CHAPTER - 2
A BRIEF HISTORY OF CANADIAN LITERATURE
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The researcher has made attempt to examine and analyze A Brief History of Canadian literature up to the Confederation in depth in this chapter.

2.1. Introduction

Canadian literature is literature originating from Canada. Some criticism of Canadian literature has focused on nationalistic and regional themes, although this is only a small portion of Canadian Literary criticism. Critics against such thematic criticism in Canadian literature, such as Frank Davey, had argued that a focus on theme diminishes the appreciation of complexity of the literature produced in the country, and creates the impression that Canadian literature is sociologically-oriented. While Canadian literature, like the literature of every nation state, is influenced by its socio-political contexts, Canadian writers have produced a variety of genres. Influences on Canadian writers are broad, both geographically and historically.

Canada's dominant cultures were originally British and French, as well as aboriginal. After Prime Minister Pierre Trudeau's "Announcement of Implementation of Policy of Multiculturalism within Bilingual Framework," in 1971, Canada gradually became home to a more diverse population of readers and writers. The country's literature has been strongly influenced by international immigration, particularly in recent decades. Canada’s literature, whether written in English or French, often reflects the Canadian perspective on: (1) nature, (2) frontier life, and (3) Canada’s position in the world, all three of which tie into the garrison mentality. Canada's ethnic and cultural diversity are reflected in its literature, with many of its most prominent writers focusing on ethnic life.

Canadian Literature is an academic quarterly that publishes peer-reviewed scholarly articles in French or English related to the field of Canadian literature, broadly defined. The journal’s deep commitment to Canadian writing does not stop there. We also publish book reviews of critical and creative works, poems, short notes, writings of importance that have been rediscovered in the archives, interviews with writers, and articles by writers about their craft.
In the spirit of its founding editor, George Woodcock, the journal enacts a broad concept of intellectual hospitality: “Canadian Literature seeks to establish no clan, little or large. It will not adopt a narrowly academic approach, nor will it try to restrict its pages to any school of criticism or any class of writers.” We seek the work of new and established writers from a variety of cultural and academic backgrounds, and we welcome creative approaches to language and ideas. Canadian Literature strives to make a profound contribution to the discipline and to the study of literature and the humanities today.

2.2. Early Canadian Writing

Although Canadian writing began as an imitative colonial literature, it has steadily developed its own national characteristics. Because of the huge immigrations, first of New England Puritans from 1760 on and later of American Loyalists during the Revolution, Canadian literature followed U.S. models almost until the confederation in 1867. Before 1800 the rigors of pioneering left little time for the writing or the appreciation of literature. The only notable works were journals, such as that of Jacob Bailey, and the recorded travels of explorers, such as Henry Kelsey, Samuel Hearne, and Sir Alexander Mackenzie.

2.3. The Canadian Novel

The first Canadian novelist of note was John Richardson, whose Wacouta (1832) popularized the genre of the national historical novel. With The Clockmaker (1836) T. C. Haliburton began his humorous series on Sam Slick, the Yankee peddler. Historical novelists writing c.1900 included William Kirby, author of The Golden Dog (1877), and Sir Gilbert Parker, author of The Seats of the Mighty (1896). The novels of Sara Jeannette Duncan, such as A Social Departure (1890), were noted for their satire and humor. The Rev. C. W. Gordon (Ralph Connor) produced Black Rock (1898), a series of novels on pioneer life in W Canada. Animal stories became popular in the works of Ernest Thompson Seton, Sir C. G. D. Roberts, and Margaret Marshall Saunders.

Since 1900, Canadian novels have tended toward stricter realism, but have remained predominantly regional, and many writers have been women. Among the most prominent authors have been Lucy M. Montgomery, author of Anne of Green Gables (1908); Mazo de la Roche, well known for her series on the Whiteoaks family of Jalna; Frederick P. Grove, author of Settlers of the Marsh (1925), a novel of farm
life; and Laura Salverson and Nellie McClung, novelists of immigrant and rural life in W Canada.

Margaret Atwood is probably the best-known modern Canadian novelist and Alice Munro the most famous writer of short stories. Other important fiction writers during and since World War II include Morley Callaghan, Gwethalyn Graham, John Buell, Hugh MacLennan, Mordecai Richler, Malcolm Lowry, Ethel Wilson, Robertson Davies, Brian Moore, Margaret Laurence, Alistair MacLeod, Mavis Gallant, Timothy Findlay, Neil Bissoondath, and M. G. Vassanji. Many of their novels and stories have focused attention on Canadian city life, social problems, and cultural divisions.

