

# CANADA

TODAY / D'AUJOURD'HUI



77 Great Books

If one wants to plunge into the essence of Canada, into what pages should one dive? In this issue of CANADA TODAY/D'AUJOURD'HUI we give you opinions, directions and spring boards.

We look at twelve new books, six in English and six in French. We list our favourite children's books, refer to basic Canadian reference works, offer a brief review of Canadian histories and historians and name significant works of eleven significant novelists. We have some categories with single occupants: the best book on snowmobiles and the most sophisticated Canadian cookbook. We have a splendid book on canoes, and a good one on canoeing. There are new and old picture books and pictures from two of the new. Enough for a long winter's read.

# F I C T I O N

## New in French

[REVIEWED IN ENGLISH]

*Il n'y a pas de pays sans grandpère*, ROCH CARRIER, Editions Internationales, 1977.

In the midst of a family that scorns him, Vieux Thomas, rocking and waiting to die, calmly reviews his life: his sunny youth, his work as a wood cutter, and the evolution of the world around him—the wars, the misfortunes and the slow struggle of Quebec. This long internal monologue is Roch Carrier's sixth novel, and it shines, like its predecessors, with tenderness, humour and power. The deep humanity of its main character, the simplicity of its plot and its use of popular idiom make it part of a fertile Quebec literary tradition.

FRANCOIS RICARD

*La Traversée*, NAIM KATTAN, Hurtubise HMH, 1977.

Naim Kattan, a quintessential Canadian, was born in Baghdad, studied in Paris and came to Canada some twenty years ago, where he taught at Université Laval and wrote for a variety of publications. Now head of the Canada Council's Literary Section, he continues to write novels, essays, plays, reviews and, in *La Traversée*, short stories.

*La Traversee* shows Naim Kattan's profound comprehension of Canada. The stories are set in various cities and provinces, and the precision of the settings suggests his awareness of the nuances.

The title, *The Crossing*, suggests the theme: travels both separate people and bring them together. In *Le Voyage*, a young couple who have met and married in Africa return to her native Montreal. Pierre, a Frenchman, has such understanding of Monique's family, her city and culture that she is overwhelmed: her privacy has been invaded. When Pierre leaves, she feels something close to relief. In *Le Prochain Avion*, a couple meet

inauspiciously in the elevator of Toronto's CN Tower, she on her way home to New York, he to his unnamed home city. They find romance but do not make love. She postpones her departure several times and at the airport confesses, too late, that she is not expected home until the following day. Why has she deprived herself, and the man, of natural pleasure? Has she lied? The reader must decide.

SHEILA FISCHMAN

*Les Rescapés*, ANDRE MAJOR, Editions Quinze, 1976.

The early writing of André Major—poetry and polemics—was published in the influential radical magazine *Parti pris*, the name of both the publication and a group that in the sixties advocated the creation of a secular, socialist and independent Quebec. Major eventually broke with the group, and has continued to write, primarily novels. This spring he received the Governor General's Award for *Les Rescapés*, the final volume in a trilogy subtitled "Histoires de déserteurs." The three parts should be read as a whole: then confusions become clear, riddles are solved, gaps filled.

The "deserters" are urban and rural characters, some banal but none a stereotype. The rural-urban dichotomy is well explored. Montreal sophisticates call Momo, the central figure of the trilogy, a "hick"; the city offers only transient salvation to his girl, Gigi—who becomes a callgirl and is murdered—to the estranged wife of Saint-Emmanuel's hotelkeeper and her sister, and to Momo. *L'Epouvantail* has been translated into English, with the title *The Scarecrows of Saint-Emmanuel*. Translations of the other two should soon follow.

SHEILA FISCHMAN

## New in English

[WITH ONE TRANSLATED FROM THE FRENCH]

*A New Athens*, HUGH HOOD, Oberon, 1977.

Some of us are put off when we pick up a novel which announces on its dust jacket that it is part of a planned series of three, five or twelve volumes. *A New Athens* is the second in Mr. Hood's projected dozen. We missed the first, *The Swing in the Garden*. We are sorry. Mr. Hood is a master. He writes with precision, treading perceptively through the past.

*A New Athens* is the story of the people in and around Stoverville, Ontario, in the fifties. The narrator is Matt Goderich, the guileless son of a mildly radical member of Parliament. He falls in gentle love with most of the rich young girls in Stoverville and then, definitely, with one, Edie Codrington, the daughter of the middling retail hardware store tycoon.

*A New Athens* is marvelous in much the way E. M. Forster's *Howard's End* is: subtle, true, a picture of place and time and social strata, done with an art that appears artless. Hood has created not only people, houses, lawns, rivers and breezes but also a Canadian society—pressures, appetites, illusions and religions. Here is Matt talking about his girl:

*[It] all combined to reinforce her status in my imagination as a princess, a royal, goddess-like nymphical figurine. She had great glamour for me, a girl who had boats and a boathouse, traces of feelings I had wrestled with years before. . . . I mean I was a hell of a snob when I first met her. There it is. I was attracted to her partly by her appearance and behaviour, partly by her boathouse.*

Each of us is some kind of a snob. In the closets of our souls we keep measuring sticks we're slightly ashamed of. Matt is no hero but he tries to be an honest man. There is no one in this gentle book who properly can be called heroic and no one who can be remotely considered a villain. (The townspeople whom Edie's mother consigned to Hell in her visionary painting, *The Population of Stoverville, Ontario, Entering into the New Jerusalem*, are gently left unnamed.)

