: "The possessive forms of personal pronouns are inflected." Such a statement probably inspires hilarity on the part of an English teacher. What about the student who wishes a meaning for *inflected*? Try to find the first instance of such a word in *The Language Tree*. The Index is alphabetically arranged by its 23 topics. *Inflected* is only listed under the heading of nouns.

It was also a shock to find, in 1976, structural tree-markings that have been outdated since 1954. Such markings, or diagrammings are invalid, uninformative, inflexible, and are little different from centuries-old parsing delineations. More insightful, if diagramming was necessary to show the flexibility of the three English structural phrases, would be the trees of transformationalists or the functional levels of Firthians or the networks of stratificationists.

The bibliography contains five entries. Of those five, the latest copyright year is 1966. This kind of support is negligent. It is just not good enough.

*The Language Tree* exemplifies the type of text that creates the stuffy, unpleasant, and contradictory aura that too often sur-

rounds the study of English in schools. *The Language Tree* cannot be recommended for students. Other readers may use it at their own risk.

*A First Thesaurus* is an intriguing tool. There are only 210 entries, so researching desired information is relatively uncomplicated. That may strike you as a paltry number when you consider the kindergartener's 10,000-word vocabulary, but they may be judged suitable in a first thesaurus.

There are a number of constructs or features that are similar to the real thing. This similarity is necessary if the author is to provide a tool for youngsters that facilitates their use of Roget. The divisions, for some unexplained reason, are by part of speech, rather than by idea. This division presumes the reader's familiarity with nouns, adjectives, verbs, adverbs, and other words. The age group for which this book seems intended does not think in terms of parts of speech. The index contains all entries in alphabetical order with the appropriate section number and occasional annotation. However, because the main entry sections are by part of speech, there can be virtually no cross-referencing of terms.

There are also a number of dissimilarities. Missing is the plurality of sections available as well as the plurality of synonyms within those sections. An advantage to the *First's* reader is the author's brief "definition" of each included synonym within section entries. Where Roget presumes dictionary knowledge of terms used,

Green does not; he provides it. Or rather, he seems to provide it. The definitions used are actually value judgments on the terms within the framework of the main entry. For example, within the entry *animal*, the word *vermin* is explained as "small, unpleasant animals which hum crops or prey on game." The inclusion of the value judgment "unpleasant" is an interference unless the trader is guided to understand that the author's value is ascribed to most explanations. Technically, the majority of included definitions advance either an affirmative or pejorative connotation of the words used within each of the 210 entries. This inclusion may be of desirable value in a first thesaurus.

Unfortunately some definitions are not carried far enough. For example, a *globe* is more than "a round object." A *saddlebag* is more than "a bag carried across a horse or on the back of a bicycle." A *dictionary* may be "a collection of words in alphabetical order, with their meanings" but so is a *glossary* — a term not included. Why *gloss* is included it reads "a superficial luster or brightness" without an included reference to interpretation. Therefore, although the inclusion of some form of definition may be helpful to the beginning thesaurus-user, the exclusion of other meanings may be just as unhelpful in the long run as the absence of any definition.

Another mismatch is noticeable. Although the main 210 entries seem geared to young vocabularies, some of the synonyms for them seem academic and more adult

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than necessary. For example, *affray* is a pedantic inclusion *under fight*. Most adults I know use the word *fray*.

There is one other bone to pick. It may not seem much to the publisher but it matters greatly to any educator at home or at school. There is no covering statement at the outset of the book to tell of its field-testing. For what age or experience level is the book intended? How is it intended to facilitate the youngster's transition into Roget?

If this tool excites you, add it to your collection of workables. But place an abbreviated or regular thesaurus beside it. You may find that someone wanting to use a thesaurus gravitates to the reel thing. □

## Cutting civic wisdom teeth

Foreign Ownership; The Law and the Police; Don't Teach That!; Rights of Youth; Native Survival; Crisis in Quebec; On Strike!; The Right to Live or Die; Issues in Cultural Diversity; and Women in Canadian Society, all in the Canadian Critical Issues series, general editor John Eisenberg, available through the Ontario Institute for Studies in Education.

By MORRIS WOLFE

LET ME CONFESS to a conflict of interest. My wife works for the Ontario Institute for Studies in Education (OISE), the originator of all and the publisher of some of these books. OISE, in other words, plays no small part in helping me support my wiling habit.

Despite that, I must report that I have a love-hate relation with OISE. No institution that hires so many people who write so badly (my wife excepted, of course) is deserving of unqualified affection — even if that institution supports my writing habit. After all, a guy's got to have some standards. Oises, which so many of these people write, alas, seems to be an offshoot of the linguistic branch of English that Ernest Gowers calls "sociologese." Sociology, says Gowers, "is a new science concerning itself not with esoteric matters outside the comprehension of the layman, as the older sciences do, but with the ordinary affairs of ordinary people. This seems to engender in those who write about it a feeling that the lack of any abstruseness in their subject demands a compensatory abstruseness in their language."

But there are some things that have been done by OISE that are first-rate. There's the line collection of material called the Women's Kit, for instance. And there's the excellent group of little books, known as the Canadian Critical Issue series. The purpose of the series is to stimulate thought and discussion about controversial issues in contemporary Canadian society; the subjects cover a wide range, from American business takeovers to the implications of the Green Paper on immigration. The books can

be used profitably by an individual (I can vouch for that), or would work extremely well if used by a class or discussion group.

Each book briefly describes a series of thematically related problems and poses incisive questions about each problem. That sounds easy. But anyone who's taught will recognize quickly the sort of work and the quality of mind that have gone into the preparation of these superb little books. Students growing up cutting their wisdom teeth on books such as these will be far better informed citizens of this country than I know I was when I came out of high school or university.

Native Survival, forexample, (published in 1973) outlines the James Bay project and the reaction of the Cree Indians to the proposal. We're then asked: "Can any group 'own' a vest end unspoiled territory like the James Bay region in the same way that a person 'owns' a private house?" This material is followed by a brief statement of the separatist position, and we're asked: "How are the situations involving the native people and the separatists similar and/or dissimilar?" "Do you believe that both these groups have the right to be completely self-governing, hence 'masters of their own home'?" "Do you think the majority, even when represented by an elected government, has the right to make decisions that will change the life style of a minority?" "Do you believe a minority can demand that a government change its plans because the government's plans would change minority religious practices, rural way of life, or language?"

A similar pattern is followed in each of the other books. The discussion of abortion in Women in Canadian Society (1976) is remarkably thorough and fair. You might try out this question over coffee some time: "Should a doctor who is opposed to abortion on moral and religious grounds be allowed to serve on abortion committees?" At a time of increasing racial tension in Toronto and elsewhere, many teachers would find yet another book in the series, Issues in Cultural Diversity (1976), an invaluable aid to discussion. The Right to Live and Die (1973) deals with some of the same questions that were raised by the recent Gary Gilmore affair: "Should everyone have the right to commit suicide if he or she wishes?" The chapter on the Saskatchewan medical strike in On Strike! (1973) asks again: "Should doctors be forbidden to strike?" The book titled Rights of Youth (1972) contains an essay by Edgar Z. Friedenberg followed by the question: "Do you agree or disagree that schools condition students to accept social injustice and discrimination?"

Two of the IO books in the series could use some updating. Crisis in Quebec (1973) asks a lot of the right questions: "When critics suggest that the physical separation of the Maritimes from the rest of Canada would lead to the disintegration of the nation, Lévesque points to the situation of Alaska and the United States. He also cites the example of the successful separation of Norway and Sweden in 1905. How are these situations similar? How are they different?" But a lot more questions come to mind now that what seemed academic in 1973 has become a real possibility. Although Foreign Ownership (1972) is only five years old, its examples already feel too

remote to be as useful as they might be. But it wouldn't take much work to update either of these books — indeed, to keep all the books updated.

No teacher seriously interested in the lively discussion of current Canadian affairs should miss taking a look at this series. No school at any level should be without at least one complete set; most of the questions raised can be adapted for younger children. The Canadian critical issues/series seems to me the best thing OISE has done. Except maybe for helping support my writing habit. □

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## A capital bus tour

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**Inflation: It's Your Bag.** by Bernhard A. Frischke, Simon & Pierre, 184 pages. 59.95 cloth (ISBN 0-88924-050-7) and \$6.95 paper (ISBN 0-88924-051-5).

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By R.I.K. DAVIDSON

INFLATION IS your bag, not because there are ways of making money cut of it, or because you should as a responsible citizen try to have your government stop it, but because continuing inflation is inevitable — end you are in the bag. However unattractive the future for the Western capitalist countries, according to Dr. Frischke, the next 25 years promise a full quota of Malthusian misery for the resource-poor countries of the Third World. What the West needs for its best survival is strong and authoritative government; liberal capitalism is obsolete since it has given freedom to all and produced undisciplined chaos.

Though this appears to be its general message, the book is intended to help end the strage lack of "a short, concise compendium of meaningful economic knowledge" to the extent of concentrating on inflation and presenting "all the elements necessary to understand its development." Unfortunately, the thesis that this latest outbreak of almost pandemic inflation meld be related to the growth of Eum-banking is not examined; a description of the scope and methods of this new form of international banking, to a large extent outside any government's control except perhaps that of Saudi Arabia, would have been more to the point than the survey of classical economics that occupies the first half of the book. Inflation thus is not seen as a strictly monetary phenomenon — a point of view that may be arguable, but not by omitting consideration of the laws, institutions, and mechanisms of modern credit.

In a survey of this compass — which yet attempts some discussion of the main ideas of 19th- and 20th-century theory, some episodes of economic history, an account of current conditions, and explanations of the problems foreseen by such as the Club of Rome — it may be inevitable that the reader will have the impression of being on a bus tour through a large foggy city; one sees

many of the sites one should, but they are momentary outlines, dim end unrelated, sketched against a grey sky. To students, perhaps in Grades 10 or 11, the book might offer an understanding, vague but better than nothing, of the economics of the world as an entity; being fairly readable and quick-moving, it might hold their interest. No particular attention is paid to the Canadian situation, however, and the bibliography is tether idiosyncratic and offers little guidance as to where more could suitably be found by a student audience. There is little by way of detailed analysis or of an argument coherently carried through, and it may be that those who hoped to find some easy logical underpinnings for an increased understanding of inflation could remain confused but at a slightly higher level.

The reason for this may be in a certain ambivalence that Dr. Frischke left with me, at any rate about the roles of the capitalist system and the state. Because of their involvement, inflation seems to be a kind of social disease; the capitalist system is based on greed, and "economic rationality" seems little more than pragmatic greed; governments are weak and benefit hum the inflation they at least permit and, at most, cause. Economic pragmatism will force our governments to adopt "life-boat ethics" toward the poor countries (that is, let them drown in misery while we continue to be, presumably, greedy and rich). However, we need strong and authoritative government to do this and keep our economic system from losing its equilibrium and collapsing; but capitalism is cracking up anyhow. I would think that the message implied in this kind of thinking should be taken with some salt. There are other rationalities not based on what many did and do consider a sin. Charles Taylor's article in *Beyond Industrial Growth* (edited by Abraham Rotstein) dealing with the avoidance in the future of state authoritarianism, would be such a healthy dose of salt; for the idea of more public discipline for the sake of private greed might just be interpreted as a ground for some kind of incipient fascism. □

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## Sur le bout de la langue

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**Les Ensembles.** by Monique Nemni and Geneviève Quillard, Prentice-Hall. 350 pages (ISBN 0-13-532978-7).

**Explorers,** published by Copp Clark, 205 pages (ISBN 0-7730-1619-8).

**Joie de vivre,** by Anthony Mollica, Copp Clark, 218 pages (ISBN 0-7730-1601-5).

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By CECILE CLOUTIER

PROBABLY THE most complete of these three books is *Les Ensembles* by Monique Nemni and Geneviève Quillard. Intended for more advanced students, the aim is to study the language and to discuss ideas in a Canadian context. It is organized according to under-

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## FROM CLARKE IRWIN

lying themes rather than pseudo-scientific progressions. It speaks about religion, Canadian women, the family, and animals. Each theme is considered as an "ensemble" to which linguistic and cultural activities are related. Literary texts are included from which we can study phonetics, syntax, and styles. The authors provide a list of books that have some relation to the theme, as well as songs and films. Then are oral and written exercises on grammar, phonetics, translation, and style. This book provides good topics for discussion and can improve the students' knowledge of the language and ability to express their own thoughts and feelings. Unfortunately it depicts a French religious life that belongs to the 19th century and a French Canadian woman who no longer exists in Quebec. This can, of course, be offset by the study of contemporary French Canadian literature.

On the other hand, *Explorers* is mainly a book of exercises for the lab. It is not so advanced. It has a Canadian context, speaks frankly about the Canadian martyrs, and contains interesting topics such as the popular festivals of Quebec. Conversation is taught sometimes with the use of pictures. This book is full of useful expressions and might be useful for tourists, since it tells one how to take a bus or ask for a taxi or use a bilingual lift in a Montreal hotel.

As for *Joie de vivre*, this is an anthology of *écrits québécois* prepared for students of French. Each excerpt from a poem, novel, or play is followed by a list of vocabulary, questions, topics for an essay, and so forth.

The author is clearly experienced in teaching French. He is also well versed in Quebec literature. He has chosen 19 authors who do not usually appear together in anthologies and introduces them with a few biographical notes that give us some idea of their *art d'écrire*. He also includes a bibliography of their works that is very useful to a beginner.

Anthony Mollica is a good anthologist. He knows how to choose texts that can make the reader laugh or cry. He has not neglected humour and tragedy. And we find in his book all the pieces for completing the puzzle of the *homo quebecensis*. □

## Condensed history

Great Canadian Adventures, Reader's Digest Association, illustrated, 736 pages. \$19.95 cloth (ISBN 0-88850-051-3).

By CHARLES DOUGALL

AS PIERRE BERTON never tires of telling us, and selling us, Canada not only has a distinctive past but also a fascinating one.

*Reader's Digest*, possibly after seeing Mr. Berton's sales figures, agrees. So do I. As a matter of fact, given the current explosion of popular history in this country Pierre, the *Digest!* and I are probably among the majority of reading Canadians. But *Reader's Digest's* recently published anthology, *Great Canadian Adventures*, heralds the arrival of something new in Canadian popular historiography — condensed history.

This does not mean that the period of union government has been shortened from its 26 years to an even 20, nor that Sir John A. is referred to as Mac., but rather that the entries are simple, concise, and lacking in analysis or interpretation. Considering the obvious limitations of condensed history, this book is interesting and valuable. Of the 48 "adventures" that are included in the volume only one is an original piece, that written by the editors. The remaining 47 are either excerpted, reprinted, adapted, or edited from previous publications. The span of time covered is imposing, from "some 1000 years ago" to this decade, and the tales chosen are varied, representative, and engaging. The essential strength of this book, however, lies in its sources.