2.4. Essays and Poetry

The essayist Northrop Frye is noted for his systematic classification of literature, presented in his Anatomy of Criticism (1957). Stephen Leacock is well known for his humorous essays as well as for his scholarship. Other notable essayists include Sir Andrew Macphail, Archibald MacMechan, and Lorne Pierce.

Genuinely Canadian poetry was late in developing. In the 18th cent. Puritan hymnists, such as Henry Alline, and refugee Tory satirists, such as Jonathan Odell, took their models from American colonial or English neoclassical literature. Before the confederation of 1867 the only poets of note were Charles Sangster, the first to make use of native material, and Charles Heavysege, whose long poetic drama Saul brought him widespread acclaim.

Starting c.1880, the "confederation school" — C. G. D. Roberts, Archibald Lampman, Bliss Carman, and Duncan Campbell Scott—began producing a large body of romantic poetry, describing nature and Canadian rural life. In 1905, long after her death in 1887, Isabella V. Crawford was recognized as an important poet; she was followed by Emily Pauline Johnson and Marjorie Pickthall. Other poets of the early part of the century included Wilfred Campbell, W. H. Drummond, Francis Sherman, John McCrae, and the greatly popular Robert W. Service.

In 1926 the prolific E. J. Pratt broke away from the romantic tradition with The Titans; his highly original and powerful epics place him among the foremost Canadian poets. Notable contemporary poets in the Pratt tradition include Kenneth Leslie, Earle Birney, W. W. E. Ross, Dorothy Livesay, and Anne Marriott. Other poets sharing the modern cosmopolitan tradition of the United States and W Europe

2.5. **French-Canadian literature**

In 1802, the Lower Canada legislative library was founded, being one of the first in Occident, the first in the Canadas. For comparison, the library of the British House of Commons was founded sixteen years later. It should be noted the library had some rare titles about geography, natural science and letters. All books it contained were moved to the Canadian parliament in Montreal when the two Canadas, lower and upper, were united. On April 25, 1849, a dramatic event occurred: the Canadian parliament was burned by furious people along with thousands of French Canadian books and a few hundred of English books. This is why some people still affirm today, falsely, that from the early settlements until the 1820s, Quebec had virtually no literature. Though historians, journalists, and learned priests published, overall the total output that remain from this period and that had been kept out of the burned parliament is small.

It was the rise of Quebec patriotism and the 1837 [Lower Canada Rebellion], in addition to a modern system of primary school education, which led to the rise of French-Canadian fiction. [L'influence d'un livre] by [Philippe-Ignace-Francois Aubert de Gasparé] is widely regarded as the first French-Canadian novel. The genres which first became popular were the rural novel and the historical novel. French authors were influential, especially authors like [Balzac].

In 1866, Father Henri-Raymond Casgrain became one of Quebec's first literary theorists. He argued that literature's goal should be to project an image of proper Catholic morality. However, a few authors like Louis-Honoré Fréchette and Arthur Buies broke the conventions to write more interesting works.

This pattern continued until the 1930s with a new group of authors educated at the Université Laval and the Université de Montréal. Novels with psychological and sociological foundations became the norm. Gabrielle Roy and Anne Hébert even began to earn international acclaim, which had not happened to French-Canadian literature before. During this period, Quebec theatre, which had previously been melodramas and comedies, became far more involved.
French-Canadian literature began to greatly expand with the turmoil of the Second World War, the beginnings of industrialization in the 1950s, and most especially the Quiet Revolution in the 1960s. French-Canadian literature also began to attract a great deal of attention globally, with Acadian novelist Antonine Maillet winning the Prix Goncourt. An experimental branch of Québécois literature also developed; for instance the poet Nicole Brossard wrote in a formalist style. In 1979, Roch Carrier wrote the story The Hockey Sweater, which highlighted the cultural and social tensions between English and French speaking Canada.

2.6. Contempory Canadian literature: late 20th to 21st century

Following World War II, writers such as Mavis Gallant, Mordecai Richler, Norman Levine, Margaret Laurence and Irving Layton added to the Modernist influence to Canadian literature previously introduced by F. R. Scott, A. J. M. Smith and others associated with the McGill Fortnightly. This influence, at first, was not broadly appreciated. Norman Levine's Canada Made Me, a travelogue that presented a sour interpretation of the country in 1958, for example, was widely rejected.

