

George Grant's Lament

Manifestation of nation's death

George Grant writes as a philosopher but about the particular or historic. The remarkably vulgar particular about which he is here concerned is Canada, as a nation. He outlines the fate of this temporal entity in light of a general statement as to the nature of historical necessity. This he views as "chiefly concerned with what the most influential souls have thought about human good. Political philosophy is not some pleasant game reserved for those too impotent for practice. It is concerned with judgments about goodness. As these judgments are apprehended and acted upon by practical men, they become the unfolding of fate." The manifestation of Canada's death is then the demonstration of how we come to be governed by a principle which does not admit of true nationalism. For Prof. Grant, liberal capitalism is such a principle and we have been delivered to this form of Mammon by the Liberal Party.

Liberal capitalism has brought us into the "very character of the modern era. The aspirations of progress have made Canada redundant. The universal and homogeneous state is the pinnacle of political striving . . . The world-wide . . . and egalitarian society will be achieved by means of modern science." This science and the technology which it develops recognize no limits. It "masters not only non-human nature but human nature as well." And culture which expresses human nature disappears before it. Culture as that which is lived in common requires ideology whether this be expressed only in religious terms or in philosophical terms as well. Liberalism is absolutely subjective and



GEORGE GRANT

for it "man in his freedom creates the valuable. The human good is what we choose for our good . . . Social order is a man made convenience and its only purpose is to increase freedom. What matters is that men shall be able to do what they want, when they want . . . But this is not what is happening in our state capital-

ism. In the private spheres, all kinds of tastes are allowed. Nobody minds much if we prefer women or dogs or boys as long as we cause no public inconvenience. But in the public sphere, such pluralism of taste is not permitted. The conquest of human and non-human nature becomes the only public value."

The characteristic institutions of the modern technocratic society are the massive private and public corporations. "Such organizations work with the scientists in their efforts to master nature and reshape humanity. Internationally, the imperial power of these corporations has destroyed indigenous cultures in every part of the globe. Communist imperialism is more brutally immediate, but American capitalism has shown itself more subtly able to dissolve indigenous societies." By encouraging the American corporations to turn Canada into a branch plant dependency, the Liberal Party has destroyed Canada.

The remainder of the book is concerned to show that John Diefenbaker was the last great Canadian nationalist. Grant however never manages to show that Diefenbaker's nationalism is anything more effective than sentiment. And who can doubt that even Lester Pearson has this kind of attachment for Canada.

Grant fundamentally falls in that he equates the fall of Canada to the Americanization of Southern Ontario. His references to the future of French Canada deal more with remote possibilities than with historical necessities. Finally although he realizes the demand for objective order inherent in socialism, he, in turning to a dead conservatism, gives up the hope for the Canadian nation. And so the final chapter of the book is a beautiful if unnecessary lament.

IT'S NOT ALWAYS EASY

To apologise - To begin over again - To admit error - To take advice - To be unselfish - To keep on trying - To be considerate - To think and then act - To profit by mistakes - To forgive and forget - To shoulder deserved blame - But It Always Pays!

MUSIC: PATRICIA MOWAT

Yepes, Frank draw standing ovations

Two excellent concerts have been given in the last two weeks in the second series of the Dalhousie Concerts given at King's College Gymnasium.

On November 14, Narciso Yepes, guitarist, received a standing ovation, while last Sunday Claude Frank, pianist, was called upon to give two encores. Both concerts were attended by capacity audiences.

Narciso Yepes played a ten-stringed guitar of his own invention, produced a fter many years of thought on the limitations of the six-stringed guitar. This revolutionary guitar's added four strings not only allow a fuller sonority of the instrument, but also permit the performance, without transcription of the Baroque and Renaissance music written originally for the lute.

His program included works by Scarlotti, Bach, de Falla, Poulence, and several Spanish composers. Yepes produced a very fine tone, with an amazing range

of tone colors and dynamics. He showed great coordination between his two hands in the Sonata by Scarlotti, although there was some lack of control here as well as later in the program with slight slurring of passages.

