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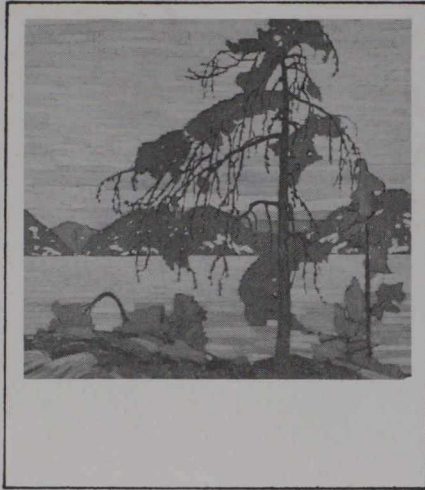
THE NATIONAL GALLERY OF CANADA
OTTAWA

The Jack Pine by Tom Thomson

Cover picture shows

Tom Thomson's *The Jack Pine*, painted in 1917, a masterpiece in the collection of the National Gallery of Canada — see article about Tom Thomson and the Group of Seven, page 7.

Canada Today



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Co-operatives find new dynamic role

By Joseph MacSween

The Complexe Desjardins, which is described as the biggest "people place" ever built in Montreal, constitutes a spectacular living monument to the development of the Co-operative Movement in Quebec and Canada.

The four-tower, \$157-million, multi-functional project is named for Alphonse Desjardins, the French-Canadian legislative reporter who wrote an innovative chapter in the international history of the movement.

Spokesmen say the construction project represents the biggest co-operative venture in urban development in North America and also signals a reorientation of the Desjardins movement in Quebec.

Desjardins started one of the greatest success stories in the history of Quebec — Canada, in fact — when he founded his first caisse populaire and thereby introduced credit unions to North America.

The first deposit was ten cents, one thin dime, on the day Desjardins opened the caisse populaire in 1900 at his home town of Levis, across the St. Lawrence river from Quebec City.

Today the assets built on 1,638 caisses populaires and credit unions in Quebec are estimated at \$4.4 billion and membership at 3.9 million men, women and children out of a total population of six million. A wheel has turned. Traditionally, co-operators tended to boast that their progress represented such-and-such a percentage of capitalist enterprise. Recently, a capitalist trust company official boasted that the assets of his firm amounted to Desjardins proportions.

proportions

Even the bare statistics sketch the outline of an economic and social giant. Some observers see the Desjardins co-operative institutions for savings and credit as a major factor in bringing Quebec through the stormy financial waters of the Quiet Revolution, which yanked the province into the 20th century, educationally, socially and industrially.

But that may only be the start of the story. A highly significant reorientation is under way in the Federation de Quebec des Caisses Populaires Desjardins, by far the largest of four federations serving the varied needs of French- and English-language citizens in the field of co-operative savings and credit in the province.

After much reflection and study, the 3,000,000-member federation is moving

into the mainstream of the Quebec industrial revolution and cultivating an image strikingly dynamic in comparison with its traditional rural conservatism.

Alfred Rouleau, federation president, put it this way in addressing a congress: "The rapid growth we have known in these past years can be interpreted largely as a mark of confidence accorded to the caisses populaires, the Desjardins movement and the Co-operative movement. Such a phenomenon, if it is encouraging, also has its counterpart in additional responsibility conferred upon us. We have been invited, I believe, to play a more and more dynamic role in the industrial and commercial development of our community. We think we have today the capacity to do this. This explains our decision to create the Société d'Investissement Desjardins."

social duty

The investment society — known as SID — was created by an act of the Quebec National Assembly with authorized risk capital of \$100 million. Observers feel it could have significant results in the development of secondary industry, which Quebec lacks in comparison with Ontario, its more affluent neighbour to the west. SID is primarily considering five sectors — food, health, leisure, transport and communications and housing — picked because they correspond to the overall objectives of the society and show development potential.

"We have a duty towards society, to help the economy and create jobs, especially for the young people coming on the market," said Dr. Rosario Tremblay, director of external communications, in discussing the present orientation of the movement. The federation amounts to a constellation of enterprises with SID and older societies comprising what is described by Dr. Rosario Tremblay as the co-operative movement's first "near-conglomerate." The newly-restructured and highly computerized federation embraces 1,273 caisses populaires, 10 regional unions, SID, two life insurance companies, two general insurance companies, a trust company, an investment fund and an educational institute. "The whole thing grew in a natural and logical way over the years as we tried to provide a full range of financial services and retain the money in the hands of the people," said Dr. Tremblay. "People have even come from the Bank of England to have a look at us," the veteran co-operator reported, with a smile, in describing the

wide attention received by the Desjardins movement.

people mecca

The federation has also moved into the ownership of large capitalist cake manufacturing and bakery enterprises to prevent them falling under foreign control and to ensure humane management according to co-operative philosophy.

Dr. Tremblay did not include the Complexe Desjardins — the construction project — in his “conglomerate” list because it is a joint venture with the Quebec government, though the co-operative movement is majority owner, with 51-per-cent control. The development, which will provide badly-needed office space for four large Desjardins institutions, was described by Tancrede Sicard, marketing director, as Montreal’s answer to Piccadilly Circus in the sense of a people mecca. “What we are doing is injecting a unique human dimension into the new core of Montreal,” said Mr. Sicard of the project which rises to 42 storeys and was more than half completed by the spring of 1974.

It stands virtually at the traditional east-west dividing line between French- and English-speaking Montreal in a belt that includes many ethnic groups. “This is the perfect place for the east-west line — the bridge — that has been needed for so long in this city,” said Mr. Sicard. “Complexe Desjardins is going to be vibrant every day and night, winter and summer.”

summer

Three office towers and a hotel are rising at the corners of what will be La Place, an acre-size plaza under a semi-transparent dome enclosed by three tiers of boutiques, cinemas, restaurants. Planners predict 60,000 persons will be attracted daily to the “warm, human” environment enlivened by scheduled animation and national days somewhat in the manner of Expo 67 in honour of various ethnic groups.

The Co-operative Union of Canada (CUC), surveying the coast-to-coast picture, says “many co-operatives have tended to expect and to use less assistance from governments than have other forms of business. Co-operatives now should engage in joint planning with governments in achieving national and regional objectives. Governments should see in co-operatives an important force for viable projects in Canadian economic development, a medium for constructive social participation by millions of citizens.”

Leonard Harman, CUC executive director and former general manager of United Co-operatives of Ontario, has urged greater organization on the North American scale in this era of multi-national corporations.

The development of the Canadian co-op movement into national and regional groupings assumes impressive proportions indeed, when compared with origins in

European credit societies of the 19th century and the gallant venture into consumer co-operation initiated by Britain’s Rochdale Pioneers in 1844.

genius

Rosario Tremblay — a co-operator for 40 years — imparted something of the spirit of the movement to a reporter in informal conversation speaking of a fellowship that transcends national, racial, class and religious barriers. He told how Desjardins sought advice from Britain’s Henry Wolff, the Jewish economist who wrote the book, *People’s Banks*, before the turn of the century. Desjardins could never afford to cross the Atlantic, but Wolff put him in touch with European pioneers in the movement and he carried on extensive correspondence for many years.

“The genius of Desjardins was that he married in one co-operative institution the two functions of savings and credit,” said Tremblay. “You have created a new type of caisses populaires, well in advance of ours and more complete,” Desjardins was told by Italy’s Finance Minister Luigi Luzzatti, who had adapted to his country the German Popular Banks Schulze-Delitzsch.

Tremblay loves to relate how Canada’s Governor-General of the day, Earl Grey, confounded capitalist bigwigs by personally joining the first Desjardins caisse populaire and appearing on its behalf before a Commons committee studying proposed federal co-operative legislation in 1907. The British aristocrat made that appearance not in his vice-regal capacity but as a man who had served as president of the International Co-operative Alliance. The legislation was passed by the Commons but failed by one vote in the Senate. Desjardins then successfully sought provincial legislation.

legislation

Tremblay recalls with delight his own associations with such men as the inspirational Dr. Moses Michael Coady, the first director of the history-making extension department at St. Francis Xavier University in Nova Scotia and one of the founders of the Antigonish Movement. He also recalls with emotion that it was an English-speaking Canadian, George Boyle of Antigonish, who chronicled the adventure story of Alphonse Desjardins in his book, *The Poor Man’s Prayer*. Tremblay, the French-Canadian, tells of working in India and Pakistan with a “united nations” of Canadian co-operators of various ethnic stock. And he speaks with pride of being invited to lecture at the Co-operative College of Canada, Saskatoon, Saskatchewan — a province which now boasts the largest number of co-ops per capita in Canada.