After 1967, the country's centennial year, the national government increased funding to publishers and numerous small presses began operating throughout the country.

In the late 1970s, science fiction fan and scholar of Canadian literature Susan Wood helped pioneer the study of feminist science fiction, and (along with immigrant editor Judith Merril) brought new respectability to the study of Canadian science fiction, paving the way for the rise of such phenomena as the French-Canadian science fiction magazine Solaris.

By the 1990s, Canadian literature was viewed as some of the world's best.

Canadian authors have won international awards:

1. In 1992, Michael Ondaatje became the first Canadian to win the Booker Prize for The English Patient.
2. Margaret Atwood won the Booker in 2000 for The Blind Assassin and Yann Martel won it in 2002 for Life of Pie.
3. Alistair MacLeod won the 2001 IMPAC Award for No Great Mischief and Rawi Hage won it in 2008 for De Niro's Game.
4. Carol Shields's The Stone Diaries won the 1995 Pulitzer Prize for Fiction, and in 1998 her novel Larry's Party won the Orange Prize.
5. Lawrence Hill's Book of Negroes won the 2008 Commonwealth Writers' Prize Overall Best Book Award.

6. Alice Munro became the first Canadian to win the Nobel Prize in Literature in 2013. Munro also received the Man Booker International Prize in 2009.

2.7. Notable figures

Because Canada only officially became a country on July 1, 1867, it has been argued that literature written before this time was colonial. For example, Susanna Moodie and Catherine Parr Traill, English sisters who adopted the country as their own, moved to Upper Canada in 1832. They recorded their experiences as pioneers in Parr Traill's The Backwoods of Canada (1836) and Canadian Crusoes (1852), and Moodie's Roughing It in the Bush (1852) and Life in the Clearings (1853). However, both women wrote until their deaths, placing them in the country for more than 50 years and certainly well past Confederation. Moreover, their books often dealt with survival and the rugged Canadian environment; these themes re-appear in other Canadian works, including Margaret Atwood's Survival. Moodie and Parr Traill's sister, Agnes Strickland, remained in England and wrote elegant royal biographies, creating a stark contrast between Canadian and English literatures.

However, one of the earliest "Canadian" writers virtually always included in Canadian literary anthologies is Thomas Chandler Haliburton (1796–1865), who died just two years before Canada's official birth. He is remembered for his comic character, Sam Slick, who appeared in The Clockmaker and other humorous works throughout Haliburton's life.

Arguably, the best-known living Canadian writer internationally (especially since the deaths of Robertson Davies and Mordecai Richler) is Margaret Atwood, a prolific novelist, poet, and literary critic. Some great 20th-century Canadian authors include Margaret Laurence, Gabrielle Roy, and Carol Shields.

This group, along with Nobel Laureate Alice Munro, who has been called the best living writer of short stories in English, were the first to elevate Canadian Literature to the world stage. During the post-war decades only a handful of books of any literary merit were published each year in Canada, and Canadian literature was viewed as an appendage to British and American writing.

Much of what was produced dealt with extremely typical Canadiana such as the outdoors and animals, or events in Canadian history. A reaction against this
tradition, poet Leonard Cohen's novel Beautiful Losers (1966), was labelled by one reviewer "the most revolting book ever written in Canada".

Canadian poet Leonard Cohen is perhaps best known as a folk singer and songwriter, with an international following.

Canadian author Farley Mowat is best known for his work Never Cry Wolf (1963) and his Governor General's Award-winning children's book, Lost in the Barrens (1956).

The best-known Canadian children's writers include L. M. Montgomery and Monica Hughes.

2.8. Histories of Canadian literature

There are numerous histories of Canadian literature, written in different languages. The vast majority of these deal exclusively with English-Canadian or French-Canadian literature, while only extremely few works discuss Canadian literature written in English and Canadian literature written in French in a balanced way, for instance: Reingard M. Nischik (ed.): History of Literature in Canada: English-Canadian and French-Canadian. Rochester, NY: Camden House, 2008.

