

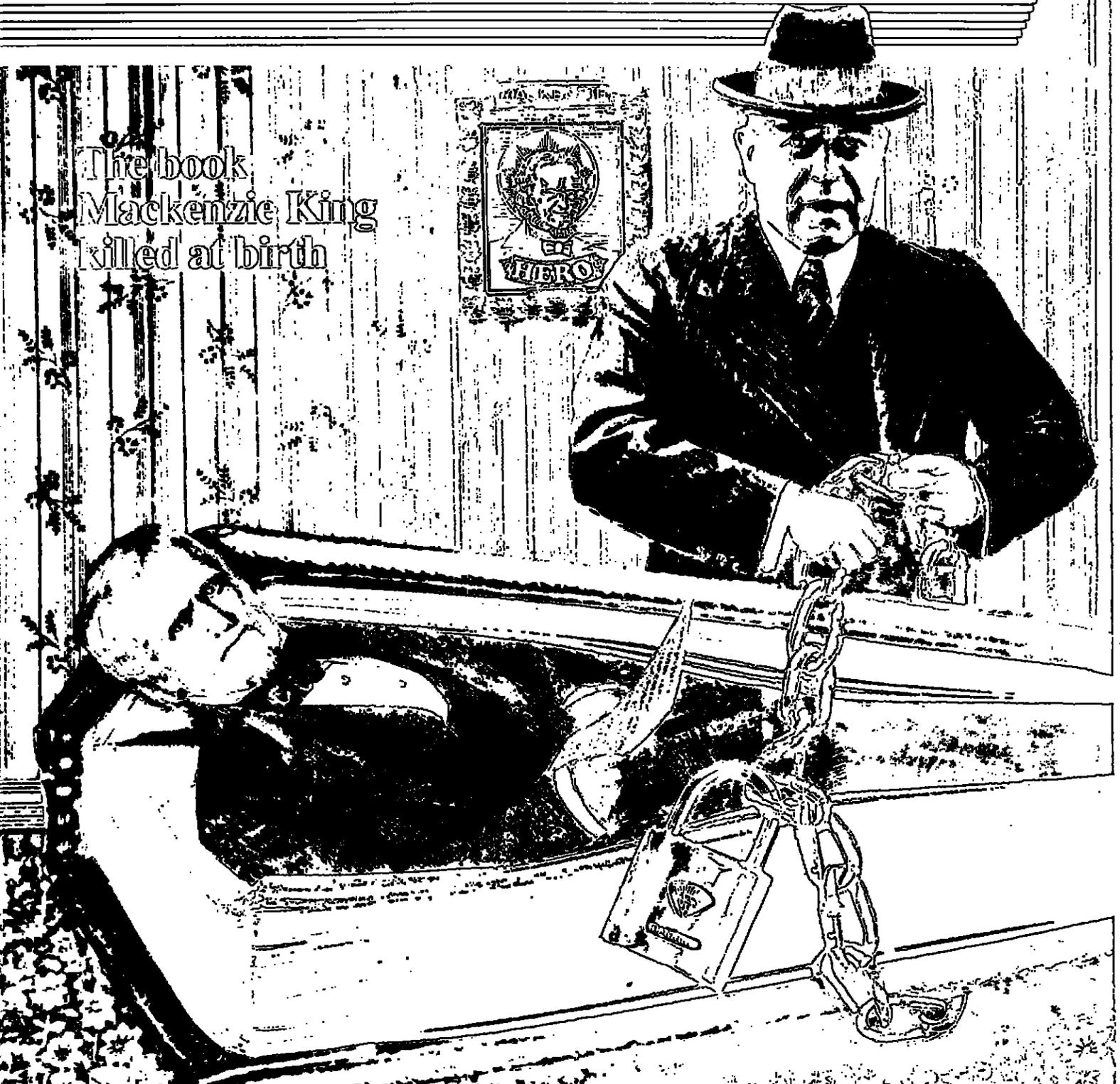
Education issue:
the might-have-beens
of Canadian history

Cam Hubert summons
up spirits from
the aboriginal deep

How we're drowning
our national sorrows
in multiculturalism

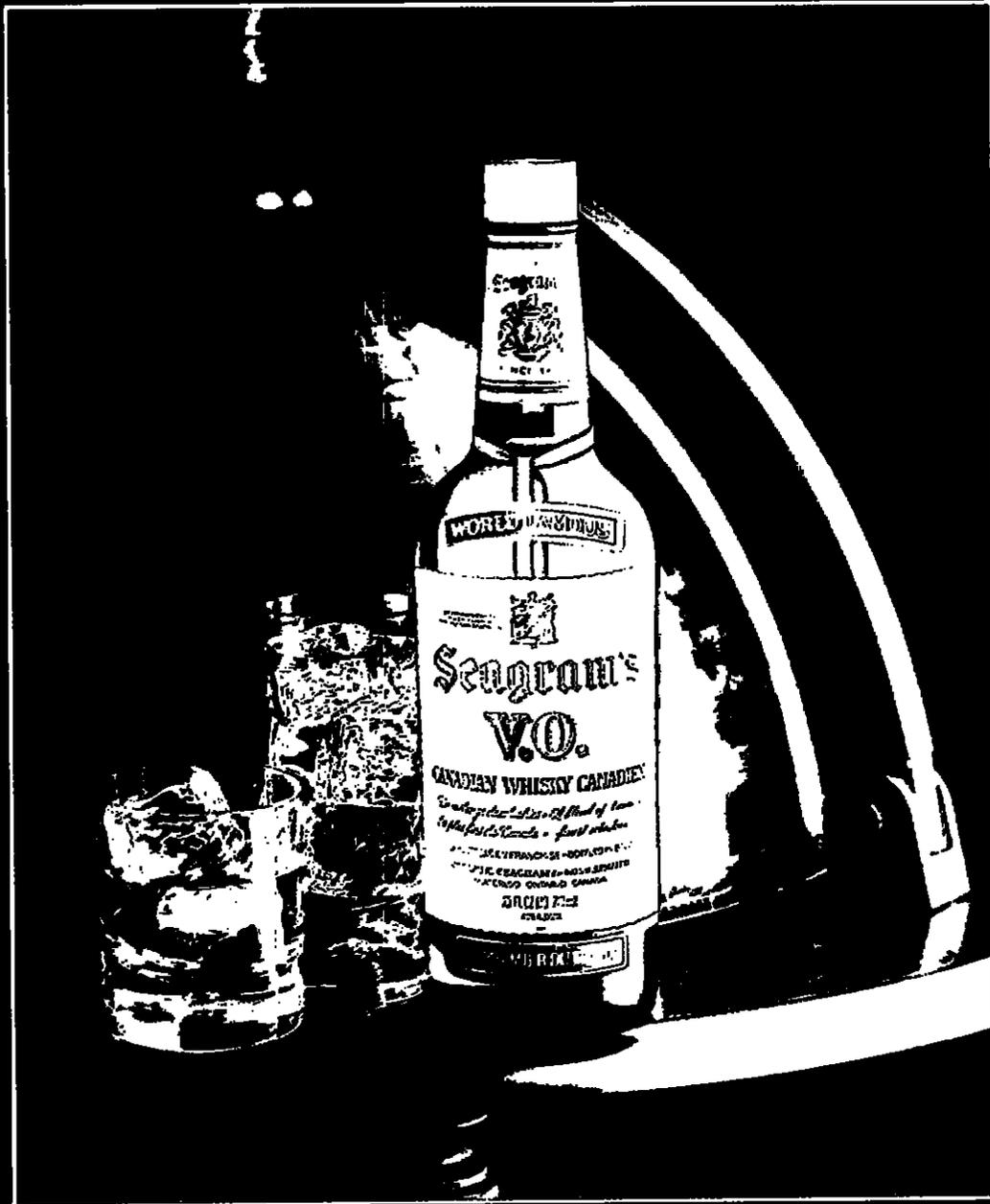
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 without misapprehension
 sublimity of inspired man
 sublime equivocation*



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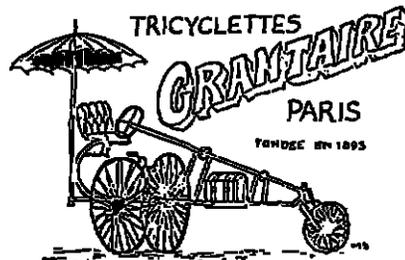
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sublime equivocation ?



CONTRIBUTORS

DuBarry Campau is a freelance writer cooking in Toronto. J. A. S. Evans teaches classics at the University of British Columbia. Daniel Francis is a freelance historical researcher based in Ottawa. Geoff Hancock is the editor of *Canadian Fiction Magazine*. Douglas Hill teaches English at U of T's Erindale College and keeps a weather eye on U.S. fiction for these pages; he will shortly be taking over from Sandra Martin as this year's helmsman of our First Impressions column. Lorne R. Hill teaches history in the Faculty of Education at the U of T. Christopher Home is a Toronto freelancer with a special interest in fine art. Former New Yorker Valerie Hussey is a freelance editor and writer now working in Toronto. Toronto artist Joss MacLennan belongs to the new school of Xerox impressionists. Poet A. F. Moritz supports his writing habit by working in advertising. Novelist Chris Scott is hibernating in Balderson, Ont., a suburb of Fallbrook. Michad Solomon is a Toronto artist. Phil Surguy is preparing a profile of Gordon Pinsent for next month's issue of *Books in Canada*. Donald Swainson teaches history at Queen's University. Contributing editor Sean Virgo lives in Topsail, Nfld., and covers the waterfront. Mark Witten writes frequently for *Books in Canada*, *TVO Plus*, and other distinguished magazines.

EDITOR: Douglas Marshall. ASSOCIATE EDITOR: Michael Smith. SMALL-PRESS EDITOR: Pier Giorgio Di Cicco. COPY EDITOR: Marvin Goody. ART DIRECTOR: Mary Lu Toms. GENERAL MANAGER and ADVERTISING MANAGER: Susan Traer. CIRCULATION MANAGER: Susan Aihoshi. CONSULTANTS: Robert Farrelly and Jack Jensen.

CONTRIBUTING EDITORS: Eleanor Wachtel (West Coast); Gary Michael Dault; Wayne Grady; Douglas Hill; Sheila Fischman (Quebec); Sean Virgo (East Coast); Tim Heald (Europe).

Books in Canada is published 10 times a year, with the assistance of the Canada Council and the Ontario Arts Council, by the Canadian Review of Books Ltd., 366 Adelaide Street East, Suite 432, Toronto, Ont. M5A 1N4. Telephone: (416) 363-3426. Available to the public free in subscribing book stores, schools, and libraries. Individual subscription rate: \$9.95 a year (\$15 overseas). Back issues available on microfilm from: McLaren Micropublishing, P.O. Box 972, Station F, Toronto, Ont. M4Y 2N9. Indexed in the Canadian Periodical Index. Member of the CPPA. Material is commissioned on the understanding that both parties are bound by the terms of the standard PWAC contract. The editors cannot be held responsible for unsolicited material. Second Class Mail — Registration No. 2593. Contents © 1979. Printed by Heritage Press Co. Ltd. ISSN 0045-2564.

KING VS. REVISIONIST

It took five court cases before young Willie was able to suppress a heretical biography about his rebel granddad

by Daniel Francis

THIS MONTH Macmillan is to publish a new-old biography of that red-wigged rebel. William Lyon Mackenzie. written by William Dawson LeSueur. William Lyon Mackenzie: A Reinterpretation (illustrated. 416 pages. \$9.95 cloth, ISBN 0 7705 1743 9) is new because it has never before been published. It is old because it was written 70 years ago and the successful battle to have it suppressed at that time gave the manuscript all the notoriety of a scandalous best seller. It was possibly the most controversial book never to be published in Canada.

The completed manuscript was first submitted for publication in April, 1908. Despite his own misgivings about Mackenzie, LeSueur, an Ottawa editor and writer, had taken on the project two years before at the urging of publisher George Morang. LeSueur knew that his point of view did not conform to the accepted image of Mackenzie, but he could not have guessed to what lengths the defenders of orthodoxy would go to suppress his book.

Of course, while working on the project LeSueur had not been blind to the antagonism of Mackenzie's most prominent living relative, William Lyon Mackenzie King, the rebel's grandson and at that time deputy minister of labour, believed the author to be totally unfit for the sacred task of writing a life of his grandfather. However, in the beginning Morang resisted King's persistent interference and LeSueur had reason to expect his manuscript would be well received. It came as a surprise, therefore, when his publisher rejected the biography on the grounds that any book that made friends with Mackenzie's enemies, as LeSueur's did, "would call down upon the author and the publishers a species of criticism that would be hostile and injurious in the highest degree."

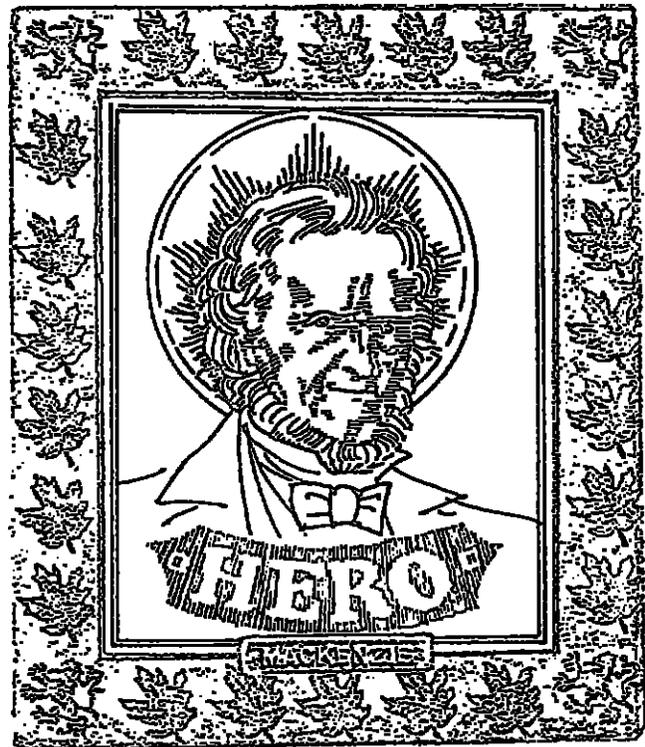
A disagreement between a heretical author and a timid publisher would not be unusual if it had stopped there. But the ensuing struggle for control of the offending manuscript escalated through five court cases into one of the most infamous book bannings in Canadian history. What was LeSueur saying that the highest court in Ontario was called upon to suppress his book? And where has the manuscript been in the intervening 70 years?

LeSueur's study of Mackenzie was commissioned by Morang as part of the Makers of Canada Series. Morang called this 20-volume set "my great enterprise." In it he planned to enshrine those political figures who had contributed to the struggle for responsible government and the widening of democratic freedoms. The series was the boldest expression of what has become known as the "colony to nation" school of Canadian historiography. Exponents of this school held that the significance of our past lay in the slow evolution from the darkness of colonial status to the light of independence and equality with the Mother Country. People who had contributed to this constitutional development were the makers of Canada. Those who had not were considered obstructionists; they were ignored, or vilified. William Lyon Mackenzie, of course, belonged near the head of any list of the top 20 nation-builders. He had almost single-handedly organized the rebellion against the corrupt elite of Upper Canada in 1837, and that rebellion had led directly to the birth of responsible government, one of the most important signposts on the road to nationhood. That, at any rate, was the accepted version of the day.

LeSueur, however, formed a different opinion. Later he wrote: "I had approached the subject with a desire to see things for myself. The result was that the historical landscape I presented was not the old landscape. The landmarks had been shifted somehow and the lights and shades were not familiar." His Mackenzie was no hem, no bold Canadian democrat breaking the bonds of privilege and tyranny. Instead the rebel leader was portrayed as an unstable troublemaker — well-intentioned, perhaps, but incapable of controlling his temper. "The tongue should not wag the man," pronounced LeSueur. He found kind things to say about some of Mackenzie's reformist colleagues, but believed that Mackenzie, because of his intemperate behaviour, actually delayed the reforms he championed.

LeSueur made no secret of this eccentric point of view. Once at a luncheon he happened to meet Mackenzie King, the rising star of the public service in Ottawa. King idolized his grandfather. All of King's biographers have remarked on his admiration for Mackenzie and his conviction that he had inherited along with the name an obligation to further the same causes. No wonder that King admitted to being "astounded" by LeSueur's opinions. And no wonder that King felt so strongly that LeSueur should not be chosen as his grandfather's biographer.

That choice, nevertheless, was made in 1904. At first it did not seem as unlikely as later events would suggest. For 30 years LeSueur, an employee of the Post Office in Ottawa, had been a



noted man of letters in Canada, a prolific contributor of articles on religion, literature, and politics to a variety of serious journals. His fellow intellectual Goldwin Smith declared that LeSueur was "far away the best writer in our nation's periodicals on all serious subjects." The younger LeSueur had gained a reputation as a free-thinking radical. In the Canada of the 1870s and 1880s, faith was considered a greater virtue than intelligence, and scepticism a greater vice than blind obedience. LeSueur objected to "such a cloistered view of the intellect. He wished to free moral and political questions from the baneful domination of the church and he considered no subject too sacred to be examined critically. After he retired from the Post Office in 1902 he began to read and write about Canadian history. He had already produced one biography for the Makers series, a study of Frontenac, and it was of sufficient quality that Morang asked the author to join English professor Pelham Edgar and poet Duncan Campbell Scott on the editorial board.