Bach's Chaconne in D minor was very well performed. Yepes' fingers precisely playing incredibly swift passages. A short piece by Mauricio Ohona was the most dissonant of all the selections. An almost rough touch coupled with a pulsating rhythm resulted in a dynamic, disturbing piece.

To one uninitiated in the intricacies of guitar playing, some of Yepes' techniques were fascinating. In several selections he tapped the wood of the guitar, causing the strings to vibrate in sympathy with the wood sound. His fingers of both hands often played most dexterously in opposing rhythm and melodies - a difficult feat well accomplished.

Yepes was born in 1927 in the south of Spain, making his debut in 1947. He has since toured in Western Europe, the Near East, North and South Africa, South America, and Japan.

The second concert, "Music for Piano" was given by Claude Frank. Born in Germany, he has been a resident of the United States since 1941.

Frank began his concert with Bach's Fantasy in C minor, showing excellent control of his fingers, rhythm, and style. He followed this by the Sonata in B flat by Schubert, performing with great feeling and musicality.

Mendelssohn's Rondo Capriccioso, Opus 14 was next on the program. This well-known number served to show that Frank not only has the sensitivity so needed in any musician, but also has an excellent and controlled technique.

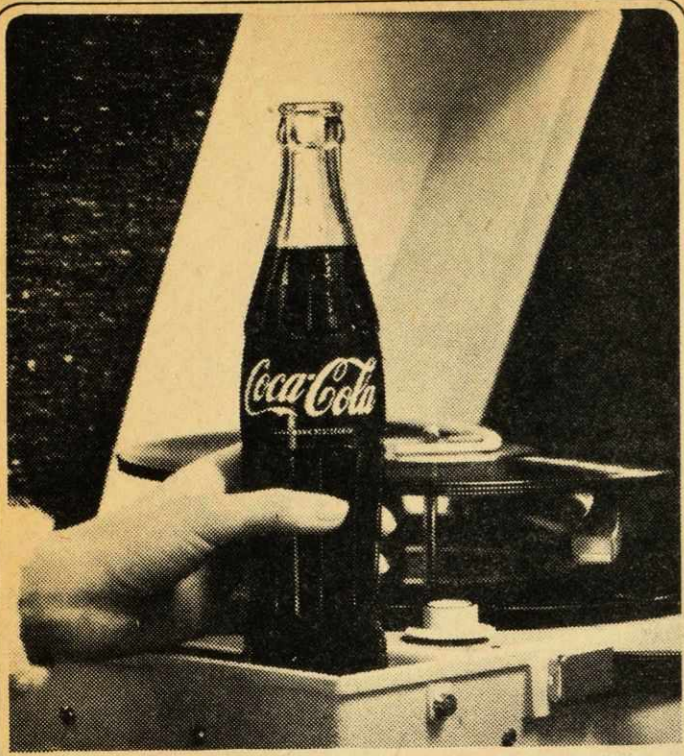
He completed his program with a well-performed Beethoven - the Sonata in A flat major, Opus 110 again a controlled and sensitive interpretation.

Called up for two encores, Frank first played "L'Isle Joyeux" by Debussy, the impressionistic French composer of the early twentieth century, and completed a very enjoyable afternoon by Bach's "Jesu, Joy of Man's Desire."

A note about the final concert in this series - on November 28 the Dalhousie Chorale will present a concert of Christmas music, conducted by David Wilson. They will perform works by Handel, Vaughan Williams, Buchner, and others.