Tremblay recalls how the caisses populaires or credit unions first spread southward from Quebec to New England before establishing in the early 1930s an

English-Canadian bridgehead in Nova Scotia, where consumer co-operatives had been established long before and now were receiving new inspiration from the Antigonish Movement. Credit Unions then jumped from the Maritime provinces to the Prairies. Today the all-Canada membership in caisses populaires and credit unions is climbing toward one-third of the whole population, according to year-end estimates provided by the Toronto headquarters of the National Association of Credit Unions for the 10 provinces, the Yukon and the Northwest Territories.

huge assets

These show total assets of more than \$8.5 billion for 6.7 million members in 4,184 co-operative savings and credit institutions. The Yukon’s single credit union had 596 members and \$422,000 assets compared with Ontario’s 1,340 credit unions, 1,250,000 members and \$1.6 billion assets.

Ranking Canada high in terms of member and savings growth in world terms, The International Credit Union year book notes that Canadian advisors are working in several African regions and comments: “With the aid of the Canadian International Development Agency (CIDA), students from countries around the globe study the philosophy, history and operation of co-operatives at two famous institutions, Coady International Institute, Antigonish, and the Co-operative College of Canada, Saskatoon.”

The Canadian co-operative movement is also a front-runner in world terms in the context of the grain trade — a story with profound meaning for mankind. “Eighty per cent of the great grain crop of Western Canada flows through co-operative elevators,” says the CUC in a statement from its Ottawa headquarters. Statistics Canada estimates Canada’s grain crop at 1.5 billion bushels in 1973, including 604.4 bushels of wheat. The Saskatchewan Wheat Pool, started in 1925, is described as the largest grain elevator concern in the world, ranking among the top 20 companies in Canada in terms of business transacted.

“Co-operatives offer a highly desirable means of developing business enterprises under the continuing widespread ownership and democratic control of their users,” says the CUC.

CUC

“They provide millions of consumers and primary producers with a stake in the economy, with assurance of value in business services. In many provinces most of the dairy products are handled through producer co-operatives. In each province the farmers own and operate a significant and leading programme in providing themselves with feed, seed, fertilizer and other farm supplies. . . . Co-operatives for insurance on fire, auto, life and other coverages set commendable standards. Co-operatives are moving more rapidly into the challenge of housing. In all

provinces, co-operatives are giving better value in food and other consumer goods. They make significant contributions in numerous other fields. Organizations range from small intimate groups for community self-help to powerful enterprises on a regional or national scale."

Federated Co-operatives Limited, with home offices in Saskatoon, provides manufacturing, wholesaling and other central services to 430 retailing co-operatives across the West. In 1973, nearly \$355 million worth of merchandise was provided to retail co-ops or sold elsewhere by Federated manufacturing operations — a record. Federated reported 1973 savings of nearly \$17 million on behalf of the Co-operative Retailing System of Western Canada, easily a record.

petition

Central co-operative and credit union organizations in Western Canada are backing a petition for a new Canadian chartered bank with a head office in Winnipeg. The Co-operative Society of Manitoba is one of the sponsors, with Federated Co-operatives of Saskatoon and Co-operative Implements of Winnipeg and others.

Canadian co-ops come in virtually all varieties. There are co-ops in the taxi business, medical services, trucking, nursery schools, funeral services and even in the purchase of church supplies. Ontario Hydro was founded essentially as a co-operative of local power companies. Nova Scotia leads Canada in percentage terms in co-operative housing. The Co-operative Federation of Quebec — counterpart of the West's Federated — provided a world map showing the results of agricultural co-operation in the province. This shows export-import dealings with thirty-seven countries. The Co-operative Agricole de Granby, Canada's premier dairy enterprise, operates a plant in Taiwan, for instance.

Growing from Quebec's first agriculture co-op founded in 1903, the "Federee" had some 220 member co-ops in 1972 and sales of \$300 million in 1973, before patronage dividends and income taxes, an increase of 18.6 per cent over the previous year. Net earnings of \$8 million, nearly double 1972, represented a 35 per cent return on members' equity.

record

The Canadian agriculture department issues an annual report on co-operatives in the country covering five basic groups — marketing and purchasing, production, fishermen's service and wholesale. This excludes such activities as insurance and credit unions. The latest report available to the CUC — covering 1971 — shows business activity rose by nine per cent in that year to \$2.4 billion, a record. Saskatchewan was biggest in volume, followed by Quebec, Alberta, Ontario, British Columbia, Manitoba, Nova Scotia, New Brunswick, Newfoundland and Prince Edward Island.

A change in the pattern of co-operative business in Canada was noted in 1958. The handling of supplies and consumer goods became more important in relation to marketing. Co-operative supermarkets, as a result, have made their biggest progress in the Western provinces, though generally this aspect of Canada's co-op movement does not match the British performance in terms of business handled. In 1958, one of the finest supermarkets opened in Canada was a co-op — the Red River Co-operative in Winnipeg. It was not just a food store but a shopping centre with departments for foods, drugs, dry goods, service station, hardware and even insurance. A co-op supermarket operation in Calgary, the oil capital of Canada, now does an annual business of \$50 million.

How did it all begin?

The history of co-operatives in Canada is far older than Confederation in 1867, going back to the days of wilderness and uncluttered streams.

planter's co-op

One historian notes that the first recorded co-op venture of a commercial nature — the "Colonica Societas" — was formed in 1788 in Nova Scotia's Annapolis Valley, by settlers known as the "planters," who came from New England to the Land of Evangeline following the expulsion of the Acadians. Nova Scotia also claims the first consumers co-operative store, opened in Stellarton in 1861, only seventeen years after the Rochdale pioneers began their venture on Toad Lane and enunciated the basic democratic principle — one member, one vote — that came to be revered by co-operators around the world.

The Stellarton Union Co-operative Store, opened by immigrant miners from Britain, flourished for a time but folded within two years of the retirement in 1914 of its first manager, clearly a strong-minded leader. Two years after the opening of the Stellarton enterprise, a co-operative association was formed at Sydney Mines in Cape Breton Island's coal-mining area, serving household needs for forty-two years. Destroyed by fire, it was succeeded in 1906 by an institution that became widely known in co-op circles — the British Canadian Co-operative Society. (As a matter of the most marginal interest, this writer — now sadly snowy on top — well recalls toddling after his mother through that wondrous institution, which has the distinction of being the sole surviving charter member of the Co-operative Union of Canada, formed in 1909.)

moves south

By that year, the Quebec movement founded by Alphonse Desjardins had taken shape and moved to New England parishes. Many French-Canadians, overflowing their ancestral lands on the banks of the St. Lawrence, were emigrating in those days. In 1892, Desjardins, who had

chronicled debates in the Quebec legislature, was named official reporter of the House of Commons in Ottawa. He noted speeches dealing with usury and excessive interest rates imposed on the small borrower, and legislation proposed to eliminate the worst of those abuses.

He had studied the plight of the needy in his spare time for fifteen years. He came to the conclusion that such things as life insurance and legislation were not sufficient to protect the common man, deprived of access to credit. Just as Charles Dickens, by being a court reporter, came to the conclusion that "the law is an ass," Desjardins, as a parliamentary reporter, came to the conclusion that credit and savings were a mess as far as little people were concerned.

He did his homework well. At age 46, this man with the handlebar moustache and determined jaw — his likeness adorns countless caisses populaires today — began his great adventure, with his wife handling the accounts. They took in \$26.40 the first day. He went on to get co-op legislation in Quebec and later assisted in obtaining credit union legislation in Massachusetts in 1909 and New York in 1912. He was invited to the White House by President Taft but had to decline because of ill health. The typical United States credit union retained the basic framework of the Desjardins *caisse populaire*, but the U.S. credit union movement was predominantly urban and not rural as in Quebec. Members were usually linked by a social or occupational common bond, invented as an alternative to the geographic boundaries of the parish which limited boundaries of *caisse populaires*.

In view of modern developments, Desjardins seems to have spoken in truly prophetic terms in an address to a youth congress in 1908. He spoke primarily of *caisses populaires* but also predicted the formation of other corporations of societies which later on would form an "integrated unit" and provide tools for bringing about a "deep and beneficent evolution." ♦

Machine bites spaghetti

Machines are being used to "taste" spaghetti at a research laboratory in Winnipeg, Canada. A complicated apparatus bites into the spaghetti, "chews" it and tells scientists what they want to know about its firmness, texture and chewiness.

Specifically, the biting machine measures the gluten strength of Canadian-grown durum wheat and new breeding varieties now being developed. Gluten is a protein substance intermixed with the starchy endosperm. It is thought to be the main factor in determining the cooking quality of pasta products, including spaghetti, made from durum wheat. ♦

Canada's oldest inhabitants seek new deal

By Alan Harvey

"Red Power" is becoming a reality for some 270,000 Indians engaged in multi-billion dollar bargaining with the Canadian government to right wrongs dating from pioneer days.

Along with 18,000 Eskimos, several hundred thousand Métis (those of mixed Indian and European descent) and about 250,000 non-status Indians, the nation's oldest inhabitants, are preparing claims based on longtime occupation of lands later settled by white peoples.