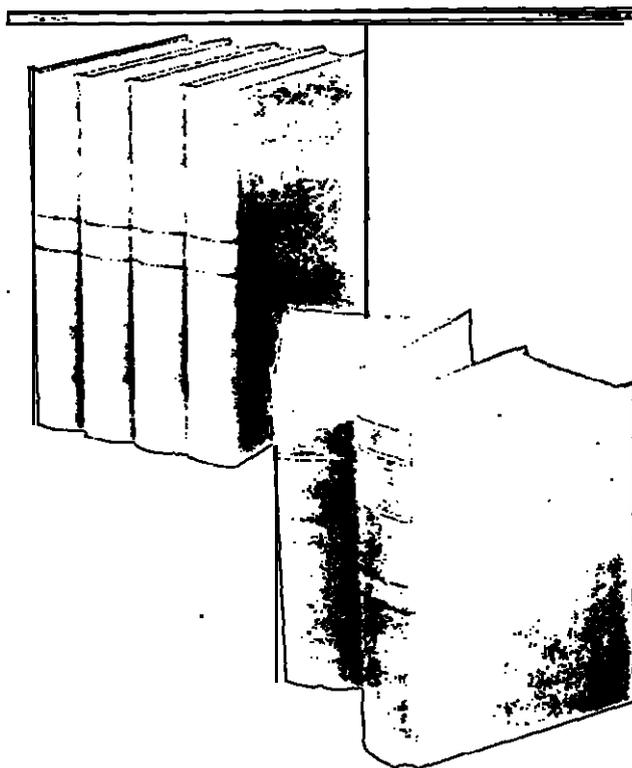
When LeSueur was first approached about doing a book on Mackenzie he refused. He had been instrumental in rejecting a biography of the same subject by another author shortly before and felt this placed him in an apparently self-serving position. (That author, by the way, was James Hughes who, as a Toronto school inspector from 1874 to 1913 and author of a teacher's guide

Wrote King: "It was quite clear there was a conspiracy to have Mackenzie written down instead of up."

to Canadian history, had played an important role in forming the conventional view of Mackenzie and the rebellion.) More important, LeSueur's distaste for Mackenzie made him a reluctant biographer. That distaste was expressed at its most forthright in a letter he sent to a newspaper earlier that year. Referring to Mackenzie, LeSueur wrote: "He launched his *opera bouffe* rebellion, fled incontinently at the first shot, leaving his lieutenants to expiate on the gallows the crime which was chiefly his own, and from the security of the neighbouring Republic completed his efforts on behalf of the Canadian people by organizing bands of ruffians to raid and murder them." But Morang insisted and in the end LeSueur agreed to do the book, assuring the publisher that "I will try my best to do justice to him and to view such faults as he had with charity."

As soon as he learned the identity of his grandfather's biographer, Mackenzie King launched a campaign to have the project turned over to a different author. Years later in his celebrated diary King would write: "It was quite clear there was a conspiracy to have Mackenzie written down instead of up." But at the time it was King himself who was the conspirator. Hurrying to Toronto he met with the publisher in an attempt to convince him to dump LeSueur and with the same purpose in mind he met with other editors of the series. Back in Ottawa King went to see the author himself to express his opinion that "a biography should only be written by someone in sympathy with the subject." LeSueur politely disagreed, and told him that, anyway, it was the publisher's decision. For the time being Morang held firm, referring derisively to the "bumptious young King" and urging LeSueur to proceed with the book. But King continued his efforts to sabotage the project, and more than a year later, shortly before the manuscript was finished, Morang wrote to his author that "King has worked up considerable interest in it and I feel that some of our friends think that you intend to slaughter Mackenzie King's distinguished grandfather."

While King plotted, LeSueur proceeded with researching and writing the book. Soon after he agreed to undertake the task he had learned that a large collection of Mackenzie's personal papers and copies of his newspapers were in the possession of Charles Lindsey in Toronto. Lindsey was a son-in-law of Mackenzie and author of the then standard biography, written in 1861. Uncritical in its treatment of the hero of the rebellion, this two-volume work was infended, by members of the family at least, to be the model for any subsequent biographer. Through a mutual friend in Toronto,



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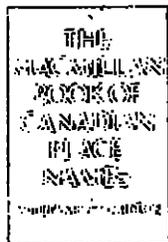
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LeSueur was introduced to Charles Lindsey and given permission to consult the Mackenzie collection. For much of 1906 the author lived in the Lindsey home making notes while the family was out or town.

As work progressed, LeSueur saw a chance not only to revise the accepted view of a popular historical figure but also to present his own view of responsible government and party politics. In common with many intellectuals of his day, LeSueur believed that Canada was experiencing a crisis in political morality. He did not have to look far for his evidence: the wheels of public life were oiled with generous quantities of kickbacks, bribes, and payoffs. LeSueur felt that the party system was at fault and he traced the origins of partyism back to responsible government. Far from improving political life, Mackenzie's great principle had made a sewer of politics, thought LeSueur, and he wanted his book to show people that "For real responsibility they will have to depend on character — the mere machinery will never give it."

It did not take long for Mackenzie King's informants to make him aware of the contents of the manuscript LeSueur submitted to his publisher in the spring of 1908. It was, he confided to his diary, "a vile production," totally out of sympathy with his grandfather and liable to be used "as a campaign document for the Tories." We do not know whether at this point King applied any more pressure on the beleaguered publisher but a short time later Morang wrote to LeSueur criticizing the manuscript. Morang accused the biographer of defending the Family Compact and of exaggerating Mackenzie's "imperfections and weaknesses." He argued that the man who emerged from the pages of the manuscript would hardly be called a "Maker of Canada" and therefore the whole point of the series was contradicted. LeSueur would not consider altering his point of view. "I cannot make any substantial alteration in the book," he wrote Morang. "I could not do it conscientiously, and therefore I will not do it at all." That seemed to be the end of the Mackenzie biography.

But the rebel's relatives were not satisfied as long as there was a chance that the manuscript might be brought out by another publisher. George Lindsey, son of the original biographer (who had recently died), grandson of Mackenzie, and friend of Mackenzie King, regretted having agreed with his father to allow LeSueur access to the Family papers. "You have violated every canon of literary decency and abused a generous hospitality," he wrote the author. Now, to make good his mistake, Lindsey set out to ensure that no one would ever read the result of LeSueur's labours. Since the sole copy of the manuscript was at this point in the hands of the publisher, the first step was to refuse to return it to the author, on the grounds that a \$500 advance had been paid for it. LeSueur paid back the advance but Morang, by now an ally of Lindsey, forced the author to begin legal proceedings to regain possession of his own book. Initially LeSueur was awarded the manuscript. But Morang, with financial backing from Lindsey, appealed this decision twice and it was late in 1911 before the Supreme Court of Canada finally ruled in favour of the author.

After losing the first round, Lindsey wrote to LeSueur asking that all the notes and research material he had taken from the Mackenzie collection be returned. He warned LeSueur that should he ever try to get the manuscript published Lindsey would "ask the Courts to enjoin the sale and distribution of your book, when published." Shortly afterwards Lindsey decided that threats were not sufficient and that he had better go ahead and take LeSueur to court before he had a chance to publish. The biographer was charged with having fraudulently gained access to the collection of private papers and Lindsey asked the courts to place an injunction on the manuscript.

The trial opened in Toronto on Nov. 11, 1912. LeSueur was a well-known literary figure and the proceedings attracted a great deal of attention. "The spectators who yesterday frequented the court room were of very different character from the usual habitues of the abodes of justice," wrote one newspaper reporter. "There were university professors, literateurs, exponents of political science, journalists and many members of the legal profession, while a couple of Members of Parliament dropped in for short periods." Among this distinguished crowd sat Mackenzie King, who attended the sessions daily.

Ostensibly **LeSueur** was on trial for having misled the **Lindsey family** about his intentions. **George Lindsey** claimed that some kind of **understanding** had been reached according to which **LeSueur** agreed to produce a sympathetic biography. But **no concrete evidence** was introduced to verify that an agreement **actually** had been made. **LeSueur** denied that any agreement had ever been

Wrote LeSueur: "To take away a favourite object of detestation is, I know, a worse offense against the public than to impair an object of worship."

discussed. He ridiculed the **notion that any self-respecting historian would allow** his hands to be tied **in such a manner**.

Despite the formal **charge**, it seemed at times during the **four days** of hearings that **LeSueur** was on trial not for **fraud** but for his **political** beliefs. The prosecution depicted the author **as a hopeless reactionary**, intent on rewriting Canadian history in a **Tory** image. Even though the manuscript itself was not supposed to be at issue, it was subjected to **detailed criticism** in an attempt to **display** the author's alleged bias and misuse of documents. **Mackenzie King** was even called upon to **testify** to the **surprising** opinions that **LeSueur** had expressed at lunch a decade before. **Clearly** the prosecution hoped to **portray a man** so prejudiced **against** **Mackenzie** that he was incapable of **producing** a fair biography. As a writer in **Saturday Night** wryly noted. "Thus it would appear that literary men of **Tory sentiments** and lineage **are not** to be trusted."

As the **case proceeded** the prosecution's tactics became evident. The lawyers **argued** that if **LeSueur** had **been frank** about his own opinions, the **Lindsey family** never would have allowed him **access** to their collection of documents and papers. Despite the lack of evidence that **LeSueur** had been **dishonest** with the **Lindseys**, the judge accepted the prosecution argument and **ruled against** the author. A subsequent appeal was unsuccessful and the **manuscript** passed into the **hands** of **George Lindsey**. Among those celebrating the court's decision was **Mackenzie King**, who sent a telegram to his friend **Lindsey**: "Accept heartiest congratulations on a splendid victory **em delighted**. **Willie**."

Curiously, **George Lindsey** did not **destroy** the offending **biography**. Instead it joined the other **Mackenzie** papers and along with them ended up in the **Public Archives** of Ontario where it was discovered not long ago by a young historian, **Brian McKillop**. **McKillop**, now teaching at the University of Manitoba, had not been aware that the original biography was still in existence. **Researching** a different subject altogether, he came across the handwritten manuscript, he recalls. "wrapped up in old **brown** paper tied up with string." Historians lie awake at night **fantasizing** about such good fortune.

Reading the biography today, it is **hard** to imagine that it could have stirred up such a controversy. **LeSueur** was critical of **Mackenzie's** politics but **often praised** his character and the result is a far cry from the hatchet job **its** critics claimed it to be. Why then such an **uproar**? **McKillop** believes it was because much **more** than **Mackenzie's** reputation was at stake. **LeSueur** had **had** the **effrontery** not only to attack a public hero but also to rehabilitate some public scoundrels. **LeSueur** himself recognized the **nature** of his **heresy** when he wrote to a **friend**: "To take **away a favourite** object of **detestation** is, I know, a **worse** offense against the public than to impair **an** object of worship." The members of the Family Compact had become **caricatures** of villainy in the public mind. They were **corrupt placemen** with no object but to line their own **pockets** at the expense of the common people — at least so the **authorized version** portrayed them. **McKillop** argues that this "tradition of evil" was used to discredit all critics of the **Whig-liberal** view of **Canadian** historical development and to give that view **an aura** of **virtue**. Any **attempt** to **revise** this interpretation was seen as **an** attack on democratic government, if not the **Liberal Party**, and a **defence** of **tyranny**.

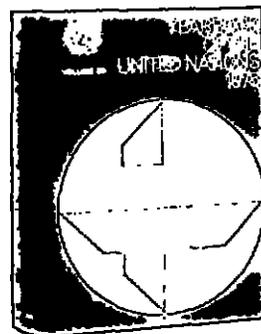
It is **ironic** that **LeSueur**, who earlier in his **career** was **criticized**

for defending progressive **ideas**, should have been attacked in his old age for being a **reactionary crank**. It is even more **ironic** that **LeSueur's** interpretation has recently been enjoying a revival. Perhaps no modern historian would go all the way with **LeSueur** in his **defence** of the Upper **Canadian elite**. But in the past few years **historians** have been **taking a new look** at **Compact** figures and realizing, like **LeSueur**, that these men had principles after all. Where **Mackenzie** saw democracy, they saw **mob rule**: where **Mackenzie** saw freedom-loving **Americans**, they saw **godless materialists**; where **Mackenzie** saw oppression, they saw **stability and order**. To the extent that **LeSueur** recognized the **Compact's** **alternative** vision of society, he was ahead of his time, and so it is appropriate that his book is **finally being** made available.

There is an interesting footnote to the story of **LeSueur's** biography. **The court** decision of **1912** left the author **unrepentant**. By this time in his **70s**, he immediately **began** to write a second study of **Mackenzie**. His **first** attempt had been **suppressed** but there seemed no **reason** that if he avoided using **material** gained **directly** from the **Lindsey** collection he could **not** go ahead and **produce** another book. More of **Mackenzie's** papers were in the public domain than had been the case when **LeSueur** began the project six years before so he was confident the family would have no legal means of blocking a second biography.

When **LeSueur** had been editing the **Makers of Canada** series, a young man named **Robert Glasgow** was working at the **Morang** publishing house. Later **Glasgow** struck out on his own. He had been impressed by the **Mackenzie** biography and **agreed** to **bring out** the second version. Letters found in **LeSueur's** private papers indicate that by **1915** the book was on the verge of publication when **Glasgow** suddenly postponed the project, pleading **wartime** austerity. As it turned out, the book was never published. **Professor McKillop** is suspicious that **Mackenzie King** may have **scuttled** the biography a second time but he has no evidence and no one can know for sure. **LeSueur** died in **1917** and the manuscript found a place in the **archives** alongside the original, unpublished and forgotten. □

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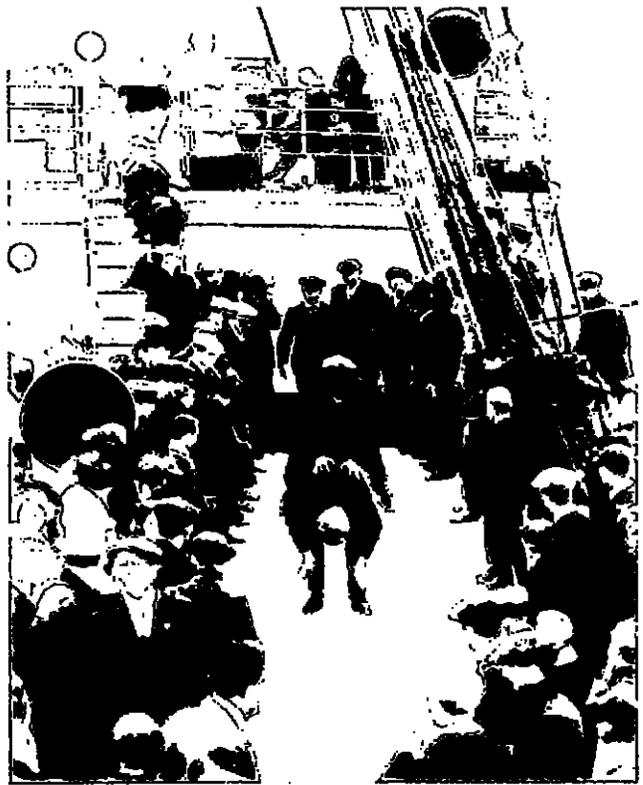
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E PLURIBUS PLURIBUM

Mixing schnapps and saki, vodka and vermouth, Canada is making a virtue of ethnic diversity by going on a nation-wide multicultural binge

by Mark Witten



Immigrants on their way to Canada on the S.S. Empress of Britain, circa 1910, from *Everyman's Heritage: An Album of Canadian Folk Life*, edited by Magnus Einarsson, National Museums of Canada, 202 pages, \$12.50 cloth (ISBN 0 660 00101 2); \$8.50 paper (ISBN 0 660 00124 1).

WHEN EDWARD SCHREYER, a third-generation Canadian of German descent, was sworn in Jan. 22 as our new Governor General, he addressed the nation not only in English and French but also in German, Ukrainian, and Polish. This symbolic recognition of Canada's many ethnic factions won Prime Minister Trudeau political points. In the wake of a fierce bilingual backlash, multiculturalism has come more and more into vogue.

For years now the Toronto yellow page? have included listings of restaurants by nationality. Croatian, Vietnamese, Austrian, and Danish delights are just a sampling from the scores of ethnic flavours served up to Canadian palates longing for exotic tastes. We have as yet no national multicultural bookstore laying out in bins a smorgasbord of authors and titles grouped by ethnic origin. But the impetus is there - even more visible now than a year ago when *Books in Canada* published a special section on multicultural literature.

For better and for worse, multiculturalism has been catapulted into a nation-wide media phenomenon. Whether in politics or publishing, cuisine or annual street festivals, ethnic culture is being packaged for mass consumption. No more culture in the closet. What began as a trend now is mushrooming into a booming industry.

Last December Ottawa's Canadian Radio-Television and Telecommunications Commission granted newspaper publisher Dan Ianzzi (whose *Corriere Canadese* has the highest circulation of any Italian-language daily outside Italy) a broadcast licence for a new multilingual TV station in Toronto. Viewers without cable-TV converters will lose at least some American programming in exchange for alternate fare in 24 languages.

Two major public and private corporate citizens - the CBC and Imperial Oil - jointly endorsed multiculturalism and recognized its commercial possibilities by presenting *The Newcomers* which is produced by Nielsen-Ferns Inc. The programs focus on the experience of life in a new country for the immigrant coming from another culture. Educational packages for each program are being produced for schools across the country.

In January, *Maclean's* ran a cover story on the soaring market

value of native art in Canada, including the work of Ojibway painter Del Ashkewe, who illustrated the Ojibway folk tale, *How the Birds Got Their Colours*, published by Kids Can Press. Far from being outside the new wave of multiculturalism, the book industry has recently been hit by a flesh flood of titles.

The trend toward ethnic packaging is probably most visible in educational publishing. Last year Van Nostrand Reinhold published the first two volumes in its multicultural social-studies series: *The Ukrainian Canadians* and *The Japanese Canadians*. Similar books on the Italians, South Asians, Jews, Scots, French, English, Irish, and Chinese are planned.

Each of the seven books in the Kids Can Press series has a text in both English and a second language: Italian, Ukrainian, Hungarian, Bengali, Chinese, Ojibway, or Spanish. These fables and fairy-tales are illustrated by artists from the respective cultures. An additional volume in the series is in English only but set in Trinidad.