Mr. Hood's writing is glowing:

*On ice like this your skates have to have a very keen edge or you'll simply slip and slide and lose your footing. Polished by the wind, diamond-hard, the ice resists the ordinary dullish blade, will not allow purchase. That night the ice was so extremely hard that even our freshly honed blades barely incised it. This was like skating over an enormous champagne bottle. Green. The ice was pure crystalline deep green, just like a tinted lens,*

*two-and-a-half feet thick even in the reasonably sheltered area where we skated; polished to a perfectly smooth texture by the abrasive action of wind-driven snow, it gleamed dully in the mixed light coming from above. The moon was just coming to full that night, as it happened, a circumstance that lent a peculiar flavour to a New Year's Eve celebration, the light over the green ice powerfully suggestive of festival, even of sacrament. . . .*

*"Hey, while we're here maybe we'll see the ghost ship," said one of the boys, a native of the place, I believe a son of the Uncle George who owned the beach.*

We will now read the first of Mr. Hood's books and look forward to the next ten.

*Act of God*, CHARLES TEMPLETON, McClelland and Stewart, 1977.

Last August Jack McClelland, Canada's most conspicuous publisher, sent special copies of *Act of God*, to a select group of book reviewers. On the cover was a letter signed by Jack.

"Dear Editor," it said, "I am often asked 'How do you recognize a best seller in advance?' I believe it is a matter of sheer instinct. I invite you to test yours. Please be one of the first to read a novel that I have predicted will sell ten million copies throughout the world over the next five years."

The letter offered a prize—free copies of every book McClelland and Stewart publishes in 1978—to the editor who made the best guess as to the number of *Act of God* copies that would be sold in Canada by December 31, 1977. (McClelland's own guess was 47,300.)

It seems likely that writing a best seller was what Mr. Templeton had in mind, and he has come up with a scandalous plot. Though Mr. Templeton is Canadian, his book is set in Rome, London and in the Archdiocese of New York, most frequently in the residence of the cardinal archbishop. (It is not a *roman à clef*: the cardinal archbishop is clearly not the late Francis Cardinal Spellman nor the current Terence Cardinal Cooke.) Although he is not a medieval Italian cardinal but a modern Irish-American one, the cardinal is a potential murderer. To make him an even more unlikely killer, as well as a somewhat ecumenical one, he is a convert, born a Presbyterian, the son of a celebrated society preacher.

What could drive him to kill?

The answer is divinely simple: the bones of Jesus Christ.

If an archeologist found—or claimed to have



*At the Crease*, KEN DANBY, 1972, egg tempera 28" x 40".  
In *Ken Danby* (Clarke, Irwin). Courtesy of Gallery Moos.

found—bones which could be proved to be the bones of Jesus in an Israeli hillside cave, what would happen to the basic tenet of Christianity that Jesus rose from the dead? If no one knows of the discovery and the claim but the secretive archeologist and his old Princeton roommate, the cardinal, what will the cardinal be tempted to do?

Mr. Templeton is a competent storyteller, and his double mystery is solved by one of fiction's mildest detectives, a youngish middle-aged bachelor who is attached to both the district attorney's office and the cardinal's pretty niece. (The detective has a Canadian connection: he was born in Toronto.)

If you cannot wait to find out what happened to the archeologist, to the cardinal, to the detective and to the bones, rush at once to Canada and help make Mr. McClelland's December prediction come true. If you are patient, wait. Mr. McClelland tells us that international publishing contracts, including one with Little, Brown and Company, have been signed, and Mr. Templeton has already made at least \$300,000.

*Children of the Black Sabbath*, ANNE HEBERT, Translated by Carol Dunlop Hébert, Musson Book Company, 1977.

Anne Hébert, who wrote *Kamouraska*, the novel on which the excellent movie was based, has now published an English translation of *Children of the Black Sabbath*. The translation, by Carol Hébert,

is first rate, and if you are mono- or sesqui-lingual, this is your opportunity to read the work of an excellent French-Canadian writer.

*Children of the Black Sabbath* is short (198 pages), powerful and, like *Act of God*, touched with a kind of impiety. The protagonist is Sister Julie of the Trinity, a lady of the Precious Blood who is, to put it succinctly, possessed.

This is a single, narrow, strong, thrilling narrative. Its narrowness is its only fault. One might wish that the tale of the bewitched nun in her barricaded cell were a congruous strand in a broader story of Quebec, that in addition to the people and acts that leap through Sister Julie's mind, there were other independent people, engaged in counterpoints of action.

*Child of the Morning*, PAULINE GEDGE, Macmillan, 1977.

*Child of the Morning*, a lotus-laden vacation from the kitchen or the stenographers' pool, is as likely a best seller as Mr. Templeton's *Act of God*. Pauline Gedge of Hanna, Alberta, has written 403 lush pages about Pharaoh Hatshepsut, the only woman to rule Ancient Egypt. Hatshepsut ruled brilliantly for two decades, but Thothmes, who was all at once her successor, her half brother, her husband and her frustrated suitor, chipped her



name from her monuments and burned the records of her peaceful years.

*Child of the Morning* is what was once known as a woman's novel, and although Hatshepsut was apparently the first suffragette, she is also a traditional heroine of historical romance. The prose, thick and fragrant as the Nile, regularly overflows its banks, bathing the reader in swirling pools of scented passion:

*He rose in one swift movement, dropping his cup, the red wine splashing over the floor. In two long strides he was upon her. "It has nothing to do with the crown!" he snapped, teeth bared in a snarl. "If I wanted it, I could have it tomorrow!"*

*"You lie," she said evenly. "You are still not quite ready to make such a move and you know it! Why are you here, Thothmes? What do you really want?"*

*He snatched the empty cup from her hands and threw it into a corner. He grabbed her arms and forced them behind her back, pulling her toward him. "You," he said savagely. "It is you that I want, proud Pharaoh."*

*Child of the Morning* was, logically, given the Alberta Novel Award. It is just the book to snuggle with, under the blankets, during the long prairie winter.

*Crab Apples*, KEN DANBY, 1964, egg tempera 24"x 30". In Ken Danby (Clarke, Irwin). Courtesy of Gallery Moos.

## Picture Books

Due to the inexhaustible energy of Lorraine Monk and the National Film Board, Canada has an extraordinary number of excellent picture books. Among them are *Canada: A Year of the Land*, (Copp Clark, 1969) and *Between Friends/Entre Amis* (McClelland and Stewart, 1976).