2.9. Awards

There are a number of notable Canadian awards for literature:

1. The Atlantic Writers Competition highlights talent across the Atlantic Provinces.
2. Books in Canada First Novel Award for the best first novel of the year
3. Canadian Authors Association Awards for Adult Literature, honouring works by Canadian writers that achieve excellence without sacrificing popular appeal since 1975
4. CBC Literary Awards
5. Canada Council Molson Prize for distinguished contributions to Canada's cultural and intellectual heritage
6. Dayne Ogilvie Prize for an emerging writer in the lesbian, gay, bisexual or transgender communities
7. Floyd S. Chalmers Canadian Play Awards for best Canadian play staged by a Canadian theatre company
8. Hilary Weston Writers' Trust Prize for Nonfiction for best work of nonfiction
9. Marian Engel Award for female writers in mid-career
10. Matt Cohen Award to honour a Canadian writer for a lifetime of distinguished achievement
11. Shaughnessy Cohen Award for Political Writing
12. Gerald Lampert Award for the best new poet
13. Lieutenant-Governor's Award for High Achievement in the Literary Arts
14. Giller Prize for the best Canadian novel or book of short stories in English
15. Governor General's Awards for the best Canadian fiction, poetry, non-fiction, drama, children's literature (text), children's literature (illustration) and translation, in both English and French
16. Griffin Poetry Prize for the best book of poetry, one award each for a Canadian poet and an international poet
17. Milton Acorn Poetry Awards for an outstanding "people's poet"
18. National Business Book Award
19. Pat Lowther Award for poetry written by a woman
20. Prix Aurora Awards for Canadian science fiction and fantasy, in English and French
21. Prix Athanase-David for a Quebec writer
22. Prix Gilles-Corbeil for a Quebec writer in honour of his or her lifetime body of work (presented every three years)
23. Prix Trillium for the best work by a Franco-Ontarian writer
24. Quebec Writers' Federation Awards for the best fiction, poetry, non-fiction, children's and young adult literature, first book by English Quebec writers, and the best translation (English and French alternate years)
25. RBC Bronwen Wallace Award for Emerging Writers
26. Rogers Writers' Trust Fiction Prize for the best work of fiction
27. Stephen Leacock Award For Humour
28. Trillium Book Award for the best work by an Ontario writer
29. W.O. Mitchell Literary Prize for a writer who has made a distinguished lifetime contribution both to Canadian literature and to mentoring new writers
30. Room of One's Own Annual Award for poetry and literature
31. 3-Day Novel Contest annual literary marathon, born in Canada
32. Danuta Gleed Literary Award for a first collection of short fiction by a Canadian author writing in English
33. Ethel Wilson Fiction Prize for the best novel or collection of short stories by a resident of British Columbia
34. Dorothy Livesay Poetry Prize for the best collection of poetry by a resident of British Columbia
35. The Doug Wright Awards for graphic literature and novels Writers' Trust Engel/Findley Award for a distinguished writer in mid-career Writers’ Trust / McClelland & Stewart Journey Prize

Awards For Children's and Young Adult Literature:
36. Young Adult Novel Prize of the Atlantic Writers Competition
37. R.Ross Annett Award for Children's Literature
38. Geoffrey Bilson Award for Historical Fiction
39. Ann Connor Brimer Award
40. Governor-General's Awards for Children's Literature
41. Canadian Library Association Book of the Year Award for Children
42. CLA Young Adult Canadian Book Award
43. Sheila A. Egoff Children's Literature Prize
44. Elizabeth Mrazik-Cleaver Canadian Picture Book Award
45. Floyd S. Chalmers Award for Theatre for Young Adults
46. Amelia Frances Howard-Gibbon Illustrator's Award
47. Information Book of the Year
48. IODE Book Award
49. Manitoba Young Reader's Choice Award
50. Max and Greta Ebel Memorial Award for Children's Writing
51. Norma Fleck Award for children's non-fiction
52. Governor General's Awards for the best Canadian fiction, poetry, non-fiction, drama, children's literature (text), children's literature (illustration) and translation, in both English and French
53. QWF Prize for Children's and Young Adult Literature
54. Vicky Metcalf Award for Children's Literature

2.10. **Canadian poetry**

Canadian poetry is poetry written by Canadians. Canadians have written poetry in English, French, Gaelic and some Native American languages.
2.10.1. Beginnings

The earliest works of poetry, mainly written by visitors, described the new territories in optimistic terms, mainly targeted at a European audience. One of the first works was Robert Hayman's Quodlibets, composed in Newfoundland and published in 1628.

With the growth of English language communities near the end of the 18th century, poetry aimed at local readers began to appear in local newspapers. These writings were mainly intended to reflect the prevailing cultural values of the time and were modelled after English poetry of the same period.

Oliver Goldsmith's long poem The Rising Village appeared in 1825. It was a response to The Deserted Village by his namesake and great-uncle Oliver Goldsmith.