Their demands for compensation involve complex negotiations that will last perhaps a generation and entail eventual costs of between \$3,000 million and \$5,000 million. Whatever the ultimate historical appraisal of Canada's treatment of its native peoples, this belated recognition of ancient claims may help ease guilt complexes about white civilisation turning Indians into second-class citizens.

The Canadian government has moved in the past five years towards a more flexible position. Jean Chrétien, Canada's Minister of Indian Affairs, succeeded in persuading Prime Minister Pierre Trudeau's cabinet to recognize aboriginal rights, marking a departure from the government's rejection of those rights in a 1969 policy statement. But estimates that the claims might mount into hundreds of billions of dollars brought a disclaimer from Mr. Chrétien. "If the Indian claims become so big the country can't absorb them, the country simply will not absorb them," the Minister said.

One unusual aspect is that the government is financing the research to help document Indian claims. Thus in effect the administration is paying for evidence that could be used against it in any confrontation between government and native peoples. Total aid for research in a programme begun four years ago is expected to reach \$10 million (about £4 million) by 1977.

There are two types of claim. One involves the extinction of aboriginal titles based on native use or occupation of land before its settlement. Hunting, fishing and trapping rights are also covered. Rights can be "extinguished" by treaty. About half Canada's land area is covered by such treaties. The second claim entails reserve land set aside for Indians but not taken up because of government action now being challenged.

In 1969, Prime Minister Trudeau said Canada would recognise treaty rights but not aboriginal rights. The latter category,

he suggested, could lead to absurdities and anomalies such as French-speaking citizens claiming compensation for French General Montcalm's defeat by English General Wolfe in the historic battle of the Plains of Abraham in 1759. In another 1969 action, the government proposed to scrap the Indian Affairs department, entrust the management of the tribal reserves to the Indians themselves and gradually abolish the reserves.

"Red Paper"

A White Paper (Government policy document) said that treaties between the government and groups within society were anomalous and "should be reviewed to see how they can be equitably ended." To the government's surprise, the Indian community came out strongly against this offer of greater independence. In a document called the Red Paper — a counterpoint to the government's White Paper — Indians rejected anything that in their view would jeopardise their official protected status under the treaties. Bowing to pressure, the government pledged it would not carry out the White Paper proposals if the Indians objected.

Canada's vast land mass of 3,852,000 square miles is the largest in the world outside the Soviet Union. It extends 3,223 miles from east to west and 2,875 miles from north to south. Great issues would arise if Indians everywhere began to "claim back the country" through the courts. In

agreeing to honour the treaties, the government saves itself from having to throw wide open the whole question of the original land transfer from the native peoples.

Queen Elizabeth, in her role as Queen of Canada, has given Indians a categorical assurance. On a 1973 visit to Canada, she spoke to representatives of the Indian people in Calgary on July 5. She said: "You may be assured that my Government of Canada recognises the importance of full compliance with the spirit and terms of your treaties."

This pledge coupled with government policy statements, signifies the administration's continuing responsibility under the British North America Act for Indians, and lands reserved for Indians. In a statement last August, Indian Affairs Minister Chrétien said the government saw its position as part of an historic evolution dating back to the Royal Proclamation of 1763, which he described as a "basic declaration of the Indian people's interests in land in Canada." At the same time, the government's jurisdiction in respect of Indian peoples was extended to include the Inuit or Eskimo people. Mr. Chrétien's statement said the government had been "fully aware that the claims (of the native peoples) are not only for money and land, but involve the loss of a way of life."

"Any settlement," he added, "must therefore contribute positively to a lasting solution of cultural, social and economic problems that for too long have kept the



George Peters, a member of the Port Renfrew settlement working on a new dug-out canoe. It has taken him 5 months to build it.

Indian and Inuit peoples in a disadvantaged position within Canadian society."

Mr. Chrétien said it was basic to the government's position that these claims must be settled and that the most promising avenue to settlement was through negotiation. "It is envisaged that by these means agreements will be reached with groups of the Indian and Inuit people concerned and that these agreements will be enshrined in legislation, enacted by Parliament, so that they will have the finality and bonding force of law." The government was determined to remove the sense of grievance.

For their part the Indian, Métis and Eskimos, seeing themselves as dispossessed peoples, have rarely shown greater enthusiasm for decisive action to redress historic injustices. "Not since the last century have native peoples been so determined to secure a future in Canada for their race, their children and their way of life," a Toronto newspaper, *The Globe and Mail*, said, in an editorial. "They are challenging the *status quo*, the product of centuries, which has left them poor in goods and in lands while latecomers to the country thrive. They challenge the historic transfer of the land from the original occupants to the white men. They are prepared to take their challenge to the courts, to Parliament, to political parties, to pressure groups, to the conscience of the nation."

So far more than 100 claims have been recorded. Officials predict the total may reach 500. First claim to be settled involved a so-called "ammunition treaty" with the Blackfoot Indians, comprising groups known as Sarcee, Blood, Peigan and Stoney. Conflicts of interest may not be a monopoly of the white man. The Indian groups failed initially to reach agreement on how to divide the \$250,000 compensation — \$190,000 plus a grant in lieu of interest — among themselves. The claim was paid under a treaty signed in 1877.

Eskimo claim

Bristling difficulties still lie ahead. An organisation representing 18,300 Eskimos, called Inuit Tapirisat, planned a claim to the entire coastline of Canada's Arctic reaching several hundred miles inland and covering most Canadian islands in the Arctic ocean. "We're talking of a settlement involving hundreds of millions of acres," said Eskimo counsel, Peter Cumming. "It involves an awful lot of land because the Eskimos occupied an awful lot of land." In the Northwest Territories, the land over which the Canadians claim aboriginal title includes the route through the Canadian Arctic of a proposed gas pipeline from Alaska.

The federal government fears that if Indian claims are not settled expeditiously, pipeline investors might be frightened off, leaving the way clear for an alternative United States route. Indians in the Northwest Territories are banking on a court decision which says they have Native title to 400,000 square miles in the Mackenzie Valley.

Both in Canada and the United States, the native peoples have often complained about unjust treatment. With the coming of the white man, they say, they were herded into reserves where they found it difficult to continue their traditional way of life, close to nature and innocent of

No place to go

"I call myself a nothing."

That is the heart-cry of Janet Fietz, a social worker in northern Saskatchewan. She is a Métis — a term applied originally to those of mixed European and Indian stock, but widened recently to include some full Indians whose ancestors rejected the special protection of Indian legislation.

Denied treaty benefits of housing, education and health care, they have become an underprivileged group, described in one account as a "sub-society of chronic urban poor." Ninety per cent are unemployed; school dropouts are commonplace. Population density in some cases is 9.5 persons per room, one of the world's highest figures. Infant mortality rates are high. "We've got no place to go," says Miss Fietz. "No wonder they call us the forgotten people."

The Métis—descended from French fur traders, buffalo hunters and Hudson's Bay company employees — have struggled to keep a sense of identity, in a kind of limbo between white and Indian, since the suppression of the second rebellion of Louis Riel in the late 19th century. Howard Adams, a Métis who rose to be a professor of education in Saskatchewan, promoted a call for Red Power in the 1960s. He says the Métis used to be noisier, gayer and more excitable than the stolid Indians or the smug, wealthy whites. The Indians, he said, called the Métis a man and a half — "half white, half red and half devil."

Now a new sense of militancy is rising among the Métis. "We are more frustrated now because our expectations are higher," says Adams. But he adds that Métis lack the white man's sense of competition. And social worker Janet Fietz agrees that Métis work patterns are different. What is needed, she says, is a willingness by white employers to give the native people another chance.

Meanwhile, says Adams, there is a danger that violence through racism may come "because Canadians are so darn self-righteous. Canada is going to be stuck with us for a long time."

urban sophistication. Partly because of this, there has grown up a picture of the Indian as a people who do not develop great skills, suffer from inertia and often console themselves with "firewater," the Indian name for liquor.

But if many Indians lag behind their white counterparts in education, skills and sense of equality there are some who would be at home in any society. One such is Noel Starblanket, at 26 said to be Canada's youngest Indian chief. He is cutting through the complex network of federal and provincial laws to help win jobs, independence and pride for the 120 Cree Indians on his reserve near Regina, Saskatchewan. When Starblanket became chief in 1972, 99 per cent of the reserve was on welfare. Now only four persons are drawing this benefit.

"Money talks and I'm going to make it talk for me because it's the only language the white man understands," said Starblanket. He recalled that his great-grandfather signed a treaty saying that the Great White Mother — Britain's Queen Victoria — would teach her children the wit and cunning of the white man. "I've learned that wit and cunning," said Starblanket in a recent interview sprinkled with racy idiom. "This is a capitalist society we're living in and the Indian people are the greatest conformists in the world."