Last spring James Lorimer & Co. published a series of grade-four readers which focus on inner-city living. The situations and settings in three are distinctly ethnic: Cedric has moved from Jamaica to Hamilton; Emily moves into a Portuguese neighbourhood and meets Fernanda; Louisa comes from Italy to stay with her cousins in Toronto. Lorimer is bringing out a similar series of grade-one readers this fall. Last May Women's Press published *Come With Us*, a book written and illustrated by inner-city kids from many backgrounds and often used as an English-as-a-second-language text.

Trade and college titles tend to be less predictable and a little more bizarre. Last season *True Confections* (Musson), Sandra Gottlieb's Jewish cookbook disguised as novel, prompted one reviewer to suggest adding an appendix on recipes. But this spring McClelland & Stewart tops that with Thelma Stein's *You Eat What You Are*, a study of Canadian ethnic foods and eating customs with individual chapters devoted to each of 52 ethnic groups. (The author is doing a doctorate in adult education and multiculturalism at the Ontario Institute for Studies in Education.) M & S also recently published a weighty tome of multicultural essays by academics, *The Canadian Ethnic Mosaic*, of which the most

provocatively titled is surely "Olga in Wonderland: Ethnicity in a Technological Society." by Wsevolod W. Isajiw.

If you've not had a mouthful yet, read on. Myrna Kostash's AU of *Baba's Children* has become a durable best seller and such first novels as Frank Paci's *The Italians* and Gail Henley's *Where the Cherries End Up* amused interest. By his association with Hounslow Press, and by introducing such internationally known poets as George Faludy and Waclaw Iwaniuk (not to mention five collections of Bulgarian writing), trend setter John Robert Colombo had fed multicultural writing into the mainstream of CanLit. Colombo's *The Poets of Canada* anthology includes translations of more than 20 Canadian poets writing in languages other than English or French. "I'm looking at multiculturalism from the point of view of the reality around us," says Colombo. "European continentalism interests me a great deal because it's something we must work at. Canada has resisted North American integration. My anthology is an attempt to add fuel to that fire."

The flurry of recent activity also pleases the founders of Mosaic Press/Valley Editions, who first set up shop as a multicultural publisher and now see larger houses jumping on the bandwagon. Mosaic books include *Modern Romanian Poetry*, a trilingual edition of Chilean-born surrealist poet Ludwig Zeller's *When the Animal Rises from the Deep the Head Explodes* and the *Anthology of Ukrainian Lyric Poetry*. This spring Mosaic will publish *Striking Roots*, the story of five decades of Jewish life in Canada, and *From Tale to Tale*, a collection of ethnic fairy-tales and fables.

This groundswell of publishing activity gets an added thrust from the federal government's multiculturalism policy. Although Trudeau first announced a multiculturalism policy in the House of Commons in 1971, it was only last April that grants were made directly available to publishers by the Secretary of State's multicultural program.

As well as assisting in the publication and translation of a variety of trade books, the multiculturalism program has commissioned the Generations Series for schools. Books on the Scots, Poles, Portuguese, and Japanese (Ken Adachi's *The Enemy That Never Was*) are already out. Volumes on the Greeks, Arabs, Norwegians, and Croats are nearing publication and about 25 books altogether are under contract. We can also expect to see a Who's Who of multicultural writing compiled from studies now underway on black, Hungarian- and Spanish-Canadian writers. Others are planned for poets and novelists writing in Polish, Urdu, and Italian.

The new wave of multiculturalism naturally breeds cynics as well as true believers. A common complaint is that groups tend to narrow in focus by competing rather than interacting with one another.

"A lot of groups are ethnocentric," says Judy Young, a literary-projects officer with the multicultural program. "The chief objective of the directorate is the fostering of inter-relationships between an ethnic group and the rest of Canadian society. But before that happens, you often have to make different ethnic groups happy in themselves."

Professor Robert Harney is president of the Multicultural History Society of Ontario (set up in 1976), co-director of the new Ethnic and Immigration Studies Program at the University of Toronto, and a co-author of *Immigrants*. He argues that too often in the academic world the multicultural spirit is simply lacking: "We need to have ethnic-studies programs that don't talk so much about separate cultural heritages as about the fact of being an immigrant, showing the similarities of experiences and developing explanations that way as opposed to emphasizing the single histories of single peoples. If that were ever really to happen, everyone in Jewish studies would have to take a course in black studies or vice-versa."

Harney appreciates the benefits of a government multicultural policy but warns of some pitfalls: "I worry not about whether multiculturalism survives as a policy but whether it really serves the purpose of ethnic survival to take these cultures away from community institutions, putting them in the hands of cultural bureaucrats. Maybe that makes them more brittle in the end."



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March, 1979, Books in Canada 9

For all the concern about abuses, opportunists cashing in on a trend, and a glut of books going unread, our history of neglect seems worse. In one of many recent rave reviews of *The Boss Saxophone* by Toronto's Czech-bore Josef Skvorecky, the New York *Times* concludes: "We've had to wait a very long time for the . . . English translation and now the American publication of these superlative, greatly moving works of art. And this says something gravely disconcerting about American cultural provincialism. Fortunately, the work has lost none of its immediacy or luster, nor is it likely to for a long time to come."

The cultural climate throughout North America is definitely changing. Louise Dennys, who published the English translation of *The Boss Saxophone* in Canada in 1977, believes that today not just the Skvoreckys of literature but also any talented writer who works in a language other than English or French is far less likely to be ignored than two or three years ago:

"Skvorecky has had almost no recognition in Canada, except for a book on films, *All the Bright Young Men and Women*. Because of this, his stature as a writer within Canada was unrecognized. But the recent interest in multiculturalism has helped to stimulate publishers' awareness of the potential that's lying like gold all around them."

Certainly Skvorecky's new novel, *The Engineer of the Human Soul*, to be published this fall by Later & Orpen, will not likely suffer from neglect. Set in Canada, the 700-page novel moves back and forth in time from Nazi-occupied Czechoslovakia to Canada. "Skvorecky himself as a writer now has made the bridge into a new culture," says Dennys.

In 1933 Harold Innis wrote: "Nationalism provides the only solid basis for internationalism." We may now be entering an era when, for Canada, the reverse holds true. □

How to keep in touch with a federal fantasy

Multicultural Canada: A Teacher's Guide to Ethnic Studies, by Dean D. Wood. Ontario Institute for Studies in Education, 140 pages, 010.50 cloth (ISBN 0 7744 0175 3).

By LORNE R. HILL

MULTICULTURALISM IS confusion. In a strict sense it does not exist. It is a federal fantasy, an attempt to satisfy and defuse emergent ethnic groups without damaging the social fabric of Canada. It is a temporary measure to ease the pain of assimilation, get votes, and enrich our culture. It has been defined in more than a dozen ways, ranging from Canada's national identity to a second-language program. Its purposes are to keep Quebec in Confederation and a political party in power; to reduce racial strife in our schools and communities; to strengthen Canadian cultural nationalism; and to recognize the contributions of various groups who feel they have been ignored. It is good politics. How can one argue against toleration, self-expression, and nationalism?

The approaches to teaching multiculturalism are as varied as the definitions. Teaching about each group alphabetically heads the list of silly things to do, followed by the study of a local community in which there are no sizeable ethnic groups or by a tedious repetitive description of the immigrant experience. There is not sufficient material yet to teach a serious historical approach and, if treated historically, multiculturalism becomes Canadian history. Ontario even insists that the roots of our cultural heritage be taught, which takes us back to the Ancient Near East at least! That teachers and students tolerate this idiocy never ceases to amaze.

Sometimes they don't tolerate it. Multicultural courses in ethnic Southern Ontario

are not over-enrolled. Ethnic week in one school was called off by the students themselves. They wanted to be Canadians. It was their parents who were still attached to the old country. Some courses degenerate into score-keeping: Which group contributed the most? Other teachers rely on the cuteness of each group to sustain the study. Few programs would qualify as a complete course, and some critics have disavowed multiculturalism completely as destructive of national unity. Dean Wood is well aware of these difficulties and others besides.

The teacher's dilemma, then, is how to teach something so vague. Vagueness invites muddled cloaking in the jargon of flexibility, free expression, student interests, and local needs. On the other hand it also allows a teacher to set his own limits. And this is what Wood has done, and done well.

He defines multiculturalism as ethnic studies, thus eliminating the many other cultures — Western, European, American, Canadian, regional, rich, and poor — from his course. A Christian who is a rich scientist, works for Ford, lives in a Canadian city, and dislikes Americans, Torontonians, and the poor does not qualify for this study. Nor do lots of Canadians rich or poor who also share many cultures. Wood is only concerned with the cultures of ethnic groups, although he minimizes reference to French and English because of their familiarity. He does not want ethnic groups taught as a series and equally deplores the tokenism found in other programs. He takes five questions as his structuring device: What is an ethnic group? How did these groups get here? How do they relate to each other? What effect has this had on Canada? What kind of society should Canada become?

Chapter One defines his study and relates it to Canada and social studies. Chapter Two contains the background information necessary for the teacher to answer the above questions which are outlined as five units in Chapter Three. The final chapter is a 72-page, grade-coded, annotated bibliography of print and audio-visual resources for a wide variety of ethnic groups. Although there are scattered references here to

grade-five material the sources are really for the secondary level. So is Wood's approach.

Each unit proceeds from data to the creation of a concept or generalization and then to its application or testing. The first three units are divided into four topics, each with objectives, teaching strategies, and references. The teaching methods vary throughout — from films and lectures to discussions, small groups, interviews, and role-playing — with ample reading assignments. Holding all this together is the social science inquiry process into which are plugged additional skill, knowledge, and effective objectives. The ethnic groups are sampled at each stage but the focus is on Canada and not on each group, a vital distinction.

Unit One opens with an ethnic film festival that, as the author admits, may have to be replaced with readings in some areas because of the unavailability of the films. Unit Three on interethnic relations has students rank the groups on a continuum from segregation to assimilation, examine what changes are occurring and why, explain ethnic stratification, and discuss discrimination. This may be too difficult for all but senior academic classes. Unit Five asks: Should Canada become a truly multicultural, bilingual society? "Should" leaves the impression we can simply will a multicultural society into existence. And this is a little naive. But think again. We are teaching a fantasy. To hold to it we have to ignore or minimize the larger issues of assimilation in American culture, the scarcity of truly multicultural, multi-ethnic individuals in Canada, and the touchy French-English question. A better question begins with the word "Can."

Nevertheless, Wood has designed a sound academic inquiry into ethnic studies. It is teachable, sophisticated, and timely. Each step in the program is carefully explained and controlled while the understandings are precisely and methodically developed. The bibliography is first-rate and the teaching units can be inserted in both history and sociology courses. The total program should set a standard wherever multiculturalism is offered. □

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'Rabbit Angstrom, I presume?'

The birds may be exotic but Updike treads on familiar ground in either state — Pennsylvania or sub-Saharan Kush

by Douglas Hill

The *Coup*. by John Updike, Random Howe. 299 pages. \$11.95 cloth (ISBN 0 39-1 50268 x).

TWENTY BOOKS in 20 years, eight of them novels (or more, if you count *Bech: A Boo* and *Marry Me*, a "romance"), and half as many volumes of short stories. John Updike's position as one of the major fiction writers in the United States is secure; it would be eccentric to question it, tedious to justify it.

As most readers will already know, this new novel takes Updike an ocean away from the narrow vein of sexual and metaphysical anxiety he has so diligently worked in eastern Pennsylvania and Massachusetts. It's worth remembering, however, that unlike John O'Hara and John Cheever, his fellow miners of the mid-Atlantic lode. Updike's receptivity and adaptation to new patterns of behaviour and modes of perception has consistently strained against his geographical inertia. Though he hasn't attacked subjects that announce themselves as possessing quite the portentous topicality that some of Bellow's or Mailer's or Malamud's do, he has tried, like them, to stay afloat amid the successive breaking waves of American consciousness and life-style: witness the explicit acknowledgement and assimilation of change, personal and cultural, from *Rabbit, Run* to *Rabbit Redux*, from the quintessential studies of high-school trauma to the recent stories of separation and remarriage.

The Coup purports to be the memoirs of Colonel Hakim Félix Elleloù, deposed president of the sub-Saharan state of Kush, written from his exile in Nice. The book describes his struggles to maintain and understand his power, his relations with his four wives and one mistress, and his memories, tender and puzzled, of his four years at McCarthy College in Franchise, Wisconsin, during the 1950s.

Elleloù himself (the name means "freedom") is a many-sided character, by turns impetuous and meditative, obtuse and insightful, dogmatic and witty. He manages his self-esnminarion with frequent irony, but it never quite protects him against his bafflement and frustration about the role, the identity, that his life has been a quest

for. "A leader is one who, out of madness or goodness, volunteers to take upon himself the woe of a people," Elleloù says. Mad or good — the exhausted conscience of his tragic, comic-opera country in either case — he raises questions about himself, and about the fete of Islamic Marxism, that Updike takes seriously, without irony, and that a reader must meet and try to answer.

The story moves on a number of levels simultaneously. As a work of moral and religious cultural analysis it meets its greatest challenges. The results are mostly satisfying, but at times the pronouncements seem too comfortable, like epigrams, or too strained, like sermons, and they regularly give the feel of coming straight from the author, not from the fictional character. Preaching worked, as a vehicle to deliver the goods, in *A Month of Sundays*, but then the hem was a minister of God, not of an emergent revolutionary nation.

The political surfaces ate brighter, if only because here the textbook rhetoric of Elleloù's doctrines rubs constantly against his humanism and humanity. His slogans — "America, that fountainhead of obscenity end glut," for a start — battle with his nostalgic impressions of American consumerism — drugstores, living-rooms, luncheonettes. It's possible, also, to find in the political narrative a fitful allegory of Richard Nixon's contemporaneous fall and exile (to another writing-desk by another sea). I don't think it all harmonizes exactly, but some of the chords are delicious.

With the relationship between Elleloù and his women, Updike is on ground that will seem familiar, even if the birds are exotic. He loops a magic skein of images



John Updike

and associations back and forth from wife to wife, wife to mistress, snaring their essences lightly but firmly. As the Colonel's official power diminishes, each woman in her way-mythic, sexual, bureaucratic — eludes his attempt to regain, or perhaps simply to find, mastery over her.

Updike's prose has been in constant ironic motion to encircle experience for two decades. At its least successful, it can dance off into mere wordplay — mere, but brilliant, delightful and lose touch with the realities it poses narcissistically above. In *The Coup*, language doesn't seem to push for effects so self-consciously; it's content to rivet past to present, emotion to experience, with controlled bursts of metaphor. Updike, as always, can notice things, can pick up the tiny yet significant detail in a scene with more assurance than any other post-war American novelist save Nabokov.

The most remarkable peculiarity of the style, besides an exaggeratedly manic Woody Allen/Peter De Vries element now and again, is its fluctuation between first-person and third-person narrative. Updike has Elleloù observe that "there are two selves" in his writing. "the one who acts and the I who experiences," but this formula doesn't fully explain the phenomenon. The shifts are handled unobtrusively, but the reader is repeatedly caught, stopped, and thrown back by the realization that a shift has taken place.

What Updike has accomplished with this technique, I think, is to focus attention, in an unusual way, upon his perennial subject. From the beginning his heroes have suffered from hope and innocence, from the belief, not always articulated, that there must somewhere be a doorway to that kingdom of dreams whose radiance gleams through the fabric of daily life remembered. His stories inevitably tell of searches; *The Coup* doubles the stakes by assuming a formal mode of search — the memoir — which tries to uncover the beginnings and de-ends of all Elleloù's previous intuitive, instinctual strivings. The alternation of "I" and "he" works underneath flashbacks and evocations to create a voice caught in the rhythms of time past and present. The sexing, the landscape and skyscape — prehistoric muck and end send, eternal stars —

adds a further perspective, on almost dimensionless scale, to man's small struggles within the dome of time.

The Coup is marvellously inventive, dramatically convincing — all of Updike's novels have been "interesting" — and profound. Hakim Félix Elilleou may be educated, urbane, black, but he's lost, dislocated, mismatched against history — like Harry "Rabbit" Angstrom, like contemporary man. □

The sky has fallen, the sky has fallen

Operation Morning Light, by Leo Heaps. Paddington Press, illustrated, 208 pages, \$11.50 cloth (ISBN 0 448 22425 9).

By CHRIS SCOTT

ON DEC. 15, 1977, NORAD officials in Cheyenne, Colorado, noticed a significant perturbation in the orbit of cosmos 954, a Russian satellite carrying 110 pounds of enriched uranium that had been launched the previous September. Soviet authorities

assured their Western counterparts that in the event of Cosmos' malfunction, a fail-safe mechanism would break the satellite into three pieces, catapulting the nuclear power pack 900 miles farther into space. Early on the morning of Jan. 24, 1978, Cosmos 954 landed in the Barrens district of the Northwest Territories. Its "footprint" — the length and breadth of the impact area — was some 400 miles long by 50 to 60 miles wide; the nearest town was Yellowknife, at the western end of Great Slave Lake; the weather was 50 degrees below zero with a wind chill factor of 20; and no one knew how much, if any, of the reactor core had survived re-entry.

Leo Heaps, a former paratrooper turned historian and novelist, has written a book that takes the hermetically sealed cover off the subsequent cleanup attempt. Operation Morning Light. Code names and acronyms in the book lend credibility to the author's claim that this is, in essence, a story of our time: NEST, for example, which stands for the Nuclear Emergency Search Team (U.S.) or Canada's own NAST — the Nuclear Accident Search Team. My favourite was NEVOO — The Nevada Operations Office of the U.S. Department of Energy in Las Vegas — a weirdly symbolic locale that affords Heaps some play.

The first "hit" made by the joint U.S.-Canada research team was recorded by a gamma-ray spectrometer aboard a

Canadian Forces Hercules, three days after impact. The first substantial pieces of wreckage were found by Mike Mobley and John Mordhurst, two young Americans retracing the last trip of the Arctic explorer, John Hornby. They heated their encounter with the missionaries of a failed fail-safe technology "as a bit of a joke, but next morning a Canadian military Twin Otter landed on skis at their camp. As they boarded the plane, Mordhurst and Mobley jokingly shouted, 'Unclean, we're unclean!' at the pilot. They had no idea what was in store for them."