In the first half of the 19th century, poetic works began to reflect local subjects. Acadia by Joseph Howe and The Saint Lawrence and the Saguenay by Charles Sangster are examples of this trend. Early nationalistic verses were composed by writers including Thomas D'Arcy McGee. Many "regional" poets also espoused the British political and aesthetic jingoism of the period. For example, High Tory loyalist & occasional poet Thomas H. Higginson of Vankleek Hill, Ontario, produced paens to Sir Francis Bond Head (Wm. Lyon Mackenzie's opponent) and the British war effort in the Crimea (such as Sonnet to Florence Nightingale and others), while producing some interesting nature verse exemplifying the all-pervasive influence of Wordsworth's view of nature and the sublime.

In 1857, Charles Heavysege attracted international (British and American) attention for his verse drama Mari na de Saul.

2.10.2. Confederation

The first book of poetry published in Canada following the formation of the new Dominion of Canada in 1867 was Dreamland by Charles Mair (1868).

A group of poets now known as the "Confederation Poets", including Charles G. D. Roberts, Archibald Lampman, Bliss Carman, Duncan Campbell Scott, and William Wilfred Campbell, came to prominence in the 1880s and 1890s. Choosing the world of nature as their inspiration, their work was drawn from their own experiences and, at its best, written in their own tones. Isabella Valancy Crawford, Frederick George Scott, and Francis Sherman are also sometimes associated with this group.
During this period, E. Pauline Johnson and William Henry Drummond were writing popular poetry - Johnson's based on her part-Mohawk heritage, and Drummond, the Poet of the Habitant, writing dialect verse.

2.10.3. Early 20th century

In 1907 Robert W. Service's Songs of a Sourdough, Kipling-type verse about the Klondike Gold Rush, became enormously popular: the book would go on to sell more than three million copies in the 20th century. His success would be inspire many other poets, such as Tom MacInnes.

Marjorie Pickthall received much critical attention in this period. In 1915, John McCrae, serving as a surgeon in the Canadian Army, wrote the famous war poem "In Flanders Fields".

After the war, in Newfoundland, E.J. Pratt described the struggle to make a living from the sea in poems about maritime life and the history of Canada; while in central Canada, poets such as Ralph Gustafson and Raymond Knister were moving away from traditional verse forms.

During the 1920s and 1930s, the Montreal Group (a circle of young poets which included A.J.M. Smith, A.M. Klein, and F.R. Scott) helped inspire the development of modernist poetry in Montreal through the McGill Fortnightly Review and the 1936 anthology New Provinces. The "new poetry" valued intellect over sentimentality, or as some have put it, logic over human emotions. Under the literary editorship of Earle Birney, the Canadian Forum helped promote similar developments in Toronto. Dorothy Livesay, born in Manitoba, was an important contributor to the Toronto movement.

The Maritimes remained a holdout for traditional verse. The Song Fishermen of Halifax were a magnet for new poetic talent in the late 1920s due to having Bliss Carman and Charles G.D. Roberts as members. The most notable of the new poets were the sonneteers Kenneth Leslie and Robert Norwood.

The Canadian Poetry Magazine was founded by Pelham Edgar of the Canadian Authors Association in 1936. Traditional verse was what sold in Canada all through this period; and it was what Canadian Poetry Magazine emphasized. Wilson MacDonald was a top selling Canadian poet of the time.
2.10.4. Post-war

Following World War II, a new breed of poets appeared, writing for a well-educated audience. These included James Reaney, Jay Macpherson and Leonard Cohen. Meanwhile, some maturing authors such as Irving Layton, Raymond Souster, Harold Standish and Louis Dudek, moved in a different direction, adopting colloquial speech in their work.

In the 1960s, a renewed sense of nation helped foster new voices: Margaret Atwood, Michael Ondaatje, Leonard Cohen, Eli Mandel and Margaret Avison. Others such as Al Purdy, Milton Acorn, and Earle Birney, already published, produced some of their best work during this period.

The TISH Poetry movement in Vancouver brought about poetic innovation from bpNichol, Jamie Reid, George Bowering, Fred Wah, Frank Davey, Daphne Marlatt, David Cull, and Lionel Kearns.

Since the 1990s, several Governor General's Award-winning poets, in particular Jan Zwicky and Tim Lilburn, have been engaged in nonfiction writing that maps the relationships between poetry and philosophy. Zwicky's "Lyric Philosophy" and "Wisdom and Metaphor", as well as Lilburn's collection "Thinking and Singing", are representative works.