There is also a good supply of well-made art books. In this issue we have a selection from the recently published *Ken Danby* (Paul Duval, Clarke, Irwin, 1976) and from *From Desolation to Splendour: Changing Perceptions of the British Columbia Landscape* (Maria Tippett and Douglas Cole, Clarke, Irwin, 1977). We note the arrival of *Tom Tompson: The Silence and the Storm* (McClelland and Stewart, 1977). Tompson was the prime mover behind Canada's Group of Seven. This is a complete and splendidly produced history of his work, which has a vivid reality of its own, and his life, which remains obscure.

## Past Imperatives

MORDECAI RICHLER, *The Apprenticeship of Duddy Kravitz*, McClelland and Stewart, 1974; *Son of a Smaller Hero*, 1955, McClelland and Stewart, 1965; *St. Urbain's Horseman*, Bantam, 1972. Life in the old Jewish section of Montreal and in the great outside world. Richler is a funny, poignant moralist who accepts but does not approve.

GABRIELLE ROY, *Bonheur d'occasion*, McClelland and Stewart, 1959; *The Tin Flute*, McClelland and Stewart, 1969, Translated by Hannah Josephson. An excellent introduction to the stresses that strain Quebec.

ROGER LEMELIN, *Au pied de la pente douce*, McClelland and Stewart, 1968; *The Town Below*, McClelland and Stewart, 1961, Translated by Samuel Putnam. A vivid view of Quebec City's working class.

MARGARET LAURENCE, *A Jest of God* (also issued as *Rachel, Rachel*), 1966, McClelland and Stewart, 1974. A school teacher seeks fulfillment in rural midwestern Canada—a much better book than the resulting movie.

ROCH CARRIER, *La Guerre, yes sir!*, Editions du Jour, 1968; *Anansi*, 1970, Translated by Sheila Fischman. A bawdy portrait of French Canadian lowlife in the army.

BRIAN MOORE, *I Am Mary Dunne*, McClelland and Stewart, 1976. A desperate day in the life of a thirty-three-year-old woman who lost her sense of

self some place along her way from small town Ontario to Toronto to Montreal to New York, from husband to husband to husband, from reality to new reality to confusion.

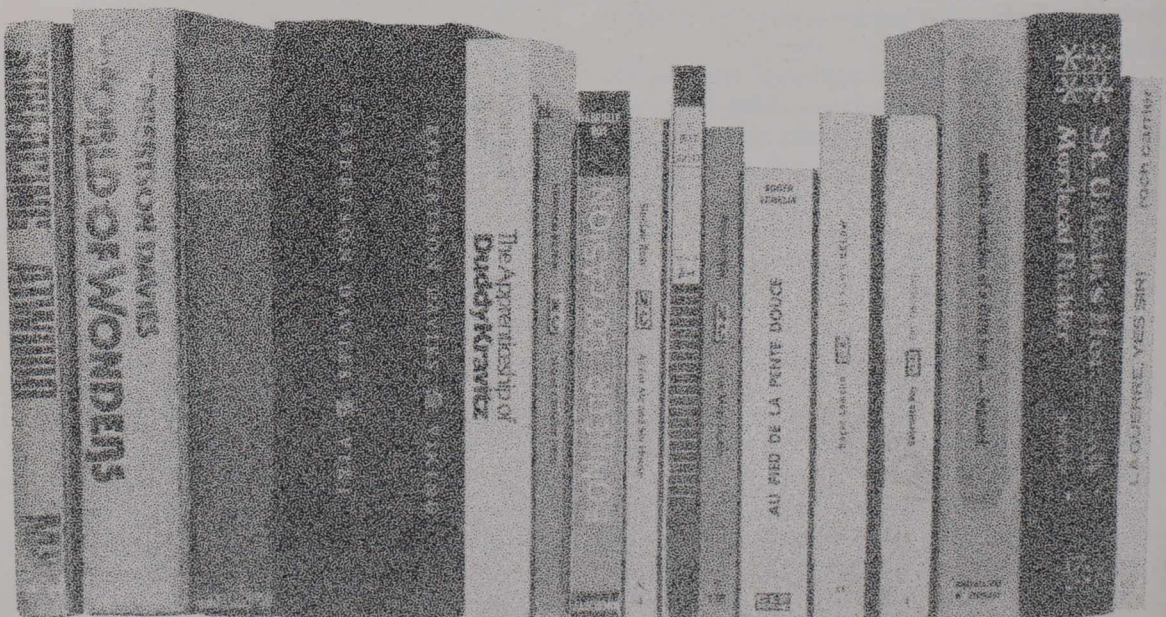
ROBERTSON DAVIES, *Fifth Business*, *The Manticore* and *World of Wonders*, Macmillan, 1970-1975. The greatest trilogy of our time. All you need to know about English-speaking Canada in the twentieth century. Perhaps it is all you need to know. Mr. Davies is Canada's Dickens. He is as essential and as invisible in the world of his creation as God the Father is in His.

HUGH MACLENNAN, *Two Solitudes*, 1945, Macmillan, 1968. The classic French/English relations novel, covering 1914-1939.

MARGARET ATWOOD, *Surfacing*, *Paperjacks*, 1973. Young, discontented Canadians on a remote lake in northern Quebec. In the end, the heroine "surfacing," determined to be a victim no more.

SINCLAIR ROSS, *As For Me and My House*, 1941, McClelland and Stewart, 1970. A minister who is a would-be artist and his wife trapped by the prairie, wind, dust, isolation, his job, the town and themselves.

STEPHEN LEACOCK, *Sunshine Sketches of a Little Town*, 1912, McClelland and Stewart, 1948. One of the two funniest philosophers ever to grow up on the continent.



# BASIC REFERENCE BOOKS



*Canada Year Book/Annuaire du Canada*, Statistics Canada, Annual, French or English. Economic, social and political developments with statistics.