The editors have managed to blend personal accounts, 19th-century historiography, and material from a host of 20th-century writers. The primary accounts include the following disparate items: the memoirs of a young soldier at an outpost fort immediately after the British conquest of 1763; dispatches from a young courier travelling from Canada to New York during the Revolutionary War; a pamphlet written by a man soon after he and his family had made the Atlantic crossing from Britain in 1817; the reminiscences of a Canadian spy who infiltrated the U.S. Fenian movement; the memoirs of a self-appraised "great detective"; and Sam Steele's own description of our Wild West. *Adventures* also offers a brief introduction to two important Canadian writers, Susanna Moodie and Stephen Leacock, which could provide a stepping stone for readers who are unacquainted with their work. There are also two entries adapted from the writings of Francis Parkman, the eminent 19th-century historian who seems to be unjustly sliding into obscurity. The 20th-century selections range from pieces published early in the century to contributions by some of today's most prominent writers (there are multiple entries from both Berton and Farley Mowat). Unfortunately, when the style of writing that appears in the book is considered, its major short-coming becomes obvious.

In the foreword the reader is warned: "For greater clarity and readability, we have amended some of the original texts, by rearranging and abridging the material, and by modifying the syntax, punctuation, phraseology and spelling." Thus we are presented with 48 elongated instalments of "My most unforgettable character" from Canada. Now I have enjoyed "unforgettable characters" in my dentist's office or at grandmother's on a boring Sunday afternoon. But 48 in succession! I fear that the publishers have either underestimated the sophistication of the average reader in 1977 or aimed the book at a restrictively small market of brilliant pre-schoolers, bright

## The Dean of Paperbacks

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public-schoolers, and dim high-school students. The latter two groups, despite 150 pallid illustrations and photographs that will probably remind them of their dull textbooks, will undoubtedly find this book indispensable at history-project time. Regardless of its deficiencies, *Great Canadian Adventures* does deserve a place in every public school library as a useful research tool for the young. ❑

## Primes of our lives

**Informatics: An Introduction to Data Recessing.** by John Welsh and Dianne M. Goffin, Pitman Publishing (Copp Clark). 286 pages (ISBN 0-273-04209-9).

**Mathematics Alive 1**, by Ronald Petersen, Martin Clemen, Reynold Clarke, and W. W. Bates. 448 pages (ISBN 07730-2453-0) and **Mathematics Alive 2**, by Ronald Peterson, John Carter, John Clarke, Irma Grant, and Bruce Porter. 450 pages (ISBN 0-7730-24558-1). Copp Clark.

**Holt Mathematics 2**, by H. A. Elliott, Marshall P. Bye, Alfred P. Hanwell, and Alfred Neufeld, Holt, Rinehart & Winston, 354 pages (ISBN 0-03-9213749).

By **DOUG FORBES**

FINALLY. A few of the "new mathematics" high-school textbooks are becoming partially readable, interesting, and of practical value. Most textbooks in mathematics are poor. Soon after the Russians launched a satellite, we panicked in North America and attempted to modernize mathematics by advancing into the 20th century overnight. First attempts at new texts were terrible for teachers and students. Even now that we have had enough time to improve the texts, surprisingly few are good. These four, however, deserve a review.

*Informatics* (silly title for data processing) is excellent. In particular Unit D of this text, which deals with living in the age of computers, should be read, enjoyed, and found useful by all of us. This unit gives interesting views on computer history; practical examples of current computer use in crime, ecology, medicine, and business; implications in employment, privacy and standardization; and current computer opportunities. After reading Unit D, you should be motivated into other units on how a computer works, how to use computers efficiently, how to select a computer for particular positions, how to make elementary duo processing decisions, and how to program. Only this last unit really requires access to a computer. All units are essentially independent. This text should be found useful in all high schools.

We might expect *Mathematics Alive 1* and *Mathematics Alive 2* to be similar. They are not. The authors were different teams with only Paterson in common. Both teams used split pages so that about one third of most pages is reserved for special comments, pictures, sketches, and puzzles.

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This is a side-by-side combination of a classical presentation (remember the boring texts you and I had) with a modern approach. The use of this technique is very different in the volumes, though. In *Alive 1*, about one third of the "special" spaces are blank, one third are partially used and one third are fully used. In *Alive 2*, about two fifths are blank, one half are partially used, and only about one tenth are fully used. Such a waste of paper, especially in *Alive 2*!

The quality and reference of these "extra" items are also quite different. *Alive 1* has more in the way of variety and reference and both have some "fillets" of irrelevant material, but *Alive 1* is the better one. Its approach is also much superior. For example, *Alive 1* usually tries to have an explanation, an illustration, or exercises and comments. *Alive 2* starts out this way, but often becomes just statement of rules followed by exercises. The introduction of ideas is sometimes heavy — try "function" on page 101. The vocabulary is sometimes heavy — try "radicand" on your own and then look at page 60. ("The square of a radical is its radicand"). And examples are not as common or as interesting as in *Alive 1* (for example, *Alive 1* shows five tenths as a very plump man who reduces greatly to one half).

Both texts use a fair number of Canadian sports examples end problems. And both are much better than what her been authorized for British Columbia this year in Grades 9 and 10. (*Mathematics for a Modern World, Books 1 & 2*; Baxter, Newton & Del Grande; Gage).

Even with the above comments, I must say that I have not seen as interesting a text on *Alive 1*'s topics. It is an excellent attempt to bring mathematics alive.

*Holt Mathematics 2* is a packed text and the content is extensive. The authors try to cover a lot of topics. In each topic they introduce a number of ideas, problems, and projects. I would recommend that a student who finishes the text receive a university course credit. Ideas are introduced so rapidly that students would need unusual ability and good concentration.

Teachers using this text must be able to decide what topics to cover, to what extent to teach them, and to interpret many cases. The distinction between mess and weight must be understood before interpreting the text. The text should be more practical when applying mathematics. For example, on page 69 there is an interesting problem of a student who attempts to find the pressure caused when he stands on only one shoe. He estimates his shoe sole to the nearest square centimetre (155cm<sup>2</sup> — three significant figures) but comes out with an answer with five significant figures! The previous chapter should be extended a little so as to handle a problem like this accurately.

The book often starts with examples and then develops the appropriate mathematics. The chapter on geometry (topology) is a good illustration. Chapter 7 on factors, roots, and exponents is poor in this way and has little motivation.

Considering how much is well covered, I would recommend this text for teachers with excellent backgrounds and bright students. □



## For quicker brown foxes

Introductory and Personal Typewriting, 90 pages (ISBN 0-273-04213-0); Basic Applied Typewriting, 109 pages (ISBN 0-273-04226-2); Drilltype 1; and Drilltype 2, all by James Miller. Pitman Publishing (Copp Clark).

Drilltype 3, by Paul Moreland. Pitman Publishing, 91 pages (ISBN 0-273-04216-5).

The Pitman Shorterhand Dictionary for Students and Teachers, Pitman Publishing.

By ANNE McINTYRE

AS ITS NAME implies, *Introductory and Personal Typewriting* was written with the beginning typist in mind, whether in the teacher-directed or individualized-learning situation. Naturally, the basic instruction of the alpha, numeric, end special character keyboards are covered. Particularly appealing are the layout and instructions for mastering the mechanics of centering, tabulation, letter set-up and envelopes because of the dear-cut, step-by-step methods used. Other units of interest that have been included to round out the text are composition, English usage, and care of the typewriter.

*Basic Applied Typewriting* is tailored for use by the second-year student and therefore contains no keyboard mastery drills but rather deals extensively with remedial work in the areas of finger, hand, and individual letter control. Again, one is struck by the excellent format chosen by the author to teach the production mechanics of centering, tabulation, letter styles and envelopes, and the interoffice memo. Each is designed for easy comprehension by the student. Other outstanding features include 19 pages of material to improve proofreading skills; exercises on Canadian postal codes (not ZIP codes); metric measurements; and an extraordinary amount of hand-written material (more than 50 pages) that is normally missing from typing texts despite the fact that it makes up such a large percentage of the typist's workload. The appendices at the end provide a quick reference for the basic rules of line-end division, use of capital letters, numbers, end so forth.

In *Drilltype 1* we at last have a book devoted to numbers, numbers, numbers. It will enable us to cope with the ever-increasing demand for the fast, accurate figure typist to help us satisfy those statisticians and computers. The book contains a good review of number and symbol/special-character location drills and then proceeds to zero in on specific functions — three-number combinations, mathematical symbols, dates, metric system, financial statements, social-insurance numbers, postal-co& drills, as well as interesting numeric information set out in tabulation exercises. All these drills lend themselves perfectly to

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remedial assignment or class participation drills. However, it is unfortunate that some of the drills have not been sealed and that sealed-figure paragraphs are not included for use as timed typing material.

In *Drilltype 2*, Mr. Miller has made excellent use of the computer to ferret out words for extensive drill on individual letters, fingers, vowels and letter combinations. Particularly appreciated are the 18 pages of adjacent-key drills that we usually end up trying to make up ourselves!

*Drilltype 3* is a collection of speed test material by Paul Moreland. In addition to warm-up sentences varying in syllabic intensity from 1 to 1.2, he has included an interesting collection of 45 typing tests based on such Canadian authors as Stephen Leacock and Pauline Johnson as well as writings about our history and commerce. These provide some relief from the usual staid speed-test material. The tests increase in difficulty from 5.17 to 5.86, one hopes without the typist's knowledge.

Compared to its predecessor, *The Pitman Shorterhand Dictionary For Students and Teachers* is a vast treasurehouse. Not only does it contain an additional 10,000-plus outliner, but it has a separate listing of outlines of proper names, of world place names — including all the countries and their capitals, the larger cities in Australia, Canada, the United States, and Britain — all grouped at the back of the book for easy reference. In planning for the future, a section has also been included on outlines of common SI units in the metric system. This edition of the *Shorterhand* dictionary is undoubtedly an invaluable tool for *Shorterhand* writers — both students and teachers alike. □

## What comes naturally

*Mechanics*, by Christopher Paige, 88 pages (ISBN 0-03-9221 17-2); *A Universe to Explore*, by Ralph Ewers and Lynda Ewers, 92 pages (ISBN 0-03-922123-7); *Plants*, by Jan S. Custer, 92 pages (ISBN 0-03-922104-0); and *Living Systems*, by Dennis Cooke, 92 pages (ISBN 0-03-922119-9); all in the *Searching For Structures* series, general editor Donald H. Pike, Holt, Rinehart & Winston.

*Mammals of North America* and *Endangered Animals*, both in the *Animal Environment Study Print Program* series, by Donald A. Cheer, Fitzhenry & Whiteside.

By LIONEL WILLIS

THE FIRST volumes of two rather novel series of paperback science teaching aids have recently been published in Toronto. Holt, Rinehart & Winston's "Searching for Structures" consists of a set of booklets for teaching the scientific method through experiment and exploration in various physical and natural sciences. As for Fitzhenry & Whiteside's "Animal Environment Study Print Program," so far it comprises

only two sets of 13- by 17-inch study cards, and accompanying teacher's manuals, one about *Endangered Animals*, the other about *Mammals of North America*. The purpose is mainly to teach conservation. Thor. the second series is more novel in its purpose, and the first more novel in its approach to a traditional problem.

Consequently, they cannot be justly compared in any detail. The "Animal Environment Study Print Program" is written by Donald A. Chant, the founder and chairman of The Pollution Probe Foundation. The program is intended for the elementary-school level, "to provide an aid to teaching... basic knowledge and understanding of a selection of the fascinating North American animals that inhabit the natural world around us." Obviously, the strategy here is to begin with the very young to inculcate respect for living things and their environments. On the other hand, the "Searching for Structure" booklets were prepared for the secondary-school level by various specialists, under the general editorship of Donald H. Pike, who is Co-ordinator of Science for the Board of Education of the Borough of North York. The purpose is to encourage high-school students in science to discipline and refine their natural curiosity about the physical world. It's to be hoped they will thus develop the manipulative skills and experimental inventiveness that will make all of them intelligent citizens and some of them future scientists.

Students will doubtless enjoy and profit from following the crucial experiments and questions in the various "Searching for Structure" booklets. The design of each booklet is attractive. The illustrations are plentiful, clear and instructive. Many are fine colour photographs. Colour is generally used to advantage in the series, not just to enhance its appearance, but as an aid to understanding. All these immediately visible features are assets, but far more important, the quality of writing in all volumes appears equally high, most significantly in the many thought-provoking questions and in the instructions for experiments. The format and organization of the volume on *Mechanics* seem especially well done, since they succeed in making this rather dry and abstract discipline seem worth exploring. In all booklets the students are offered few statements of fact that they are not immediately given every encouragement to test and evaluate for themselves. All in all, the series looks as if it would stimulate a more effective education in the sciences at the high-school level.

No corresponding hope is encouraged by examining the "Animal Environment Study Print Program." The problem is certainly not with the thoroughness of research and design that went into planning it, nor with the clarity, accuracy, and persuasiveness of the written texts. The problem is with the uneven quality of the final product. The full-colour paintings reproduced on some of the cards are much better than others. For example, the illustration of the prairie dog town is excellent because the painter's almost photographic naturalism makes the crowded scene convincing. On the other hand, the illustration of the timber wolf family is a failure because the artist's heavily incised contours, inaccurate rendering of textures, and arbitrary modelling, while perhaps more

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decorative, are totally inappropriate. The standards of clarity and accuracy in the texts on the reverse sides of the study cards seem uniformly high. Little has been distorted in adapting the scientific facts to an elementary vocabulary. The teaching manuals, however, seem at the very least hastily turned out, and need revision. For example, the text of the manual for *Endangered Animals* has two totally confusing errors of omission, one on page 20, in the first "suggestion for projects," which refers twice to the destruction of "millions of square kilometers" of a something which is never named, though the context eventually suggests that the missing phrase might be "of natural habitats." On the very next page, the reader is referred to a non-existent "following figure." Such editorial carelessness is lamentable because it may distract the prospective buyer from such excellent values as Dr. Chant's six eloquent, factual, and concise answers to the question "Why Does it Matter?" and his bitingly accurate history of the North American conservation movement in "Conservation and Protection." □

## What can the matter be?

**Physical Science: Interaction of Matter and Energy**, by Robert Heath and Robert MacNaughton, D.C. Heath, 239 pages (ISBN 0-669-95489-6).

*The Nature of Matter*, by David Courneya and Hugh McDonald, D. C. Heath, 442 pages (ISBN 0-669-00542-S).

*Chemistry Today* (with laboratory manual), by R. L. Whitman and E. E. Zinck, Prentice-Hall, 388 pages (ISBN 0-13-129486-5).

*Chemistry of Photography*, by Ken Ashcroft; and *Chemistry of the Car*, by Ken Ashcroft and Joe Hammill, The Book Society of Canada Ltd.

By JAMES McTAVISH

THESE BOOKS provide textual material designed for a variety of courses in high-school physical science and chemistry.

At the introductory level, *Physical Science: Interaction of Matter and Energy*, is very well done. It is not a book of facts. It provides many experiments, with brief but adequate amounts of theory and concepts at appropriate places. The book is written for students to use efficiently. It begins with a section that describes the procedures for writing a laboratory report, preparing data tables, and graphing. Each section includes statements of instructional objectives and concludes with an excellent summary, glossary, and review. The text material is very readable. Statements and experimental instructions are clear and concise. Through the experiments, common properties of matter are investigated leading up to work

and energy concepts. The authors have provided the basic information for the investigations as well as continuity. The design is attractive. Drawings dominate with only a few photographs included. SI Metric is used throughout. The result is a well-organized and usable introductory text for physical science programs.

