

the difficulties of a French Canadian woman in love with a married man.

Jean Simard has written about the modern woman of Quebec, too, in *La Separation*.

There are also some very good writers in English who have been writing about Canada for decades: Hugh Garner, for example, who writes about urban slums and who has two recent novels, *A Nice Place to Visit* and the *Sin Sniper*, and W. O. Mitchell, more famous for an immensely popular radio series called "Jake and the Kid", wrote one excellent novel about life on the prairies called *Who Has Seen the Wind?*

There were and continue to be talented and prolific journalists, such as Farley Mowat who writes of the old country and its people in *Never Cry Wolf* and *People of the Deer*. Two of the most commercially successful journalists are Pierre Berton and Peter Newman. Berton recently wrote *The National Dream: the Great Railway, 1871-81*, described by some as a masterpiece of reporting. Newman, new editor of *Maclean's* magazine, wrote the political biographies *Distemper of our Times* about Prime Minister Pearson, and *Renegade in Power* about Prime Minister Diefenbaker. Both met with unprecedented acclaim and sales, in Canadian terms.

But William French, the critic of the *Toronto Globe and Mail*, says that until five years ago it appeared that the English Canadian novel was in danger of extinction. Since then there has been a rash of significant novels. Dave Godfrey's *The New Ancestors*, which won the Governor General's Award; Marian Engel's *No Clouds of Glory* and *The Honeymoon Festival*; Graeme Gibson's *Five Legs*; and Lawrence Garber's *Tales from the Quarter and Circuit*.

Recently, two traditional novels attracted considerable critical attention in the United States — quite an unusual scene. One was *Fifth Business*, the latest work by the prolific Robertson Davies. The other was *The Weekend Man*, by Richard B. Wright, hailed as a powerful if despairing appreciation of life today in Toronto and points north, south, east, and west.



THE WEEKEND MAN, Wes Wakeham, works in a small publishing house in the Toronto suburbs, an interesting though probably irrelevant choice. Canadian publishing is at the moment in an interesting condition, but not one of despair.

For mixed reasons it is in a financial bind. The Quebec publishers, printing in French, have been producing a book every four of five days. There is a publication party about every Thursday. Since they publish mostly in soft covers they

keep the prices down — \$2.00 to \$2.50 — and since the reorganization of the Quebec school system and the introduction of junior colleges there is a vast new market. William Roiter says the Quebec houses, Edition du Jour and Edition de l'homme, have a commitment to the literary flowering of French Canada and so publish not for profits alone. They are, consequently, not robust financially. They also are affected by competition from abroad, in their case France, and the Quebec government is considering legislation which would require that public institutions such as schools buy books only from houses which have a local ownership of at least fifty-one per cent.

The market presence of foreign publishers is much more a concern for Canada's larger English language houses. The problem is not one of direct competition — Canadian firms publish by far the greatest number of Canadian authors, and sales are good — but in financial resources. Canadian firms, feeling a need to expand in an expanding market, have found it difficult to borrow money from banks. Publishing is a profitable but not a highly profitable industry. Publishers in the United States, most of them enormously bigger, do not have the problem. The situation attracted concerned interest when a textbook publisher, W. J. Gage, sold out to the American firm, Scott, Foresman, and the alarm grew when Canada's oldest and largest house, Ryerson Press, sold out to McGraw-Hill.

Early this spring the most militantly Canadian of the English language publishers, McClelland & Stewart, Ltd., found it impossible to borrow expansion money at a reasonable rate. Jack McClelland, the publisher, is co-chairman of the Committee for an Independent Canada — a group which reminds Canada often that foreign interests own a great part of Canada's plants, mines, and, increasingly, publishing houses.

McClelland & Stewart has published more Canadian writers than any other in the twenty years since he took over. Its sales tripled in the last year, but after finding money impossible to borrow, he announced that it was for sale. "We will of course consider offers from any responsible source, but this firm was not developed in order to be sold to foreign owners. It would be a negation of my whole career," Mr. McClelland said.

In fact he found there were no Canadian buyers with sufficient capital, and negotiations almost had been concluded with a United States firm when M&S was able to obtain a \$1 million loan from the Ontario government this spring. The government loan, long term and low interest, puts McClelland & Stewart in good shape, but similar problems haunt a great many other firms; and Jack McClelland for one feels that some form