*Canadian Almanac and Directory*, Copp Clark (Vancouver), Annual. Comprehensive coverage of municipal, provincial and federal governments, associations, newspapers, periodicals and lawyers, plus astronomical calculations and much more.

*Canadian Guide: Canada's Up-to-the-Minute Gazetteer and Shipper's Directory*, International Railway Publishing Co. (Montreal), Monthly. Alphabetical list of all populated places in Canada, with locations and populations, customs brokers, forwarding agents, airlines and railroads.

*A Dictionary of Canadianisms on Historical Principles*, Edited by WALTER S. AVIS, Gage (Toronto), 1967. Words and expressions characteristic of Canada.

*Directory of Associations in Canada/Répertoire des associations du Canada*, BRIAN LAND, University of Toronto, 1975, Bilingual. Voluntary, non-governmental, non-profit organizations.

*Encyclopedia Canadiana*, Grolier (Toronto), Ten Volumes. Information with a Canadian slant, from Abalone to Zurich (Ontario).

*Universities and Colleges of Canada/Universités et collèges du Canada*, Statistics Canada and Association of Universities and Colleges, 1976, Bilingual. Size, location, admission requirements, curricula, student financial assistance, and names and addresses of deans, directors and department chairmen.

*The Canadian Who's Who*, Who's Who Canadian Publications (Toronto), 1975. A triennial with supplementary service booklets.

*Canadian Political Facts 1945-1976*, COLIN CAMPBELL, Methuen (Toronto), 1977. Elections, political parties, economics, population, language and more.

*Organization of the Government of Canada/L'Administration fédérale du Canada*, Supply and Services Canada, Annual, French or English. Descrip-

tion of all federal agencies—officers, historical background and responsibilities.

*Canadian Books in Print: Author and Title Index and Subject Index*, Edited by MARTHA PLUSCAUSKAS, University of Toronto, Annual. Books published in Canada (primarily in English) and a list of Canadian publishers.

*Répertoire de l'édition au Québec*, Edi-Québec (Montreal), Annual. Canadian French-language books by author, title and subject, plus lists of publishers, bookstores and associations.

*Canadian Serials Directory/Répertoire des publications sériées canadiennes*, MARTHA PLUSCAUSKAS, University of Toronto, Bilingual, 1977. Addresses for current Canadian serials.

*Colombo's Canadian Quotations*, Edited by JOHN R. COLOMBO, Hurtig (Edmonton), 1974. Six thousand quotations—including what Humphrey Bogart said to Mary Astor in *Across the Pacific*.

*Matthew's List*, Syd Matthews and Partners Limited (Pointe Claire, Quebec), Annual, Triannual update. Phone numbers, addresses and staffs of Canadian radio and television stations, wire services, newspapers and parliamentary galleries.

*Canadian Key Business Directory*, Dun and Bradstreet (Toronto), Annual. Canadian businesses with a net worth over \$500,000, sales over \$5,000,000, or a hundred or more employees.

*Canadian Business and Economics: A Guide to Sources of Information/Sources d'informations économiques et commerciales canadiennes*, Edited by BARBARA E. BROWN, Canadian Library Association (Ottawa), 1976, Bilingual. Annotated list of Canadian business and economic publications.

*Bank Directory of Canada*, Canadian Bankers' Association, Houstons Standard Publications (Toronto), Annual, Bi-monthly update. Canadian banks' head offices, executives and branches with a list by country of banks outside Canada.

*Canadian Trade Index*, Canadian Manufacturers' Association, Annual. Canadian manufacturers and their addresses.

For librarians, and others, wishing a broader view and/or publishers' addresses, our "Librarians' List" is to be had for the asking. Drop us a line.

# A SELECT COLLECTION OF CHILDREN'S BOOKS

Something unlovely has not happened to Canadian children's books; they do not compete with television. Canadian publishers still believe that children are gentle, happy people who have normal attention spans and a zest for life. The books for children eight or older—the ones where the competition with TV is most obvious—do not have plots about child abuse, alcoholism, illegitimacy or general misery. They have varied word choice, adequate length and a normal amount of white space. The stories are lively, entertaining and stimulating. Some bring laughter, some bring thrills, but all have the essential quality: They bolster a child's self-esteem using the time-honoured triumph of the hero or heroine over vicissitudes (but never, happily, over parents).

The best is:

*Jacob Two-Two Meets the Hooded Fang* (MORDECAI RICHLER, Illustrated by FRITZ WEGNER, McClelland and Stewart, 1975, (Ages 5 to 10 years).

Richler, that best-selling author of adult books, has turned his narrative skills inside out to give children a shiny bubble of nonsense with some real zingers beneath the surface.

This is the story of Jacob Two-Two, who is two plus two plus two and who says everything twice because he is the youngest of five children and no one hears him the first time. To soothe his sense of injustice, Jacob is allowed to run his first errand; but alas, he meets the overbearing grocer, loses his nerve and runs to the park instead.

With a flip of the page, Jacob Two-Two is transported to a trial for "insulting behavior to a big person." He is sentenced to spend two years, two months, two days and two hours in the prison for children who can't dial the telephone, can't cross the street, can't ride a two-wheeler, and certainly can't run errands.

Jacob is rescued by his own cleverness and two splendid children, wearing child power costumes, who look just like his brother and sister.

Jacob Two-Two is a lulu.

*Alligator Pie*, DENNIS LEE, Illustrated by FRANK NEWFIELD, Macmillan, 1974, (Ages 6 months to 60 years).

Lee, one of Canada's best poets, splices words into wonderful lengths of nonsense. With the unfortunate exception of the use of "splain" (as in explain), Mr. Lee has concocted one of the best read-aloud books ever.

There are tongue twisters, wild Canadian names like Temagami, good nonsense words like gundi-



*Festivités de la Saint-Jean-Baptiste/Street Dance on Saint-Jean-Baptiste Day*, MIYUKI TANUBE. In her *Québec je t'aime I Love You* (Tundra Books).

boob, mild ribaldry like "a thump on your bum" and even a piece of political doggerel!