Political clout

The Indian Affairs department had sometimes been accused of trying to keep the Indians in a state of dependency. But Starblanket scorned any such fears. "They used to try," he said, "but they don't any more because I have enough political clout to go to someone higher up if I get any static from petty bureaucrats." He warned that in 1974 Indians would no longer be fobbed off with the image of the "noble red man."

Canadian Indians form only a small proportion of visitors to Britain. When they do come, in native dress, they rivet attention. *The Times* noted that a Cree Indian woman in full ceremonial tribal dress, a single eagle's tail feather in her hair, outshone all the other guests at Queen Elizabeth's first garden party of 1972. The visitor, Mrs. Papamkesikow Wuttunee, from Saskatchewan, had to ask the London Zoo to find her an eagle feather to replace one she had lost on her travels. Mrs. Wuttunee was in Britain on a lecture tour.

The Canadian government's policy towards the Indians has won newspaper tribute. *The Globe and Mail* said in an editorial last year: "It is only fair to state that the present government in Ottawa has done more than any previous government in Canada's history to move towards just settlements with our native peoples. This is true despite cautious Indian attitudes . . . or the scepticism of Canadian opposition parties." The government also came in for praise from Inuit Papirisat, the national Eskimo brotherhood. It called Mr. Chrétien's promise to negotiate an agreed form of co-operation with

native people as "the single most enlightened approach to native rights and ownership so far reached."



Indian folk singer Shingoose singing in Toronto's High Park. Shingoose prefers to portray the Indian way of life rather than involve himself in red-white controversy.

The claims now being negotiated are fairly easy to resolve in the case of unoccupied lands. Settlements are proving more complex in some of the 10 Canadian provinces which hold Crown rights. This is because the federal government must have provincial co-operation. A big difficulty is money. Simple arithmetic shows that the compounding of interest from the time the lands were surrendered to the present day would involve what Indian Affairs department officer G. F. Girard calls a "heck of a lot of money." Another complication arises from legal battles fought by Indians and Eskimos against important developments such as the James Bay Hydro-Electric project in northern Quebec. An Indian-Eskimo coalition is trying for a permanent injunction against the \$6,000 million project, located north of Montreal on the shores of James Bay.

Apart from taking action on claims, the government is moving to give Indians greater control of their own affairs. Action last year enabled Indians to take over their own schools as soon as individual bands — of which there are 565 in Canada — feel ready to do so. Indians also administer a yearly spending programme of \$65 million for maintaining and improving the reserves, and there are proposals for an Indian-run trust company to handle funds for Indian economic development.

The government's 1969 White Paper said some of the treaty terms were archaic and had little relation to modern life. But the leader of the Indian Brotherhood in Alberta province, Harold Cardinal, considered the treaties could be adapted to new circumstances. Thus, a treaty stipulation calling for a medicine chest in the home of the Indian superintendent might now be interpreted as equivalent to a system of medical care, according to Mr. Cardinal. But government ministers found this a rather liberal interpretation of the treaty. Some Indians, they said, appeared to see a treaty provision for issuing ammunition and twine as meaning living without working to the end of one's life. ♦

The Arts

Death closes the Group of Seven era

By Jenny Pearson

An old artist died in April of this year, ending with his demise a revolutionary era in the history of Canadian art. By the time of his death at the age of 91, A. Y. Jackson, as is the way with old revolutionaries, had become a national institution and a living legend.

He lived in a private apartment in Tapawingo, the spacious home of his old friends Robert and Signe McMichael, whose art galleries house dozens of his paintings within the famous McMichael Canadian Collection. He was often to be seen wandering around the galleries and talking with visiting children. At his own request, he has been buried in the grounds of the galleries, beside three other artists — Frederick Varley, Arthur Lismer and Lauren Harris — with whom he was associated in the Canadian art movement known as the Group of Seven. Their pictures also hang in the galleries close by, treasures of a nation that once reacted with horror at the buffeting it received from their art and their militant creed as artists.

The pattern is familiar enough in history. In a new country like Canada, a revolutionary art movement has the added burden of proving itself against the entrenched standards of Europe and the mother countries — with the result that an independent statement by its artists is bound to have nationalistic overtones. So it was with the artists who formed the Group of Seven. They were consciously bent on breaking away from imitation of European techniques, to find a style of painting particular and native to the landscape of Canada.

Their history goes back some years before the term "Group of Seven" was first used in connection with an exhibition in 1920 at the Art Gallery of Toronto. Then, J. E. H. MacDonald (one of the Seven) described the group as "a friendly alliance for the defence" — for they had a long struggle against adverse criticism from Canadian academicians and the press.

When they first appeared the artistic climate in Canada could hardly have been less promising for any artist wanting to paint the landscape with a fresh eye. Painters of the Canadian Royal Academy were concerned with European traditions, which they applied (with the inevitable time lag) in portraying the gentler countryside around Quebec, avoiding any contact with the rugged contours and fierce colours of the north. Meanwhile the art collectors of Montreal pursued a fashion for Dutch

paintings: Jackson wrote, "The houses bulged with cows, old women peeling potatoes, and windmills. . . . Art in Canada meant a cow or a windmill."

Then Maurice Cullen, a Canadian artist who had studied impressionist techniques during seven years in Europe and had begun to make a name for himself in Paris, decided to come home and work in Montreal. In 1895 he arrived and set about painting the Canadian landscape as he saw it. His bright, fresh palette and his very direct response to what he saw inspired the younger artists in Montreal, as did the work of James Wilson Morrice, another Canadian who lived in Paris but returned to paint Canada on visits.

Years later, William Watson wrote, "At a time when Canadian landscape painting had the sweet timidity of the Victorian pastoral, Cullen rushed out of the carpeted studio, and, with a metaphorical whoop, took us all into the open air with him."

It was a heady time for the young artists of Montreal. They painted feverishly, going out into the Quebec countryside and generating a lot of excitement between them. Among them was Clarence Gagnon, a contemporary of Jackson's, who was at one time with him in Paris. Later, Jackson was to say of the Montreal artists, who were contemporaries of the Toronto-based Group of Seven, "What they do, they do remarkably well. They've got dignity and poise. But they have no great Canadianism. They do what other people do. They go to the Riviera and Paris, but they don't lead expeditions of discovery in their own land."

While all this was happening in Montreal, an obscure group of young artists was working in relative isolation in Toronto, having no contact with new artistic movements beyond what they might happen to see in magazines. They lacked direction. The flame was set to their fire by a painting which came to Toronto in a mixed show by the Ontario Society of Artists: A. Y. Jackson's *The Edge of the Maple Wood*.

Looking at this picture today, it is not easy to understand how it had such impact. It looks almost conventional in the Impressionist genre of the day: a study in browns, purples and ochres of shadows and bare trees and twisted, uneven ground. But it has a feeling for the earthy realities of a specific Canadian scene, which set it apart from the rest of the show and made a profound impact on four artists who saw it



A. Y. Jackson (1882-1974) was an early inspiration to a group of artists in Toronto who were seeking a new language to paint the Canadian landscape. His Red Maple (above) was bought by the National Gallery of Canada in 1914, the first picture in their collection to indicate the direction that Jackson and the Toronto group were to take, leading up to the formation of the Group of Seven. The National Gallery supported them almost from the start, in spite of heavy criticism. Jackson's Frozen lake, early spring, Algonquin Park (right) was added to their collection in 1944.





National Gallery of Canada

Snow-Bound by J. E. H. MacDonald (1873-1932) illustrates the movement away from the Impressionist style towards a new concern for the surface design of a picture, which became a distinguishing feature of the Group of Seven. The artists were influenced in this by contemporary Scandinavian art as well as their own Art Nouveau design work. MacDonald once declared, "The decorative element is perhaps not so much a component part, as the element in which art lives and moves and has its being. It is an element more in the sense of the universal ether."



National Gallery of Canada

Maligne Lake, Jasper Park by Lawren Harris (1873-1932), one of several mountain scenes by Harris which gave rise to strong protest in the Group's 1925 Toronto exhibition. Critics accused him

of flinging whole mountains in the face of the public. To Harris, the mountain scenery represented an inner, spiritual reality: his concern was to seek out the underlying rhythms in the

landscape and give shape to his inner response on the canvas "so that when it is finished it contains the experience." Like Kadinsky and Mondrian, Harris was a theosophist.

there: Arthur Lismer, J. E. H. MacDonald, Lauren Harris and Tom Thomson. Lismer wrote that it stood out from the other works in the exhibition like "a glowing flame packed with potential energy and loveliness." Harris declared it was the "freshest, brightest, most vital Canadian note in the exhibition." Thomson, who at the time was himself painting in dark, muddy colours, said that it was the first painting to open his eyes to the possibilities of the Canadian landscape.