They were lucky. The debris they found gave off 15 Roentgens, enough to cause a health problem given prolonged exposure. At Fort Reliance, 140 miles to the west, another fragment gave off 200 roentgens, and still other fragments gave off twice that amount — lethal doses. This debris most have been close to the reactor core, but what had happened to the core itself? Unusual amounts of radon — emitted in the disintegration of uranium — found in the air above Great Slave Lake, suggested that the con had been vaporized during re-entry, scattering millions of radioactive particles over an area of 16,000 square miles.

While the search was underway, Yellowknife experienced a minor financial boom from the influx of scientists and the international press. Sig Sigvaldason, editor of *The Yellowknifer*, wrote a thank-you note to the Soviet ambassador: "The Russians have

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766 pp. Paperbound \$5.95		First published by the Yale University Press in 1977, this 'entirely splendid' (<i>Sunday Telegraph</i>) book is now issued in Oxford Paperbacks.	
Available April 1979		400 pp., 26 half-tones. Paperbound \$0.75	
		266 pp. Clothbound 612.95	
		Available April 1979	

contributed more to the economy of the Yellowknife area in a few days than the federal government does in a year." The BBC called, asking if anyone had thought of using a boat to look for Cosmos in Great Slave Lake. (The ice at that time was four feet thick.) One scientist, an American, thought he could do his snooping dressed in a business suit and carrying a gamma-ray detector in a briefcase in order to look inconspicuous. Mayor Fred Henne, who felt that surely someone must have known where Cosmos was going to crash, pm tested Defence Minister Barney Danson. His protests were ignored. To members of the Dog Rib tribe, already beset with scares about memory and arsenic poisoning, the

meteor that burned across the heavens on the morning of Jan. 24 could only be a sign of worse things to come. They were right.

Operation: Morning Light raises vest problems: of responsibility and jurisdiction, of governmental and scientific credibility, Of national and international safety standards. The ultimate question might just be the future of life on this planet. For only a fraction of the material gathered from Cosmos 954 came from the reactor core. Somewhere, perhaps in the troposphere or on the ground, in our lungs or the food we eat, there is the best part of 110 pounds of uranium. With a half-life of 7.07 to 8.91 hundred million years, it is not going to go away. □

that his problems are perceived as spiritual ones, and are dealt with by spirit powers. Normality, a while concept, is Irrelevant. Love, a simple, uncloying openness, is vital.

Both stories suggest that the aboriginal spirit realities are available and helpful to white people. This, despite Cam Hubert's acknowledgement that realities change drastically from tribe to tribe among native peoples. So *Dreamspeaker's* companion, the mote He Who Would Sing, may not be an Indian at all and Peter is certainly white. There are, it's true, some simplifications here: that Peter's paralyzing nightmare figure should correspond so closely (at least visually) to the mythic Sisiutl, the two-headed snake; and that (before — recaptured — he hangs himself) the Stalacum guardians should talk to him about "transmutation and transmigration." But essentially this approach is convincing, especially when set against the vivid picture of our culture's sorry treatment of victims from both races. The stories insist on culture and perception rather than race and heredity.

Dreamspeaker is a harrowing tale, in which the white culture's impotence is stressed over its insensitivity and its cruelty is not stressed at all. Everything in it — from spirit vision to sexual comedy; from foolish old men to wise old children; from half-baked judges to half-bred jokers — is clay-footed, radiant, and seemingly artless.

Very few books are written with such ardent simplicity that analysis can only connect with them in little ways. This is one of them. I didn't see Claude Jutra's award-winning film of *Dreamspeaker*, though I imagine most readers will have. I hope the film's popularity will pm the book onto the best-seller list. It deserves it. □

To keep our spirits up

by Sean Virgo

Dreamspeaker and **Tem Eyos Ki and the Land Claims Question**, by Cam Hubert. Clarke Irwin, 137 pages, \$10.95 cloth (ISBN 0 7720 1220 2).

I FIRST ENCOUNTERED Cam Hubert's work in a dramatization by Hagan Beggs at the Gastown Saloon, Vancouver. Four actresses explored the contemporary woman's soul through poetry and music, and among the anguished, alienated pieces one voice stood out like a raven's cry in a discotheque. It was a simple prayer of fear and appeasement to the Headless Woman, the aboriginal soul-catcher, by a young woman whose sense of the world, of her self, and of the nature of fear was utterly different from that of her 20th-century whitesisters. It was chilling and terror-stricken but it was completely unconfused about reality.

Cam Hubert writes in *Tem Eyos Ki* what is what being different means. Deformity or retardation has a purpose: sometimes to nudge the people in a new direction (as here); sometimes simply to affirm the blessings of normality and health. Peter, on the other hand, gets more different as lime goes on because the white culture's institutions and psychiatry reinforce his apartness. It is only when he runs away and is adopted by old *Dreamspeaker*

the information is familiar: "It's nice that people walk in without knocking because they feel at home in your place, and it's right that any child can go to any house and get a jam sandwich or a glass of milk, same as at his own place." Other insights are more suggestive: "And I saw my granny turn from Granny to Old Woman right in front of my eyes. Her whole face changed and she stared a hole right through me."

For it is the spirit world, as casually accepted as the house next door, that Cam Hubert is most concerned with and most successful in evoking. The child protagonist in each of these stories is, in our terms, "different." Peter in *Dreamspeaker* is a disturbed delinquent; Pete in *Tem Eyos Ki* is a strange-looking half-breed, scarcely kept alive after a difficult birth. But Pete is regarded from birth as "sacred" because in

the *Star of Holland*, what is what being different means. Deformity or retardation has a purpose: sometimes to nudge the people in a new direction (as here); sometimes simply to affirm the blessings of normality and health. Peter, on the other hand, gets more different as lime goes on because the white culture's institutions and psychiatry reinforce his apartness. It is only when he runs away and is adopted by old *Dreamspeaker*

Tem Eyos Ki and the Land Claims Question is written (it seems more natural to say "spoken" because the style works) by Ri-Ki, a 23-year-old Nootka girl who will one day be her village's Old Woman and who becomes involved, without rhetoric, in political activism. The plot is minimal but the nature of Ki-Ki's people speaks strongly through it and we are instructed. Some of



Cocky killer, cockney quest

The Evil That Men Do, by R. Lance Hill. Fitzhenry & Whiteside, 309 pages, \$11.95 cloth (ISBN 08129 0789 8).

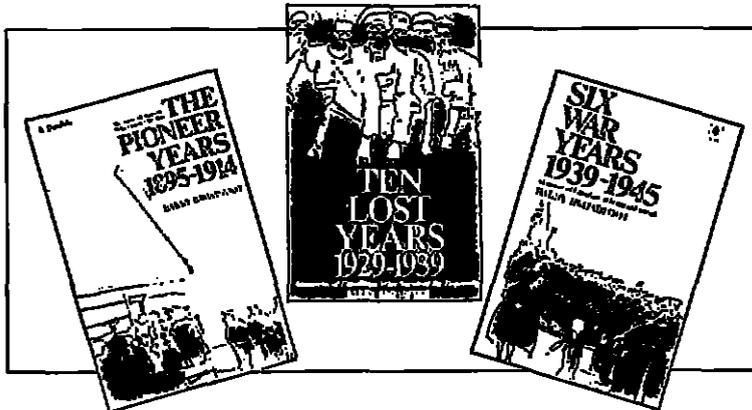
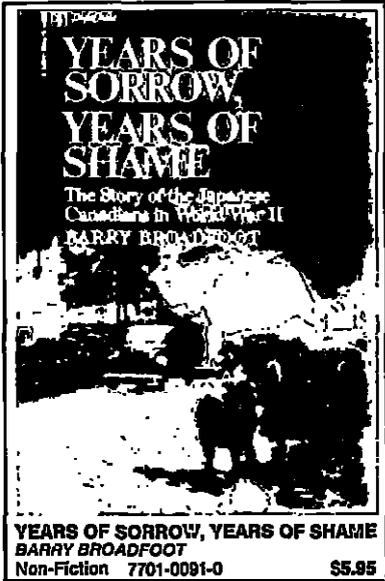
Means of Escape, by Spencer Dunmore, Collins. 217 pages, \$11.95 cloth (ISBN 0 432 03504 4).

By PHIL SURGUY

THE STAR OF R. Lance Hill's new thriller, *The Evil That Men Do*, is a cool, ex-CIA assassin named Holland, who hits only baddies. Hired by an American journalist and a pair of Chilean expatriates, he goes to Guatemala to kill one Clement Moloch, a Welsh disciple of the notorious Dr. Mengele who has made a fortune by torturing people and teaching apprentice torturers the finer tricks of his trade on

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behalf of various nasty governments.

With Holland as cover is a woman whose husband and father were barbarously killed by Moloch in the soccer stadium in Santiago. At one point she asks, "Why would you always wish to kill people?" Holland replies, "Because some people need killing Because we're all born with someone's hands in our pockets and someone's cock up our ass, and we smile and we bend over farther because we went our fleeting little space and we don't know how to hit back. I don't like it. I hit back."

That's the sort of hero we need these days; but Hill dissipates his mythic ambitions with rambling passages detailing Holland and the woman's developing relationship, and by making Moloch's destruction too easy. Holland simply isn't tested enough to be a satisfying hero.

Which isn't to say *The Evil That Men Do* is a bad book (some parts are quite good, particularly those dealing with Moloch's efforts to maintain an upper-middle-class lifestyle, and a harrowing bar fight that bares the psychic wherewithal of Holland's

violence). *Evil* is no better end no worse than the dozens of similar books that appear on the paperback racks every year, and it's good to see a Canadian getting a share of that market.

Means of Escape is the fifth novel by Spencer Dunmore, an Englishman who emigrated to Canada in the mid-1950s. He now is an advertising executive and lives in Burlington, Ont. His story is told almost entirely from the point of view of Ron Pollard, a young cockney RAF sergeant whose bomber is shot down over Germany in December, 1944. Pollard makes his way toward Belgium and the Allied lines, first in the company of his injured squadron leader, then with a German officer who had, the previous July, taken part in the Goerdeler-Beck plot against Hitler's life.

Pollard and the German's journey is impeded by a number of complications, including the Battle of the Bulge and an overzealous cell of the Belgian underground, and the climax of the narrative explains the mad way they finally do get off the Continent. It's a good, trim yarn that is made all the more interesting by Pollard's lower-class consciousness and his impatience with the deliberate heroics of his superior officers. He is rarely more than a stage cockney; yet the book doesn't suffer, especially if one can imagine the Michael Caine movie that might have been made from this story 15 years ago. □

Lines from the junction

Empire, York Street. by Erin Mouré,
House of Anansi, 70 pages, \$5.95 paper
(ISBN 0 88784 072 8).

By A. F. MORITZ

ERIN MOURÉ'S FIRST book gives us a poet in struggle with "the god of this world seen/in a green ditch beside/ a railway siding." These poems set out to acknowledge the full dehumanizing weight of the world and still win affirmation. And affirmation does occur — infrequent, frail, threatened as perhaps it must be, yet powerful, because poetic strength assures us that it is real and achieved, not merely asserted.

A nervous energy of language, fresh and gripping phrases, sharply observed images of urban and industrial life — these are the most immediately striking features of *Empire, York Street*. Mouré is capable of nature imagery and simple lyrics, but her poetic eye more often lights on garage roofs of corrugated iron; 40-watt bulb; in the halls of cheap apartment buildings; a shipment of

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tungsten; electrical wiring; railway switch-yards; "a certain amount of equipment/ assembled on the floor."

Although our civilization is filled with junk. Mouré sees it as an attempt to transcend the sorrows of existence. OF an airplane landing, she says: "A sopped earth rises to enclose/ this technology of human flight." She respects, even as she relentlessly exposes their failures. The various "empires" man has tried to establish over his situation and himself. Such failure is at the heart of our ruin: "The bleakness you see is the swell/ of your own heart in front of you. . ."

How, from this, can affirmation arise? Mouré senses its presence in the past, in nature, the intellect, religion, childhood. The potential has always been squandered, yet it remains:

*O child in the brown coat, wearing out the gravel
w/your song, tell us, compel us
like the huzze as the sun eats it hugely, that
we too
should carry a rapture
benificent, benedictory, like trees
hear their shook leaves.*

For Mouré, as for all poets, the key to the locked affirmation is the creative word. "Yes," she says, "there are allegiances that forgive us, if we speak their names. /It is because the word is rescue, & possible, /that we sit in the tom wood and sing. . . ." Rescue is possible. Although achieved only in snatches, privileged moments, it is the one chance for man. And for Canada, through which Mouré concretely sees both the human dilemma and the human hope: "This landscape is only as good/ as the moment your hand reaches out to the man: now/ accept his gift of syllables."

Mouré's voice is direct and incisive, but her poems also have a solid intellectual framework: science, history, and ethnology are here, and literature from Lucretius to Voltaire to Hopkins. This is a consistently interesting collection containing several truly remarkable poems. Best of all, it shows us a rigorous mind working seriously in language, seriously in the poem. □

Age can wither him

Wrinkles, by Charles Simmons. McGraw-Hill Ryerson, 182 pages, \$10.50 cloth (ISBN 0 374 29333 3).

By VALERIE HUSSEY

CHARLES SIMMONS, novelist and an editor of the New York Times *Book Review*, is receiving plaudits in the United States for his third novel, *Wrinkles*. He is virtually unknown in Canada and it is difficult to locate his first two novels, *Powdered Eggs*

(1964) and *An Old-Fashioned Darling* (1971). These works are wry sexual comedies. One wonders why they did not gain greater popularity, for they contain the ingredients for 1960s success—coming of age in America, unabashed sex, irreverence, and questing for love, adventure, and work. They are worthy of attention in their own right. However, there is nothing in the structure of these novels to prepare us for the departure from traditional narrative form that Simmons makes in *Wrinkles*. But depart he does, and the result is intriguing.

Despite its ostensibly funny title, the novel is not a comedy. Composed of a series of 44 vignettes, this study of an unnamed protagonist is developed from thematically related recollections, some of which include parents, friends, school, religion, sex, children, and marriage. But the man, a writer in his mid-50s, living alone in New York, does not recount his own history. Simmons uses a self-effacing narrator — himself — to relate objectively a chain of remembrances that begin in childhood and go beyond the man's present into projected old age. The result is akin to reportage with insight.

The specifics of his life are essentially unremarkable. He was born in 1924 and raised as a Catholic after his mother; he had an older brother, with whom there was little rapport. Simmons has the keen ability to recall a child's manner of association:

He wanted to do what older people did, but he did not want to be like them. He did not want to be like his father, who had no fun; or his brother, who kept to himself and grunted when thinking; or his parents' male Mends, who rose from chairs with difficulty; or priests, who had bad manners and stains on their clothing.

He will marry at 22, have his first adulterous affair at 30, father two daughters before separating from his wife, and publish his first novel at 40. The recollections of young manhood to present middle age reveal the dreams, wishes, and lies that sparked his life, and the disappointments, angers, and illusions that marked it:

After his children were grown he fell in love with a young woman. Their initial passionate lovemaking is degenerating into impotency and accommodation. Although the relationship has lessened his self-regard, his potency, and the affection of his friends (whom she snubs) he dreads losing her.

Each vignette ends in his not-yet lived old age; a lime of projection and insight. The insights are personal, and so they should be. For this has not been a life of striking revelations.

He will conclude that success in love is like success in anything, not available to those who don't know what's possible.

As he gets older he will sometimes try to inquire into his deepest wishes, hoping to find a weariness with life that would make death less fearsome, but can't."

And so a portrait emerges — genuine, unselfish, and complete. It seems likely that every reader will recognize some familiar wrinkle in this affective study. □

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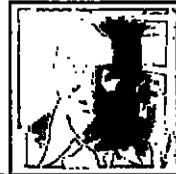
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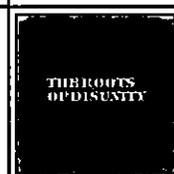
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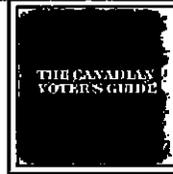
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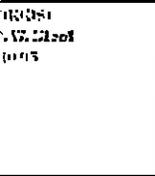
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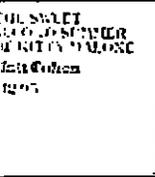
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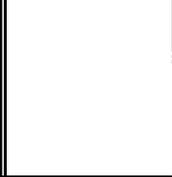
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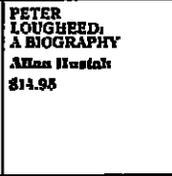
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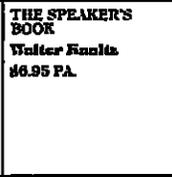
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Other eras, other options

Had things gone a bit differently 200 years ago, some of us might now be planning a vacation in the independent Mohawk Confederate States of America

by Lorne R. Hill

Mrs. Simcoe's Diary (1978 edition), edited by **Marv Quayle Innis**, Laurentian Library, Macmillan, 223 pages, \$4.95 paper (ISBN 0 7705 1729 3).

The Canadians: A Continuing Series. Joseph **Brant**, by A. Roy **Petrie** (ISBN 0 7705 1729 3); Ned **Hanlan**, by Frank **Cosentino** (ISBN 0 88902 248 8); **Lucy Maud Montgomery**, by **Mollie Gillen** (ISBN 0 88902 244 5); Catherine **Schubert**, by Vicky **Metcalf** (ISBN 0 88902 243 7); **Fitzhenry & Whiteside**, each 64 pages and \$3 paper.

GIVE THE MARITIMES to the **English**, Quebec to the **French**, and Ontario to the native peoples. Or give Ontario to the **English** but make them live under **French laws**, the **Roman Catholic Church**, end a **feudal** system. Better yet, ignore the native peoples; make Canada **French** and ship the **English** to other **parts** of the **British Empire**. Or **create** an **Indian** state in the **Ohio valley** to **separate** the **English** in the **United States** from the **French** in **Canada**.