*William Lyon Mackenzie King  
Sat in the middle & played with string  
And he loved his mother like anything—  
William Lyon Mackenzie King.*

There are poems about hockey, skyscrapers, the laundromat and even the day care centre:

*I've got a Special Person  
At my day-care, where I'm in.  
Her name is Mrs. Something  
But we mostly call her Lynn. . . .*

*I guess I'm going to marry Lynn  
When I get three or four  
And Lynn can have my Crib, or else  
She'll maybe sleep next door.*

*Mary of Mile 18*, ANN BLADES, Tundra Books, 1971, (Ages 6 to 10 years).

The author, only nineteen at the time, wrote and painted this gem of a book for her students in a tiny Mennonite town eighteen miles from the Alaskan Highway in British Columbia. It is a classic tale of a wistful child, a homeless puppy, a family who can't afford him and the demands of icy northern winters. Survival depends on every member of the family. The girls must lug snow inside for drinking, cooking and washing; the boys have to split wood. Even a wolf-pup must earn his keep—and happily, he does.

*Québec je t'aime I Love You*, MIYUKI TANUBE with MAURICE SAVIGNAC, Tundra Books, 1976, (Ages 7 to 10 years).

If ever a land got a love letter, this is it. There are twenty-one pages of art and seventeen pages of text—one column in French and one in English. Every word and every picture shines with warmth and gaiety. The author, who was born in Japan, has

created not a story book but succinct accounts alongside busy pictures of crooked buildings and lumpy, happy people. There are washday and first communion, St. Jean Baptiste Day and the Quebec Carnival, maple sugaring and ice fishing. Even the mundane seems marvelous.

*The Hand of Robin Squires*, JOAN CLARK, Illustrated by WILLIAM TAYLOR and MARY CSEREPY, Clarke, Irwin, 1977, (Ages 10 to 14 years).

With her native Nova Scotia and some excellent research as background, Joan Clark has given verisimilitude to the legend of Oak Island's buried treasure. Her fast-paced plot of what might have been involves pirates and two teenage boys—one British, one Indian. As heroes they do not save the day, but at least they escape. Their escape provides a sophisticated explanation of the hand that floats in Oak Island's Money Pit. This gruesome sight, supposedly picked up in 1971 by a camera monitoring the shaft, is an added fillip to thrill and chill young readers (and old ones).



## New in English

*The Tuning of the World, a Pioneering Exploration Into the Past History and Present State of the Most Neglected Aspect of our Environment: The Soundscape*, R. MURRAY SCHAFER, McClelland and Stewart, 1977.

R. Murray Schafer is one of the world's great listeners (as well as a composer of music and a professor of communications). In this pioneering book, he concludes that we have moved from a hi-fi past, when distant waterfalls could be heard with exquisite fidelity, to a low-fi present, in which an urban pedestrian cannot distinguish a jack hammer's racketing from the general din. This book is a delight—it tells us, loud and clear, about the way we think sounds sound—joyful, harsh, frightening. It also softly but persuasively argues that if we do not control the rising racket, we will eliminate the coo, the murmur, the tinkle, the whisper and the wind's audible caress from our lives.

*An Appetite for Life*, CHARLES RITCHIE, Macmillan, 1977.

Mr. Ritchie, who served as Canada's Ambassador to the United States from 1962 to 1966, has

previously published selections from his 1937 to 1945 diaries, *The Siren Years*. He had intended to follow with excerpts from the diaries of the next decade, but while thumbing through his old notebooks, he found himself reading entries from September 1924, the beginning of his eighteenth year.

He was entranced. Should he publish them? He recognized the danger. The diaries of a public man are safe from the worst kind of ridicule; they can be excused, whatever their merit, by the fact that they are properly historical. Those of an eighteen year old, if published, must be the diaries of a very perceptive young person. Mr. Ritchie's are.

They are charming, they are instructive, they are historical. They tell us what life was like when the century was barely out of its own teens and when the gentry of the English-speaking world was still unself-consciously in charge.

Mr. Ritchie is not, by strict definition, a professional writer. *An Appetite for Life* should be kept out of the hands of all the hopeless, published plodders who think that they are. That he should be so talented (when they are not) is just unfair.

## New in French

[REVIEWED IN ENGLISH]

*Le Parti Québécois: de la fondation à la prise du pouvoir*, VERA MURRAY, Hurtubise HMH, 1977.

Those who used to ask "What does Quebec want?" now ask "Why?" and "How?" Political scientist Vera Murray provides meticulous, impartial answers in *Le Parti Québécois: de la fondation à la prise du pouvoir*. It analyzes the election of November 15, 1976, (won by the Parti Québécois, which advocates the peaceful separation of Quebec from Canada) and examines the official party documents from 1961 to 1976, as well as newspaper and magazine articles. There are relevant interviews and an in-depth study of the structures, ideas, tensions and people of the party.

SHEILA FISCHMAN

*Le Temps des otages: Québec entre parenthèses*, JEAN PARÉ, Editions Quinze, 1977.

Jean Paré, forty-three, is the editor-in-chief of *L'Actualité*, Maclean Hunter's monthly French-

language magazine. He is a native of Quebec who has worked in Europe (and Ottawa), visited China and Israel and even touched down in Toronto from time to time. A distinguished translator, he won the first Canada Council translation prize for his French version of the Ted Allan-Sydney Gordon biography of Norman Bethune. *Le Temps des otages* is a chronicle of Quebec between 1970 and 1976.

Sociologist Marcel Rioux writes in a preface to the book that "Paré's irony and sarcasm aren't gratuitous, they're a reaction to the mess he sees us making of our society and our habitat; he protests against the factitiousness surrounding us, against politicians riveted to their temporary images, who cultivate appearances to avoid seeing reality—and their own lack of it."