*The Nature of Matter* and *Chemistry Today*, along with its laboratory manual, are designed for introductory courses in chemistry. The organization of each is different.

*The Nature of Matter* develops theory through experiments. The investigations and text material are in the same volume. The theory included is basic. The material is well-organized and concise. There are many experiments and each is generally short. Sample problems are included to illustrate certain concepts. The inclusion of historical information and biographical sketches enhances the presentation. In addition to a survey of general chemistry topics, the book concludes with sections entitled "Applications of Chemistry," "Laboratory Skills" and "Independent Study Projects."

*Chemistry Today* consists of a text and a separate laboratory manual. The text introduces each chapter with specific objectives. Sample problems, exercises and questions are included to facilitate understanding. The bulk of the mathematics is concentrated in three chapters so that the book could be used for a program with less emphasis on this approach. This adds flexibility. This book does tend to provide more theory than *The Nature of Matter*. It provides a more extensive treatment in the topics such as bonding, the periodic table, and theories of the atom. I believe this is attributable to the philosophy used in preparing a separate volume for the experiments. *Chemistry Today* concludes with sections on biochemistry and environmental chemistry designed to "deal with chemical topics that are useful, interesting, and relevant."

Both *The Nature of Matter* and *Chemistry Today* are SI Metric. There is the deliberate use, however, of millimetres of mercury in the experimental determination of the pressure of a gas. This is done "for obvious reasons," according to one of the authors. Kilopascals is used in problems. Molarity is used for the unit of concentration in each book.

*Chemistry of Photography* and *Chemistry of the Car* are two modules that are designed to provide enrichment topics in chemistry. Each assumes a basic knowledge of chemistry.

In *Chemistry of the Car* topics include the chemistry of oil, inside the engine block, combustion, and corrosion. The topics provide some practical work in organic chemistry. Apparatus is sometimes shown only in a diagram without a written description. This could provide some difficulty to students.

Since these topics are enrichment, they could be used for ideas for studies for projects as well. These could be developed for science fairs. Often, though, chemicals or processes described are potentially dangerous and require careful supervision or teacher demonstration. The topics can be integrated with technical subjects.

These books represent real efforts on the part of the authors and publishers to incorporate responses to the needs expressed by teachers regarding textbook format and organization. The results are most encouraging. These books will fill a variety of needs. The student is the target. These books are written for students. They provide involvement in science. Hurray for progress. □

## Three from the mosaic

*The Scottish Tradition in Canada*, edited by Stanford Reid, McClelland & Stewart, 324 pages, \$12.95 cloth (ISBN 0-7710-7443-3) and \$5.95 paper (ISBN 0-7710-74441).

A Member of a Distinguished Family. The Polish Group in Canada, by Henry Radecki with Benedykr Heydenkorn, McClelland & Stewart, 240 pages, \$12.95 cloth (ISBN 0-7710-7255-4) and \$5.95 paper (ISBN 0-7710-7256-2).

A Future to Inherit: Portuguese Communities in Canada, by Grace M. Anderson and David Higgs, McClelland & Stewart, 202 pages, \$12.95 cloth (ISBN 0-7710-7710-3) and \$5.95 paper (ISBN 0-7710-7711-1).

By C.D. MINNI

TWO THEMES, Canadian identity and the search for roots, have always interested me as a creative writer. So it was with curiosity that I opened three volumes in McClelland & Stewart's new Generations series, "A History of Canada's Peoples." I was after clues, missing pieces to an unfinished puzzle.

The series is published in association with the Department of the Secretary of State. It has two purposes: to provide the history of various ethnic groups from the viewpoint of the immigrants themselves and to describe the internal development of the groups. Each volume, moreover, is well illustrated with 16 pages of black-and-white photographs, and these are sometimes worth the proverbial thousand words.

*The Scottish Tradition in Canada* tries to fix the place of the Scots as a group in the Canadian mosaic. The editor accomplishes this by dividing his subject into topics: the Scots as fur traders, settlers, missionaries, soldiers, artisans, writers, and so forth. For greater scope, he assigns each topic to a different author, including historians, sociologists, literary critics and others. The project however is too ambitious, and the treatment of topics is sometimes cursory. I was especially disappointed to see the last seven decades skimmed in a single chapter.

A Member of a Distinguished Family traces the history of Polish immigration to Canada from Sifton's "sheepskin peasants" who settled on the Prairies at the

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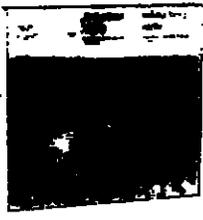


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## EDUCATION

beginning of the century to Polish veterans of the Second World War: arrival, adjustment, and struggle for cultural survival. It was not an easy struggle. On farms, isolation helped; but parents were illiterate and could not teach children their language. In towns, intermarriage and prejudice eroded the group's numbers. Second-generation Poles, who made it through high school often anglicized their names and moved away from concentrations of Polish immigrants. "This was necessary since the chances of upward socio-economic mobility often depended on 'being a member of the Masonic Order, not being Roman Catholic, and having an ethnic background largely Anglo-Saxon.'" Succeeding waves of migrants, however, constantly replenished the group, and gradually the institutions for the preservation of its culture (if not its language) evolved: church groups, mutual aid societies, cultural centers, a vigorous ethnic press. Often they were patterned after those in the melting-pot United States.

But can culture survive without language? This good question deserved more attention.

In researching *A Future to Inherit*, the author visited every Portuguese community in Canada of over 2,000 people. They use their interview material to enliven the text with interesting anecdotes in which the immigrants speak for themselves about culture shock, loneliness, frustrations, and hopes. The authors are a history professor and a sociologist, but the latter has the greater ray on such matters as Portuguese customs and values, the role of the church, the attitude towards education, and the formation of social organizations. Personally, I found this the most enjoyable of the three volumes.

Exactly what aspects of their identity do the ethnic groups want to preserve? The answers are vague. "The Scottish influence, which, although metamorphosed by the Canadian geographical and social environment, remains strongly Scottish in flavour," or "A Polish nature" which will come to the fore in the important moments of life." Or "Portuguesismo . . . a complex of attitudes, customs, sensibilities and values." Those who are looking for clues to the Canadian identity (as I was) will not find them in these pages.

However, the series is valuable in other ways. It belongs on the supplementary reading list of Canadian history courses, which are usually weak on social history. My old Grade 13 text, for example, mentions immigration only in passing, quoting a few dry statistics and providing none of the human drama. It belongs, too, on public library shelves.

The series should also interest anyone wanting to learn more of his heritage, regardless of his particular ethnic background. For the story of each group — survival, adjustment and integration without assimilation — tends to follow parallel lines. I, for instance, am of Italian background, but I recognized quickly — when reading about Poles or Portuguese or even Scots — the history of my own ethnic group. The pattern of shared experiences repeats itself like an arabesque and may provide some of the cement that holds the whole mosaic together. □

36 Books In Canada, March, 1977

## The pull of the pole

The Polar Voyagers, by Frank Rasky, McGraw-Hill Ryerson, 299 pages. \$17.95 cloth (ISBN 0-07-082405-3).

By LINDA E. MANNING

READING ABOUT Arctic explorers conjures up memories of public-school history lessons — memorizing dates, recalling the number of voyages and names of ships. The explorers themselves were usually described in terms of what they had accomplished or failed to accomplish. Their motivations were often neglected; their personalities virtually ignored.

Frank Rasky's *The Polar Voyagers* gives an exciting new dimension to an old school-worn topic. In this, the first of two volumes, he traces Arctic exploration from the Vikings to the end of the 18th century. During his five years of research, the author delved into explorers' journals, read quantities of historical literature and manuscripts, visited museums, and travelled to many of the places the explorers discovered. The result is a fascinating study of Arctic history rediscovered.

Rasky has included many illustrations — some from actual explorer's journals, others from books and magazines of the period. Even though many of these drawings were done by memory long after the actual voyages, they have been hooded down to us as fact and have created long standing stereotyped attitudes about the Arctic way of life.

The introductory chapter describes the circumstances and origins of many of these Arctic myths. With respect and insight, the author outlines the customs and life style of early Eskimo peoples. Most explorers saw the native people as part of the hostile environment — to be exploited and ultimately to be conquered.

Exploitation, man's common denominator, worked against the explorers as much as it did for them. Historians distorted their voyages and findings and monarchs sent them off ill-equipped, promising rewards they would never receive.

Often even their peers and families took advantage of their absence, misusing their names and reputations. In spite of this, these men would set out again and again, drawn to the indescribable beauty and terror of the Arctic wastes, lured by the improbable hope of finding Cathay.

John Cabot, who landed on Canada's northern shores in 1497, was for 400 years robbed of his place in history by his son Sebastian. Who had cleverly claimed the feat as his own. William Baffin, who came closer than any other explorer to finding a North West Passage, and who described Baffin Island in great scientific detail, was discredited and virtually ignored by historians of his time. Two hundred years later, Sir

John Ross rediscovered the island and found all of Baffin's scientific observations to be correct.

Several of the explorers were master exploiters in their own countries. Frobisher, a ruthless profiteer and pirate, convinced the English coon that rock found around Frobisher Bay contained gold. Great quantities of this rock were brought back to England and sold before it was discovered to be worthless.

Rasky has carefully bared all his descriptions on documented fact. He has refrained from inventing dialogue or embellishing situations. The drama, pathos and comedy afforded by these individuals' lives belong in their own right to the realm of the fantastic.

A Norse chronicle, recorded by a scribe in the 13th century, captures the impetus for all later Arctic exploration. It says that the search for distant lands is an inherent part of men's threefold nature: one part is the spirit of rivalry and the desire for fame, another is the desire to gain knowledge about the unknown; and the third is insatiable desire for riches.

In *The Polar Voyagers*, Frank Rasky investigates the men behind these motivations. The result is fascinating reading. □

## Our creeds in review

Religion in Canadian Society, edited by Stewart Crysdale and Les Wheatcroft, Macmillan, 498 pages, \$18.95 cloth (ISBN 0-7705-1335-Z) and \$11.95 paper (ISBN 0-7705-1336-0).

By HENRY MacLEOD

THE CURRENT wave of nationalism has made us conscious of the various deficiencies in our social sciences. Publishers have been quick to capitalize on this problem by saturating the market with introductory textbooks and books of readings that claim to fill the gaps. However, the trend in these works is to interpret the demand as a need to provide examples from Canada rather than as a need to develop satisfactory perspectives for the analysis of Canadian society. As it has been suggested by S.D. Clark (in *Canadian Society in Historical Perspective*), these books make available competent "research that was done in Canada," but without probing "that which is distinctive about a Canadian society." Thus college instructors are able to substitute an indigenous study for a foreign (usually American) one and to retain external approaches that emphasize our similarities to other advanced industrial societies instead of our differences. Little is done to achieve a real Canadian content.

A new book of readings, *Religion in Canadian Society* edited by Stewart Crysdale and Les Wheatcroft, tends to conform

to this pattern. Such a text was clearly needed and it makes a good start towards overcoming the inadequacies in this area. It includes four papers, three of which are new, of exceptional quality.

Two of the sewn essays on our native population are in this category, offering much more than general descriptions of Indian or Eskimo religious behaviour. Mitsuru Shimpo provides an excellent historical analysis of the role that the Indian religion played in their surrender to immigrant settlers: whereas T. Rennie Warburton utilizes a power model of society to show the way in which Christianity contributed to their conquest. Through the use of a macro-sociological perspective, both authors demonstrate an appreciation of the distinctive Canadian factors involved in their problem. However, the other articles only describe a religion that happens to be found here and neglect these factors to such an extent that a statement about the Micmac Indians begins. "As is true of most American Indian groups..." An essay on Hutterites is guilty of the same limitation, but one on Mennonite youth at least strives to overcome it. One may wish to overlook this weakness because of the quality of these papers, especially Balicki's, but it is unforgivable in a study of the "new religions" in Montreal by Frederick Bird and William Rimer. The location, which is only mentioned once, is irrelevant and the findings are far too general considering their methodology.

The one empirical study that is notable is by Hans Mol and it provides an excellent and informative study of the various correlates of churchgoing in Canada. The rest range from good (Bibby & Brinkerhoff, Kaill, Sevigny) through satisfactory (Lucas, Kallan, Moreux, Hiller, Currie) to weak (McDonald, Whitehead). Although a selection from Kalbach and McVey provides a useful description of the population characteristics, there still remains much potential for the use of our demographic resources. There are also two semi-historical papers (Westhues, O'Toole) that are good and one general description of religion in the 1960s.

In the final exceptional paper, Sheila H. Milner and Henry Milner employ a societal analysis, derived from political science, in order to discuss the impact of the Catholic Church on Quebec politics. These four particular papers clearly demonstrate the potential for a distinctive analysis of religion in Canadian society which this book unfortunately fails to achieve.

The introduction by the editors, which is a comprehensive review of the literature, is overwhelming. The major writings from the sociology of religion, in general and in Canada, are enumerated as brief annotated statements, in which many important studies are described in 25 words or less while others are just named. It becomes a tedious listing that provides a novice reader and student with a cure for insomnia rather than with any appreciation of the subject. For social scientists, teachers, and students it

fails to provide a suitable overview of the field or a satisfactory perspective for its study. The overview will probably be supplied by an American or British text since there is no Canadian publication of comparable quality (although Harold Falding, a renowned sociologist who is currently teaching and publishing in Canada, has written one for international consumption).

It is a shame that the editors, given their qualifications, choose to present a review rather than an analysis of religion in Canada because it leaves the text incomplete and thereby creates the necessity (and the opportunity) for another public. The inclusion of many valuable historical studies (Moir, Falardeau, Hughes, Mann, and Crysedale himself), along with the above papers, furnishes a partial analysis; but the exclusion of a selection from the work of S.D. Clark, whose importance is evident from the citations in the introduction and in close to one quarter of the readings, omits the wiring of the one sociologist in Canada who has offered such an approach. Otherwise, the editors have made a good choice of selections and have included an excellent bibliography. □



## TWO FROM FOUR WINDS EQUALS TWO RARE TREATS FOR YOUNG READERS!

**THE REWARD WORTH HAVING**, a fairytale by Jay Williams with illustrations by Mercer Mayer.

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## Resources, raw and finished

**Teacher Handbook: Resource Materials Pertaining to Indian, Inuit, and Métis Cultures.** 94 pages; **Teacher Handbook: Resource Materials — Native Peoples Of Manitoba.** 99 pages; and **In Search of Canadian Materials,** 205 pages, all Manitoba Department of Education.

**After Survival.** by Paul Robinson. Peter Martin Associates.

**Canadian Fiction: An Annotated Bibliography.** edited by Margery Fee and Ruth Cawker. Peter Martin Associates, 209 pages, \$15 cloth (ISBN 0-88778-134-9) and \$8.95 paper (ISBN 0-88778-140-3).

By MICHAEL GNAROWSKI

FOR THOSE OF US in Canadian studies who have come through the literary equivalent of the Great Depression — which is to say the grim, early 1950s when Desmond Pacey's *Creative Writing in Canada* was history, biography, bibliography, and criticism combined — it is almost an act against nature to carp at the growing number of aids-to-ucdy, of reference lists and guides to resources that have been created to help the interested reader, and to assist the teacher. "When," one asks querulously in the midst of all this plenty, "has too much become too little?"