With this picture A. Y. Jackson unknowingly provided a bridge between the impressionist excitement of Montreal and the more boldly adventurous search of the Toronto artists for a new idiom to paint Canada. He received a letter from J. E. H. MacDonald in Toronto, saying that another Toronto artist (Lauren Harris) wanted to buy *The Edge of the Maple Wood*, and urging him to come to Toronto and meet others who believed in a new Canadian way of painting.

Jackson was at this time so unsuccessful in selling his work that he was about to leave for Europe. It was a disappointing time in a tough career which he began at the age of 12 as office boy in an engraving plant in Montreal, studying art in his spare time. He had earned enough as a commercial artist to travel to Europe and support himself for two years at the Academie Julien in Paris, where he learnt to admire the Impressionists and Post-Impressionists chiefly for their freedom from academic tradition. He had then returned to Montreal as a professional painter, but found it impossible to make a living.

He came to Toronto and met the artists MacDonald had written about, most of whom worked for the design firm of Grip Ltd. Grip employed five artists who were subsequently to become members of the Group of Seven, as well as Tom Thomson, who had a profound influence on the others, but was not to be one of the group because he died before its formation in 1920.

The Grip artists went to art school in the evenings and formed sketching parties at weekends in the country around Toronto; later they travelled further afield, invariably heading north to Algonquin Park and beyond. Their enthusiasm for the north became something of a cult. They relished the fact that there was no artistic convention for painting such rough and rugged scenery. Here they really felt they were "painting Canada." They would return to their weekday life at Grip Ltd. talking enthusiastically about painting and the north, encouraged by the firm's manager Albert Robson—who nevertheless kept them hard at their design work and would not allow sketching during office hours.

They designed layouts for large stores and much of their work was in the fashionable style of Art Nouveau, with its emphasis on undulating rhythmic lines and flat areas of colour. It was this style applied to nature that eventually gave them a liberating alternative to the academic

approach and, by a queer twist of chance, turned out to be well suited to the contours and moods of the landscape they painted.

They were given a powerful jolt in this direction by an exhibition of Scandinavian painting which came to Buffalo in 1913. Here was northern scenery comparable to their own, snow and mountains, painted in a simplified, non-academic manner derived from Jugendstil, the German version of Art Nouveau. MacDonald and Harris seemed unaware of this underlying influence, but took the paintings to be a direct reaction to nature and exclaimed, "This is what we want to do with Canada!"

Art nouveau

The influence of Art Nouveau on the Toronto artists first became apparent in the winter of 1914. It was this feature more than anything else that established the mature style of the Group. Jackson wrote, "We frankly abandoned any attempt after literal painting and treated our subjects with the freedom of the decorative designer, just as the Swedes had done."

Taking off with the double springboard of Impressionist colour and Art Nouveau design, the group then moved purposefully out into their own uncharted country. Jackson was persuaded not to leave Canada. After meeting the Toronto artists, he spent the summer and early autumn at Georgian Bay, where some of his finest canvases were subsequently painted. Then in the late autumn he returned to Toronto and there painted "Terre Sauvage"—a boldly experimental work which made a strong impression on the other artists and collected its due share of critical disapproval when he eventually showed it in 1918 at the Academy in Montreal.

Thomson came to see the painting while it was still unfinished and this was the beginning of a friendship through which they both gained immeasurably as artists. Jackson always paid tribute to what he learned from the genius of Thomson and it was in Jackson's companionship that Thomson broke away from the constrictions of his earlier painting and found the freedom of his later style. They shared a studio in Harris' new building from late in 1913 until Jackson went away to the war. Jackson and Frederick Varley both painted front line action in the 1914-1918 war, while the others painted on the home front.

Tom Thomson has a special place in Canadian history and legend to which his life in the wild, his sudden and mysterious death and above all the lyrical power of his painting have all contributed. A man who could make such a statement as he does through the monumental simplicity and singing colour of *The Jack Pine* must in any case be a hero to a country in need of visual images for its identity. Added to this was the tragic fact that he died just as he was reaching his full powers, in the midst of the northern scenery that the Group were to make their own.

Though never a member of the Group, Thomson was out front with them in laying its foundations and many feel he was the greatest of them all. He was among the first to make expeditions northwards to Algonquin Park and Georgian Bay, learning the craft of a woodsman from a forest ranger, Mark Robinson, who was one of his greatest friends. He became so skilful as a woodsman that he was reputed to have the reactions of an Indian in the wilderness. After he became a professional painter, Thomson spent all his time in the country—except when it was too cold to live outdoors. Then he would return to Toronto and continue to live like a woodsman in the shack behind the studio building.

One evening in 1917 he failed to return from a solitary canoeing expedition: no one was worried, because he had food and a groundsheet with him. His upturned canoe was found next day and his body a week later. The mystery of his death was never solved. It may have been an accident, it may have been suicide, and books have been written arguing that he was murdered.

The story figures large in the Tom Thomson legend, though it has of course no relevance to his creation as an artist. More revealing in that respect is Lismer's graphic account of Thomson at work: "Whilst other painters, more experienced than he, were fighting the composition and the techniques of drawing, tone, colour and representation, sometimes succeeding, often failing to catch the appearance of actuality, Thomson seemed to drift with the mood, surrendering, waiting for the moment of vision. Then his expression moved into action, his colour and design fell into place, and another 8" × 10" panel became a unit of the whole creative plan, and was added to the stockpile. . . ."

These artists were prolific in writing about one another, their expeditions, their battles and successes and moments of revelation. They did so with a relish and an abandon that are most infectious to read, reaching across the intervening time and taking one along with them in the exploration of their country and their medium.

When attacked by critics and disapproving academicians they swung into their own defence with a zest that gathered strength from their emerging group identity. An early attack came in the *Toronto Star* of 1913, when the critic H. F. Gadsby dubbed them the "Hot mush school" and declared that "all their pictures look pretty much alike, the net result being more like a gargle of gob porridge than a work of art." MacDonald replied in the same newspaper, exuberantly defending "our distinctly native art"—and the "Hot mush school" article became the rallying cry for the Group.

Whatever their enemies, the Group had two powerful allies in Eric Brown, then curator of the National Gallery of Canada, and its chairman, Sir Edmund Walker. The Gallery bought landscapes by MacDonald and Harris as early as 1912; in 1914 they

bought Jackson's *Red Maple*, their first purchase demonstrating the new direction of the Group, and the following year they bought Thomson's *Northern River*. It was through Eric Brown and the National Gallery that a selection of paintings by members of the Group came to be included among Canadian works sent to Wembley in 1924 for the British Empire Exhibition.

The outcome was a triumph for the modernists, with the British press enthusiastically acclaiming the "new school of landscape painting." Members of the Group were singled out for praise, along-

side Morrice, Tom Thomson, Gagnon and others, and the critics were agreed that Canada was at last developing a national style of its own.

The members of the Group of Seven each had their own distinctive feel for the landscape, which emerges as one grows familiar with their work. Travelling together on walking expeditions, and later in a railway box-car that they used as a shared studio in Algoma, two or three would often paint the same scene. To compare and get to know them is a huge and rewarding study, taking one through

so many layers and moods of Canada — and in Varley's case, of its people. Of course one needs to see the originals, but the subject is given broad scope in Peter Mellen's lavishly illustrated book *The Group of Seven* (published by McClelland and Stewart, 1970, and available at Books Canada, London W.1). The Seven were A. Y. Jackson, Franklin Carmichael, Lauren Harris, Frank Johnston, Arthur Lismer, J. E. H. MacDonald and Frederick Varley.

Quebec pop star quits: too old to trust at 30

By J. M. Greene

Robert Charlebois, the love-child of the Quebec hit parade, has announced his retirement from the pop scene, declaring that he wants to get a house in the country and grow vegetables. The reason? "I'll be 30 in a month and a half and you can't trust anybody over 30," was what he told Blake Kirby of the *Toronto Globe and Mail* when the decision was announced.

It is not often that someone carries the cult of youth to these lengths. One has to admire his integrity, if not his reasoning, as he lays down his plans and his pearls of wisdom over two columns on a section front page of one of Canada's leading newspapers.

"What I'd like to do is build a big musical comedy, for 1976, for the Olympics (to be held in Montreal in 1976). It would be called *Look at the Music*, but maybe I wouldn't even play in it. Just be a concealer and direct the acts. And if I play in it, it would only be because I feel like it, you know? Not because it's a contract signed six months in advance."

Spontaneity has always been part of Charlebois' image — which might lead the cynical to wonder if he will just as spontaneously return to the pop stage in a year or two. Never mind, for the moment his plans lead in all sorts of other directions, with a wildness and lack of logic that are also characteristic.

He is "burning" with enthusiasm for another idea, which is to write a "no-language musical 'movie'" (no language because he doesn't believe in the vehicle of words, in any language). It would be a spy movie with a super-hero played, or at least sung, by Charlebois himself. It would be called *The Singing Spy*. But "you never see *Singing Spy*. Sometimes you may see his foot . . ."