Unreasonable? **Perhaps**. But **200 years** "go these options were being **considered** by the **British authorities** as they watched their **empire crumble** in **North America**: the **Americans were** in revolt; the **Indians** end **Europeans were massacring** each other; and the **Loyalists** were fleeing the **13 Colonies** for **refuge** under the **British flag**. **Had any** of these plans been **implemented** the present **map** of **North America** might be quite different. Imagine the official **language of Ontario** as **Iroquois** or **French**. Imagine **English Canadians** assimilated by **French Canadians**. Or **Canadians vacationing** today in the independent **Mohawk Confederate States of America!**

But **Britain** lost this **war** to reunite the continent. So **John Graves Simcoe** was **sent** to **Canada** as a **governor** with the **responsibility** of creating a **Loyalist** colony in **Ontario**. **Ontario** was to be a **shining jewel**, a model of **stable British government** and **conservative values** in preparation for the **day** when the new republican **experiment** of the **United States** would collapse and **Americans** plead to rejoin the **British**

Empire. **Ontario** was to be a **counter-revolutionary** society on the border of a **revolutionary state**.

Elizabeth came with her **husband** and kept a **diary**. It has been reissued as a **Laurentian Library** edition. But in it there are **only** occasional echoes of this **larger** turbulence. **Elizabeth's** strength was as a **acute** observer of the social and physical environment. Yet in **June**, 1796, her diary records that **Joseph Brant** end his sons dined with the **Simcoes** prior to their **departure** for **England**.

It was obvious **Brent** had lost — his vision of an **India**" confederacy shattered for all time. There would be no **Indian** state. **Britain** refused to **guarantee** it and the **Americans** sent an **army** into the **Ohio** to prevent it. **Petrie** tells the **story** of **Brent's** attempts to ensure an independent **future** for the **Iroquois**; to keep them **united**; to get the best deal possible **from** **Britain**; and of his subsequent **disappointment** and **banishment** to an **Ontario** reserve at **Brantford**.

Elizabeth had sketched **Brant's** village on **one** of her many **rambles** through **Southern Ontario**. But her **favourite** haunt was the **Toronto** islands where she **walked** with her **husband** on **cool** summer evenings. The **Governor**, **preoccupied** with threats of **American invasion**, considered fortifying this spit of land at the entrance to the bay. And so to this **day** **Gibraltar** Point **protects** **Toronto Harbour**, a towering **lowland** sandbar defended by smartly waddling **grenadiers**. But **today** it is usually called **Hanlan's** Point.

One is **hard-pressed** to think of another **Canadian** of such showmanship as that slim little oarsman, **Ned Hanlan**. This **Muhammad Ali** of **Canadian** sport toyed with his opponents, humiliated them, **crushed** them by **psychological warfare**. He would **pause** in mid-course to **talk** with **spectators**; **refresh himself**; blow kisses to the cheering crowds and pretend exhaustion only to the smile et his arm-weary **rival** before shooting "head to the finish. Once, **Ned** won so easily he **spun around** end beat his opponent once more to the finish line.

In the **1830s** this world **champion** was everyone's **hem**. **Toronto** paraded for him. **Canadians** compared **Ned** to **Alexander the Great**. **Australia** renamed a town **Toronto** in his **honour**. **Americans** adopted him end **Englishmen** were **glad** he kept the world championship in the **British Empire**. "Victor in three hundred consecutive **races**," "the "lost renowned oarsman of **any** age," "Ned **I**, King of the **Canadas**!"

"Ridiculous!" sneered **Goldwin Smith**. It is offensive to suggest "that **Canada** is indebted to a professional **oarsman** for **redemption** from **obscurity** end **contempt**." Well. **Canada** may linger in **obscurity** for some time but **Cosentino's** delightful little book has helped to **rescue** **Ned Hanlan** from our "cultural **amnesia**."

Ned won the **Lord Dufferin Medal** the same year **Lucy Maud Montgomery** was **born**. The **Montgomerys** had **emigrated** from **Scotland** to the **new** **Loyalist colony** of **Prince Edward Island** just before the **American revolutionaries** decided to fight. The **Montgomery** clan prospered, watched **Prince Edward Island** join **Confederation**, and helped to govern the island. But the family's **reputation** would have **remained** provincial if **Lucy** had not **taken** to writing.

In **Lucy Maud Montgomery Gillen** has condensed her earlier **biography** of the author of **Anne Of Green Gables** into a **highly** readable **account**. That **Canada's** first **successful freelance** writer **came** from a **long-established** family and **society** co"-tains a **lesson**; that she **was** a woman is remarkable in that age; end that she achieved this reputation after being raised by **grandparents**, **bound** to the **homestead**, married et 33 to a **preacher** who suffered bouts of **mental illness**, and then **while** raising her **own** family is **extraordinary**. Millions of copies of her **24** books have been sold world-wide in **16** **languages**. **Gillen's** portrait of **this Canadian** heroine captures her strengths and leaves her **weaknesses** yet to be **explained**.

The **British** lost; the **Indians** lost; the continent divided; **Canada** was created; the existence of the **French Canadians** war **guaranteed**; end, **far from** collapsing, the

new American republic spread westward. Canadians watched, fearful of American northward penetration. In 1862 Canadians armed once more against threats to unite the whole continent under the American eagle. In that year the most remarkable trek in Canadian history took place. Catherine Schubert walked from Fort Garry to Kamloops — the first woman overland from Eastern Canada to British Columbia.

Metcalf chronicles the fascinating journey of this Irish colleen from County Down who left the potato famine for domestic service in the United States. After getting married in New England she travelled with her husband to Fort Garry. Her husband, obsessed with news of gold rushes, her husband set out for the West Coast with 200 men. Catherine went too with a child stuck in each saddle bag until pack animals become an encumbrance. Then on foot, on rafts, and on stomachs the family manoeuvred through the Rockies. Destitute, starving, freezing, lost, and pregnant she pinned her children to a pine raft that broke up on the frothing Fraser. They were rescued by natives minutes before she gave birth to a daughter. An astounding tale of hardship, obsession, courage, and luck.

Three visions: a continent united under the British or the Americans; a continent balkanized by Americans, Englishmen, Frenchmen and natives; and a continent divided between Canada and the United States. Such were the options. And three women — Liz, Lucy, and Cathy — whose lives spanned the creation, expansion, and

maturation of the Canadian nation. Yet like Hanlan and Brant, their ultimate contribution must lie in the extent to which they ennobled the Canadian spirit. Such were the heroines.

Here is a checklist of other textbooks received:

CANADIAN LITERATURE

Transitions I: Short Plays; A Source Book of Canadian Literature; Transitions II: Short Fiction; A Source Book of Canadian Literature; Transitions III: Poetry; A Source Book of Canadian Literature; Teaching Drama: A Resource Book to Transitions I; by Greg Batt *et al.*; **Teaching Short Fiction: A Resource Book to Transitions II,** by Bruce Nesbitt and Jack Hodgins, Commcept Publishing, Vancouver, 1978, 57.95 each, intermediate-senior level. These three anthologies of established Canadian plays, poems, and short stories are accompanied by two teacher guides that suggest a variety of approaches with the busy teacher in mind. *Teaching Short Fiction* contains five teaching designs from separate lesson plans to regional collections for CanLit courses. In addition, for each story there is a two-page explanation of its meaning. Part One in *Teaching Drama* tells the teacher how to produce plays while Part Two explains how to use drama more effectively in English literature classes. Charades, mime, and improvisation as well as the scripting, staging, and directing of short plays illustrate the flexible and motivating approaches. The guides alone are worth purchasing.

A Science Fiction Teaching Guide, by Delores Broten and Peter Birdsall, CanLit, Victoria, 1978, 61 pages, secondary level. This guide contains suggestions for replacing the

"sainted" classics with science-fiction classics in literature courses. After defining the types of science-fiction and listing available resources, the authors include six approaches to teaching SF in English. Linguistics, values, and women's studies programs. Of special interest is the short Canadian section and bibliography.

CANADA STUDIES

Linguistic Studies of Native Canada, edited by Eung-Do Cook and Jonathan Kaye, University of British Columbia Press, 1978, \$24. Based largely on original field work, this collection of 15 scholarly articles (some new, some revised, all unpublished) examines in detail particular aspects of the language structure of native Canada. This much-neglected area of linguistic studies tests current theories of linguistic analysis by applying them to the major native language families.

Land in Demand: The Niagara Escarpment, by Ian Reid. The Bwk Society of Canada, Bums & MacEachern, 48 pages, \$2.95. Translated into French by E. De Meulemeester as *Une Terre Convoltée: L'Escarpement de Niagara.* The four chapters take the student through the geological creation of this escarpment; the stages of its settlement; its use for recreation and some recent conflicts over its development. Each section contains questions, debates, role-playing, and projects to take the student beyond the text. It can be used as a case study or as a springboard to examination of similar areas. With its photographs, sketches, and topographical maps this is a handsome book for the price.

Nova Scotia, by Anthony Hocking. The Canada Series. McGraw-Hill Ryerson, 1978. 64



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pages, \$8.95, secondary level. This is the fifth in a 12-volume series that surveys Canada, its provinces and territories. Volumes on the six eastern provinces appeared in 1978 and the remainder are scheduled for the spring and fall of 1979. They are large, thin, attractive books adorned with maps, sketches, paintings, and photographs — a Time-Life Library approach applied to Canada. *Nova Scotia* is organized as a social study — that is, aspen by aspect. Compressed overviews of the province's geography, history, economy, settlement, government and culture are complemented by carefully selected visuals. There is not enough for studies in depth but the volume could serve as a main source for younger students and as an introduction for seniors. The series contains the sort of books students will scramble for in scores after the teacher assigns projects.

Society and Politics in Alberta, by Carl Calderola, Methuen, 1979. 400 pages, \$11.95. A pioneer work in its field, this collection of 20 original articles studies the interaction of society and politics in Alberta. It critically analyzes the main phases of Alberta's political history and some central patterns of the province's political culture and behaviour.

Families: Canada, by Benjamin Schlesinger, McGraw-Hill Ryerson. A substantial revision of this author's 1972 introductory study of Canadian life, *Families: A Canadian Perspective*.

ECONOMICS

Economics in Canadian Schools, edited by Pam Hampson, Canadian Foundation for Economic Education, Toronto, 1978. The Foundation was chartered in 1974 as a non-

partisan national organization "working to economic literacy in Canada through the school system" and hoping to involve "thousands of teachers and hundreds of thousands of students." To this publishes two series of pamphlets for the classroom. *Understanding Economics and Government and the Economy*, as well as "the only periodical devoted to the teaching of economics in Canada." In addition to its conferences, seminars, and courses the Foundation is trying to reach into the classroom through a series of 15 films to be available this year. *Economics in Canadian Schools* provides commentaries on present issues, reviews and notices. Most of this first issue is devoted to classroom practices, in particular, two simulation games - Working in Organizations (an adaptation of Survival) and City Council Decisions. In the first, the student is asked to appreciate the value of institutions, their structure, division of labour and how conflicts are handled. The second involves students in the notion that government is not consensual but is rather the trading off of conflicting interests and scarce resources. These lessons are of high quality and it is hoped that teachers will continue to submit lesson and unit plans to the teachers' exchange column.

Macroeconomics Foundations: An Intermediate Text, by L.P. Sydor et al., Methuen, 1979. 372 pages, \$18.95. This Canadian neo-Keynesian approach to building a macroeconomic model contains an intermediate course. There are chapters on the general equilibrium macro-model, various sectors of the economy, money, balance, inflation, and unemployment. It vies to

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The World of **Economics**, by A. H. MacDonald, McGraw-Hill Ryerson, Second Canadian edition of an introductory text for high-school students.

FRENCH LANGUAGE ARTS

Vive Le Français!, by G.R. McConnell, R.G. Collins and R. Porter, Addison-Wesley, 1978. 5150. intermediate level. Anyone who studied French as a second language in the 1950s with its grammar-translation strategies or in the 1960s with its linguistic theory of habit formation and oral communication will welcome this well-rounded language program. The learning pattern of language acquisition is sequentially organized; the educational philosophy is eminently sound; and what is absolutely remarkable is the inclusion of differences between French and English cultures, career possibilities for French-speaking candidates, and even humorous jokes and dialogues. The materials are designed to appeal to all learning styles and modalities. Posters and picture cards offer excellent visual stimulation as does the student text, while the tapes provide the auditory backup. There are drills and auditory discrimination and listening comprehension exercises that correlate with the student workbooks. The entire format — picture cards, tapes, text, workbooks, teacher's guide, and duplication masters — are well-organized, easy to use, attractive, and offer many opportunities for creative teaching and learning.

ENGLISH LANGUAGE ARTS

Brush Up Your English, by Erma Collins, McGraw-Hill Ryerson, 1978. 166 pages, \$6.95. This is a drill of the basics for adolescents and adults in a format of pre-test, rule explanation, example, exercise, and post-test. It can be used for supplementary exercises, individual study, or remediation but as the only text for a course it would be punishing. Proven effective in raising test scores.

Keys to English Mastery, by M. Stanley, Edumedia, Kitchener, 1978 Canadian edition, intermediate level. This is the fifth edition since 1953 of this composition series for grades seven to 10 (11 to 12 in progress). Each teacher's guide contains about 100 lesson plans to structure the corresponding exercises in the student's workbook. The plans are organized into objectives, introduction, presentation, evaluation, and activities. Although the exercises differ, the rule and example sections are identical for each grade level. The new feature on the origin and meaning of words is a good motivating idea. Be sure you brave enough to tell your students that "fuchsia" is named after Leonhard Fuchs?

Self-Starters: Independent Activity Cards, by Liz Stenson and Joan Sutton, Methuen, 1979. Four sets for grades three to six. Total price \$39.50. These colourful activities cards are designed for language programs at the junior level. Each kit contains 18 cards, which are colour-coded per grade and number-coded per kit. They are of manageable size with attractive visuals and readable type. Teachers will find them useful in all aspects of a language program and flexible enough for interdisciplinary and individualized approaches as well as creative-writing stations. The interest level is excellent for both sexes and throughout

the grades. The level of difficulty is appropriate and increases through the range of the kits, which fit well into an expanding-horizons curriculum. Although the packaging is weak and the cards might not stand too much handling (three were defective) this series is highly recommended.

Poetry: A Simple Introduction to Experimental Poetry, by Sean O'Huigin, Black Moss Press, Windsor, 1978. 44 pages, junior-intermediate level. This is sight and sound poetry. Write the word "dome" so it looks like one. Say "milk" so it sounds like milk drumming into a galvanized pail. Draw "cats" in a feline shape. These exercises were developed in Toronto elementary schools and include student efforts. The enclosed record encourages students to hear the words and imagine the pictures, although the weird sounds caused one nine-year-old to comment: "I think the poet is beginning to hyperventilate!" Recommended to all poetry teachers as good fun in the classroom.

Developing Your Communication Skills, by R. J. McMaster, Longman Canada, 1978, 192 pages. 54.50. intermediate level. This is the first in a four-volume series to be completed this year. Organized into three units — communication, language, and forms of discourse — this text draws out student experiences, feelings, beliefs, and reactions to a wide variety of stimuli. The chapters follow an information-discussion-activities format and contain cartoons, quotations, headlines, pictures, problems, and tests. The approach is student-centred and emphasizes the skills necessary to a complete program. Of particular interest is how rules of grammar are taught painlessly. McMaster has prepared a several-course dinner and students will need help to avoid indigestion. Look forward to the rest of the series.

The West Woods Monster; The Hardcastle Legacy; The Secret Formula; The Phantom Sailors, by Barbara Allinson and Barbara O'Kelly, Kids Like Us Sties, Methuen, 1979. 32 pages each, \$8.95 a set. The most recent additions to this series of ancillary readers.

LEARNING DISABILITIES

224 Remedial Ideas, by W.C. Nesbit, N.H. Hadley, and M.L. Marshall, Methuen, 1979, 92 pages, 85. special education, primary-junior. 224 describes and remediates some specific learning problems in the areas of gross and fine motor skills, body image, visual, auditory and haptic perception, math, and reading. Although the activities are based on theory, there is no attempt to find the source of learning problems in emotional, physical or family disturbances. Each chapter surveys recent scholarly literature, identifies the problems, and then presents strategies specifically designed to remediate each particular aspect of the problem. Visual perception for example is divided into acuity, discrimination, figure-ground, spatial relations, and memory. No special equipment is required.

Teaching Your Retarded Child: A Parent's Manual, by Margaret Anne Johnson, Gage, 1978. 164 pages. \$5.95. This is "a guide for teaching the trainable retarded preschooler at home." The task is not impossible but first the parents must accept the child as he is with his limitations. After describing the retarded child, Johnson contrasts his development with that of a normal child and outlines some general teaching fundamentals. Chapter four contains an activity program for gross and fine

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motor skills, perception, dully living, and speech. The final chapter is reserved for teaching socially acceptable behaviour. The author stresses breaking each task into its smallest components and drilling them in order to make the child as self-reliant as possible. Sensible suggestions for any parent.

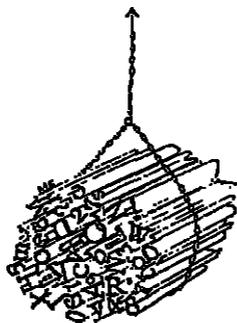
MATH

Mathways 4, by W. W. Bates, *et al.*, Copp Clark, 1976, 312 pages, \$7.40. This grade-four text consists of four units, the last being an optional extended program. The same topics are repeated throughout each unit but should the teacher require a conceptual approach the student must skip from chapter to chapter. Each unit has a test and remedial and enriched exercises. Most of the pages are illustrated with an outdoors scene to raise the sagging spirits of the sullen scholar. The text is colourfully designed with graphics and examples within the interest range of the student. There are seat-work activities and games to play, although with declining enrolment and split grades the best use can not always be made of these creative suggestions. Some math teachers prefer to use the book as a supplementary text while others feel that far maximum benefit the course must be keyed directly to this book and this is not always possible.