As a sampling of the offerings now available, I turn to three items that Manitoba's Department of Education has produced. The first two are handbooks of resource materials designed to assist the teacher. In this instance the Focus is on a wide variety of materials, both directly and peripherally concerned with Indian, Inuit, Métis, and Native cultures. The range is truly extraordinary, from books to maps, from audio and video tapes to kits, motion pictures and periodicals. A veritable Feast that should support the best end most-informed sort of teaching. In addition, there is a fairly consistent attempt at annotation of individual entries, so that the prospective user is afforded additional guidance in the making of his selections. For someone like myself, it is all terribly impressive and terribly organized and somewhat overwhelming by virtue of a doggedness of expertise that shoves the private browser aside. Or does it? One wonders. For example, why in the handbook *Native Peoples of Manitoba*, in the section "Bibliography on the Fur Trade in Western Canada," one finds such wild variance and randomness of information. Samuel Hearne is represented in the 1934 Champlain Society edition of the *Journals of Hearne and Tumor* — not a commonly available volume — while the handsome Hurlig reprint of the *Journey... to the Northern Ocean* (1971), and the more readily accessible Macmillan edition of the same work, ably edited by Richard Glover of the University of Manitoba, are both

passed over. Similarly, Mackenzie's great *Voyage... is cited in the London 1801 edition* — a collector's item reportedly selling for \$1,000 in today's market — while Roy Daniels' highly readable story of Mackenzie in Oxford's useful end affordable little series on the Fur traders and explorers is ignored. What seems to be lacking in all this is a Fundamental consistency of understanding and purpose.

In *Search of Canadian Materials*, the third item we are offered, is in some ways even more disquieting. I have to confine myself to the sections concerned with literature and literary criticism, and am driven to a condition of premature and unhealthy gloom. The problem, again, seems to be one of a lack of balance. There is an overweening bias towards 20th-century materiel, with another bias within the bias (if such a thing were possible) towards the predictable and trendy writers of the last few years. Let me illustrate. There is Ins and lots of Margaret Atwood and Margaret Laurence — "Is there anyone else?" they ask in the staff rooms. "You're bloody right!" and those who compile check lists should know... and do know better. The token item by Ralph Connor or Charles G.D. Roberts does not cover the omission of what must be seen as the foundations of the literature of this country. From Haliburton through John Richardson, to Lampman and Duncan Campbell Scott, to name an obvious Few. In criticism, the work of the social realists, the Sutherlands, Dudeks, Rashleys, and Pacey is passed over in a silence which has too readily deferred to mythopoeia. In poetry, Layton means the *Selected Poems of 1969* — a dated work; there is no collected Smith; no Reacey, while Purdy figurer with *Norih of Summer* and the *Fifteen Winds* anthology. The problem in all this is a kind of wilful scrappiness — a listing of odds and ends, although I am sure that here I am unfair in my own way. The solution is simple enough: either we — all of us, bibliographers of the Manitoba Department of Education, teachers, graduate students and academics recognize the essential elements, the key writers and events and periods of this literature, or we will continue to handwagon our way from one talked-up literary sensation of the moment to the next epic of positional survival. And that is cot what the serious study of a literature — at any level-is about.

I come now to Paul Robinson's *After Survival*. It is an argumentative and opinionated book which tries to convince by means of a sort of "recital of rhetorical anguish." I wonder if it is cot a case of loud and angry preaching to a congregation of convened pessimists. Make no mistake, this too is intended to be a "source book," and one that appears to want to encapsulate Canadian studies in a harangue. In short, a book in which one finds much with which one should sympathize — if only one could trust it.

Finally, lest but best, one turns to the still and sane waters of Margery Foe's and Ruth Cawker's *Canadian Fiction: An Annotated Bibliography*. It may well be that bibliographers, being harmless drudges, are gratified by the orderly and the consistent more than they are impressed by the bril-

liant, the sweeping and the wildly imaginative. This harmless drudge certainly is. Here is a useful reference work with a steady Focus, on intelligible purpose and a clearly established set of limits. Fee and Cawker have set out and created a handy bibliography of Canadian fiction that should be every man's companion. One admires the work's arrangement, from concept to execution. It has informative notes, a suitable and entirely appropriate list of sources, and the gist of the effort, a gwd working bibliography arranged alphabetically. The work is rounded out by a "Subject Guide" and a section devoted to short-story anthologies, together with a short-story title index. What more could one want? □

## For further reference

IN PREPARING this special section, *Books in Canada* received a substantial number of books that have value es supplemental and library-resource material. They are listed in this annotated bibliography:

### GENERAL

**Secondary/Post-Secondary Interface Study: Summary Report.** Ontario Ministry of Education and Ministry of Colleges and Universities, 136 pages, \$1 paper. Commissioned to review policies "affecting the interface between secondary and post-secondary education," this study will form the basis of policy decisions by both ministries. It is of special interest to Ontario residents but should have relevance to all provinces.

**To Know Ourselves: The Report of the Commission on Canadian Studies.** by T. H. B. Symons, Association of Universities and Colleges of Canada, Ottawa, 115 pages, \$10 cloth (ISBN 0-88876-037-x). Although published in 1975 and concerned with university- and college-level education, this report's documentation of the lack of meaningful Canadian studies and its thoughtful rationale for their existence can be applied equally as well to all levels of education. Required reading.

**Canadian Book Review Annual 1975,** edited by Dean Tudor, Nancy Tudor, and Linda Biesenthal, Peter Martin Associates, 304 pages, \$27.50 (ISBN 0-8878-133-0). The first edition of an annual evaluative guide to all English-language trade books, this is a valuable addition to Canadian studies for librarians and will also prove a useful tool for introducing students to research methods in virtually every subject.

### GEOGRAPHY

**Canada's Natural Environment: Essays in Applied Geography.** edited by G. R. McBoyle and E. Sommerville, Methuen, 264 pages (ISBN 0-458-91930-6). A series of 10 specially commissioned essays that focus attention on specific problems of the Canadian environment. Designed for first-year college students.

**Introducing Topographic Maps** (ISBN 0-920054-00-5); **Topographical Map Symbols** (ISBN 0-920054-01-3); **Grid References** (ISBN 0-920054-03-x); and **Contour Lines** (ISBN 0-920054-02-1), by Alexander Grime, Longview Publishing, all 11 pages. A series of short, well-illustrated guides to map reading and map concepts. For junior students.

### HISTORY

**Canada Since Confederation: An Atlantic Perspective.** by Richard Howard, Sonia Riddock, and Peter Watson, Copp Clark, 144 pages (ISBN 0-7730-2163-9). Designed to meet the curriculum needs of Newfoundland high-school students, this interesting study concentrates on the period 1867 to 1919. Lacks an index and a list of recommended readings.

**A Global History: 1870 to the Present**, by Gerald Walsh, McClelland & Stewart, 144 pages (ISBN 0-7710-8814-0). A thematic approach to the study of world developments during the past century. Unfortunately much of the research is out of date and misleading statements and typographical errors (such as the incorrect spelling of Wilfrid Laurier's name) appear frequently. The attractive packaging doesn't make up for the shortcomings.

**The Measure of the Man: Selected Speeches of Woodrow Lloyd**, edited by C. B. Kossier, Western Producer Prairie Books, 129 pages, \$4.50 paper (ISBN 0-919306-71-3). A selection of the speeches by the late Saskatchewan premier. Of special interest to Prairie high schools.

**Canadian Flying Operations in South-East Asia 1941-1945**, by T. W. Melynk, Supply and Services Canada, 180 pages, \$3.00 paper (ISBN 0-660-0047-8). Melynk's study of RCAF involvement in this theatre of the Second World War is part of a massive three-volume official history of the Canadian Air Force that will appear shortly.

**First Approaches to the Northwest Coast**, by Derek Pethwick, J.J. Douglas, 232 pages, \$12.50 cloth (ISBN 0-88894-056-4). An account of the early naval explorations of the Pacific coast. Extensive quotations from primary sources and detailed notes add to its impact and value.

**United Empire Loyalists: Pioneers of Upper Canada**, by Nick and Helma Mika, Mika Publishing, Belleville, Ont., 256 pages (ISBN 0-919303-09-9). A handsomely designed, extensively illustrated account of this most crucially important group of immigrants.

LITERATURE

**A Painter's Country: The Autobiography of A. Y. Jackson**, Clarke Irwin, 208 pages, \$3.65 paper (ISBN 0-7720-1102-8). This memorial re-issue of Jackson's autobiography is not only a tribute to one of our genuine cultural heroes, but also a useful introduction to Canadian cultural and social history.

**Legends of the River People**, edited by Betty Keller and Norman Lerman, November House, 127 pages, \$3.95 paper (ISBN 0-7720-1102-8). A collection of the legends of B.C.'s Chilliwack Indians. The result of Lerman's anthropological field work and Keller's

editorial shaping, this book will be of interest to both literature and social studies classes.

**Stumpfarms and Broadaxes**, by J. Mould, Hancock House, 147 pages (ISBN 0-919654-54-1). This account of the experiences of homesteaders in the Burns Lake area of B.C., most of whom supplied ties for the insatiable railroads, is a useful resource tool for history, geography, and economics classes. The numerous photographs and laconic style give it added appeal for high-school students.

**Growing Up in Minby**, by Lloyd H. Person, Western Producer Prairie Books, 244 pages, \$9.95 cloth (ISBN 0-919306-47-0) and \$4.50 paper (ISBN 0-919306-69-1). A personal reminiscence of a Saskatchewan town before the 1930s. A valuable work for both literature and social history since it not only recreates attitudes and a way of life but also provides useful fodder for sharpening the skills of literary criticism.

SCIENCE

**Nature Quizzes for Canadians**, by Vicky and Bill McMillan, J.J. Douglas, 144 pages (ISBN 0-88894-109-9). A question-and-answer format with illustrations, crossword puzzles, and diagrams, gives this book the pep to make general knowledge about the outdoors and biology a source of fun for the interested generalist as well as the aspiring conservationist.

**Foul and Loathsome Creatures**, by Harry Parsons, Supply and Services Canada, 58 pages, \$1.50 paper. An intriguingly designed, straightforward and lighthearted introduction to Ontario reptilia.

SOCIAL STUDIES

**Defense in the Nuclear Age: An Introduction for Canadians**, by E.L.M. Burns, Clarke Irwin, 133 pages, \$4.95 paper (ISBN 0-7720-10596). A study of diplomacy and strategy by one of the men who has been deeply involved in both. General Burns' book will challenge senior students and will provide useful material for class discussions.

**Forms in Your Life**, by Thomas F. Elrick and Lesley Wyle, Globe/Modern Curriculum Press, 89 pages (ISBN 0-88996-000-3). A unique idea that unfortunately suffers from a somewhat platitudinous approach to form-filling but it does introduce students

to many basic types of forms — the bane of contemporary civilization.

**The Prime Minister and the Cabinet**, by W.A. Matheson, Methuen, 246 pages (ISBN 0-458-91780-x). Like the other books in the Methuen series, this study of the origins and development of the Canadian cabinet system is mature and academic in its approach. Senior students and teachers will find it a useful resource for research and discussion.

MUSIC

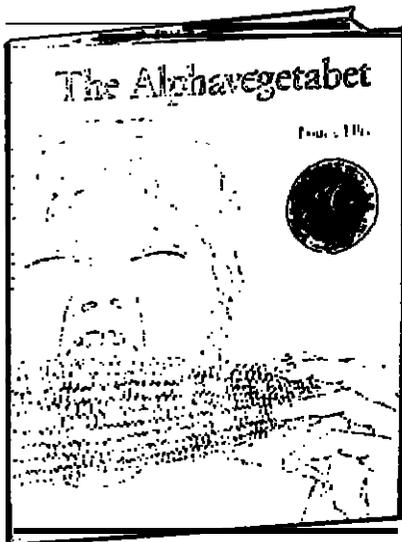
**Teachers' Resource Manual**, by Wayne Gilpin, Waterloo Music Company, 106 pages. The companion text to Gilpin's *Planning for School Music* (1975) which sets out what Gilpin sees as a properly balanced music curriculum for Canadian schools.

EDUCATION CONTRIBUTORS

Frank Barret teaches geography at York University. Barbara Bondar is a textbook editor and teaches English at a Toronto junior-high school. Cécile Cloutier teaches French at U of T's Erindale College. R. I. K. Davidson, a graduate of Edinburgh University, is an editor for a Toronto publishing house. Charles Dougall is an editor for the *Dictionary of Canadian Biography*. Doug Forbes has conducted math-education workshops throughout British Columbia. Edgar Z. Friendenberg is a professor of education at Dalhousie University. Michael Gnarowski, one of Canada's leading bibliographers, teaches poetry at Carleton University. Linda Grayson teaches Canadian history at U of T's Erindale College. Henry MacLeod teaches the sociology of religion at the U of T. Linda Manning is a supply teacher and freelance writer living near Cobourg, Ont. Anne McIntyre is co-ordinator of shorthand programs at Toronto's George Brown College. James McTavish, a former science resource teacher at the University of Windsor, is currently studying at OISE. C.D. Minna is a short-story writer based in Vancouver. Former teacher Anne Roche now freelances out of Welland, Ont. Robert Stamp, associate dean of education at the University of Calgary, is currently writing a history of education in Ontario. Ron Walde is a former university administrator and a regular contributor to these pages. Lionel Willis teaches English at Toronto's Ryerson Institute and makes biology his hobby. Morris Wolfe teaches film history at the Ontario College of Art.

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## A cad in the covers

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The Eyes of the Gull, by Margaret Duley. Griffin House, 200 pages, \$4.95 paper (ISBN 0-88760-083-2).

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By ANNE HART

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GRIFFIN HOUSE has recently published in paperback *The Eyes of the Gull*, an outpost fantasy by a long overlooked Newfoundland writer, Margaret Duley. *The Eyes of the Gull*, her first novel, was originally published in England in 1936 and was followed by three others published in the United States: *Cold Pastoral* in 1939, *Highway to Valour* in 1941, and *Novelty on Earth* in 1942. All four received excellent reviews in London and New York when they first appeared, were virtually ignored in Newfoundland and Canada at the time and have since, like their author who died in 1968, been all but forgotten. It is good to see one of them back in print.

Margaret Duley was born in 1894 into the narrow confines of upper-class colonial St. John's, a society so Anglophile that it referred to the passenger ship that plied fortnightly between Newfoundland and England as "the home boat." For women of her circle, good works, afternoon teas, and Government House dinners were the appointed round; it was not a pattern into which Margaret Duley, highly intelligent, sharp-witted and independent, fitted easily. Some of her conversation stoppers—"The worst thing for a child is its mother," "You've never loved until you've loved a policeman"—are recalled in St. John's to this day. It is not surprising that her novels are memorable for their strong women and the ambivalence Duley felt towards Newfoundland, a country which, as she once put it, "the author loves and hates."

Unfortunately, as a reintroduction of Margaret Duley, the publication of *The Eyes of the Gull* may have been a poor choice as it is certainly the weakest and most conventional of her four novels. Set in a harshly depicted Newfoundland outpost, an environment not her home ground, it is the reworking of the old tale of a sensitive village maiden seduced and forsaken by a roving wealthy artist (in *The Eyes of the Gull* he comes complete with a stock of fine wines and a manservant). Despite this rather tedious plot and some embarrassing teenage-romance prose, the novel has its redeeming moments that promise better things to come in Duley's later work. The last 40 Books in Canada. March. 1977

third of the book, in which events take a mom unexpected turn, is powerfully written and the gothic ending surprisingly moving.