Because it will be a "no-language musical," all the people of the earth will be

able to get it, says Charlebois. The songs would be in French or English, but the rest would be in "Explorian sounds."

We shall see. Just because he invites ridicule so openly, people tend to pause instead and wonder if after all he *has* got something. It has always been his way to give free rein to his ideas and his sensitivity, behaving as if he was emotionally naked.

This was how he became Quebec's biggest international star. His songs have been notable for gentle feelings, not limited to love affairs, as well as unusual sounds. Yet with his round, lumpy face and huge halo of brassy-coloured curls he is not an obvious love object.

He says that Sergio Leoni, maker of a string of successful westerns, has already offered to produce *The Singing Spy*. When he thinks of himself in films, Charlebois would like to go in by the biggest door — "which would be Leoni."

"I'd like him to train me as an actor. Leoni has offered me a role in another movie for next (this) summer, and he'd be the best teacher I could wish. I've made some movies already, but always I was playing me, though sometimes it wasn't my name. I'd ask him more to make a good actor out of me than to make a rich man out of me."

That's not his only visual idea: he also wants to produce what he calls "visual records."

"The images I see in my head when I write a song or a word are never communicated. My visual sense is frustrated. These images are not at all realistic. I'd like people to look at these objects as often as they like to listen to my records."

"And micro-cinematography — that's what I'm interested in. Showing people things that are part of themselves, which they see but have never looked at. For

instance, bacon sizzling, the size of a planet. Or bread. If you look at it through a microscope, you won't notice it's bread."

All this, and vegetables too. Not so surprising, since growing vegetables (preferably by organic means) seems to be taking the place of macrobiotic food in the young ideology on both sides of the Atlantic. A pop singer turned builder recently remarked to me that there were "some interesting things going on in Wales" — by which he meant, as it turned out, a lot of people were growing organic food.

Charlebois is also after a country place — "a big earth, lots of acres, with a tractor. With this inflation . . . The French Canadian expression, we use the word tomatoes instead of dollars, and I'm afraid it's going to come true. When you can produce your own vegetables, even if money fails completely at least you're safe".

If Charlebois is anything of a prophet in his own field, it could be a timely opting out. For he believes that young people are about to turn against pop music — that they are losing faith in it as a symbol of a better world.

"There was a time in Quebec's tranquil revolution when everybody went speedy. But the whole pop music scene is the biggest screwing youth ever had. They'll realize it this year. Everybody was expecting something great from Hollywood or San Francisco that would affect politics or change life. But unfortunately it didn't change anything. It just made a few posters and amplifiers sell, and that's all."

As a "real revolutionary" committed to opening people's minds, he has therefore decided to do everything but pop music. He added that anarchists these days must have problems because they must realize we already have anarchy.



Watch your speed...

Four native Indian driving instructors who have trained and qualified to teach driving, using this up-to-date equipment at New Westminster. They are now teaching on Indian reserves in the interior of British Columbia, where a driving licence is still a rarity: one example of the way Indians are moving forward in self-help and control of their own affairs.

Students play snooker in high school time

Almost 200 students in Ottawa have learned to play snooker in high school time from a veteran pool player, Rene Aubry. The course was suggested to senior public and secondary schools in Ottawa by the Broken Cue Billiard Parlour because they wanted to improve the public image of the game. Five schools agreed to try it and students from these schools attended weekly "study" sessions at Broken Cue parlours for a \$5 fee. For this they get eight two-hour lessons, instruction books and free entry in the annual Ottawa snooker championship.

The Broken Cue Parlour reports that attendance at classes was 100 per cent. "The only problem is that most of the students playing for the first time want to get out and attack the table. They tend to forget the theory behind the instruction and just play to have fun."

Aubry, their instructor, agrees. He says most beginners hit the ball too hard, and he should know. He has 51 years of pool behind him, having learnt it from his father at the age of 16, and is one of Canada's leading players. Last year he recorded the first perfect game of snooker in the Ottawa area. In his course he tries to emphasize the proper stance and technique for hitting

the ball straight, believing that better pool play must result from acquiring these basics "at a tender age."

More Canadian plays are being produced

A boom in the production of Canadian plays has been reported by the Canada Council in its annual report to Parliament. In the 1971-72 season, the number of performances of works by Canadian playwrights more than doubled from the previous season and accounted for nearly half of all theatre performances. The trend appears to have continued over the subsequent two seasons, though exact figures are not yet available.

This dramatic increase in production of Canadian plays — a sign that the current nationalism in the Canadian theatre really has gone nationwide — is in one respect worrying to the Canada Council, in that it increases the danger of theatres collapsing through shortage of funds. The Council comments: "While artistic directors of many of the theatre companies recognize that Canadian plays can fill the house, it is riskier and generally more expensive to stage new and original work of any kind. The temptation to play safe is very strong when the price of a single slip at the box office is financial disaster."

New plays also require more generous

royalties to playwrights and more time and money to work with them in developing the plays. The report says the new plays are being performed most frequently by smaller, experimental theatres; it urges that more money be made available to encourage the larger companies to stage new plays and enable them to offer playwrights "more than the pathetically small amounts that (they) have so far received for the staging of their creations."

The report comments: "Many of the companies are moving wholeheartedly in this direction. Audiences are responding well. We believe that the regular staging of good new Canadian plays will add immeasurably to popular interest and enjoyment of the theatre."

Prelate urges church tax

While preservationists scurry around raising money to save church buildings, a Canadian churchman is apparently bent on doing just the opposite. Not only does Bruce McLeod, Moderator of the United Church of Canada, declare that there are too many church buildings: he has actually put out a plea for taxation to help cut down their numbers.

He told a meeting of Presbytery church women in Lindsay, Ontario: "It is my personal view that we should criticize the church for not going to the government and saying 'Tax us.'" There were too many church buildings and, although the resources of a congregation might be dwindling, "we seem to be unable to close any church. . . . With talk of closing it, all sorts of sentiment arises and so we tend to let things go on."

One reason there are too many churches, Dr. McLeod argues, is because they are tax-free. He feels that in his own area of Toronto, if union between the Anglican Church and the United Church comes about, the four existing churches will not all be needed. Surplus churches could, he suggests, be turned into low-cost housing or education centres, or be sold.

Ottawa finds new traffic beaters

Two new ways of beating traffic congestion may soon become available in Ottawa: a super-speedy tricycle for grown-ups and an eight-sided minibus designed by a husband and wife team of architects, Mr. and Mrs. Daniel H. P. Van Ginkel, and known, predictably, as the "Ginkelvan."

The tricycle is the newer invention of the two. Looking like a rather sleek soap-box winner, it was recently on display at a University of Ottawa science exhibit — the invention of a team of mechanical engineering students. Built mostly from standard bicycle parts, it is scientifically designed to put human strength to best advantage.

Student engineer Gary Webster said in an interview that it could do 30 m.p.h. on the flat and climb hills that stop a two-wheeler cold. Downhill it will go "as fast as your nerves can stand." It consists of a low-slung aluminium frame built around a reinforced plastic bucket seat: braced in the seat, the cyclist can deliver tremendous power from the legs and back muscles to the forward pedals. It has a 10-speed gear mechanism.

The students have been working more recently on a three-pound plastic dome to protect the tricyclist from rain and cold. They are considering having the machine mass-produced and put on the market.

The Ginkelvan is comparatively nearer to public use in the town and its inventors believe that the current fuel shortage may speed up its introduction into public service. With seating for 20 passengers and capability of carrying 20 more as strap hangers in rush hour, it is no bigger than a large luxury car.

The Van Ginkels, whose firm was involved in designing Expo 67 and the Montreal International Airport, originally designed it to lure motorists out of their cars in downtown traffic jams in cities like Montreal and New York. It attracted considerable attention when first exhibited at a world transportation fair in Washington in 1972 and has since drawn inquiries from all over the world. Because it is easy to get into (just six inches up from the curb) and a safe ride, one has been ordered by a Montreal hospital for transportation of wheelchair patients. It is already the main form of transport for skiers in Vail, Colorado, a United States resort town whose builders wanted to discourage the use of cars.

The Van Ginkels say that the shape of the Ginkelvan is the logical outcome of going back to the first principles of automotive design and "only an architect would do that." Why eight sides? Because, says project designer Glen Tennent, "that is the closest thing to a circle, which is the strongest design possible." Large windows on both sides and at the back of the bus are also safety exits in the event of emergency. It has a steel cage hoop between two layers of fibreglass as roll-over protection. The engine can be quickly replaced by a new one when repairs are needed by the simple removal of 12 bolts.

The firm turned down a chance to produce the bus in the United States because they wanted it to be an all-Canadian vehicle. Production plans in Montreal are for 250 vehicles by the end of the year. ♦

British brain machine saves Canadian journalist

Canadian journalist Clive Baxter recently described in *The Financial Post* how a British electronic machine, installed last year in the Montreal Neurological Institute, had saved his life — "at least as I know it." It did so by detecting a tumour on his brain that was growing and was perhaps one-eighth of an inch from the part of the brain that controls the ability to speak.