The following titles were received too late for review:

CANADASTUDIES

Social Issues In the Curriculum: Theory, Practice and Evaluation, by Paula Bourne and John Eisenberg, OISE, 1978. 112 pages, \$3.75.



Regionalism in Canada: Flexible Federalism or Fractured Union, edited by R. P. Bowles, B. W. Hodgins, and G. A. Rawlyk, Prentice-Hall, 1979, \$4.65.

Canada Today, by D. J. McDevitt, A. L. Scully, and C. F. Smith, Prentice-Hall, 1979, 498 pages, \$12.00.

Children's Rights: Legal and Educational Issues, edited by H. Berkeley, C. Garfield, and W. G. West, OISE, 1978. 178 pages, \$7.25.

GOVERNMENT AND LAW

Local Government in Canada, by C. R. Tindal and S. N. Tindal, McGraw-Hill Ryerson, 1978. 159 pages, \$6.95.

Basic Canadian Legal Terminology, by J. S. Williams, McGraw-Hill Ryerson, 1978. 151 pages, \$4.95.

SOCIAL SCIENCE

People in Perspective: A Social Science Approach, by W. Sproule, Prentice-Hall, 1979, 480 pages, \$10.16.

World Prospects: A Contemporary Study, by J. Molyneux and M. Olsen, R-entice-Hall, 1979, 400 pages.

VALUES EDUCATION

The Elderly, by the Association for Values Education and Research, OJSE, 1978, 40 pages plus teacher's manual, 83.50.

Prejudice, by The Association for Values Education and Research, OISE, 1978.45 pages plus teacher's manual, 83.35.

PHYSICAL EDUCATION

The Hockey Bibliography: Ice Hockey Worldwide, by D. J. Thom, OISE, 1978.153 pages, \$7.50.

The Soviet Road To Olympus: Theory and Practice of Soviet Physical Culture and Sport, by N. N. Shneidman, OISE, 1978, 180 pages, \$9.95.

MISCELLANY

Teaching Gifted Learners: A Handbook for Teachers, by H.M. Woodliffe, OISE, 1977. 99 pages, 84.

Reference Sources on Canadian Education: An Annotated Bibliography, by E. Auster, OISE, 1978, 114 pages, 56.25.

Understanding Management, by D. Willings, Gage, 1979, \$8.76, 320 pages.

Les Ovti, by B. Lecerf and I. Robinson, Prentice-Hall, 1978, 96 pages plus teacher's manual, \$3.82.

Day Care and Its Effects on Early Development, by W. Fowler, OISE, 1978, 108 pages, 18.50. plus Supplement, 84. □

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Old Ontario in snippets and snaps

Ontario Since 1867. by Joseph Schull, Ontario Historical Studies Series. McClelland & Stewart, 400 pages, \$15.95 cloth (ISBN 0 7710 7990 7).

A Picture **History of Ontario**, by Roger Hall and Gordon Dodds, Hurig, 224 pages. \$15.95 cloth (ISBN 0 88830 163 4).

By DONALD SWAINSON

WHILE DISCUSSING Ontarians at the turn of the century. Roger Hull and Gordon Dudds comment: "For Ontarians, Ontario was Canada and Canada was Ontario; the two easily became intermeshed." This is now a commonplace among those who write about Ontario history and historians. The regional historical writing on this province is very weak, especially when it is compared with the rich and massive bodies of literature concerning Quebec and the Rubies. This weakness has been explained by the place Ontario occupied in Confederation and by the ways in which historians perceived that place. Why bother with the regional history of Ontario? Why not write about Canada, which, after all, is simply an extension of Ontario — or at least of Ontario's interests?

This now is changing. Ontario's position in Confederation is in relative decline. Quebec and the Prairies have challenged Ontario's former easy predominance. Ontarians are starting to feel insecure: it is now much easier to see their province as one of several distinct regions that vie for wealth and power within a mutable federation. Writing about Ontario as a region now makes a great deal of sense. At the same time, thanks to the huge growth of universities during the past 15 years or so, we have more historians and social scientists than ever before. They are pursuing more highly specialized work than was earlier the case, and are being actively encouraged to study Ontario's past.

The strongest encouragement comes from the provincially funded Ontario Historical Studies Series, started in 1971, which plans to publish "some 50 volumes concerning major aspects of the life of the province." In 1977 the series published Peter Oliver's excellent study of G. Howard Ferguson; *Ontario Since 1867* is its second major publication.

It is a curious book. The editors explain: "Those familiar with the history of Ontario will know that in recent years no general history of the province has been written and that the research on which a comprehensive history might be based has not been done. The purpose of the Ontario Historical Studies

Series is to remedy this situation. At this time, however, there is a genuine need for a narrative account of the development of the province based upon the available secondary sources." In short, the series seeks to remedy the lack and weakness of Ontario historical literature by commissioning some 50 serious studies. It then brings out a synthetic account as its second volume.

At best this is a dodgy enterprise. A monograph is simply too weak a form to sustain a synthetic work of high quality. This book, however, is further weakened by the fact that, judging from the footnotes and bibliography, much of what has been written about Ontario has not been used. A great deal of excellent recent research exists in the form of theses and unpublished papers. Joseph Schull cites a few such studies, but limits himself to work completed at the University of Toronto or York University.

Ontario Since 1867 is useful in the sections based on a limited number of good books and theses. In other parts it is weak and excessively tentative. It would have been an unusually important work had its publication been delayed a few years, and had it been based on an extensive reading of the available material.

A *Picture History of Ontario* is in a different class altogether. It includes about 400 pictures that illustrate the history of Ontario from the 18th century to the days of Premier Leslie Frost. The pictures are accompanied by a considerable amount of narrative material that is often presented in an episodic fashion. The result is a highly successful book. Many of the pictures are unfamiliar to students of Ontario. The text is well written and informative. Hall and Dodds focus on a legitimate and coherent theme; they explain the history and nature of Ontario by analyzing the characteristics of Old Ontario and explaining the extent to which those characteristics represent continuity in the province's history.

A *Picture History of Ontario* is a substantial contribution to regional historical literature, and deserves to be read widely. It should perhaps be noted that this book was published in Edmonton. That fact alone illustrates a great deal about the changing nature of our confederation, and Ontario's place therein. □

Her 'mother' La Carr

Emily Carr: The Untold Story. by Edythe Hembroff-Schleicher, Hancock House. 408 pages, \$24.95 cloth (ISBN 0 88839 003 3).

By CHRISTOPHER HUME

THIS IS A book for those who are extremely interested in Emily Carr. But because it looks so dull, chances are that nobody save

a confirmed Carrophile would notice it in the first place. It is, we are informed, the untold story. I for one believe it. My only question is: So what? Like most people, Emily Carr was a person of contradictions and contrasts; sometimes she mated her friends well, at others she could be awful.

The author, Edythe Hembroff-Schleicher, is billed as Emily Carr's "only sketching partner." When the two met in 1930, Carr was 58 and the author 23. They soon became close friends. Maybe even a little too close. Says Hembroff-Schleicher: "[Carr] was motherly — to me at least. In fact it was her determination to play the role of a mother in my life, and her resentment of my own mother, that led to our one and only serious quarrel."

Carr, says her biographer, had a "triple personality... Her everyday self (the Emily we knew best): 'Small,' her childhood self, and 't'other Emily,' her inner self." Furthermore, Carr "saw herself in heroic proportions — the abused child, the misunderstood adolescent, the rejected painter, the suffering martyr, the champion of the Indians. She lived these parts with such intensity that they became more real than reality."

If all sounds terrific — the makings of a great myth. The stuff of legends. High drama in stuffy old Victoria. So why is the book so dull? Deliberately, dryly, depressingly dull. The style might be described as extended footnote. The book's purpose is to

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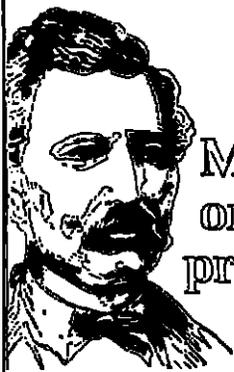
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settle the record once and for all. It could easily have made absorbing reading, but it has failed. One revealing chapter is devoted to the question: "Who 'discovered' Emily Carr?" Considering her lifetime of almost constant struggle against poverty and shabbiness, it's hard to see what good being "discovered" ever did her.

Regardless of the results, Edythe Hembroff-Schleicher's intentions are the best. "I must," she writes, "make it crystal clear that nothing I say about Emily should be construed as harsh criticism, as criticism never goes more than skin deep." Carr is Hembroff-Schleicher's avowed cause. Why, in a few cases she even got to sign the painter's work for her. "I felt it was better," says the author, "to have a 'dictated' signature than none at all." There are good reasons to believe this is not always the case. □

Why chicken and Scotch is finger-lickin' good

By DuBARRY CAMPAU

THE SIMPLEST WAY of adjusting to the metric system, for me, is by reading newly published cook books. The recipes in almost every one of them now are given both in the old-fashioned, almost medieval-seeming, teaspoons, cups, ounces, and pints, and also in milligrams, kilograms, litres, and centimetres. Like kerning a new language, one first does the mental translation of "one cup, 250 ml." and then one miraculously begins to think metrically and can toss in a litre of milk without doing the mathematics at all. The only problem with all of this is that you're up to three figures with a pinch of salt. It's rather like Italian money, where you're into the hundreds of lira before you can buy the cheapest stamp.

Of the five cook books reviewed below, all but one of them are easing you into the brave new metric world. The exception. Fear of Frying by James Barber (Douglas & McIntyre, \$7.95) is a wonderfully casual compilation of easy recipes, the essentials of which are given in merry comic strips. An example is this dialogue between cook and disciple: "Separate six eggs." "How?" "Easy, strain thru fingers." And all these years I've been pouring them back end forth between two shells.

Barber has no fear of frying himself, but the results of his directions are far from greasy. He includes one of my favourites, chicken and Scotch. His Welsh rarebit is delicious and foolproof, perhaps because it calls for more beer than usual. Quite a few of his other dishes call for beer, too. The

cheapest and most available of alcoholic beverages.

The Art of Cooking, Volume II, by Pol Martin (Fitzhenry & Whiteside, \$5.95) is a more serious-minded book — and so it should be as M. Martin is a master chef, TV personality, and the proprietor of cooking schools and culinary equipment stores.

Nevertheless, some of his recipes seem rather foolish to me. Who would really bother to make either turnip or carrot soup? Both of the basic ingredients have to be supplemented by potatoes and flavoured, to make them bearable, with a variety of herbs; with no more effort one could have whipped up a vichyssoise in the first place. Another weird one is something called, simply, leftover dock, which is ridiculous because there never is any.

On the positive side, the opening chapter on techniques is invaluable. Here one can find out how to roast, braise, concoct sauces, use and interchange spices, prepare marinades and almost everything else you should know before tying on an apron.

Madame Benoit Cooks at Home (McGraw-Hill Ryerson, \$14.95) is one more of her ever-reliable, chattily written anthologies of international dishes, adapted to North American tables. She is now adding welcome bits of curry to many of her recipes. In fact, she is getting spicier all the time, a good thing. Her wild-rice loaf is necessarily expensive, worth every penny and full of surprises. But her polenta is my favourite; with that and a good black dress, one is prepared for all of life's emergencies.

Both Nova Scotia Down Home Cooking by Janice Murray Gill (McGraw-Hill Ryerson, \$14.95) and Every Day a Feast by Muriel Breckenridge (McGraw-Hill Ryerson, \$14.95) are determinedly old-fashioned and charmingly evocative of the Canadian past. There's no doubt that people did more baking and ate more sweets and starch in the past than they do now: both books are heavy on breads, rolls, cakes, pies, and cookies. If that's your thing, you'll particularly enjoy these.

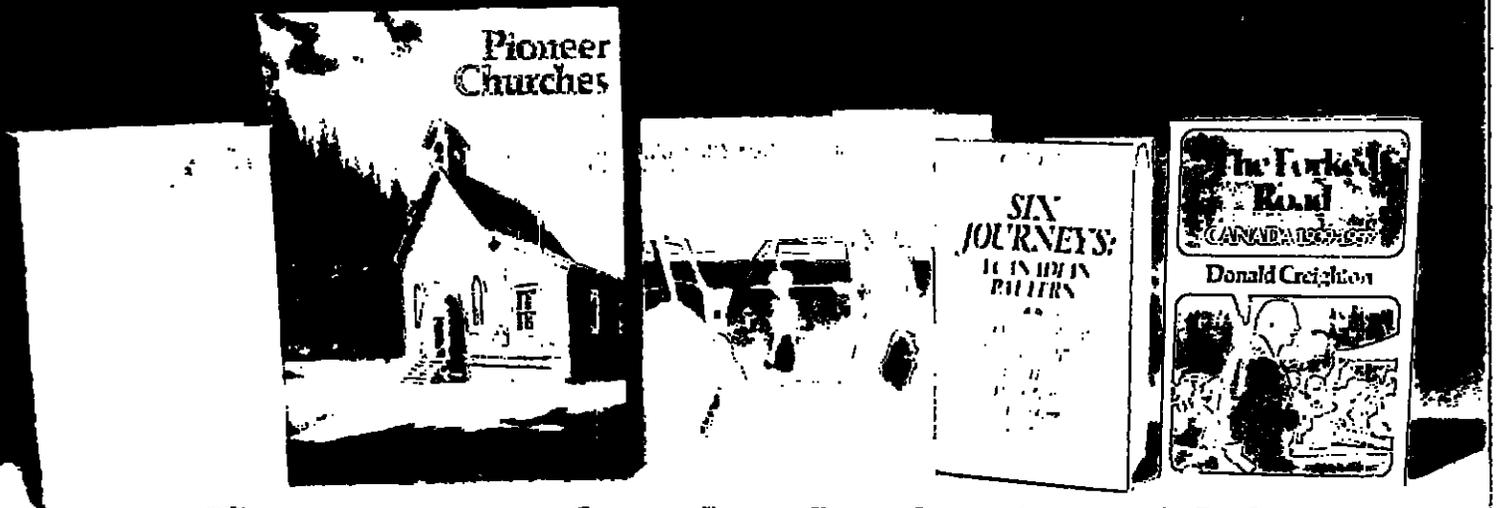
However, stay away from the salads, which tend to be jellied and sweet, and particularly from the salad dressings. From Nova Scotia we get one that includes eggs, sugar and pineapple, orange and lemon juice, cooked until thick. And Miss Breckenridge includes a mayonnaise made with, among other things, corn starch and three quarters of a cup of sugar, also cooked and also ugh!

Miss Breckenridge redeems herself, however, with her excellent meat recipes, including a really well-seasoned Irish stew and a delectable steak and kidney pie.

Mrs. Gill, as becomes a Nova Scotian, excels in fish. "Scalloped lobster in boats" would be called by some elaborate name in any good French restaurant, but it couldn't be improved upon by the fanciest chef. And baked shed with ginger makes even de boning that difficult fish worth while. Perhaps best of all are her light and tasty codfish balls, which make one of the great breakfasts in the world. □

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The lands of the profits

The Developers, by James Lorimer, James Lorimer & Co., 305 pages, \$14.95 cloth (ISBN 0 88862 219 8).

By J. A. S. EVANS

THE LAST TIME I took an intimate look at the real estate market was six years ago, when I moved from an old stone house in the Ontario village of Waterdown to middle-class Kerrisdale in Vancouver, where I purchased a shingle-sided domicile on a 75-foot lot. Four years later I found that my parcel of land had doubled in value. My happiness has not been increased one whit thereby: in fact, it has somewhat declined, for City Hall taxes me on the "real value" of my property, in order to cash in on the putative profits I might amass if I were energetic enough to move once a year. Rather more destructive to my happiness, however, is the realization that the children playing on the streets or in the local park are still being reared to expect houses of their own when they grow up, and most of them will be bitterly disappointed if present trends continue.

But will they? One thing that emerges from James Lorimer's *The Developers* is that in the 1990s, when these children will be buying their houses, the development industry will be very different. The big development firms that exist now, such as Genstar Ltd., Trizec, Cadillac Fairview, and Campeau Corporation, have all been creations of the past three decades, and they have been helped along materially by government policies at Federal, provincial, and municipal levels. Interestingly enough, in Montreal and Quebec, where the climate has been less helpful, the big developers have not established themselves in a dominant position, and the pattern of domestic housing construction is still much as it was 30 years ago, with small building firms active in the market, competing for business as they should under a free-enterprise system. Elsewhere, however, the big firms dominate; in some cases one firm has a virtual monopoly. Even where there is no monopoly, Lorimer indicates a profile for the large developers that follows the pattern of the theory of games that are not necessarily zero-sum. In other words, each firm minimizes the maximum loss another can impose on it: when it pays to co-operate, principles of free enterprise are not allowed to stand in the way.

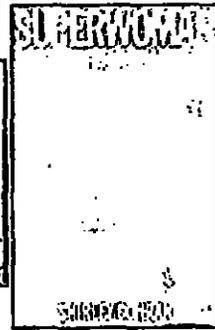
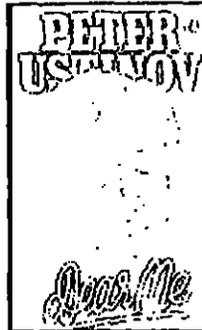
Have the developers caused the inflation of land prices? Lorimer points a hesitant finger at them. He is not out to attack developers, as he explains in his preface, but he admits that developers might not see

it that way, and he is, I suspect, correct. He does explode the argument often put forward by developers that it is red tape at City Hall slowing up approvals for new subdivisions that is the cause. He notes the high profits of the firms, but he is not without admiration. Developers have pioneered new types of housing: they have transformed our large cities, made great acreages of apartment blocks (admittedly most of the cliff-dwellers would prefer to live in houses), and altered our downtowns not always for the worse. But they have not lessened the cost of living, or made its quality much better.