It is to be hoped that this reappearance of Margaret Duley's first work will be followed by republication of her later and more important novels. Griffin House deserves a measure of praise for rescuing her from obscurity, though one could wish it had been done with more care. There is nothing on or within the covers of *The Eyes of the Gull* to give a clue to the author's background, the book's real setting, or the fact that it was first published more than 40 years ago. Margaret Duley deserves a better introduction to prospective readers than this. □

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## Hugh as in chop and Hugh as in tint

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*The Legs of the Lame and Other Stories*, by Hugh Gamer, Borealis Press, 167 pages, \$11.95 cloth (ISBN 0-919-594-573).

*Dark Glasses*, by Hugh Hood, Oberon Press, 143 pages, \$9.95 cloth (ISBN 0-88750-208-3) and \$4.95 paper (ISBN 0-88750-209-1).

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By SANDRA MARTIN

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THE HUGHS, Hood and Gamer, are two of our best-known story-tellers and it is no surprise that each has a new collection on the market. The Garner is a curious volume of 14 stories published by the small Borealis Press: it is complete with bilious cover design and staggering price tag. The Hood is the familiar product, at least in appearance, from his long-time publisher, Oberon. The cover design, obscure yet attractive, complements the title, although 3-D spectacles might be more appropriate than sun glasses for reading the type.

Gamer is a comfortable titer. Invariably he tells a story that has both a beginning and an end and he uses a style that, while colourful, is devoid of artifice and pretentiousness. Often there is a narrator who speaks with a voice crackling with hard-earned experience. He is a regular guy, one who knows the way of the world. He may be soaked in cynicism and bitterness, nevertheless he is full of compassion for his fellow sufferers. Years ago he would have been in the thick of the story; now he is

content to be a voyeur, watching as bullies and snobs get what's coming to them and the meek, bespectacled little guy over in the corner emerges as a hero.

Garner's world, which is almost exclusively urban, is filled with little people. Whether bartenders, clerks, mechanics, prostitutes, drunks, or murderers, the characters are diminished by the sordid pettiness of their lives; they respond physically, often brutally. As the author grows older, so do the characters, precipitating a new series of dilemmas about aging, unachieved goals, and loneliness.

*The Legs of the Lame* adheres to the ground rules, but with a surfeit of violence. Nine of the 14 stories in the collection deal with death and six are about murders.

In "Jacks or Better, Jokers Wild" and "The Customer Is Always Right," a tormented individual wreaks revenge on a bully by murdering him, although in each case it appears to be an accident. And in "The Old Man's Laughter," a dying man foils his grasping children; instead of the money and land they have coveted and squabbled over, they are left with the sound of their father's gloating cackle.

A variation of the revenge theme appears in "Wait Until You're Asked" and "Station Break." In these stories the protagonists beat up officious clerks, humiliate academic snobs, and defy tyrannical bosses. The pleasure is short-lived because they are sent to jail or fired. Nevertheless it was worth it.

Another Garner classic is the crime of passion. In the affecting "The Man with the Musical Tooth" and the maudlin "One for the Road," simple country men commit murders that Gamer clearly feels are excusable, if not justified. Not surprisingly, an evil and wanton woman precipitates each crime.

The title story is one of the more interesting ones. A rock promoter, Gordon Beaton, is abandoned by his group (named, ironically, "The Flack") with barely the price of a beer. Beaton meets a young faith healer, Clay Burrige, and talks himself into the job of business manager and advance man for the evangelist. All goes well until Burrige loses faith in himself as the interpreter and spokesman for Jesus Christ and quits the evangelical circuit. Garner manipulates our sympathies until we feel sorry for Beaton, the parasite who must find a new host. Beaton responds to his latest misfortune in typical style by getting drunk.

The title is taken from Proverbs: "The legs of the lame are not straight; so is a parable in the mouth of fools." It's a good summation of the characters and themes. Unfortunately, the problems (not to mention the solutions) presented in these stories are as axiomatic as the scripture quoted above. The results are predictable, sometimes trite.

If Garner's stories are satisfying, albeit familiar, Hugh Hood's fiction is disturbing and often puzzling. Although he is probably no more intelligent a writer, Hood is much more intellectual in his approach and concerns. Indeed, sometimes Hood is academically effete in precisely the way that Garner abhors. I'm not certain Garner would like "Dark Glasses," the title story in this collection, but I know he would loathe "The Hole," a surrealistic tale about a philosopher who transcends the real world through contemplating the hole in a doughnut.

In "Dark Glasses" the protagonist (presumably Hood himself) uses clip-on sun glasses like an invisible shield. Whenever he feels threatened, he gnbs for his "concealing dark slices of thin plastic." In thinking back on a party, Hood muses: "I can remember feeling irritated that I'd spend the whole night taking them off to talk to people I liked, then putting them back on to conceal my eyes from other people." In one encounter he is uncertain of the people he is with and so he flips his sun glasses back and forth between his thumb and forefinger in an agony of indecision.

The glasses tinted, so it distorts while it conceals. The wearer is protected from the world around him yet prevented from participating in it. The metaphor is commonplace; Hood makes it powerful and uses it as a central theme

for the collection. Time after time, the author focuses a cold analytical eye on his subjects as they slip in and out of their protective shields. Hood is the grand experimenter, trying first this character in that situation and then that solution for this problem until every permutation has been studied.

In "A Near Miss," a daughter is finally old enough and mature enough to understand her father, but after one flash of insight her father dies, ("We looked straight at each other and for once, for once, I got through the screen of another person's looks to the identity beyond.") In "The Incendiaries," Tansie and George Marshland are the perfect rational young couple. They live wonderfully ordered and tranquil lives until their stillborn first child and the accidental death of a kitten shock them out of their complacency.

The compulsions by which people control their lives are analyzed in such stories as "Socks and Boots" (really a still-life in two parts), "The Pitcher," and "An Allegory of Man's Fate." These are absorbing stories, rarely comfortable, but always provoking.

Hood's characters are secure in a way Garner's are not. The daily struggle for existence is but a dim memory — if it was ever experienced at all. They have the luxury of the supreme indulgence: self-contemplation. Many of them would gladly switch roles. □

## Hill poems from the plain

Twelve Prairie Poets. edited by Laurence Ricou, Oberon Press, 198 pages, \$6.95 paper (ISBN 0-88750-2940).

Open Country. by George Amabile, Turnstone Press (St. John's College, University of Manitoba, Winnipeg). 36 pages, \$2.95 paper.

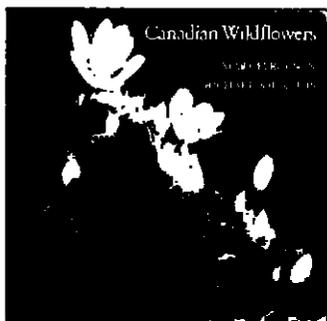
In the Gutting Shed, by W.D. Valgardson. Turnstone Press, 72 pages, \$3.95 paper (ISBN 0-88801-000-1).

The Lands I Am, by Pat Friesen, Turnstone Press, 42 pages, \$2.95 paper.

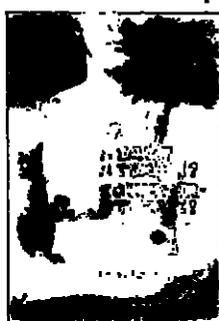
By STEPHEN SCOBIE

IN CANADIAN literature, the Prairies are more closely associated with prose fiction than with poetry. "The Prairie novel" is a landmark in itself, sticking up like a false-front building from the vast, flat land. It seemed only appropriate that an area so dominated by the

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sense of space should require for its literary articulation the extended structure of the novel rather than the tight restriction of the lyric poem. And one might have supposed that Prairie poems would have been likely to reflect the same sense of expansiveness.

Nat so, however; at least, not in Laurence Ricou's anthology. The very *shape* of the book (horizontal, not vertical) seems to conform to the anticipated image: holding it, one suspects that it contains poems with long, rambling lines, that "lean like the prairie toward/some meaning sorely some horizon far off." But in fact, the poem from which this quotation comes (Douglas Barbour's "Visions of my Grandfather") is one of the few in the collection that does use the long line. The majority use short, clipped-breath lines, which leave vast areas of white page surrounding the lonely verticals of print.

The choice of poems also does not reflect the clichéd expectations of endless verses about gophers, wheat, and correction lines. Ricou in his introduction frankly admits that the focus of his selection is on "personal and human history." Thus, an obsession with fathers and grandfathers seems to grip several authors in the book, an extension backwards in time if not sideways in space.

No anthology is ever likely to satisfy all its readers: that is one of the basic laws of the genre. And I would be a strange reviewer indeed if I didn't have some complaints about Ricou's choices and omissions. Where, for instance, is the most distinguished of all Canada's Prairie-born poets, Dorothy Livesay?

But Ricou's is a personal rather than a definitive anthology. He does have his own view of the forms and values of Prairie poetry, and this is reflected not only in the poems but also in his excellent introduction. If Ricou's conception of Prairie poetry turns out to be unexpectedly narrow in scope, then at least he argues for this view openly and cogently. The poems he presents do seem to bear out his assertions—that, for instance, the poetry reflects a love for the prairie quite different from prose fiction's view of the land as "bleak and intimidating."

*Twelve Prairie Poets* should be welcomed as the first major collection of poetry from an area in which interest and creativity are burgeoning. (Gary Geddes recently told me that he gave a seminar on creative writing in Medicine Hat, and drew a participating audience of 27.) It should also be welcomed as giving representation to several young poets whose work has not yet reached more general anthologies, especially Douglas Barbour, Gary Geddes, Andy Suknaski, and Dale Ziemth.

Further evidence of the vitality of poetry in country hithertodominated by 42 Books in Canada. March, 1977

the novel comes in the publications of the Turnstone Press in Winnipeg, a press dedicated to publishing the poets of Manitoba. The first three volumes in their poetry series are all very attractively produced; and make good use of line drawings to accompany the poems.

George Amabile's *Open Country* is clearly the most accomplished of these three books; his images are precise and the poems are rhythmically interesting. His work would, in fact, have fitted in well with Ricou's collection; the poem simply entitled "Prairie" evokes the landscape as strongly and as personally as any of the anthologized poets.

Amabile is a well-established poet in firm possession of his own voice; the same cannot fully be said of the other two books. W.D. Valgardson is better-known as a short-story writer, and his poems have many of the virtues of that craft — sharp observation and telling detail. He is less successful when the poems are metaphorical or surrealist, perhaps because his rhythms are not interesting enough to sustain such work.

Pat Friesen's book is one to which the condescending adjective "promising" should be applied, if possible, without condescension. There is good material here, but Friesen has not yet fully found his individual voice. Nevertheless, all of Turnstone's books can be recommended to anyone interested in the surprising poetry of the no-longer-fictional Prairies. □

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## Bound for glory

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**Canadiana on Your Bookshelf:**  
Collecting Canadian Books, by C. B. Theberge. J. M. Dent & Sons, 134 pages, \$4.95 paper (ISBN 0-460-90413-2).

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By RICHARD LANDON

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THERE ARE few excellent books written on book-collecting, and this one has not added to that list. This is not to say that C. B. Theberge has written a bad or a useless book; the combination of correct technical information, examples of real interest, and an enthusiasm that is evocative without being cloying is difficult to achieve. John Carter in *Taste and Technique in Book-Collecting*, cited by Theberge with approval, did achieve this right combination brilliantly but there are few books really comparable to Carter's. Collectors, of course, seize on books about books with glee and ransack them for errors and omissions: Canadiana collectors will

find a few of the first (surprisingly few, actually) and some of the second in this volume.

The publisher's blurb touts this book as a "guide" that will be found "useful" by beginning book collectors and by "experienced enthusiasts." There are some useful definitions included and the information about each is generally correct, although it is rather unfortunate to find "headpiece" described as a "headband" right at the beginning of the book. If the book is to be really "useful" however, why in the name of John Ross Robertson is there not an index? "Experienced enthusiasts" would, one suspects, find it useful principally as a provocation that might help them refine their *own* thoughts upon the subject.

C. B. Theberge is certainly a knowledgeable collector of Canadiana, although to judge accurately the extent of his knowledge and understanding one would have to see his own collection. He covers the field very generously indeed, from the 17th-century Jesuit Relations to Bulletin XXXIV of the Aerial Experiment Association, which records the first successful aeroplane flight in the British Empire (1909), and from Paul Kane to Thoreau MacDonald. He offers some good stories of pioneer printing and publishing in Canada, ranging from the familiar tale of James Evans and his attempts to establish a press in the Northwest to the less familiar saga of the Hubbard expedition in Labrador.

Theberge does offer some sensible advice in his chapter called "Choosing your Collecting Field." He points out, using a collection of the works of Sir Wilfred Grenfell as an example, that the ideal choice of a collecting field should be governed by the knowledge of and interest in the author or subject (yes, collectors do sometimes read their books); an interest in rescuing and preserving artifacts of the past; a choice of field where the amount of money available to the collector will actually buy him or her something; and a list for searching out items that are often difficult to locate. Eventually the collector will have amassed a library of books, and perhaps some manuscripts, that will afford great personal satisfaction and also, incidentally, provide a research resource that could be of great assistance to scholars.

The urge to collect is said to indicate an anal-retentive personality and, some psychologists suggest, results from improper toilet-training. Whatever the rationale, collectors have contributed significantly to the preservation of sources of our knowledge of world culture and they ought to be encouraged. They will continue to write about their obsession and other collectors, despite their carping, will continue to read them. Perhaps there will even be a few converts. □

## Ice is nice and will suffice

**A Heritage of Canadian Art: The McMichael Collection.** Clarke Irwin, 198 pages, \$15.95 cloth (ISBN 0-7720-1060-x).

**Images of Sport in Early Canada/ Images du sport dans le Canada d'autrefois,** compiled by Nancy J. Dunbar, introduction by Hugh MacLennan, McGill-Queen's University press, 96 pages. \$14.95 cloth (ISBN 0-7735-0X6-7) and \$7.50 paper (ISBN 0-7735-0244-0).

By **MARVIN GOODY**

THERE WAS A time, not so long ago, when one had to blush for art and picture books produced in Canada. perhaps 1967 marked a watershed in this regard as well as others, with the publication of the National Film Board's splendid *Canada: A Year of the Lund*. Although last year's much-promoted, but ultimately yawn-producing (like a "cighbour's slide-show) *Between Friends* demonstrates that it may be unwise to try to repeat an outstanding success, we have had other less-touted but artistically more satisfying works to gladden our hearts and please our eyes in that Bicentennial, Olympic, alien-rah-rah year.

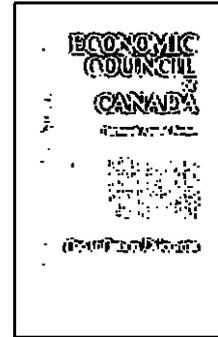
The two under consideration here represent respectively ART and art. Both are handsomely designed, carefully produced, and very reasonably priced. (Indeed I would say that both publishers deserve a commendatory citation from the Anti-Inflation Board.) ART with the establishment imprimatur (Canada Grade-A) is found in *A Heritage of Canadian Art*, which documents the McMichael Canadian Collection at Kleinburg, Ont., just outside Toronto. (The book is an enlarged and revised version of an earlier volume, *A Vision of Canada*, published in 1973.) Since its establishment as a public trust with some 300 works in 1965, this justly celebrated collection has expanded threefold, additions being made to the buildings as necessary to accommodate new acquisitions, mostly gifts of private collectors.