Baxter was tested on the machine at his own request, having seen stories about it in a number of daily papers. He had been undergoing tests for brain trouble since the autumn of 1969, when he passed out in a convulsion at the end of a weekend of hard work and long hours. But the tests had been inconclusive and, up to last December, he was "one of thousands of Canadians kept on pills and subject to the odd bout of brain trouble."

Then he read about the new machine in the Montreal Neurological Institute. It had been installed there at the request of the institute's chief director, Dr. William Feindel, one of the world's outstanding brain surgeons.

Dr. Feindel heard of the machine and went to see it working in a London hospital when he was attending a conference in Oxford just over two years ago. Designed by Godfrey Hounsfield of EMI, it takes some 28,800 readings of a patient's head, transmitting them to a computer which measures the structure of the brain and prints its own photo reports. Dr. Feindel recalls, "One had only to look at it a very short time to realize that — if it worked the way they thought it would — it would give us a hundred times more information than we were then able to get. I began to realize that we were looking at probably the biggest advance in brain examination work in 30 years."

Baxter went in for the test last December. He describes the half hour on the machine as "painless — if anything, a little boring." Then, after 20 minutes reading magazines, he was called in by Dr. Feindel and told, "I am afraid you have a tumour on your brain. Come and look."

They looked, and there it undoubtedly was — as Baxter describes it: "Big, white, a picture that a teenager could have identified."

An operation was urgently needed and Dr. Feindel performed it on January 4. It took eight hours and was completely successful. The key to its success, Dr. Feindel explained later, was being able to refer to the print from the machine which

gave the exact design of the brain.

Baxter could not talk for two weeks, as predicted, and months later reading and talking were more work than they used to be. "But what matters, and why I write this at all, is to point out what that test meant. Without it, finding the tumour might have been impossible — at least for another eight to 10 months, by which time the speaking mechanism of my brain might have been destroyed."

Other machines are now being installed in Toronto and Hamilton and possibly in Vancouver. The United States have 50 on order. Meanwhile, there has been an outstanding success rate in the detection of brain problems at centres where these machines are already working — London, Montreal, Boston, and Rochester, Minnesota. ♦

Indian represents the Crown

An Indian has been appointed for the first time to represent the Crown as Lieutenant-Governor of a Canadian province. He is Ralph Steinhauer, 68, former chief of the Saddle Lake Indian band near St. Paul, Alberta. He has taken over from Grant MacEwan as Lieutenant-Governor of Alberta.

Ralph Steinhauer is a Cree Indian, known in Alberta as an activist in native and agricultural affairs, and his appointment surprised provincial officials. He farms 700 acres on the Saddle Lake Reserve and has been active in farm affairs since he joined the United Farmers of Alberta in 1923. He and his wife, a school teacher from Buffalo, New York State, started farming on their own in 1928 with a team of horses, a borrowed plough and a wagon. Their small farm survived the Depression and they went on to become successful farmers with a family of four daughters and a son.

Mr. Steinhauer is no stranger to politics; in 1963 he ran as Liberal candidate in Vegreville and came third. He says his friends urged him into politics because "I talk quite a lot and I guess I opened my mouth too much." He was a member of the Chamber of Commerce in St. Paul and Two Hills and was named a council member of the Northern Alberta Development Council last year. ♦

National Gallery—continued from back page.



National Gallery of Canada

Hans Baldung *Eve, the Serpent and Death*
National Gallery of Canada.

The policy of keeping an open mind and looking for the best in what is new still holds today. In an age when the idea of meaning associated with a work of art has become something of a joke, the Gallery, in a recent annual review, craftily defended its purchase of "difficult" works with the statement that "they were bought with a conviction that even enigma is part of the meaning of our time."

One example is a recently purchased picture of rows of chairs, desks and wall clocks by Joseph Kosuth which goes under the title "The Eighth Investigation (A.A.I.A.I.) Proposition Five." At the other extreme from enigma and if anything more controversial is "The Great American Pastime" by the Canadian sculptor Tomiyo Sasaki, which has an empty soft drink can (a real one) held in a clumsily sculpted hand.

It is, of course, an important part of the Gallery's function to look back in time, both in Canadian art and the art of the world, particularly of those European countries in which Canada has her roots. Collections have been built up with the idea of demonstrating the sources out of which Canadian traditions have developed and are still developing. This aspect of the Gallery was also present from the start, when the Marquess of Lorne persuaded three English Academicians — Leighton, Millais and Watts — to contribute works.

However, the real foundations of the European collection were laid by Walker and Brown, bought with very limited funds but a strong determination to give Canadians a sense of history. By 1913 they were able to claim that the Gallery represented Venice in the fifteenth century; Florence, Flanders and Germany in the sixteenth; Rome, Flanders, Spain and Holland in the seventeenth; and England and France in the eighteenth. By 1921 they had four print galleries including specimens of Rembrandt, Goltzius and Dürer and proof impressions of Blake. A collection of

drawings was also started early on. Annibale Carracci's *Lute Player* was among 17 Old Master drawings bought from the Duke of Rutland's collection in 1911. Daumier's *Three Judges at a Hearing* was bought in 1914 and four Goyas from a Bordeaux sketchbook in 1923.

Beside the prints, the best purchases of those early days were probably the nineteenth century paintings: Millet's *Oedipus*, Monet's *Waterloo Bridge* and Sisley's *Washerwoman near Champagne* were all bought in New York in 1914. The Sisley was later returned for a large Degas pastel, *Danseuses à la barre*, and *Le pont de Pierre à Rouen* by Pissaro.

So over the years the Gallery has acquired its share of the world's art treasures, which are duly loaned out to other countries for special exhibitions. Among the most famous now in the collections are El Greco's *St. Francis*, Rembrandt's *The Toilet of Bathsheba* and *The Tribute Money* and Rubens' *Descent from the Cross*. Yet the central picture in the gallery, for obvious historical reasons, is Benjamin West's *Death of Wolfe* (loaned to the Royal Academy in London for their 1972 exhibition of Neo-Classicism.)

The most interesting recent acquisition is a German masterpiece of the early sixteenth century, *Eve, the Serpent and Death* by Hans Baldung, a follower of Dürer. The picture is an extraordinary combination of two subjects common enough at the time of the Reformation: the temptation of Eve and the dance of death. Faced with the terrifying spectre of Death, Eve remains irrepressibly provocative.

Many works have come to the Gallery in the form of bequests from private collectors and foundations: The famous Lichtenstein collection, for example, which included 12 Old Masters. The Vincent Massey estate brought the Gallery 100 works in 1968, mostly Canadian, including several paintings by Cornelius Krieghoff, a painter of the Flemish school who was almost alone in recording scenes of Canadian life in the middle of the last century. Some of the finest paintings by Tom Thomson and the Group of Seven (134 in all) were bequeathed by the man who did most to encourage and sponsor them during his lifetime, Dr. J. M. MacCallum. In 1900 the Parliament of Canada contributed twelve pictures by Paul Kane, commissioned in 1851, to help represent Canada before 1880.

Thus over its history the Gallery has gradually extended itself, buying as it thought fit and reaping a good harvest from its benefactors. Naturally it has reflected the special interests of those most closely involved in its welfare. The last director, the late Alan Jarvis, not only made a point of regularly showing the work of living Canadians, he also had a particular interest in building up the Gallery's collection of modern sculpture on an international scale. When he took over in 1955 it had little more than a few Epstein bronzes and a Maillol. Jarvis'

additions included a marble Arp, a Lipchitz limestone, a Despiau bronze, a Matisse head of 1927, a superb early cast of Rodin's *The Age of Bronze*, a small Giacometti head and a Henry Moore *Reclining Woman*.

Based in unsatisfactory office-type accommodation in Ottawa, the National Gallery of Canada is at present eagerly pressing the Government for a permanent and worthy home and is more than hopeful of getting one sanctioned by the end of this year. An interesting piece of Victorian Gothic architecture is awaiting inclusion in the building, perhaps as part of the reading room—the woodwork of the chapel of Notre Dame du Sacre Cœur in the convent of the Grey Nuns in Rideau Street, Ottawa, built between 1887 and 1888 and salvaged at the Gallery's request when the chapel was demolished. Careful records were made by photogrammetry and the sections were carried through the streets of Ottawa and carefully stored away.

In a huge country like Canada, a truly national gallery would not be doing its job if it merely sat still and waited for visitors. To be realistic, a large number of Canadians do not get to the Capital even once a year, let alone have time to familiarize themselves with the art collections based there. Hence the regular circulating exhibitions, lectures and publications with which the Gallery regularly reaches out to the furthest parts of Canada. For example, in 1972-73, ten exhibitions travelled to some 38 communities from Victoria in the west to Whitehorse in the north to St. John's in the east. A large exhibition of popular folk art (164 works) which was at the National Gallery in Ottawa last winter subsequently travelled on to Toronto and Vancouver.