But then, developers were taking advantage of a period of rapid urban expansion in Canada, fueled by the wartime baby boom and greatly increased immigration. For the immediate future, the heat is off. The next decade looks less promising, and some of our developers are already investing in the United States: if they begin to export large amounts of capital out of Canada, the effect on our economy will be unfortunate. But there is another factor, the children playing on the streets now will want their houses in the 1990s, and if their interests run counter to those of the development firms, what then? Nothing dramatic will happen, Lorimer suspects, but government intervention in the development industry, which has been generally helpful since the Second World War, will be in the future more even-handed, and even hostile. □

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PENGUIN BOOKS — The best in paperback reading.

Dig he must for the terror that lies buried under the Greenwood family tree

FIRST NOVELS ARE an uneven lot. One hopes for a flicker of potential, a spark of ingenuity, imagination, passion, insight, humour, or style amid the piles of dross. Polish and sophistication aren't even on the list; they aren't legitimate expectations. Surprises are rare and delights are few. But it's all worth it for the thrill of discovering a major talent. Reading a first novel by Clerk Blaise — *Lunar Attractions* (Doubleday, 305 pages, \$11.50) — then is a bitter-sweet experience. There is no pride of discovery for Blaise is (or should be) well known as the author of two excellent collections of short stories (*A North American Education* and *Tribal Justice*) and a compelling and incisive travelogue (*Days and Nights in Calcutta*), which he wrote with his wife, novelist Bharati Mukherjee. Instead there is satisfaction, the warm suffusion that comes from reading a novel that is accomplished and mature, one that has *nuances*.

Blaise is a miniaturist, a writer who has mapped out a small territory and then set himself to mastering even its most trifling details. His realm is his own past, particularly the childhood and adolescence he spent as an "alien" and alienated youth in a succession of small towns in the southern United States. He is a solipsist and that probably explains why the protagonist of *Lunar Attractions* is the same David Greenwood/Boisvert character of several of the stories in *Tribal Justice* and *A North American Education*. He's as though Blaise needs constantly, and in ever greater depth, to examine the person he was in order to explain and to understand both the man he now is and the world in which he lives.

Like most of us, David Greenwood remembers himself as the perennially odd child, the one who was always different from his schoolmates. He was fat, circumcised, an only child, and he suffered from hay fever — all certifiable peculiarities in the poor schools of rural Florida. His father, a never-quite-successful furniture salesman, spoke with an accent and his mother talked of German cities before the war. He's only later that David learns his parents are aliens — Canadians who moved to the United States before he was born. Indeed his father is a Québécois whose name is really Boisvert. The news comes as a profound shock to David. Steeped in the anti-Communist propaganda of the 1950s, he concludes his parents are not only aliens but small-scale Rosenbergs. It's the discovery that we all make about our parents — that they are mortals not gods — but one that is given added terror thanks to Febrile imagination.

There is an odd contrast between the

violent, even terrifying incidents and images in David Greenwood's life and the gentleness with which Blaise describes them. The author is dredging up his pest not from anger, resentment, or undigested horror, but from curiosity; his tone is clinical not passionate. As the book opens eight-year-old David is fishing with his father. The father unwittingly hooks an alligator and in the reptile's thrashing and rearing, their boat is almost swamped and David's Father, a non-swimmer, is needy thrown overboard. Only David has seen the alligator and since his father prefers to believe it was the archetypal whopper, the incident dissolves into unreality. Did David only imagine the alligator?

A Few years later an adolescent David is captivated by a museum display titled "Nubian Lion, Attacking Bedouin and Camel." It is a piece of 19th-century kitsch but to David it has the quality of nightmare, one (like the scene with the alligator) that obsesses him. The mudfish he once dug up and killed, the Fetes his mother miscarried, end Laurel, the sexually ambivalent high-school tart he befriends and who is then brutally murdered, are all symbols of the sister he longed for but would never have. In each case the boy has taken a real incident or object and incorporated it into a fantasy world, a world in which he lives on the verge of chaos and terror. When he was a child he drew elaborate and accurate maps and then invented new towns, counties, countries, and continents. He is using the same escapist principle now, except that the metaphors are more elaborate and more psychological.

"Lunar Attractions" is the name of a poem shown to David by the only sensitive and intelligent teacher he encounters. It's a symbol for the pull and force with which people and things come into each other's orbits either to mesh or to be repelled. David writes a story about Laurel and shows it to the teacher, but she finds it preposterous and angrily dismisses him from her class and his life.

Ass writer Blaise is neither casual nor an amateur. His skills have been honed through study, practice, and experimentation before, not after, his appearance in print. He hasn't mastered the novel form yet — many parts of this book are separate entities, short stories that exist independently of the whole and often the linking passages are forced. But, like Alice Munro, he has the introspective technique and the sensitivity to mine his past, exposing first this part and then that to the light, and to establish the patterns that illuminate and express all our pasts. Not a mean accomplishment. □

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interview

by Geoff Hancock

Clark Blake on artful autobiography: 'I who live in dreams am touched by reality'

IN HIS TWO prize-winning collections of short stories, *A North American Education* and *Tribal Justice*, and most recently a novel, *Lunar Attractions* (see page 29), Clark Blake examines the lives of outsiders searching for their identities in the cultural mix of North America. With his wife, novelist Bharati Mukherjee, he has also written a journal of discovery and travel in India. *Days and Nights in Calcutta*, and with John Metcalf he co-edits the annual Oberon anthology, *Best Canadian Short Stories*. Through his books Blake is usually associated with Montreal, where he taught university, and Florida, where he lived as a child. He has lately moved to Toronto, where he now teaches creative writing at York University. Geoff Hancock met him in his office there:

Books in Canada: *On such a cold winter day, it seems appropriate to begin with Florida. Is there an emotional line connecting Florida and Canada for you?*

Blake: The Florida I knew as a child was very wild and untamed, full of nature, poverty, illness, violence, and terror for me. That obviously has nothing to do with the Canada that I know, which is urban and affluent, and has nothing to do with the Florida most Canadians know, which is affluent and air-conditioned. But I have a mental impression of Canada that is untamed, rugged, unvarnished, unsophisticated. Full of pitfalls, full of unforgiving, and insular, parochial people living in a society that is as heavily institutionalized as the Southern caste system was. I've always seen a strong parallel, and I think a lot of French Canadian writers see the same parallel between the Southern U.S. and Canada. They're two basically conservative elements on the North American continent with the liberal Yankee influence in between. The Yankee notion of individualism, social mobility, and the melting pot stands in opposition to the Southern hierarchy and family-centred clusters, and at all costs, preservation of regional identities, food habits, accents, and historical memories. Canadian society is the same. It's both charming and attractive: its ether side is racist, repressive, and Gothic.

BiC: *Is many of your stories a considerable threat lurks on the edges. Is it that threat which keeps your characters on the move?*

Blake: A lot of it has something to do with my own autobiography. I was a child who was moved around for 20 years. But certainly in my stories there's an inability to

put down roots. Once you leave the soil — both my parents were children of the soil — you will never again be able to put down roots, once you are expelled from your region, or have chosen to remove yourself from the culture that gave birth to you, then you are forever condemned to wander. This is what happened to my parents and what has happened to me.

BiC: *Tell me a bit about your writing habits.*

Blake: I wish I had habits. I only have moments that I can exploit. Generally in the summer I have one month in which I try to get to a writer's colony, such as Yaddo [in Sarasota Springs, New York], which provides entirely for me. I have no worries, and can get in a dozen hours a day on my writing. The rest of the time, if I am able to organize my teaching and my home responsibilities sufficiently, then I have maybe an hour and a half or two hours after midnight before I conk out.

BiC: *What can you tell me about your new novel, Lunar Attractions?*

Blake: It's a novel about the total development of an individual. How he comes about his individuality, his sexuality, his politics, his profession, and his identity. It's far more sexually explicit than anything I've yet done. It's funnier than anything I've ever done; it's more apse-formed than anything I've ever written.

BiC: *How is it an extension of your stories?*

Blake: I think of *Lunar Attractions* as the final work of my personal quest for identity. Hereafter I will be taking up questions very removed from autobiography, very removed from identity and locale. The novel



Clark Blake

I'm now working on has nothing to do with childhood, adolescence, or being Canadian, or French, or English.

BiC: *What links all your works together?*

Blaise: The thing I've been after in all my books is to somehow have a dreamer come to terms with reality. That's the lone theme in my work. I said in one story, "I who live in dreams am touched by reality." That's the most painful thing in the world. My characters here all had a preference to live in the worlds of their own imagination. They have all had varying degrees of success coping with the impingement of reality on their dreams.

BiC: *Does that mean the autobiographical elements that seemed to inform your earlier fiction will now be left behind?*

Blaise: I think I will need the shell of autobiography in anything I do, simply because I'm not terribly interested in inventing a persona who is very different from my own background. This may be egotism, or it may be the opposite: it may be humility. I don't know. I will continue to accept the shape of my life as it has been given to me. The places, the configurations, the background, the profession that I've chosen are acceptable to me as being fictionally fertile. When they cease to be, then I suppose I will write from the point of view of a Brazilian general.

BiC: *Do you see writing as a means of gaining immortality?*

Blaise: Anyone who led a life as tenuous as I did, fraught with almost daily evidence of evanescence, is obviously going to be concerned with establishing a place and a name and an identity for himself that he

could nor have established in life. I did not ever have a sense of place, or belonging, in my life. So I had to create it, fabricate it, in my art. That's why my stories and novels have such a strong genealogical impulse. I don't think I have ever written anything in which I did not in some way say, "I was born in this place or that place." Or, "My mother or father or grandparents were born in this place." This is all a kind of fraud. I was born in a town that I've never seen. I moved from Fargo, North Dakota, when I was six months old, and I've never been back.

I have a very spurious claim on belonging anywhere, so I've had to establish a different claim for myself. You called it immortality, but you might just as well call it revenge. Or self-assertion. Or an attempt to hold an identity. I'm not French Canadian, but for fictional purposes, maybe for sentimental purposes, I am French Canadian. For psychological purposes, I'm surely a Canadian. I was raised in the United States, but with such a strong consciousness of not being an American that Canada took on a powerful shadow identity for me. When I came to Canada, I realized I wasn't a Canadian in any sociological way. I can't reach back to summers on Lake Simcoe.

BiC: *You're also a writing professor, with a considerable knowledge of contemporary world literature. Would that somehow inform your view of the world and your own fiction?*

Blaise: In many ways, what I know of world literature has to be kept at arm's length from my own writing. It would stop it. I'm not one of those people who is easily influenced, either by people or by places or by literature. □

the browser

by Morris Wolfe

Our dedicated omnivore munches through this month's crop of dead-plant dishes

AN, PROGRESS. We now have *A Guide to Vegetarian Living in Toronto* by David Cohlmeier (Pythagorean Press, P.O. Box 127, Station H, Toronto, M4C 5W7, 152 pages, \$4.95). Not only does the book list lots of restaurants and recipes but it distinguishes between and among various species of vegetarian — lacto-ovo-vegetarians, lacto-vegetarians, yogics, vegans, and fruitarians. It also recommends a number of other vegetarian books and periodicals. (It's not clear whether those who don't use root vegetables in their diets because plants have to be killed, don't read because of where paper comes from.) Included are such book titles as *Animal Liberation*, *Great Vegetarians* and *The Vegetable Passion* (which reminds me, inappropriately, I know, of

Gilbert and Sullivan's "If he's content with a vegetable love/Which would certainly not suit me/Why what a singularly pure young man/This pure young man must be.") Then there's *The Jewish Vegetarian*, a British quarterly, edited by one Philip Leon Pick. Pick, we're told, "is a devoted second generation life vegetarian [who in 1953] originated the expression 'If you love animals, eat them'." This brief review is written by an unrepentant omnivore.

* * *

THE TRUE confessions of practically everybody take up more and more space on our book and magazine racks these days. This explosion of autobiographical material has also been affecting the worlds of experimental film, video, and photography. The

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catalogue "of a recent exhibition of such work at the Art Gallery of Ontario, **Autobiography** (edited by John Stuart Katz, 96 Pages, \$5), is a useful addition to the library of anyone interested in exploring the concept of the self-portrait. Of particular value are the essays on the subject by John Stuart Katz, Jay Ruby, and Peggy Gale.

* * *

WHATEVER IT IS — novella? prose poem? — bp Nichol's *Journal* (80 pages, \$4) is a powerful piece of writing. It concerns an attempt to re-member the past in order to make sense of it: "always i am saying i will remember always there is forgetting & a glimpse of the truth always the i says always knowing death is near more & more certain things become clear more & more i begin like this". Like all Coach House Press books, *Journal* is beautifully produced.

* * *

YORK UNIVERSITY'S 1976 Gerstein lecture reties. *Women on Women*, edited by Ann B. Shteir (84 pages, \$4) is worth the money just for the text of Margaret Atwood's talk, "The Curse of Eve-Or. What I Lamed in School." Not that Atwood has much new to say on the subject of women; it's that she puts it all together so well, with an energy and grace that are a pleasure to read. "There is still a lot of social pressure on a woman to be perfect," she writes, "and also a lot of resentment . . . should she approach this goal in any but the most rigidly prescribed fashion. I could easily illustrate by reading From my own clipping file: I could tell you about Margaret the Magician, Margaret the Medusa, Margaret the Man-eater. . . (No one has yet called me) angel, but Margaret the Martyr will surely not take long to appear, especially if I die young in a car accident." Also included in *Women on Women* are essays by Linda Nechlin on women artists, Patricia Graham on women in the university, and Laura Sabia on women in politics. Sabia, unfortunately, writes with all the subtlety of a TV soap commercial, and seems terribly out of place in this context. The book can be obtained by writing Gerstein Lectures, S949 Ross Building, York University, Toronto M3J 1P3.

* * *

The Human Elements: Critical Essays, edited by David Helwig (Oberon, 163 pages, \$6.95) has much to commend it. Apart, that is, from its editor's somewhat silly introductory comments ("Being the sort of person in whom the itch of argument quickly produces the scratch of activity. I soon found myself at work on this book"). Included are essays by George Woodcock (on Margaret Laurence); Peter Harcourt (on Alla King); Bronwen Wallace (on Alice Munro); David McFadden (on poets Christopher Dewdney and Robert Fones); Brian Amou (on theatre Passeur-Muraille); and Stan Dragland (on James Reaney). My favourite two essays in the book are Naim Kattan's —

about his role as Canada Council literary officer — and Kathy Mezei's — on the relationship between Quebec literature and politics over the past two decades. Her essay ends on a particularly gloomy note with the suicide of Hubert Aguin and the question of what it means.

* * *

I'VE BEEN catching up on some back issues of magazines and was particularly struck by Abe Rostein's essay "Is There An English Canadian Nationalism?" in the summer, 1978, issue of *The Journal of Canadian Studies*. Rostein says, yes, there is an English Canadian nationalism, but unfortunately it's territorial in nature rather than cultural. And because our concern is primarily with Canada as territory, Rostein has become "increasingly fearful that public opinion in English Canada is being prepared [by the Federal government] for at least the possibility of the solution of the Quebec situation through the use of force."

* * *

The Halifax Explosion: December 6, 1917 edited by Graham Metson (McGraw-Hill Ryerson, 173 pages, \$8.95) brings together a number of documents and photographs concerning that tragic event. But the most interesting part of the book is a superb, previously unpublished, 60-page contemporary description of the event by literary historian Archibald MacMechan (author of *Headwaters of Canadian Literature*). MacMechan, a great early admirer of the writing of Herman Melville, shows the influence of Melville in his narrative — particularly in his discussion of the theory of explosions. His lengthy essay is a model of literary journalism. I'd love to know why it's never been published before. □

Notes and Comments

IT IS TIRO time again. Next month we will announce the winner of the third annual Books in Canada Award for First Novels. The award offers a Prize of \$1,000 to the author of what the judges consider was the best first novel in English published in Canada during 1978. There are four judges on this year's panel: novelist Dave Godfrey, who teaches creative writing at the University of Victoria; Sheila Fischman, Montreal translator and critic; Douglas Hill, who teaches English at the U of T's Erindale College; and David Stimpson, manager of the U of T book store. The panel will be chaired by Sandra Martin, who has been contributing a regular column on first novels to these pages. Here are the novels on this year's short list:

Disneyland. Please, by Clive Doucet

(Fitzhenry & Whiteside); *Abra*, by Joan Barfoot (McGraw-Hill Ryerson); *Parade on an Empty Street*, by Margaret Drury Gane (Clarke Irwin); *Hold Fast*, by Kevin Major (Clarke B-win); *The Double-Cross Circuit*, by Michael Dorland (Lester & Orpen); and *The Italians*, by F.G. Paci (Oberon Press).

* * *

AND TALKING OF first novels. . . Last month we reviewed a 1979 contender. *Random Descent* (Macmillan), by Toronto journalist Katherine Govier. Unfortunately, because of a production error compounded by editorial myopia, Ms. Govier's first name emerged on our pages as Kathleen. To make matters more embarrassing, Ms. Govier is a former contributor; her analysis of *Steamboats on the Saskatchewan* was a highlight of our celebrated and sought-after April-May-June, 1973, issue. If former contributors can't count on anything else from *Books in Canada* when they come to write their own books, they should reasonably expect to have their names spelled correctly. Our sincere apologies to Katherine Govier and to Sandra Martin, the reviewer of *Random Descent*.

Letters to the Editor

MAPLES AND TRILLIUMS

Sir:

Ms. Rule notwithstanding, I applaud your determination to balance the books of the Canadian literary establishment (January). Any literature deserves the respect which comes from critical discussion of its merits and weaknesses. Your survey and your brave editorial show respect in two ways. They point out how fatuous—because defensive—a protectionist attitude is. Surely it is healthy for us to know that some of our authors and critics equate "solidarity" with insularity. And they point out, too, that the trendily deprecatory Survival-ists are rather fewer in number than we have been led to believe. Surely it is good for us to see that many of our authors and critics do have a certain vitality and are not prey to this strange, self-effacing national image of which we are supposed to be the victims.