A somewhat reverential introduction relates how Robert and Signe McMichael's small personal collection developed over two decades into a major Canadian museum, and sketches the history of the Group of Seven, whose paintings form the core of the present

## Three good books

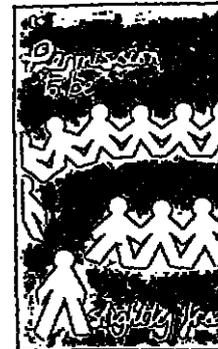
### The Inflation Dilemma

This important publication is the Thirteenth Annual Review of the Economic Council of Canada. It focuses, in particular, on the effects of present inflationary trends on the main economic participants — governments, firms, and households — and on the collective bargaining strategies of management and labour. Paperbound. 16 cm x 24.5 cm. 186 pages. EC21-1-1976. \$5.00



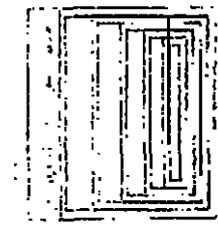
### Permission to be Slightly Free

A provocative account of decision making at the National Parole Board. Prepared for the Law Reform Commission of Canada, this study looks at the granting, refusing and withdrawing of parole in Canadian penitentiaries. Paperbound. 16.5 cm x 24.5 cm. 307 pages. J32-4-12-1976. \$5.50



### Social Security (National Programs) 1976

Of interest to researchers, administrators and the concerned public, this report reviews the thirty years from 1946 to 1975, providing statistical and descriptive information on all major federal social security programs. Data is examined in relation to socio-economic variables such as population, Gross National Product and personal income. Bilingual. Paperbound. 15 cm x 23 cm. 797 pages. CS86-201-1975. \$9.25



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collection. In recent years, as well as works of a number of other established Canadian artists, notably David Milne and Emily Carr, substantial additions have been made comprising West Coast Indian art, Woodland Indian art, and Eskimo art (the latter two mostly contemporary). The Woodland Indian gallery is the most recent addition (late 1975), and the works will be a revelation in their range and sophistication to those previously unacquainted with these artists.

Paul Duval has supplied excellent brief biographies of most of the artists represented in the central collection, but the two-page introductions to the three "native" galleries seem merely perfunctory by contrast. This is a shortcoming that might suggest an unconscious cultural bias. Why would a reader not be as interested, for example, in the lives of Niviaksiak, Morrisseau, and Edenshaw, artists of impressive originality and power, as in those of Albert Robinson or Randolph Hewton, who, to judge by the works illustrated, are of decidedly lesser creative stature?

In addition to the main body of text and illustrations, the book contains what purports to be a complete illustrated catalogue of the collection. (I say "purports" because certain items mentioned in the introduction to the West Coast section are not to be found.)

One rather puzzling aspect of the design of the volume (credited to A. I. Casson, the youngest, and except for Edwin Holgate, only surviving member of the Group of Seven) is that there are more than a dozen pages where one work is reproduced in colour and the remainder in black-and-white. However, with some 70 full-page colour spreads, few purchasers will feel cheated in this respect.

*Images of Sport in Early Canada* demonstrates that art is not just what is found in galleries, or labelled as such with a capital A, nor is sport limited to what takes place in grandiose stadiums before vast assemblages of sedentary spectators augmented by uncounted hordes of even more sedentary TV viewers. This is a volume of such variegated visual richness that it is difficult to sum it up concisely. First of all, the book is a work of art in itself, and much credit goes to the photographer, Karen Coshoff, and the designers, the firm of Gottschalk and Ash, as well as the people responsible for the purely technical aspects of the reproduction, all of whom have done a superlative job. Secondly, while most of the scenes and artifacts illustrated here are to be found in a museum — the McCord Museum at McGill University — only a small proportion falls in the category commonly labelled Art. What we have is a mixture of newspaper and magazine illustrations, folk art, mostly anonymous. In Canada, March, 1977

moos, articles of daily use in games and recreations (including articles of dress), and a number of miscellaneous items that don't fit readily into any of these categories. Most of these items are of 19th-century vintage and relate to sport construed in a broad sense (broad enough to include top-spinning, board-and-card games, corn shocking, street brawling, country dancing, steamboat excursions, and merely taking the air).

The nature of the contents can perhaps best be conveyed by citing a few examples:

□ One of a vivid group of carved and painted wooden sculptures from the Château de Ramezay, depicting exploits of famous Quebec strong men, ears the legend: "Montferrand on the Bridge at Hull, 1829." woodcarving. One night as Montferrand crossed the bridge he encountered a gang of Irish toughs, known as 'Shiners.' Seizing one by the feet, he flattened him to the ground and then threw the others into the river."

□ A lithograph showing the ice palace constructed for the Montreal Winter Carnival in 1889: "25,000 blocks of ice were used to construct the palace measuring 164 feet by 155 feet, and the main tower reached 110 feet." (Clearly the urge to grandiosity predates Drapeau.) This immense castellated structure, surviving only a single season, appears to have been an architectural wonder surpassing those of Tallibert — without bankrupting the municipality.

□ Silhouetted Eskimo snowshoes (one of a number of instances of effective use of repetition of images) track across a page — leading overleaf to an exquisitely designed and crafted Algonkian example, ornamented with crystalline patterns of lacing.

□ A copper weathervane, only one of a stunning sequence of horse images ranging from the most primitive (and humorous) to abstract elegance rivaling the finest representations of classical antiquity, ineluctably evokes comparison with the celebrated Flying Horse of Kansu.

One thing that is vividly communicated in these images and captions is that our pre-space-age antecedents, sans motorcars and snowmobiles, sans telephones and television, thoroughly enjoyed themselves in their pastimes and recreations. If they had less leisure, they perhaps used it better.

This fully bilingual volume may be one of the few good things to result from the 1976 Olympics. It was in fact undertaken to mark the occasion of the Montreal Games, and although Jean Drapeau might not approve, as it will bring no gold to his coffers or laurels on his head, all concerned with its production are to be congratulated on a fine contribution to our understanding of our country's past. □

## Hick pix not always nixed

The Road Home: Sketches of Rural Canada, by Philip Barber, text by Brian Swarbrick, Prentice-Hall, 192 pages, \$19.95 cloth (ISBN 013-781559-x).

Who Has Seen the Wind, by W. O. Mitchell, illustrated by William Kurelek, Macmillan, 303 pages, \$19.95 cloth (ISBN 0-7705-1324-7).

Ken Danby, by Paul Duval, Clarke Irwin, 192 pages, \$27.50 cloth (ISBN 0-7720-1093-n).

By GAIL DEXTER

IF THE ART of illustration has a bad name, it is because of books like Philip Barber's *The Road Home*. This utterly unnecessary collection of indifferent drawings and negligible text about picturesque prospects on a few country roads across Canada is a criminal waste of excellent paper. One thinks of all the artists and subjects that Prentice-Hall might have reproduced.

William Kurelek, on the other hand, has perfected the art of book illustration to his own unique talent. With *Lumberjack*, *A Prairie Child's Winter*, and several other gems to his credit, he now is perfectly matched to the famed 1947 novel about a boy growing up on the prairie by W. O. Mitchell, *Who Has Seen the Wind*. Not surprisingly, this has long been one of Kurelek's favourite books.

For once the full colour and depth of Kurelek's paintings is faithfully reproduced in the eight (not enough!) large full-page colour plates. That pinched, slightly smudged quality that marred some of Kurelek's earlier reproductions is gone, and the artist rewards us with pages suffused with the lyricism of Mitchell's poetic descriptions of the

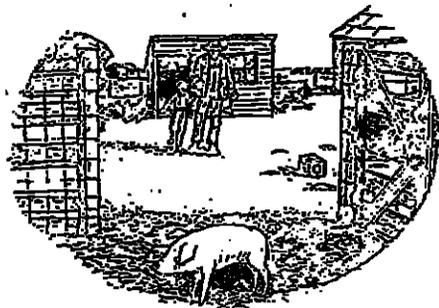


Illustration by William Kurelek from *Who Has Seen the Wind*.

prairie, along with 32 chapter-head drawings that follow the action of the book.

Kurelek's vision, as ever, is particular, and he obviously sees a parallel between his own search for God as a child on the prairie, and the experiences of Mitch & I's boy hero, Brian O'Connell. Yet the artist never forces his own interpretation over the author's. Mitchell's passionate, deft prose still carries the book, with Kurelek sitting warmly beside him, embellishing the tale with his own deeply felt spiritual interpretation of what the prairie means. And for those who balk at mysticism as a response to life and death in the Depression, Mitchell's realistic perception of the strengths and conflicts in a small south Saskatchewan community still makes the book worth rereading. It's an even more important novel than high-school teachers have told us, and it's satisfying to have a suitably impressive edition at last. Like some of Kurelek's earlier volumes, it may well win awards.

The magic-realist artist, Ken Danby, is just as much at home in the farmland of southern Ontario as Kurelek is on the prairie. As Paul Duval notes in this big new book on him, Danby, too, has been called "an illustrator," though in a derogatory sense. Duval, who also won a design award for his earlier book on what he calls "high realism," ably accounts for some 15 years of high-priced painting, and robustly defends the artist from his critics. Danby's own statement is included, together with some excellent technical notes. The reproductions are even more faithful than Kurelek's.

## first impressions

by David Helwig

### Three more punches to the soft underbelly of the nuclear family

Eileen McCullough, by Alice Boissoneau, Simon & Pierre, 192 pages, \$9.95 cloth (ISBN 0-88924-052-3).

The Descent of Andrew McPherson, by Mary Soderstrom, McGraw-Hill Ryerson, 225 pages, \$9.95 (ISBN 0-07-082366-9).

The True Story of Ida Johnson, by Sharon Riis, The Women's Press, 111 pages, \$5.25 paper (ISBN 0-88961-038-X).

#### SIGNS OF the times.

Two of these novels end with a young woman making a life for herself and a baby, alone and without men. Both women leave their families,

The retrospective collection confirms that Danby has improved on his earlier flat blue skies, and is now capable of recording a" impressive range of effects in such difficult and time-consuming media as egg tempera and a personally crafted silkscreen process. He is at his best when he responds (slightly) to the neighbours around the mill outside Guelph where he lives, at his worst when he imitates the camera's slice-of-life most self-consciously. We may prefer the miller in his bar" to the boy on the bike.

But somehow it's all dead. Eve" the famous goalie "At the Crease" doesn't quite come to life. These carefully crafted pictures merely enumerate the icons held dear by Danby's patrons. Inadvertently, Duval's text can't help recording how Danby's art-market orientation is just as continentalist as any abstract painter. We learn how mightily he was confirmed in his choice of subject and medium by a visit to a large retrospective exhibition of the fabulously successful U.S. magic realist Andrew Wyeth at the Albright-Knox Art Gallery in Buffalo in 1962. In the early 1970s, concentrating on his first two one-man" shows for New York, Danby narrows his focus in a tighter, more deadpan, Manhattan-modish close-up, and brings in more metropolitan subjects, such as a store window dummy and a popcorn machine. Duval tries hard to deny it, but the only conclusion that can justly be drawn" is that Danby is another U.S.-derived artist, obediently filling Ontario content into the blanks. It's the blanks that show through. □

# A Question of Privilege



Carolyn Gossage

Bishop Strachan School, Upper Canada College, Havergal College, Norfolk House, Ridley, St. Michael's . . . .

Question of Privilege is the first comprehensive examination of the independent school in Canada. It documents the evolution of fifty schools across the country, sketches some of the famous (and infamous) cadmasters and mistresses, and reveals the often unconventional beginnings of these Establishment establishments.

My Old Boy or Girl, any parent looking for a school, anybody who wants to know more about these unique and peculiar institutions! will want to read this book.

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though Alice Boissoneau's Eileen McCullough can go back temporarily once she's proved she can make it on her own. Both women discover unexpected resources of strength in themselves.

She might turn out strong, that girl. No strong like Annie or strong like Francine both center posts for men. In families. No, another frightening destroying kind of strong that pushed others aside.

That's Francine McPherson thinking about her daughter Alice Marie. "You'll come here add bring the child," Eileen McCullough's father says to her at the end of her book. Eileen is pleased with the gesture but must reject it:

**She knew she wouldn't do that, can ever go that far. She'll keep looking till she finds a place somehow; wants to start fresh all over again.**

The **third** novel goes further. The **True Story of Ida Johnson** is a clever feminist fable anchored in a toughly observed and accurately reported real world. Though the lines of reality and fantasy are blurred, **it appears** that Ida Johnson has set herself free by murdering her husband and children.

Alice **Boissonneau's** novel is set in Toronto **during** the Second World War. Eileen McCullough is the adopted oldest daughter of an **Irish** factory worker whose wife has recently died. **He** is a well-meaning man, but harassed by his **own** difficulties and **afraid** that Eileen will get herself in some kind of trouble, and **thii** makes him harsh and unsympathetic.

The whole **neighbourhood** is poor, stunted, oppressed. In **the** earlier sections of the book, when we have three points of view in much the same unrelenting style, reading becomes an effort, especially since the dialogue is infrequent and, to my ear, ungainly.

Once Eileen has found herself pregnant and has left home, I accepted the entrapment **within** her pained sensibility and found that I was involved in her **struggle**. To survive, Eileen works as a **maid** in a number of well-to-do households. In each case, when the place becomes unbearable, Eileen moves on. She survives with dignity. Almost at the end of the book, she meets a good man; but he fails **her** and she is **left** essentially alone, with only the hope that is the product of her own endurance.

Mary **Soderstrom's** *The Descent of Andrew McPherson* is a novel of four generations, beginning with Duncan McPherson, a **Scots** immigrant to Montreal, and ending with Alice Marie McPherson, who marries a feckless airman to escape **from** Green River, Idaho.

The central character of the novel is Andrew McPherson who is raised in Montreal, homesteads in Western Canada, and ends **up** with a successful car dealership in Idaho. The book's central **irony** is Andrew's inability to recognize that the **behaviour** he judges so harshly and moralistically in Alice Marie is much like what he remembers so painfully from his own youth.

The novel shows great skill in the development of **all** the twisted currents of this **family** history. The characters are sharply defined, and we get inside each one of them. Mary **Soderstrom** manages the difficult task of moving equally well inside the sensibilities of both men and women.

I found the portrait of old sinner **Andrew** more interesting than the portrait of young-sinner **Alide** Marie, perhaps because there is the perspective of a lifetime to give the character depth.

46 **Books** in Canada, March, 1977

Or is it, I find myself asking, because I am locked into my own male sensibility and unwilling to allow a Female **character** a Full-scale moral **history**, sin and all?

**Sharon Riis's** first novel is a neatly **constructed** attempt to explode the **moral** history of one apparently ordinary character, Ida Johnson, a young waitress in a truck stop in **Claresholm**, Alberta. The themes of will and Freedom, truth and fiction, are Familiar enough, but the novel has a good Feel For the texture of working-class life and an inventive structure.