The tone of the essays ranges from caustic to affectionate, depending on the subject. Originally written for newspapers and magazines with a the-

oretically short shelf-life, they are far from stale. Paré's style is spare, frequently elegant and punctuated with witticisms, puns and judicious injections of English.

Language is one of Paré's loves. A remarkable essay on translation, "The Original and the Metamorphosis," begins with a discussion of the joys of translating McLuhan (he has put *Gutenberg Galaxy* and *Counterblast* into French) and goes on to give a neat definition of the ideal translator, "... spies who learn how to dress and smoke and hold their forks and maybe even make love just like the natives of the village into which they're parachuted."

SHEILA FISCHMAN

*The Globe and Mail*, Toronto, 27 August 1977.

*Blocs erratiques*, HUBERT AQUIN, Edited by RENE LAPIERRE, Editions Quinze, 1977.

Known primarily for his novels (*Prochain épisode*, 1965; *Trou de mémoire*, 1968; *L'Antiphonaire*, 1969; *Neige noire*, 1974), Hubert Aquin, who died on 15 March 1977, was an essayist who

expressed, better than anyone, the hopes and frustrations of the intellectual Quebec nationalists of the sixties. *Blocs erratiques* also has several essays of his youth, which reveal his little known mystic side. This work is essential for those who wish to understand Quebec thought and literature over the last twenty years. It includes a complete bibliography of Aquin's writings.

FRANCOIS RICARD

## Two on the Canoe

*The Survival of the Bark Canoe*, JOHN MCPHEE, Farrar, Straus and Giroux, 1975. Beautifully drawn plans and photographs of the very different canoes built by the many different Indian tribes. *The Canoe and White Water*, C. E. S. FRANKS, University of Toronto, 1977. Canoes and where to use them in Canada.

## Basics

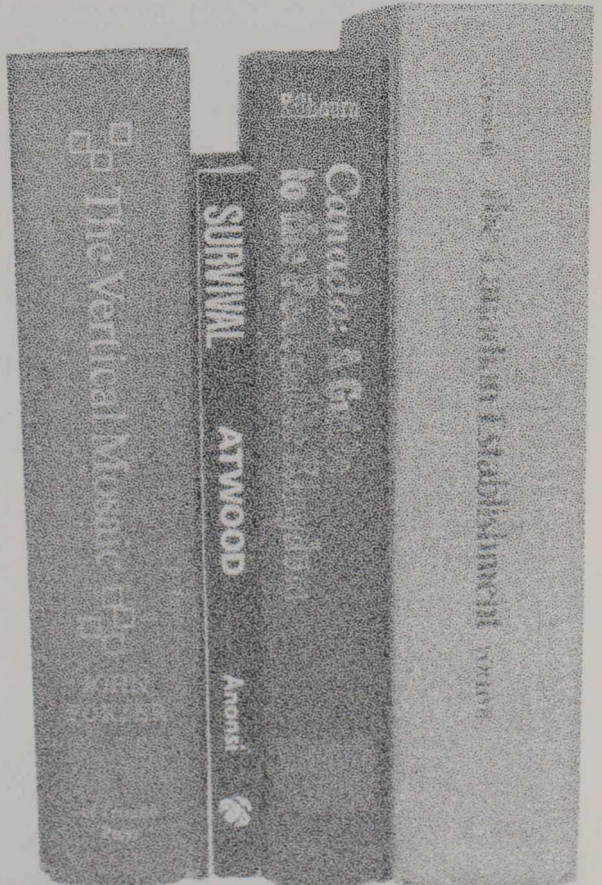
*Canada: A Guide to the Peaceable Kingdom*, Edited by WILLIAM KILBOURN, Macmillan, 1970. "Canada as a different kind of American society, an American alternative."

*The Blasted Pine*, Edited by F. R. SCOTT and A. J. M. SMITH, Macmillan, 1957. Anthology of satire and disrespectful verse, historic and funny.

*The Vertical Mosaic: An Analysis of Social Class and Power in Canada*, JOHN PORTER, University of Toronto, 1965. A perceptive interpretation of Canada's class structure and a definition of its elite.

*The Canadian Establishment*, Volume I, PETER C. NEWMAN, McClelland and Stewart, 1975. Almost endless details (480 pages) about "the 1,000 men who really run Canada," a definition which excludes only women and those men who have made it since this volume was published.

*Survival, a Thematic Guide to Canadian Literature*, MARGARET ATWOOD, Anansi, 1972. Ms. Atwood, a poet, essayist and novelist, centres her explanation of Canadian literature on "victims"—of the elements, of geography, of the US and of Canadian society.



Our reviews of French-language books are also available in French; write if you would like to receive a copy.



*The Red Wagon*, KEN DANBY, 1966, egg tempera  
42'' x 32''.

In *Ken Danby* (Clarke, Irwin). Courtesy of Gallery Moos.

*Young Master*, KEN DANBY, 1966, egg tempera  
32'' x 24''.

In *Ken Danby* (Clarke, Irwin). Courtesy of Gallery Moos.

*Lacing Up*, KEN DANBY, 1973, egg tempera 22'' x 32''.

In *Ken Danby* (Clarke, Irwin). Courtesy of Gallery Moos.

*Leather Hat*, KEN DANBY, 1974, egg tempera 28'' x 40''.

In *Ken Danby* (Clarke, Irwin). Courtesy of Gallery Moos.

*From the Summer of '38*, KEN DANBY, 1966, egg  
tempera 22'' x 28''.

In *Ken Danby* (Clarke, Irwin). Courtesy of Gallery Moos.



# H I S T O R Y

*The Writing of Canadian History, Aspects of English-Canadian Historical Writing: 1900 to 1970*, CARL BERGER, Oxford, 1976.

The best historians are mirrors, giving clear reflections, not of past times but of themselves. Henry Ford said, "History is bunk." He was absolutely right. Anyone who reads history as full and undiluted truth will be deceived. He was, of course, in another sense, absolutely wrong. History is essential to civilization. Properly translated, it is prologue. Carl Berger has written a history of Canada's most eminent historians—George M.