Elizabeth Davis
Ottawa

Sir:

After reading through your January issue, all I can say is "Bravo!" to Jane Rule who sensibly cancelled her subscription. As she says of the first article, "Balancing the Books": "We don't need any more of this sort of thing." After all, it is much better done by literate critics in papers like the *New York Times*.

And while on the subject of over- and underrated books, all of Pierre Berton's (that sacred cow of Canadian "literature") are overrated.

Merlin Andrew
Toronto

Sir:

Your January survey was arbitrary but very interesting. I, as a problem for me how I should feel about the elitist concept of certain writers delivering, for the most part sonorously, their pronouncements on who is overrated and who is underrated. But what the hell, it's all in a spirit of jollity and good-fellowship. is,,', i.? And I could,,', agree more with the consensus reached by a plurality of three, that Stuart MacKinnon is on underrated poet. The very small body of work he has produced is deserving of much more attention than i, has received.

But how many readers, nobodies like myself, will ignore the fact that Cohen, Helwig, and Marshall (his nominators) are all close personal friends of MacKinnon? Ah! But I can find nothing to fault in that. I feel the same.

However, the point of this letter is to observe that even from my vastly Smiled perspective as nobody, your celebrity survey has somehow failed to notice the perhaps most underrated poet writing in Canada today — David McFadden of Hamilton, On., Sorely I am not alone in being impressed by the warmth, intelligence, and surprising vision of such recent works of his as *The Poet's Progress*, *I Don't Know*, and *A New Romance*?

And thus I hope you will appreciate this note which points out that *BIC* and its panel of celebrity experts has managed to further under-rate not only McFadden but all those writers who were not mentioned. Bravo Jane Rule!

James W. Smith
Kingston, Ont.

FOREIGN AND DOMESTIC

Sir:

Two things have moved me to renew my subscription to *Books In Canada*: one being the excellent essay by George Bowering, "English, our English," in your January issue; and the other, the fact that you now intend to review books of other than Canadian origin.

As the *Sunday Times*, *Times Literary Supplement*, and *Observer* are no longer readily accessible to me. I do hope you will extend your coverage to include books usually reviewed in these organs. After all *Books In Canada*, your title does imply "books available in Canada."

Thank you for a continually improving magazine.

Mrs. A. J. Ducker
Keswick, On.,

Sir:

I was disappointed to read your new editorial policy of bringing Canadian literature to the world, world literature to Canadians. In case you have,,', noticed, world literature is already here monopolizing the news and book stands. The problem remains to find reviews of Canadian books, no, to mention finding the books themselves.

You seem to accept the notion that "world" means better. It just means a bunch of other countries like ours. Worse, you seem to feel there aren't enough good Canadian books to fill your slim magazine, or that books that appeal primarily to Canadians are inconsequential. Canadians are consequential. and so are our books.

Please,, don't be foolish. Don', react for the sake of reaction. You have a rare and beautiful thing going. Keep it Canadian. I know where to read about the other books.

John B. Boyle
Allenford, Ont.

Sir:

I would like to express my disappointment that *Books in Canada* is changing its policy and is going to give space to reviewing non-Canadian books.

Perhaps those of you who live in Toronto are unaware of the problems we face in the rest of Canada. Local libraries order few Canadian books, and it is a major battle to get them to realize the importance of even adequate coverage of Canadian subjects. Our small book stores have very small Canadiana sections. (Is there an Americana section in an American book store?) Our school libraries order books from the usual American and English review publications. The school my children attend has very few books published in Canada, and I am appalled a, the books they bring home to do research reports.

Books In Canada has sewed a very useful service to those of us who live outside Toronto. We have a chance to learn who, Canadian books ore being published, and we can then go to our local book store and pot in a special order. The book stores in the interior in British Columbia do not even carry the Canadian best sellers.

If you co, back on reviews of Canadian books, you will take away the only source many Canadians have of learning something about what is being published in Canada, by Canadian authors. And in particular, what is being pm. duced by the smaller Canadian publishers.

Where else can we read reviews of Canadian books? In our local newspapers? I fail to see how it is a step forward to ape the reviewing policy of the *Vancouver Sun*.

John W. Warnock
Naramata, B.C.

Sir:

I must protest your misguided decision to change the name of *Books in Canada* to *Books in Canada and the World*.

Your first era of specialization upon books in Canada was meritorious and reflected a real need. Who needs another review of foreign books? You used to tie pride in calling yourself the *Times Literary Supplement* of Canada. Fair enough. But now one might as well read the real *Times Literary Supplement* instead of a half-wed, second-rate, provincial imitation.

Do you know where I can find a magazine which reviews all Canadian literature and literary scholarship — whether published in English or in French? If that is too big a task for you, how can you manage the rest of the world as well?

One final question: What is the address of *Quill and Quire*?

Douglas Mantz
Sackville, N.B.

Editor's note: The address of *Quill & Quire* is 59 Front S., 6., Toronto M5E 1B3. Bu, before Mr. Mantz applies for a subscription, he should be aware that our trade colleague has also adopted a policy of reviewing foreign titles. We hope Messrs. Boyle and Warnock will give us a chance to prove that in book reviewing, as in architecture, less can sometimes be more.

ROUMELIA AND ROBERTA

Sir:

Your article, "A Harlequin Serenade," in the November issue of *Books in Canada* was an interesting viewpoint. There was, however, one inaccuracy that we thought you'd want to know

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about. Roberta Leigh is indeed prolific, but Roumelia Lane is no, one of her pseudonyms. Roumelia was concerned to hear she had lost her own identity!

Pam Galsworthy
Harlequin Books
Don Mills, Ont.

CanWit No. 41

BROWSING THROUGH some tattered paperbacks, we ran across examples of the back-to-back format - two books in one - popular in the 1950s and still found occasionally on today's racks. That reminded us of our old game of mating titles. How about Alice Munro's *Who Do You Think You Are?* back-to-back with *I Am Mary Dunne* by Brian Moore? Or George Bowering's *Mirror on the Floor* back-to-back with *In Search of Myself* by F. P. Grove? We'll pay \$25 for the wittiest set of back-to-backs we receive by March 31. Titles need not be confined to CanLit. Address: CanWit: 41 Books in Canada, 366 Adelaide Street East, Toronto M5A 1N4.

RESULTS OF CANWIT NO. 39

READERS WERE ASKED to coin fresh "toss-pots," the energetic nouns formed by joining a transitive verb with its direct object. The winner is George Kerfrumpus Johnson of McBride, B.C., who receives \$25 for tossing off these highly contemporary nouns:

- *jambrakes*: an erratic motor-vehicle driver.
- *pushkey*: a writer who habitually creates potboilers.

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- *showcard*: one who pretends to generosity in paying for lunch by fumbling for credit card in purse or wallet but always producing it too late to pay.
- *joiniquee*: one who conforms obsessively.
- *makeroar*: an exhibitionist, especially one who enjoys expression in the revving up of cars, snowmobiles, etc.

Honourable mentions:

- *crashboard*: a defensive player in the NHL.
- *coverpate*: a nearly bald man who grows what hair he has in long strands and drapes it across the bald spots, à la René Lévesque.
- *borewatch*: the TV timeslot allocated to the first ministers' conferences.
—Frederick D. Weir, Cobocok, Ont.

* * *

- *flogheart*: a relentless jogger.
- *shredears*: a rock record.
- *shuntap*: any child between the ages of five and 10.
- *stanchstench*: a deodorant.
- *nipgrtt*: a Tory.
—Beverley Connors, Oshawa, Ont.

* * *

- *muzzlewit*: a concerned parent in Huron County, Ont.
- *curewhore*: a VD specialist.
- *screwnuts*: libertines.
- *snapdecision*: a photo-finish horse race.
- *axelax*: a political promise.
—Mary Lile Benham, Winnipeg

* * *

- *stashcash*: a Swiss bank account.
—Joan Lyngseth, Ottawa

* * *

- *poundmaker*: an assertive atheist.
—Joan McGrath, Toronto

* * *

- *burnwood*: a distinctively Canadian pot-boiler.
- *gagfood*: typical content of most academic English courses (a subtle variation is *grovefood*).
—George Young, Guelph, Ont.

* * *

- *grabapple*: a person who eats on the run.
—Elsa Pagowski, Hamilton, Ont.

The editors recommend

THE FOLLOWING Canadian books were reviewed in the previous issue of *Books in Canada*. Our recommendations don't necessarily reflect the reviews:

FICTION

- A Cage of Bone*, by Jean-Guy Carrier. Oberon Press. An allegorical testament to the author's culture, written in cunning moderation.
- The Underdogs*, by William Weintraub, McClelland & Stewart. A satire about the fate that may await Anglos in a separate Quebec. No, to everybody's *gout*.

NON-FICTION

Selected Essays and Criticism, by Louis Dudek. The Tecumseh Press. A collection of essays remarkable for their consistency of thought and their resistance to academic style.

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:

- Aku'k*, by Marjorie Kendall, Borealis Press.
- Anniversaries*, by Don Cole, Macmillan.
- Anticipation*, by Stavros Tsimicalis, Borealis Press.
- Ashes*, by David Rudkin, Talonbooks.
- Best Mounted Police Stories*, edited by Dick Harrison, The University of Alberta Press.
- Blueprint*, by Philippe Van Ryndt, Totem.
- Canada's Aviation Pioneers*, by Alice Gibson Sutherland, McGraw-Hill Ryerson.
- Canadian Confederation at the Crossroads*, by Thomas Courchene et al., The Fraser Institute.
- The Canadian Novel Here and Now*, edited by John Moss, NC Press.
- Donald Smith and the Canadian Pacific Railway*, by Keith Wilson, Book Society of Canada Ltd.
- Earthbound*, by Carolyn D. Redl-Hlus, Borealis Press.
- Echoes of Silence*, by Henri Paul Chatenay, published by the author.
- Emballled Shadows*, by Peter Morris, McGill-Queen's University Press.
- Faces*, by Lois Siegel, Altrima Press.
- Future Preconditional*, by Douglas Woolf, Coach House Press.
- Goldseekers*, by Ralph Hall, Sono Nis Press.
- A Guide to Vegetarian Living in Toronto*, by David Cohnmeyer, Pythagorean Press.
- Hambro's Lich*, by Howard Robens and Jack Wasserman, Doubleday.
- Harbrace College Handbook (Canadian edition)*, by John C. Hodges and Mary E. Whitton, Longman.
- Hunting Elk in Kitchikano*, by Watson Mylar, Mylar Press.
- Indians At Work*, by Roll Knight, New Star Books.
- Indirections: Shakespeare and the Art of Illusion*, by Anthony B. Dawson, U of T Press.
- Jimmy Carter*, by Sunny Thomas, Vesta Publications Ltd.
- Legends*, by Don McKay, Naim Publishing.
- Lloyd Percival's Total Conditioning for Hockey*, by Joe Taylor, Fitzhenry & Whiteside.
- Lucien's Tomb*, by Marion Rippon, Doubleday.
- The Macmillan Dictionary of Canadian Biography*, edited by W. Stewart Wallace, fourth edition revised by W.A. McKay, Macmillan.
- A Man to Marry, A Man to Bury*, by Susan Musgrave, M & S.
- Memoirs of a Great Detective*, by John Wilson Murray, Totem.
- Moments of Inertia*, by F. J. Reese, Intermedia Press.
- The Mystery of Castle Hotel*, by Janice Cowan, Borealis Press.
- Nature Cure*, by Monaji Desai, Vesta Publications Ltd.
- Of Light*, by Robert Hogg, Coach House Press.
- Okeana*, by Jamie Hamilton, The Pikadilly Press.
- Out of the Violent Dark*, by Gwladys Downes, Sono Nis Press.
- The Outlines of Chemistry*, by W.A.E. McBryde and R.P. Graham, Clarke Irwin.
- Pioneers, Pedlars, and Prayer Shawls*, by Cyril Edel Loonoff, Sono Nis Press.
- Poets of the Capital, II*, edited by W. Glenn Clever and Frank M. Tierney, Borealis Press.
- Prarie Symphony*, by Wilfrid Eggleston, Borealis Press.
- The Prime Minister's Pocket*, story by Jim Brown, drawings by Julie Zangmo, Blue Mountain Books.
- The Public Eye: Television and the Politics of Canadian Broadcasting 1952-1968*, by Frank W. Peers, U of T Press.
- A Question of Physics*, edited by Paul Buckley and F. David Peat, U of T Press.
- Queen's University, Vol. I: 1841-1917*, by Hilda Neaby, edited by Frederick W. Gibson and Roger Graham, McGill-Queen's University Press.
- Reduce Your Personal Taxes*, by Gordon Richl, General Publishing.
- Reflections and Wounds*, by Stephen Gill, Vesta Publications.
- The Rockies*, photographs by Shin Sugino, text by Jon Whyte, Gage.
- Sociologie et Sociétés: Changement Social et Rapports de Classes*, réalisé par Louis Mabeu et Gabriel Gagnon, Les Presses de L'Université de Montréal.
- Sonnets to Orpheus*, by Rainer Maria Rilke, translated by Karl H. Siegler, Talonbooks.
- Stefansson and the Canadian Arctic*, by Richard J. Diaboldo, McGill-Queen's University Press.
- Studies on Crisis Management*, edited by C. F. Smart and W. T. Sumbury, Institute for Research on Public Policy.
- Things That Fly*, by Myron Turner, The Four Humours Press.
- Three Plays*, by George F. Walker, Coach House Press.
- The Tough Romance*, by Pier Giorgio Di Cicco, M & S.
- Trudeau*, by George Radwanski, Signer.
- The Tumbling Sky*, by Hugh Halliday, Canada's Wings.
- Urban Housing Markets*, edited by Larry S. Bourne and Jean R. Hitchcock, U of T Press.
- Wilderness Men*, by Howard O'Hagan, Talonbooks.
- Willow*, by P. S. Moore, Beachwater Books.
- Wings in the Wind*, by Diane Giguère, translated by Alan Brown, M & S.
- The Works of Joseph Légaré 1795-1855*, by John R. Porter, The National Gallery of Canada.

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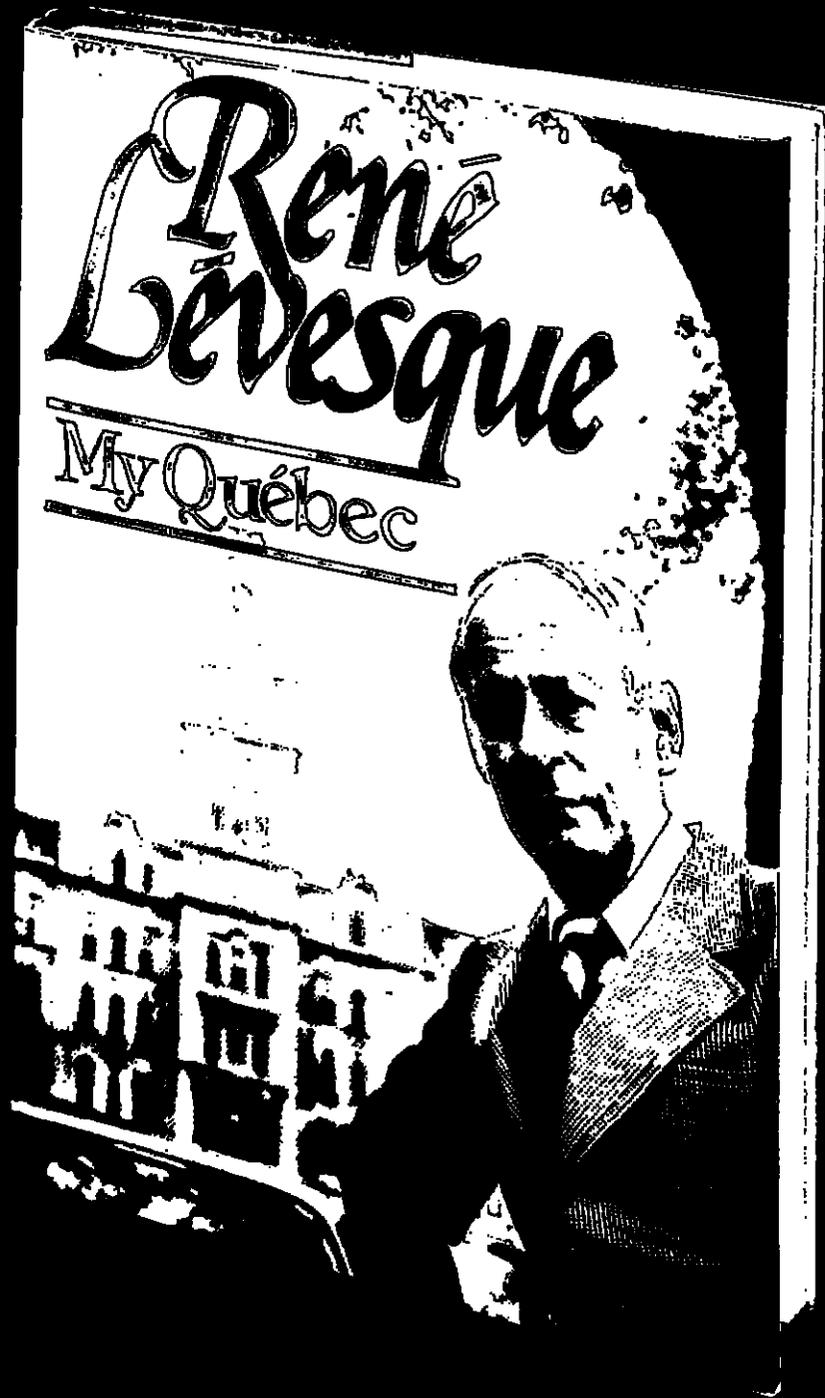
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