At the **core** of the book is the Friendship between Ida and Lucy George, a reserve Indian girl who appears in Ida's **life** as a real or fantastic presence at important moments. I **sus-**

**on/off/set**

**pect** that the **influence** of *Beautiful Losers* lies somewhere behind this relationship, with Ida and Lucy being parallel to Cohen's narrator and F. But the book is anchored in a mom detailed documentary reality; a Fable of **freedom** set in a world of limitations.

Myself, I tend to vacillate between the thought that Feminism is only the latest fad of the upper-middle class and the suspicion that it is the only truly revolutionary political movement of the past **50 years**. Either way, it's clear that each of these books, whether **impressionistic** personal history, Family chronicle, or surreal Fable, dramatizes one of the themes of the decade—the nature and cost of a woman's Freedom. □

by Len Gasparini

## A cornerstone of our poetry and the boxcars of our literature

IN TO YEARS of reviewing books' For numerous periodicals and newspapers I have learned three things: it's a **thankless job**; the remuneration would **insult** a pauper; and it's like being on both ends of the literary S and M game. Why do I review **then?** I have asked myself this question countless times, even in my sleep, and I **have** yet to come up with a satisfactory answer. Perhaps I do it because I simply enjoy it. What makes me do it? My love of books, a certain oneriness, I guess. At any rate, book reviewing is to literature what a speedometer is to an automobile. Now figure out that incongruous analogy. I've had more than my share of **poison-pen** letters over the years. It's an easy way of making enemies. Maybe I'm manic, but **here** I go again.

*A Visiting Distance*, by Patrick Anderson (Borealis Press, 149 pages, \$5.95 paper). This volume contains Anderson's new, revised, and selected poems. Although he has lived mostly abroad, it was in Montreal where he **first** exerted his poetic power and editorial influence. I, for one, have always admired the clean lines of his **craft**. His poems carry no excess baggage, but move with the grace of an oar **stroking** still water. In "A Lady Leaving," the opening lines are as vivid as a **photograph**:

*As the fringe of the shawled sea is withdrawn down the beach a lady turns in departing and looks back as though she held in the single moment both her presence and absence*

*A Visiting Distance* is definitely a cornerstone of Canadian poetry.

**Emergency Measures**, by John Baglow (Sono Nis Press, 4565 Church St., Delta, B.C., 74 pages, unpriced, paper). **Baglow's** poetry is **ironic** and revolutionary in a truly political sense. Not that his poems exhort readers with hoarse rhetoric, but rather, they employ the subtle imagery of suggestion and juxtaposition. His haiku, "Liberation of Cambodia," is a good example: "spring in Phnom Penh —/ the rooftops bloom with thousands of red and white flags." His longer poems flex a lot of muscle too.

**The Only Country in the World Called Canada**, by Doug Beardsley (Sesame Press, English Department, University of Windsor, 36 pages, \$2.50 paper). This collection is somewhat of a disappointment. It seems that Beardsley likes to write on the run, and his poems **have a slapdash style** that **improviding** could **have emended**. As it is, the poems really say nothing new. They **border** on the pedantic.

*The Cowichan*, by David Day (Harbour Publishing, Box 119, Madeira Park, B.C., unpagged, unpriced). **The Cowichan** is an unusual work, in that it presents for the first time in poetic language the life-style and landscape of a logging camp. The poems are **often** pmsy, but Day knows whereof he speaks. His book also contains many interesting archival photographs.

*We Are the Light Turning*, by Pier Giorgio Di Cicco (Thunder City Press, Birmingham, Alabama, 20 pages.

\$2.50 paper). Di Cicco's poems are clear and have a quite unrelenting coherence: they are mostly concerned with emotions and experiences that are universal but rarely communicated. There is often a sense of surprise and fearful recognition in them. This pamphlet of 14 poems presages. I believe, great work to come:

Summer's Bright Blood, by William Latta (Thistle-down Press, 668 East Place, Saskatoon, Sask., 39 pages, \$3.00 paper). There is an earthy attractiveness in Latta's first book of poems, a pastoral tone, that reminds me of Edward Thomas. One weakness is his habitual use of clichés: these excrescences often disrupt good images. "Mortuary" is a splendid example of Latta at his best.

Landing, by Claude Liman (Sesame Press, 75 pages, \$3.00 paper). I detect a Bly-Wright influence in Liman's poetry, which is not altogether bad, considering Liman is a recent émigré to Canada. His book is a chronicle of this transition, and most of the poems exhibit a poignant irony, especially "I Apologize to Canada for Being an American." Landing is worth reading.

Lanterns Searching Night, by Paul Shuttleworth (Caledonia, Writing Series, 2001, Central St., Prince George, B.C., unpagged, unpriced). There are only 18 short poems in this pamphlet, but they evoke a solid mood in celebration of the little things we often take for granted. My one complaint is the small print. You need a magnifying glass to read it. Shuttleworth's poems are honest and direct.

Bonding of Bone, by W. K. Thomas (Pasceloup Press, 51 Avon St., Stratford, Ont., 64 pages, unpriced) is handsome in format but archaic in content. The subjects Thomas writes about are spiritual love and theology. Francis Thompson, the English poet, said it all in the late 19th century. And so did William Cowper before him. Thomas has a lot of catching up to do.

Flight: The Last American Poem, by Charles Tidler (Pulp Press, Box 48806, Station Bental, Vancouver, B.C., 68 pages, \$2.50 paper). As if in startling contrast with the above, Tidler's poems are wildly, thematically, and topographically of his time: the hellbent-for-chaos present. He violates the formalism of traditional verse with a Burma Shave idiom packed between a rolling highway syntax. The poems read like neon on a wet night.

The Alders and Others, by Peter Trower (Harbour Publishing, unpriced) is a beautifully designed book of poems. Trower writes of his logging experiences with deep honesty and rhythm of language. Even the titles of his poems are poetic: "A Wild Girl to Walk the Weathers With." I only wish that I had space enough to give his work

fuller treatment. The opening stanza of "Along, Green Tunnels" excels Roethke in the elemental processes and imagery of nature.

Lexington Hero, by Tom Walmsley (Pulp Press, 89 pages, \$2.50 paper). I've heard it rumoured in Toronto's literary café society that Doug Featherling is Tom Walmsley. They are about the same age, and their poetic style is certainly similar. But don't quote me on it. Whatever the reason for this mistaken double identity, Lexington Hero is an energetic collection of poems.

Baffles of Wind and Tide, edited by Clyde Rose (Breakwater Books, Box 52, Portugal Cove, Nfld., 138 pages, unpriced). Anthologies are fast becoming a provincial thing. Baffles is a selection of Newfoundland short stories, essays, drama, and poems. Reading this book was an unforgettable experience. I feel saltier now.

And now for the litmags, which are the boxcars for this country's literature. Without them where would we be? I received a copy of Anthol recently. Its address is 78, 16th Street, Roxboro, Que., and the editors are Robert Morrison, Gilbert Plaw, and Diane Keating. It features poetry, essays, and reviews. The format is nice, but it could do with more work from outside the province, and it could include notes on contributors. Aside from that, it's very lively at \$2.

The Capilano Review, edited by Pierre Coupey and many others (2055 Purcell Way, North Vancouver, B.C.) is a heavy, glossy, ambitious tiger of a mag that contains fiction, poetry, art work and interviews.

Grain, edited by Caroline Heath (Box 1885, Saskatoon, Sask.) has been around for several years. The poetry it publishes is always first-rate, but I'm not overly impressed with the fiction. It includes photos of the contributors, and rejection slips are accompanied by good, constructive criticism. At \$1 per issue it's a real buy.

Northern Journey now is defunct. Fraser Sutherland's moving obit in the last issue sounds a sad note. This mag will be mourned by writers everywhere. Anyone interested in ordering back issues should write to Sutherland at 469 Milton St., Montreal.

Finally, the League of Canadian Poets has published a very readable and attractive catalogue of its members, intended primarily as a reference manual. Copies can be ordered from Arlene Lampert, 165 Spadina Ave., Suite 8, Toronto. □



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### THE POETRY OF MODERN QUEBEC: AN ANTHOLOGY

edited by Fred Cogswell

March, 1977, Books in Canada

## I-low jolly Jack and ebullient Oscar fronted for Ottawa on mass-market paperback policy

**WASN'T IT strange** that it was Jack McClelland who announced the latest move by the federal government in supporting the development of Canadian publishing? Why he was doing it was the question no one thought to raise at his press conference in late January when he announced the details of the deal the Foreign Investment Review Agency (FIRA) and the federal cabinet had made to permit Bantam Canada to be taken over by new foreign owners.

John Roberts, the Secretary of State whose mandate includes publishing, was nowhere to be seen at McClelland's press conference. Neither was Jean Chretien, the minister responsible for FIRA. On the surface, the Toronto event had little at all to do with politics. Jack and genial, gravelly voiced Oscar Dystel, up from New York, were there not to talk politics but to announce a new business deal.

And what was the deal?

Jack and Oscar were getting together in a joint venture. Jack with 51% and four seats on the new board of directors. Oscar with 49% and three seats. The official name was McClelland & Stewart-Bantam Ltd., publishing under the imprint of Seal Books. So let scall it Seal for short.

Seal is going to publish Canadian-authored books in mass-market format, starting in April with the Bat volume of Peter Newman's *The Canadian Establishment* at \$2.95. There'll be one title a month going out to the 12,000 drug stores and variety stores with mass-market paperback racks. Jack's people will do the editorial work; Oscar's boys will handle promotion and distribution. Well, actually, there's a bit more to it than that. Oscar gets 49% of the action at Seal and he does the distribution through Bantam's Canadian national distributor. Select Magazine. Oscar's got 100% of Select, and he's keeping it.

Jack started off his press conference by saying that he was announcing the formation of a "new Canadian publishing house." Of course, that was a bit of an over-statement: it's a new Canadian-American publishing house, not an independent firm like Jack's or the others that got together at the Association of Canadian Publishers. And it's not exactly a full-fledged publishing house, either, at least not for now. Seal will put out only Canadian-authored books. It won't be in there

bidding against all the mass-market paperback giants going for this year's equivalent of *Jaws* and all the other big-time foreign-authored books. It wasn't clear from what Jack and Oscar said whether Seal wouldn't be bidding for Canadian rights for foreign titles because it can't, as one of the conditions of the deal, or because Jack doesn't want to do so for the moment.

One the face of it, that's what the press conference was for: to announce this new Canadian-American joint venture, one version of how the elephant and the mouse can cohabit.

What was really going on, however, was that Jack had been given the job by Ottawa of putting out the news about the government's latest decision on Canadianizing the book-publishing industry.

Because Bantam Books, a foreign-owned corporation, was acquired by new foreign owners, it came up for review under FIRA. In a similar situation, the federal cabinet apparently told Simon & Schuster that it would have to find a Canadian buyer for its Simon & Schuster-Pocketbooks operation in this country. S&S got together with Jack Stoddart of General Publishing and the result was a 100% Canadian-owned mass-market publisher and distributor that has contractual access to the backlist and new titles of the former owners.

Instead of taking a similar tough line with Bantam, Ottawa decided to Permit Oscar Dystel's new owners, an Italian corporation belonging to the Agnelli family, to keep 100% of Bantam's Canadian publishing operation and 100% of Bantam's Canadian distribution activities. Bantam is a major operator in Canada, and it currently publishes 300 to 350 foreign-authored titles in this country a year. That's certainly big beside the one title a month that Seal is starting with.

**The catch — if you'd call it a catch** — is that Bantam had to set up a company with majority ownership by a Canadian-owned publisher that would publish Canadian-authored paperbacks in this country. Bantam Books itself wouldn't be permitted to publish Canadian-authored works here.

So Oscar had little choice but to get together with Jack or someone like him. But from his point of view, that was probably a plus, not a minus. Hemakes a joint-venture deal with Jack, the joint venture gets first run at mass-market

rights for all Jack's Canadian best sellers, and Jack agrees not to take the normal publisher's cut on these rights. This means that for an M&S author, a \$5,000 offer from Seal is as good as a \$10,000 offer from Jack Stoddart if M&S takes the usual 50% publisher's share. Oscar continues putting out his 300 to 350 foreign titles a year, he keeps full control of his distribution company, and he gets to distribute the Seal line in addition.

Jack and his best-seller authors did as well as they could, in the circumstances. But in this case, the circumstances were set by Ottawa. If FIRA and the cabinet had told Oscar to find a Canadian buyer, he would have had to do so. Jack probably would have been first in line. And by playing with the terms of the contract between Toronto and New York for Bantam's international titles, a price for the Canadian subsidiary could have been set that matched Jack's means.

It was a clever move by the boys in Ottawa to get Jack to front for them. He did it well, and it was convincing because clearly Jack, McClelland & Stewart, and M&S's best-selling authors have something to gain from this government policy decision. But it was bad news to anyone who sees the need for Canadian ownership of mass-market paperback publishers and distributors as an essential step (though it's not the only one needed) toward getting Canadian books on the racks and out to the general public that reads paperbacks. No wonder John Roberts and Jean Chretien stayed away. □

## Notes and comments

AS RECENTLY as 10 years ago there were perhaps only four or five first novels published by Canadian authors. This year publishers submitted nearly 40 titles as 1976 entries for The Books in Canada Award for First Novels. Given this enormous volume, the judging panel decided on a strict interpretation of "novel" in clear the field somewhat. That left several strong contenders in prose fiction and semi-biography out of the race. Short-story collections and "cycles" such as *Spit Delaney's Island* by Jack Hodgins (Macmillan), Margaret Gibson Gilboord's *The Butterfly Ward* (Oberon), and Alistair MacLeod's *The Lost Salt Gift of Blood* (McClelland & Stewart) all fell prey to necessity although they all received good reviews

in *Books in Canada* and elsewhere. Similarly, Naim Kattan's *Farewell Babylon* (McClelland & Stewart, 10 and Andreas Schroeder's *Shaking It Rough* (Doubleday), both powerful and well-received, fell to strict definitions of "first" and "novel." Lastly, production delays crippled an Anansi Front runner. David Williams' *The Burning Wood*, which sold briskly once it hit bookstore shelves last February but carries a 1975 copyright date.

Here then is the panel's rather long short list of those strictly defined first Canadian novels published in 1976:

*Eileen McCullough*, by Alice Boissoneau (Simon & Pierre); *The Falling World of Tristram Pocket*, by David Kellum (Tree Frog Press); *Middlewatch* by Susan Kerslake (Oberon); *The Seventh Hexagram*, by Ian McLachlan (Macmillan); *Coming Through Slaughter*, by Michael Ondaatje (House of Anansi); *Small Ceremonies*, by Carol Shields (McGraw-Hill Ryerson); *The Descent of Andrew McPherson*, by Mary Soderstrom (McGraw-Hill Ryerson); *André Tom MacGregor*, by Betty Wilson (Macmillan); and *The True Story of Ida Johnson*, by Sharon Riis (Women's Press).

The winner of the \$1,000 prize will be announced next month.