A younger generation of Canadian poets has been expanding the boundaries of originality: Brian Brett, Ken Babstock, Karen Solie, Lynn Crosbie, Patrick Lane, David McGimpsey, Stuart Ross, Sonnet L'Abbé, George Elliott Clarke and Barry Dempster have all imprinted their unique consciousnesses onto the map of Canadian imagery. Evie Christie's collection, Gutted, seems to evoke the 17th century metaphysical conceit, but in a modern, urban Canadian guise.

A notable anthology of Canadian poetry is The New Oxford book of Canadian Verse, edited by Margaret Atwood.

2.10.5. Uniquely Canadian forms

1. Mirelle

Tom MacInnes reportedly invented "a five-line stanza of his own he called the 'mirelle'."

2. Viator

The Viator poem form was invented by Canadian author and poet Robin Skelton. It consists of any stanzaic form in which the first line of the first stanza is the
second line of the second stanza and so on until the poem ends with the line with which it began. The term, Viator comes from the Latin for traveller. An example of Skelton's form may be found in his excellent reference book, The Shapes of our Singing, and is entitled Dover Beach Revisited.

An unpublished example of the Viator is included below to illustrate how the line travels through the poem, its repetition adding weight to the process described. The repeating line is highlighted in boldface type.

Shallot Comfiture by Russell Collier

It's care in cooking slow and carefully
that turns a shallot glistening golden brown;
in salted water first you must weigh down
the scalded bulbs to meet this recipe.

Boil vinegar and sugary spices;
it's care in cooking slow and carefully
the syruped shallots, gradually,
then overnight, you'll rest the shallot slices.

Then two days more, you'll slow repeat
your patient simmering, calmly, gently;
it's care in cooking slow and carefully
that yields your shallots clear and sweet.

By fourth day, time to lift them free,
to pack them in that savoury sauce,
preserve that silky, golden gloss;
it's care in cooking slow and carefully.

2.10.6. French-Canadian poetry

Early verse

The first book written in verse by a Canadian was Maryadharaman Épîtres, Satires, Chansons, Épigrammes et Autres Pièces de vers by Michel Bibaud, published in 1830.

Mouvement littérer

A group of French-speaking poets and authors belonging to the Mouvement littéraire came to Ottawa from Quebec City when the civil service moved to Ottawa in 1870. This group included Alfred Garneau, Antoine Gerin-Lajoie, Achilles Frechette
and others. They are considered some of the most important poets and writers in 19th Century French Canada.

**End of 19th century**

Octave Crémazie is considered the father of French Canadian poetry. His poetry and that of his follower Louis Fréchette are romantic of form and patriotic in inspiration. At the same time, Pamphile Le May was writing intimist poetry about the simple farm life and Alfred Garneau wrote his feelings.

**The Montreal School**

L'École littéraire de Montréal was not a literary school but a group of poets that met regularly. In reaction to the earlier following of the romantic Victor Hugo, they took later schools (such as the Parnassian or symbolism) as their masters. The most talented among them was certainly Émile Nelligan, a young poet who stopped writing at only 19 years of age due to mental illness.

**The terroir**

Outside Montreal, other poets, such as Néré De Beauchemin (1850-1931) continued Pamphile Le May's depiction of the life of the habitants. Then came the powerful Alfred Desrochers (1901-1978), a precursor to the "pays" school of poetry of Gaston Miron and John Paul Ambas.

In 1937, Hector De Saint-Denys Garneau published the first book of modernist poetry in French Canada, Regards et Jeux dans l'espace. Garneau's reputation would soar in the 1950s after publication of his Complete Poems (1949) - as would that of his cousin, poet Anne Hébert (1916-2000).

**2.11. Canadian science fiction**

2.11.1. History of Canadian science fiction

Possibly the first recorded Canadian work of science fiction is the 1896 Tisab Ting, or, The Electrical Kiss, a pseudonymous first novel by an Ida May Ferguson of New Brunswick under the pseudonym "Dyjan Fergus". Set in late 20th century Montreal, it features an "electrical genius": a "learned Chinaman" who woos and wins a Canadian wife through his superior scientific knowledge as embodied in "the Electrical Kiss". It is of interest mainly because of its early publication date and female authorship; a microfiche reprint was issued in 1980.