Now and then special exhibitions are organized, attracting exhibits and public from all over the world. Recently *Art and the Courts* set out to evoke through filmed architecture and carefully chosen exhibits—a page of manuscript, a piece of embroidery, a silver buckle, an ivory carving—the remote past of the two principle cultures, English and French, that went into the making of Canada. Another special exhibition, *Fontainebleau*, concentrated on the art of France from the time of Francis I.

Most recently, *Silver in New France* attracted a lot of international attention, including a feature in the *Connoisseur* magazine in London. Lectures, films and other entertainments are mounted to coincide with special exhibitions, in addition to the regular programme of lectures and films that goes the rounds of the schools.

In these ways an institution which could be a pretty solid and static national monument is kept in a perpetual ferment of activity and excitement over some new acquisition, some new exhibition. And that's the way the authorities plan to keep it. In six years the Gallery will celebrate its centenary but Dr. Jean Sutherland Boggs, its present director, prefers to think of it as "a young collection still." ♦

Economic Digest

Employment

The unemployment rate in Canada fell to 4.9 per cent in June, its lowest level in more than four years, Statistics Canada reported at mid July. Jobless rates and employment levels showed the best improvements on the prairies while a double-digit unemployment rate remained only in the Atlantic region.

The June drop in the seasonally-adjusted unemployment level was a whopping six-tenths of a percentage point. There has not been an improvement that large in one month since October, 1966.

Regionally, the seasonally-adjusted unemployment rates were 10.3 per cent in the Atlantic provinces, 6.4 per cent in Quebec, 3.6 per cent in Ontario, 2.7 per cent in the prairie provinces and 5.3 per cent in British Columbia.

There was a sharp drop in the level of unemployed under 25 — down to 8.4 per cent from 9.7 per cent seasonally adjusted.

Total number in the labor force was 9,868,000 and the actual number of unemployed was 469,000 or 4.8 per cent of the total. The actual percentage of unemployed was down from 5.4 per cent in May.

By Province, the lowest seasonally-adjusted unemployment rate was 2.4 per cent in Alberta and the highest was 20.5 per cent in Newfoundland.

Part of the reason for the drop in unemployment during June was a decline in the number of job seekers. The participation rate — the proportion of population working or looking for work — was down to 57.8 per cent from 58.3 per cent in May. The size of the labour force shrank by 44,000.

Pension Rises

Increases in Old Age Security Pension and Guaranteed Income Supplement payments became effective in July, the third automatic quarterly escalation based on increases in the consumer prices index.

The basic Old Age Security pension rose to \$112.95 from \$110.09. The maximum Guaranteed Income Supplement for a single person or a married person whose spouse is not a pensioner went up to \$79.23 from \$77.22. Added to the basic OAS pension, this payment will produce a monthly total of \$192.18.

The maximum supplement for a married couple, both pensioners, was increased to \$70.36 each from \$68.58. Added

to the basic pension, this gave each pensioner \$183.31 for a combined payment to the couple of \$366.62.

Gross National Product

Preliminary estimates of the National Income and Expenditure Accounts indicate a continuation of strong economic growth in Canada in the first quarter of 1974.

The Gross National Product (at market prices) grew by 4.9% in the quarter to reach a level of \$132.1 billion, seasonally adjusted at annual rates. This followed a revised fourth-quarter 1973 increase of 4.4%.

The implicit price index for Gross National Expenditure rose at an accelerated rate of 3.2% in the latest quarter (compared with 1.8% in the preceding quarter). After discounting for price rises, the volume of production of goods and services rose by 1.7%, on the heels of an unusually large gain of 2.6% in the fourth quarter of 1973.

Some of the highlights of the economy's first-quarter 1974 performance:

Business investment in fixed capital goods showed an impressive increase as outlays rose by a 36.8% annual rate (compared with a 24.4% rate in the 1973 fourth quarter). Outlays on non-residential construction rose by a 34.8% annual rate in current dollar terms and by a 15.6% rate in volume terms — the largest gain since the first quarter of 1973. Machinery outlays surged in the quarter, rising by a 38.4% annual rate in current dollar terms and 24.4% rate in volume terms.

New residential construction showed continuing strength in the first quarter, prolonging the boom which started in mid-1970. Spending rose at 19.2% annual rate, following at 22.8% rate in the preceding quarter.

Consumer spending on goods and services, which has been a mainstay of the economic expansion under way since 1971, rose by an annual rate of 17.6% in the first quarter (compared with 15.6% in the 1973 fourth quarter). In volume terms, there was an acceleration to annual gain of 9.6% from 7.6%.

Total labour income rose at a 16.8% annual rate in the first quarter (compared with an 18.0% rate in the fourth quarter) because of a large increase in supplementary labour income.

Corporation profits (before taxes) rose at an annual rate of 24.8% in the 1974 first quarter (compared with an annual rate of advance of about 40% in the preceding four quarters).

Cost of Living

The Consumer Price Index (1961=100) for Canada rose 1.7% to 164.6 in May from 161.9 in April.

Though all major components moved up, most of the impetus behind the latest month's advance came from a 3% rise in the food index and a 1.7% hike in the transportation index that was fuelled by higher retail prices for petroleum products.

The housing component climbed 1.2% in May and the recreation, education and reading element advanced 1.1%. A rise of 0.9% was registered both for the tobacco and alcohol and the health and personal care elements, while that for clothing increased 0.7%.

Between May 1973 and May 1974, the All-Items Consumer Price Index advanced 10.9%.

During this period, the following index increases were recorded:

Food, up 18.3%; transportation, 10.0%; clothing, 9.5%; housing 8.0%; health and personal care, 7.7%; recreation, education and reading, 7.5%; and tobacco and alcohol, 4.8%.

Housing

Housing construction in Canada in 1973 broke all records. The 1973 annual report of Central Mortgage and Housing Corporation says housing starts reached a total of 268,529, an increase of 7 per cent over the previous record of 250,000, established in 1972. This performance was well ahead of the annual rate of 245,000 starts which the Economic Council of Canada forecast would be required to meet the needs of Canadians. The greatest increase in starts was in single-family dwellings, although starts on multiple units also rose.

The bulk of these housing starts, or 240,000 dwelling units, was financed by the private sector. This included 75,000 units built under the National Housing Act (NHA). In addition, some 30,000 units were financed directly by the Corporation under NHA programmes which provide low-cost loans and other assistance for low-income people in meeting their housing needs. ♦

The Arts

Gallery that takes art to the people

By Jill Pound-Corner



National Gallery of Canada

On a winter night in 1880 at the Clarendon Hotel in Ottawa, there was an exhibition of works of the newly founded Royal Canadian Academy. It was opened by The Marquess of Lorne, Governor General of the day, who had persuaded (perhaps blackmailed would be a better word) the new Academicians into each giving one work of art towards the formation of a National Gallery. The gift, described as a "diploma work," was a condition for membership.

As he opened the exhibition, the Marquess stood beneath the diploma work of the Academy's first president, Lucius O'Brien, a landscape of *Sunrise on the Saguenay*. Historically, that moment was significant. From the very beginning to the present day the Gallery has involved itself with contemporary art and artists — a policy natural enough in a new country, but contrasting sharply with some of the older European galleries, which still tend to play safe and buy an artist's work only

when he is established beyond all doubt, if not actually dead.

From the start, it was the Gallery's active policy to buy and encourage Canadian art and to reflect Canadian life in the collections. Fortunately, it came into being at a time when artists in Canada were just beginning to break away from restricting European traditions and look for fresh ways to paint their own country.* The strongest single influence in this Canadian *renaissance* was Maurice Cullen, who after seven years in the liberating atmosphere of European Impressionism, returned to live and work in Montreal in 1885 — just five years after the National Gallery was created. His young followers including Clarence Gagnon and their even more adventurous contemporaries in Toronto found keen and intelligent support at the National Gallery, even as they earned the disapproval of more conservative and traditional painters at the Royal Canadian Academy.

Clarence Gagnon *Village in the Laurentian Mountains* National Gallery of Canada.

If one man could be said to have set the pattern for the Gallery's staunch support of contemporary art, it is their first full-time director, Eric Brown, appointed to that position in 1910.

Backed by the chairman of the Gallery's trustees, Sir Edmund Walker, he searched out and bought works from the new school of landscape painters so enthusiastically that in 1931 a reactionary petition was handed in to the Prime Minister of the day, signed by 118 artists including the President of the Academy, accusing him of "flagrant partisanship." However, support rallied behind him. A. Y. Jackson resigned from the Academy in protest and 300 artists pledged their support. So Brown held his own and in due course some of the rebels he supported have achieved a recognition far beyond their conservative critics.

Continued on page 14.

* See article on the Group of Seven, page 7.