Wrong, Adam Shortt, Frank Underhill, Harold Innis, Arthur Lower, Donald Creighton and William Morton. Each of the above read the past in the light of his own lamp.

The first two were the founders, and they offer an intriguing contrast. Wrong was a man who would rather be morally right than president. He wrote to instruct his readers (particularly the young) in the ways of righteousness. As Berger puts it, Wrong's understanding of history was "coloured by his notion of intellectual leadership, his keen consciousness of social rank, and above

## Inuit

*The White Dawn*, JAMES HOUSTON, Harcourt Brace Jovanovich, 1971. A novel based on Eskimo tales about their first contact with the white man. Mr. Houston lived, for twelve years, on Baffin Island and taught the native artists the techniques of print making.

*We Don't Live in Snow Houses Now: Reflections of Arctic Bay*, Interviews by RHODA INNUKSUK and SUSAN COWAN, Canadian Arctic

Producers Limited, Hurtig, 1976. "In those days we used to play outside for hours and we were never too cold. We are living in warm houses now and we get cold very easily. Our children cannot stay outside to play; they find it too cold. When we were young we were living entirely on meat and when you are eating meat you are much healthier, your blood is better and it keeps you warm. . . ."



all, by his religious training." Still he was a serious scholar and he abhorred the excesses of his amateur predecessors, partisanship, the repetition of unexamined myths and factual inaccuracies.

Shortt was the other extreme—a man obsessed with the amassing of primary documents, one who believed, too devotedly, that the past when sufficiently copied, photographed and catalogued, can speak for itself.

Together, however, they gave the past a perspective and fathered the profession of historical writing in Canada. Their volumes, most often compilations of the work of specialists, are as long and soporific as a winter night in Saskatchewan. The samples below are included for readers who are determined to find things out for themselves. The other books are more likely to enrapture the modern reader.

ADAM SHORTT, *Canadian Currency and Exchange Under French Rule, 1898*, Osiris, 1974.

GEORGE M. WRONG, *The Rise and Fall of New France*, Two Volumes, 1928, (Out of print).

*The Jesuit Relations and Allied Documents: a Selection*, Edited by S. R. MEALING, 1868, McClelland and Stewart, 1963.

The Jesuits' dramatic view of North America, their success and their martyrdom.

WILLIAM KILBOURN, *The Firebrand*, Clarke, Irwin, 1956. Upper Canada's flamboyant rebel and his small 1837 rebellion.

DONALD CREIGHTON, *John A. Macdonald*, Macmillan, Two Volumes, 1952 and 1955. Canada's first prime minister with details of the weather, politics, his drinking habits and more.

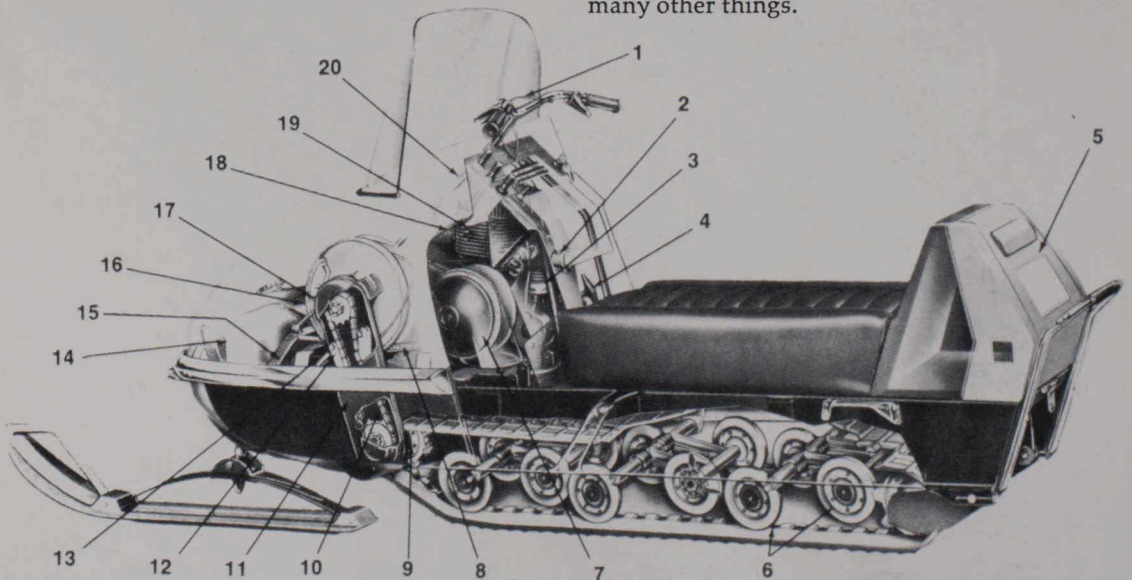
JOSEPH SCHULL, *Rebellion, 1837*, Macmillan, 1971. Louis Joseph Papineau and the Quebec side of the 1837 rebellions.

LESTER PEARSON, *Mike*, University of Toronto, Three Volumes, 1972-1975. The candid, clear, kindly and detached memoirs of Canada's best-known post-World War II statesman, Nobel Prize winner and prime minister.

PIERRE BERTON, *The National Dream, The Last Spike*, McClelland and Stewart, 1974. The building of the Canadian Pacific Railroad as a natural force, a national religion and an emotional spree.

## All You Need To Know About Your Snowmobile

*The Complete Snowmobiler*, CLARKE WALLACE, Peter Martin Associates Limited, 1971. How to repair your own, how to insure it and you, and many other things.



- |                        |                    |                    |                      |
|------------------------|--------------------|--------------------|----------------------|
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| 3. Fuel Filter         | 8. Drive Belt      | 13. Tie Rod        | 18. Muffler          |
| 4. Manual Starter      | 9. Front Sprocket  | 14. Fuel Tank      | 19. Engine           |
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# Food

*Canadian Menu Manual*, Edited by M. J. Kostuch, Canadian Government Office of Tourism, Supply and Services Canada, 1977. Recipes from thirty-seven great Canadian chefs, designed for the trade, including a list of twenty-two ways to spoil a good cup of coffee.