CLAUDE FRANK



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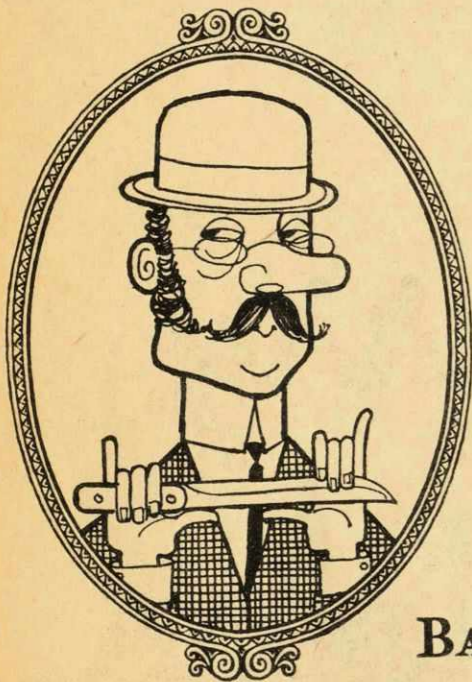


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Whatever became of:

Jack T. Ripper,
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Those of us in his year will not readily forget old Jack the Rip, as he was affectionately known, or forget his skill with a scalpel in extra-mural biology sessions. A life-long anti-anti-vivisectionist. Jack had a brief fling as a professional pallbearer but was let out for appearing too happy during the ceremonies. Always something of a cut-up, Jack has turned to the stage where his natural talents are being given full range in a series of plays based on the "Grand Guignol". We understand that, due to a series of unfortunate incidents, there are several female roles now open.

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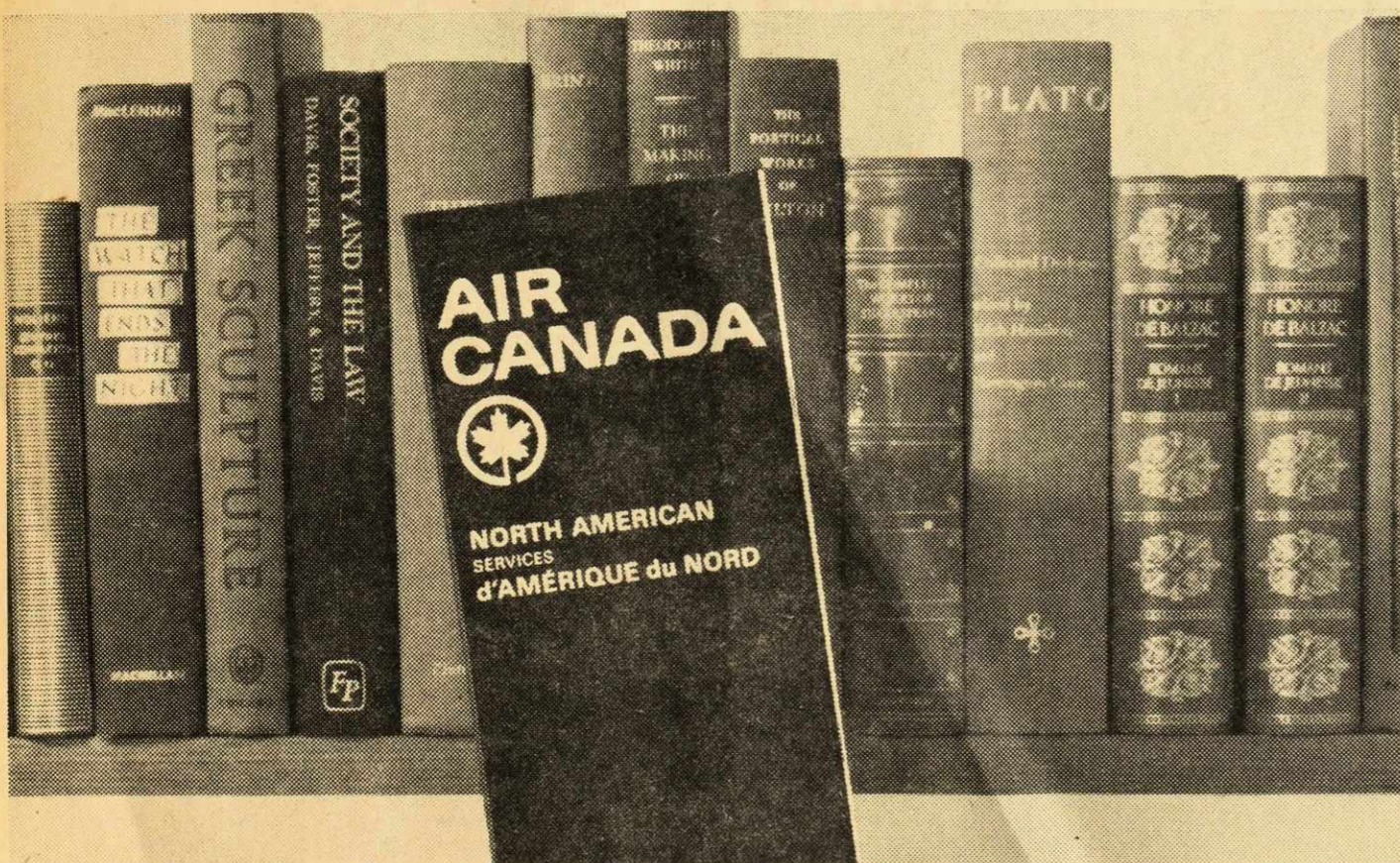
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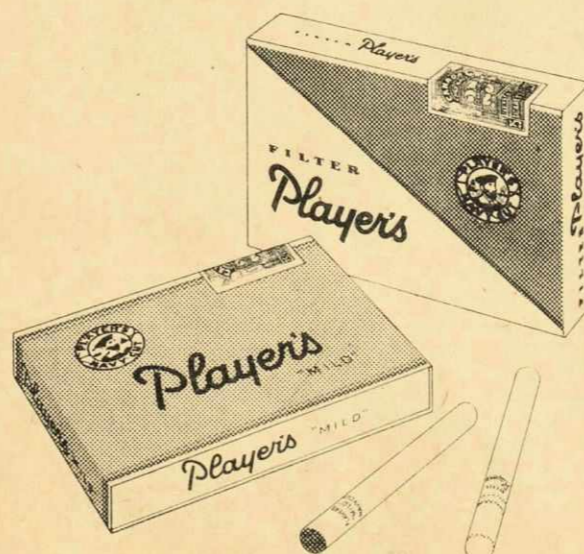
CUBIC FOOT