In 1948, the 6th World Science Fiction Convention, also called Torcon, was held in Toronto. Although it was organized by members of a local science fiction
fandom group called "The Derelicts" and chaired by local fan Edward "Ned" McKeown, the Guests of Honor, Robert Bloch (pro) and Bob Tucker (fan), were both Americans. Among those in attendance were Forrest J Ackerman, Bloch, Leslie A. Croucht, E. Everett Evans, James "Rusty" Hevelin, David H. Keller, Judith Merril, Sam Moskowitz, Chad Oliver, George O. Smith, Will Sykora, Tucker, and Donald Wollheim.

Like many aspects of Canadian culture, Canadian science fiction emerged from a variety of isolated sources, including A. E. van Vogt, the fantasy works of John Buchan, the poetry of Phyllis Gotlieb, and a handful of other writers. In the late 20th century, political upheaval in the United States brought such talents as Spider Robinson and Judith Merril to Canada.

In 1973, the World Science Fiction Convention was held again in Toronto, bringing a new generation of interest to writers like Judith and Garfield Reeves-Stevens. This led to a range of activities and interest in the genre. Merril began hosting quarterly gatherings of authors in a loose group called "Toronto Hydra", a tradition she had brought from the New York SF community. In 1977, the Ottawa Science Fiction Society was founded, providing a venue for writers such as Charles R. Saunders and Charles de Lint through their club fanzine Stardock, as well as sponsoring Maplecon in its early years.

In the early 1980s, the Ontario Science Fiction Club was set up by Robert J. Sawyer, while the Bunch of Seven became the first known science fiction writing circle in Canada, helping the success of authors like S. M. Stirling and Tanya Huff, which later led to the Cecil Street Irregulars which included writers like Cory Doctorow. De Lint, Huff and Guy Gavriel Kay became notable for using Canadian settings in science fiction and fantasy, and William Gibson pioneered the cyberpunk subgenre with his novel Neuromancer.

In Quebec, Élisabeth Vonarburg and other authors developed a related tradition of French-Canadian SF. The Prix Boreal was established in 1979 to honour Canadian science fiction works in French. The Prix Aurora Awards (briefly preceded by the Casper Award) were founded in 1980 to recognize and promote the best works of Canadian science fiction in both French and English.
Regular annual science fiction conventions, notably Ad Astra, brought fans and writers together to further broaden awareness and appreciation of science fiction literature in Canada.

By the 1990s, Canadian science fiction was well established and internationally recognized; mainstream authors such as Margaret Atwood began including SF in their repertoire.

SF Canada, Canada's National Association of Speculative Fiction Professionals, was established in 1992.

"Canadian" has been comprehensively utilized for whatever is local, or has been naturalized, or has an unmistakable bearing on the local: that is, on individuals, occasions and compositions which had their center in our 'surroundings', as Northrop Frye has put it. That which is particularly French Canadian in dialect, thought, society and abstract generation has been left, as per their own desires, to the French researchers of Quebec. For this part the scientist will look at this with the assistance of the sanctioned book like Literary History of Canada via Carl F. Klinck, and different books. Regardless of the fact that we accept smooth relations on the political level another era will presumably go before we see a solid and shared exchange between the two literary works. At the present time, English and French Canadian composition are best talked about independently. The analyst will experience the book on 'Canadian writing in English' by William Keith (1985) on wards, has touched base at the inside phase of word writing. Books by English – Canadian writers today show up on global smash hit records, both through built up essayists, for example, Margaret Atwood (1939) and Michael Ondaatje (1943) and through new gifts, for example, Yann Martel (1963).

2.11.2. Canadian science fiction authors


2.11.3. Canadian science fiction in film and television

The Canadian Broadcasting Company began producing science fiction as early as the 1950s. CTV produced The Starlost at the CFTO studios in Scarborough. In the
early 1990s, Toronto and Vancouver became prominent centres of television and film production, with shows like Forever Knight and RoboCop, then The X-Files raised the profile of Canadian science fiction television much higher, although only Forever Knight was itself set in Canada. By the late 1990s, a significant fraction of science fiction and fantasy on television was produced in Canada. In the early 2000s, due to changes in tax laws, production companies shifted much of their operations from Toronto to Vancouver.

Some of the most popular science fiction movies and TV shows seen around the world are made primarily or entirely in Vancouver & Toronto which are both often called Hollywood North, or elsewhere in Canada. Quebec produces shows in French. Canadian studios also produced a large volume of animation, notably specializing in 3D animation.