## Letters to the Editor

### KANATA DEFENDED

Sir:

Re: Shirley Gibson's review of *Kanata: An Anthology of Canadian Children's Literature* (November). Ms. Gibson said several complimentary things about the book, but she ended her review with the damning implication that children would not find it interesting. I gather that she did not know that the manuscript for the book was field-tested by 10 teachers in a variety of classes in different provinces. Teachers reported: "Many of the selections brought about instant reaction — great class discussions and creative follow-up." "The children were very excited and after reading the stories wanted to read more about the Canadian culture." We began with a manuscript of over 600 pages, and the very last of the narrowing to 250 pages was based on the children's responses: the book contains only selections that they liked.

Shirley Gibson also faults the book because she couldn't tell what age group it was intended for, and she gave it to a 14-year-old boy for his response. Actually, the book is aimed at 10-to-12-year-olds (Grades 5 through 7). All the selections were charted on the Fry Readability Scale, and then they were again tested in the classroom by teachers. It is unfortunate that Ms. Gibson has given people the impression that Canadian educators can no longer judge the reading level of material merely because she herself was unable to. However, unless a person works with children regularly, judging reading levels is admittedly difficult, and for this reason we considered classroom testing essential.

One last point: Ms. Gibson tells us in her review that Marilla Cuthbert was Anne of Green Gables' *aunt*. This error is strictly Ms. Gibson's own, and does not appear in our book. Most readers, recollecting Marilla and Matthew's plan to get themselves an orphan boy to help with their work, will still remember that comic and sad scene when poor bewildered Matthew arrives home from the win station with an orphan girl instead. Ms. Gibson is due for a rereading of some of these classics which she tells us she read and loved as a child!

Mary Rubio and Glenys Stow  
Co-editors of *Kanata: An Anthology of Canadian Children's Literature*  
University of Guelph

### SOME OF . . .

Sir:

In your January issue Terrence N. Hill slaps Muriel Lennox's wrist for the misspelling of the names of a couple of racehorses.

Well and gad, such sloppiness need no, be condoned.

However, is it asking too much that the same standards be applied to you [sic] own reviewers and editors?

Twice; once in the table of contents and once in Morris Wolfe's review, you misspelled [sic] M. James Penton's name.

If the misspelling of a horse's name in a book about its owner is reason for adverse comment how much more previous [sic] a fault is the misspelling of an author's name by a reviewer who, presumably, has a book with said author's name correctly spelled in several places relatively close at hand?

Kenneth I. Sears  
University of Lethbridge  
Caretaking Department  
Lethbridge, Alta.

### . . . OUR SLIPS . . .

Sir:

In my article, "Works in Progress" (February) it should be noted that *Canadian Fiction Magazine*, not *Canadian Fiction Studies*, brought out a special issue on Jane Rule: the English translation of Marie-Claire Blais' novel *Un Jouvonnais*, *Sa Jouvonnais* appeared as *St. Lawrence Blues*, no, *Montreal Blues*. Also, after the magazine had gone to press, Talonbooks revised the title of Elisabeth Hopkin's forthcoming book for children, to *The Painted Cougar* (instead of *The Tattooed Cougar*.) And Morris Wolfe's co-editor of a collection of Toronto short stories is D. M. Daymond (no, Raymond).

John Hofsess  
Hamilton, Ont.

### . . . ARE SHOWING

Sir:

We were very pleased to see the review of *Diplomacy and Enterprise* in the February issue of *Books in Canada*. However, I would like to point out that the price of the book is 515.00 and not \$10.05 as listed in your review. I would very much appreciate it if you could print some kind of correction.

Ann Hockey  
Marketing and Promotion Manager  
University of British Columbia Press  
Vancouver

### LORIMER'S TUB

Sir:

In James Lorimer's review of Robin Mathews book of poems *Language of Fire* (January), he should have rephrased his opening remarks to read "in the bitchy, pily world of Canadian poetry and publishers" because he really shrouds the issue with his polemical tub-thumping. In-s, & of reviewing the bkw as poetry and a, least giving lip service to that incidental fact, he resorts to his usual diatribes about Canadian nationalism and how out-of-touch most Canadian poets are from the "people." Indeed, even the "People's

poet." Milton Acorn, as Len Gasparini pointed out in *Books in Canada* (December, 1975), is a damned fine poet who has mastered a craft. Lorimer hardly touches on this at all in his review or, I should say, statements. There are some of us who would like to know whether Mathews has my talent in the field of poetics. Most of us already know what Mr. Lorimer thinks.

Michael Williamson  
King City, Ont.

### OROMOCTO OUTRAGED

Sir:

I have read much of Hugh Gamer's fiction but the first piece to disappoint me was his review of *Colombo's Canadian References* (January). Surely Mr. Gamer did not look far beyond his Upper Canada nose in his plot development. Seeking himself for one of the star roles along with Jim Foley, Roy MacSkimming, Cabbage-town, and Punkydoodles Comers, he gave little attention to the national picture.

"Look it up in Colombo." Huh!

May I ask Mr. Gamer, Mr. Colombo, and all gentle readers of *Books in Canada* to identify the following people and places: Dan Ross (Canada's most prolific writer), May Agnes Fleming (earned \$10,000 annually writing in the depressing 1870s), H. A. Cody, Louis Arthur Cunningham, David Adams Richards, Charles Lynch, Dr. Marguerite Michaud, Milton F. Gregg V.C., Alfred Bailey, Stuart Trueman, Aii Fleming (founded world famous Kindness Clubs), Louis B. Mayer (of MGM fame), Wake, Pidgeon, the University of Moncton, CFB Gagetown (largest military training base in the Commonwealth).

Answer: they are all deserving New Brunswickers. But don't, look them up in Colombo. They are no, there.

Allow me me positive point: what is in Colombo is good.

Having read *One Damn Thing After Another*, I know how Mr. Gamer reacts to criticism. But never fear, Mr. Gamer, I will look forward to a more intricate plot, imaginative characters, and pun atmosphere in your next effort.

Michael O. Nowlan  
Oromocto, N.B.

### THE TAGS OF WAR

Sir:

I've just read your CanWit No. 19 in the January issue of *Books in Canada*.

And I've been wondering how in 1920, even in a fictitious headline, a reference could be made to the First World War. After all, as you're well aware, the Second World War didn't start until about 20 years later.

Keep up the fair work.

Lamont Tilden  
Toronto

**Editor's note:** The original bead was, of course, GREAT WAR FOUGHT BY MISTAKE but we decided to take historical licence for the sake of clarity. Curiously, one does find references to the First World War as early as the 1920s. Our forefathers were no optimists after Versailles.

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# CanWit No.21

WITH GENEROUS funding from the CFDC. Joyce Castor's best-selling novel *Resurfacing in Sarnia* (McClurkin & Newspider, 1975) now has been made into a full-length feature movie on block-end-white Super-8. Contestants are asked to provide a review as it might be written by John Simon, Judith Crist, Penelope Gilliat, or any other foreign film critic. Maximum length: 75 words. The winner will receive \$25 and \$25 goes to Keith Garebian of *Dollard des Ormeaux*, Que., for this idea. Address: CanWit No. 21, *Books in Canada*, 366 Adelaide Street East, Toronto M5A 1N4. The deadline is March 31.

## RESULTS OF CANWIT NO. 19

A NUMBER OF recurring names and themes dominated our contest for fictitious sensational headlines. Among

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MEDIA PROSE a quarterly magazine on communications and mass media in Canada. \$3 per year, \$5.50 for two years. 85 Thorncliffe Park Dr., #1402, Toronto, Ont. M4H 1L6.

OUT-OF-PRINT Canadiana bought and sold. Catalogues sent free on request. Huronia Canadiana Books, Box 685, Alliston Ont. L0M 1A0.

WHY, a novel by Stephen Gill, set in Montreal, Ottawa and Ethiopia. Entertaining and packed with information. Order through your bookstore or direct from Vesta Pub., Box 1641, Cornwall, Ont., Canada.

WRITERS' and poets' market newsletter. 3 issues \$2.00. Lifeline, Cobalt. Ont. P0J1C0. 50 Books in Canada, March, 1977

them: Mackenzie King, Trudeau, Lévesque, Confederation, U.S.-Canadian relations, and the big freeze of 1976-77. The winner is M. Lynch of Toronto, who receives \$25 for these succinct bombshells:

- N.Y. STATE SEPARATES: WILL JOIN DOMINION
- GRAPHOLOGIST: 'TREATY SAID 47TH PARALLEL'
- TRUDEAU ADMITS ERROR
- SENATE ACTS

### Honourable mentions:

- CARTER EXTENDS AMENSTY TO WAR OF 1812, U.E. LOYALISTS FLOCK HOME  
— Joe Black, London, Ont.  
\* \* \*

- POSTAL DISPUTE SETTLED; UNION SAYS OFFER GENEROUS  
— Nigel F. Bnchi, Toronto  
\* \* \*

- HELLYER LOSES NDP LEADERSHIP CONTEST  
— Andrew Petter, Victoria  
\* \* \*

- NATIONAL RESEARCH COUNCIL CONVERTS SNOW INTO FUEL OIL  
— Helen Cooper, Queensville, Ont.  
\* \* \*

- MACDONALD SOBER, CONFEDERATION A HALLUCINATION  
— J. Terry, Ridgetown, Ont.  
\* \* \*

- PIPELINE DEBATES CEASE, OTTAWA BOWS TO DEMANDS OF NATIVE PEOPLES  
— Michael D. Schultz, Norwood, Ont.  
\* \* \*

- QUEEN KNIGHTS LEVESQUE IN COLOURFUL CEREMONY  
— Michael O. Nowlan, Oromocto, N.B.  
\* \* \*

- DRAPEAU COVERS OLYMPIC BET, HAS SEX CHANGE OPERATION
- SEARCH AND RESCUE STILL LOOKING FOR NEWFOUNDLAND

- BOOKS IN CANADA MOVES TO U.S., FAILS TO MEET CANADIAN CONTENT QUOTA  
— Calvin Coish, Grand Falls, Nfld.  
\* \* \*

- IMPERIAL OIL NATIONALIZES CANADA
- SMALLWOOD CLAIMS QUEBEC PART OF LABRADOR  
— Donald Ward, Saskatoon  
\* \* \*

- GERALD FORD ADVOCATES FEAR ROBIN MATHEWS NEXT GOVERNOR GENERAL
- AIR CONTROLLER'S WIDOW DENIED PENSION; DECEASED SHOUTED IN FRENCH JUST BEFORE PLANE HIT TOWER  
— Milton Acorn, Toronto  
\* \* \*

- PATRIATION STALLED; NO RECORD OF BNA ACT IN LONDON  
— Ken Sears, Lethbridge  
\* \* \*

- ESKIMO NELL'S NIECE APPOINTED TO HEAD PARLIAMENTARIANS' BORDELLO — OFFICIAL  
— J. W. F. Scrimgeour, Thunder Bay, Ont.  
\* \* \*

- OIL DISCOVERED UNDER CN TOWER
- QUEEN EATEN BY POLAR BEARS ON ROYAL VISIT  
— Ron Stoliz, Ottawa  
\* \* \*

- DIEFENBAKER REFUSES COMMENT  
— Chris Redmond, Kitchener, Ont.,  
\* \* \*

- CLEAN SWEEP AT STOCKHOLM, CANADA GRABS ALL FOUR NOBEL PRIZES  
— Gordon Black, Toronto  
\* \* \*

- WORLD'S OLDEST STRIKE ENDS, CAPE BRETON BUGGY WHIP FIRM RESUMES PRODUCTION  
— David Healey, Dartmouth, N.S.

- OLYMPICS TO BE RERUN, MOSCOW DEMANDS RECOUNT  
— Dan Doyle, Ottawa  
\* \* \*

- WINTER OF 1976-77 MAKES GLACIERS IN SARNIA, ONT.  
— Robert W. Bates, New York, N.Y.

# Books received

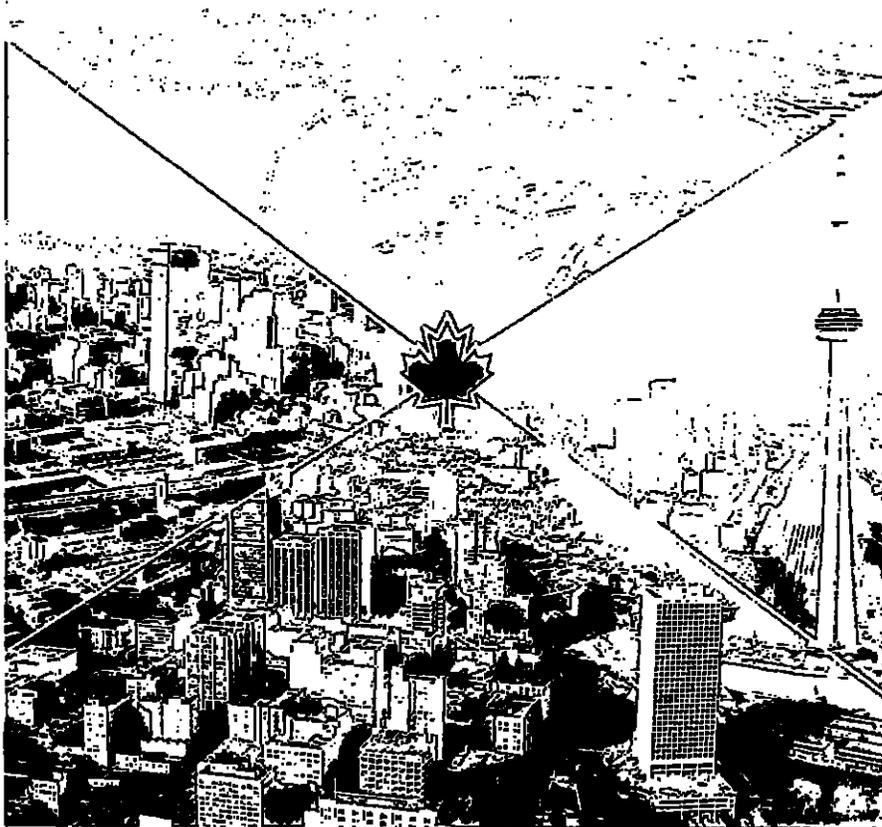
THE FOLLOWING Canadian books have been received by *Books in Canada* in recent weeks. Inclusion in this list does not preclude a review or notice in a future issue:

- The Rebirth of Canada's Indians, by Harold Cardinal, Hurig.
- On the Job, by David Fennario, Talonbooks.
- Dürer's Angel, by Marie-Claire Blais, Talonbooks.
- plutonium missing, by Bill Bissett, Intermedia.
- Argyle: A Pioneer Village, by Rae Fleming, Black Box Photography.
- Ghost Fox, by James Houston, M & S.
- A Bright and Single Star, by Rhonda Joyce Crossley, CE Publications.
- Celebration, by Don Crossley, CE Publications.
- Squeux-de-Dieux, by Betty Lambert, Talonbooks.
- The Execution, by Marie-Claire Blais, Talonbooks.
- Moustrap: Structure and Meaning in Hamlet, by P. J. Aldus, U of T Press.
- Children in English-Canadian Society, by Neil Sutherland, U of T Press.
- The Alphavegetabel, by Louise Ellis, Collier Macmillan.
- Chadwick the Chipmunk and the Sunflower Seeds, by Beulah Homan, Exposition.
- Canadian Poetry: The Modern Era, edited by John Newlove, M & S.
- Poems for American Daughters, by C. H. Gervais, Porcupine's Quill.
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