The foreman was checking his workers' knowledge. "What's a cubic foot?" he asked one employee. "I don't know," he admitted. "But you should get Workmen's Compensation."

GARDEN CHEMICALS

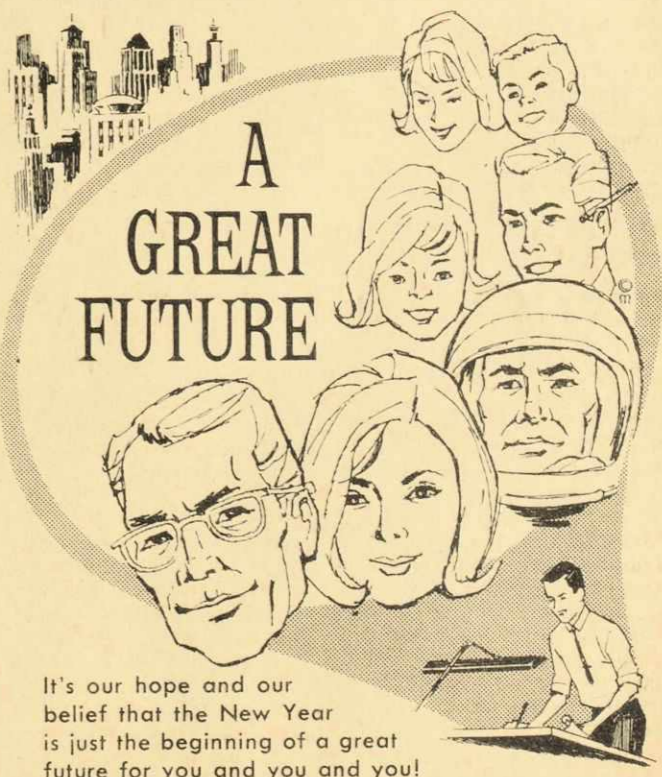
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