## Fiddlehead Soup

### Crème aux têtes de violon

Toni Roldan, Harbour Castle, Toronto, Ontario

#### Method:

Smother onions in butter.  
Add fiddleheads, thyme, salt, pepper and smother on low fire for approx. 5 minutes.  
Add potato, broth and milk.  
Simmer for 25 minutes.  
Put through blender, to obtain a smooth mixture.  
Heat again, taste and serve with bread croutons, which are added on top of soup in each bowl.

**Yield:** 10 portions

#### Ingredients:

Butter  
Chopped onion  
Fiddleheads, frozen  
Chopped, raw potato  
Chicken broth  
Thyme  
White pepper  
Salt  
Milk  
Fresh bread croutons

**Measures:**

	Imperial	Approx. Metric
	3 oz.	85 g.
	6 oz.	170 g.
	1 lb.	450 g.
	8 oz.	225 g.
	48 oz.	1.3 lt.
		1 pinch
		1 pinch
		to taste
	24 oz.	6.5 dl.
	10 oz.	280 g.

## Where To Buy Our Books

Many books in this issue are published or distributed in the US. Ballentine carries *The Apprenticeship of Duddy Kravitz*; Bantam, *Saint Urbain's Horseman*, *A Jest of God* and *Jacob Two-Two*. Dial plans to publish *Child of the Morning* in the near future. Farrar, Straus and Giroux publishes *The Survival of the Bark Canoe*; Harcourt Brace Jovanovich, *The White Dawn*; St. Martin's Press, *Canada: A Guide to the Peaceable Kingdom*; New American Library, *Fifth Business*; Hawthorn, *Two Solitudes*; Popular Library, *Surfacing*; Houghton Mifflin, *Alligator Pie*; Knopf, *The Tuning of the World* and Berton's volumes in a single book called *The Impossible Railway*. J. B. Lippincott distributes *The Town Below*, *As For Me and My House*, *The Canadian Establishment* and *The Jesuit Relations*. Penguin has *I Am Mary Dunne*; Quadrangle, *Mike*; Scribner's, Charles, Sons, *The Complete Snowmobiler* and *Mary of Mile 18*; Tundra, *Québec je t'aime/I Love You*; Viking, *The Manticore* and *World of Wonders*.

For those books available only in Canada, we suggest that you write to the appropriate publishing house.

Anansi Press  
c/o Burns & MacEachern  
62 Rainside Road  
Don Mills, Ontario M3A 1A6

Clarke, Irwin  
Order Department  
791 St. Clair Avenue, West  
Toronto, Ontario M6C 1B8

Copp Clark  
517 Wellington Street, West  
Toronto, Ontario MSV 1G1

Editions Hurtubise HMH  
380 West Craig Street  
Montreal, Quebec H2Y 1J9

Editions Internationales  
Alain Stanké  
2100 rue Guy  
Montreal, Quebec H3H 2L8

Editions du Jour  
5705 East Sherbrooke Street  
Montreal, Quebec H1N 1L7

Editions Quinze  
3465 Chemin de la Côte-des-Neiges  
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Montreal, Quebec H3H 1T7

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Edmonton, Alberta

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Toronto, Ontario M5B 1X3

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25 Hollinger Road  
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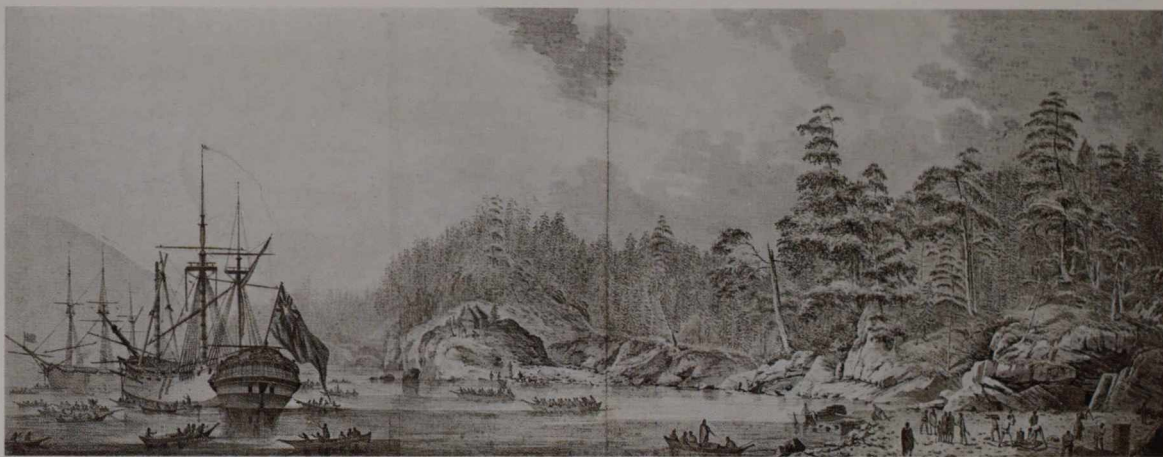
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2065 Crescent Street  
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5201 Dufferin Street  
Downsview, Ontario M3H 5T8



*Resolution and Discovery in Nootka Sound*, JOHN WEBBER, 1778. In *From Desolation to Splendour: Changing Perceptions of the British Columbia Landscape* (Clarke, Irwin). Courtesy of National Maritime Museum, London.

RIGHT: *Shoreline*, EMILY CARR, c. 1935. In *From Desolation to Splendour*. Courtesy of The McMichael Canadian Collection, Kleinburg, Ontario.

BELOW: *Shadow Cove, Galiano Island*, TONI ONLEY, 1975  
In *From Desolation to Splendour*: Courtesy of the artist.



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