Canadian science fiction films of note include:
Cube
Nothing
Johnny Mnemonic
Scanners
Screamers (1995)
Last Night

2.12. List of well known Canadian writers

2. Bantock, Nick: Author, Illustrator. "Griffin & Sabine"
5. Carrier, Roch: Author. "La Guerre, Yes Sir!"
15. Leacock, Stephen: Author, Humourist. "Literary Lapses"
16. Lowry, Malcolm: Author. "Under the Volcano"
17. McCrae, John: Poet, Physician. "In Flanders Fields"
18. McLuhan, Marshall: Media Theorist, Author. "the medium is the message",
appeared in "Annie Hall"
23. Mowat, Farley: Author. "Never Cry Wolf"
24. Munro, Alice: Author. Short-stories often featured in The New Yorker
Patient"
Then and Now"
27. Roy, Gabrielle: Author. "Bonheur d'Occasion" (translation published as "The
Tin Flute")
of Sam McGee","Songs of a Sourdough"
29. Shields, Carol: Pulitzer Prize winning Author. "The Stone Diaries"
30. Smart, Elizabeth: Author. "By Grand Central Station I Sat Down and Wept"
31. Tremblay, Michel: Playwright. "Sainte Carmen of the Main"

2.13. Canadian literary and cultural life

The culture of English-speaking Canada is a blend of British and American
influences while the French-speaking part mixes French with American. Though the
American influence dominates, immigrant groups have retained much of their ethnic
traditions and Canadian government warmly encourage this.

Early Canadian literature produced excellent works both in French and
English but they were heavily influenced by the traditions of the mother countries.
However, in the early twentieth centuries writers began to discover their distinctly
Canadian voices, though still speaking French and English.

The Canadian landscape has given rise to oral and written literature for
centuries. The main themes of early literature were the place of man in the rugged
Canadian environment and the fight for survival. Later some novels revolved around
the theme of the conflict between urban culture and rural culture, usually portraying
the rural characters as morally superior and the simplicity of rural living as lost in the
city.

Later writers turned their attention towards issues such as the search of
identity and the complexity of Canadian mosaic. Canada's literature has been strongly
influenced by international immigration, particularly in recent decades. It reflects the
country's ethnic and cultural diversity, with many of its most prominent writers
focusing on ethnic life. Since World War II, multiculturalism has been an important
theme.

Satire and irony are also important elements of Canadian literature.

By the 1990s, Canadian literature was viewed as some of the world's best.
Canadian authors such as Alice Munro, Douglas Coupland, Michael Ondaatje,
Mordecai Richler, Margaret Atwood are the best-known Canadian writers
internationally.

Painting and the visual arts showed the European influence throughout the
formative years but great canvases depicting landscapes of the frontier and images of
frontier life by Irish-born artist Paul Kane and city scenes by the German Cornelius
Krieghoff showed a particularly Canadian pride already in the nineteenth century. In
the 1930s artists abandoned the great natural scenes of country and town and started
to experiment with theoretical art, especially under the influence of the French school
of Quebec, and that taste still predominates.

Native art has enjoyed a renaissance of its own in recent years. The stone
carvings of the Inuit and the totem-pole art of the Indians are much appreciated while
central and provincial governments do much to record and preserve the oral traditions
of song and story-telling.

Canada has also a film industry and Toronto is referred to as ‘Hollywood
North’ as it ranks third in North America for both TV and film production. Toronto is
also home to one of the most important film festivals in the world, the Toronto
International Film Festival', which attracts high-profile actors and film-makers form around the globe.

2.14. Canadian Literature in English

A great literature presupposes an advanced and well-integrated society, a mature body and a self-conscious soul. The stirring records of explorers and pioneers, the cumulative chronicle provided in the journals of discoverers, in the memoirs of master-builders and in the pages of political and constitutional history, show clearly enough how the physical outline of Canada gradually took shape. By discovery and exploration, confederation agreements and purchase, the frontiers were ultimately set. The chronicle, if it were complete, should also tell of the parallel romance of industry, of commerce, of democratic government, of the Church, of education, art, and literature, for the great body, sprawling between two remote seas, and meandering northward into the Arctic sea, slowly became articulate. We speak of it as the voice of Canada, whether it be expressed in social custom, industrial enterprise, or individually in any other manner. Nationalism is a form of emotion which seeks adequate expression, and its most common and natural outlet is literature. A national literature, therefore, is one of the proudest and most potent symbols of separate national existence and ambition.

I. THE LEGACY OF THE EXPLORERS

The dim beginnings of literature in many a nation are concerned with wanderings, quests, and pilgrimages of every sort. The literature of Canadian travel and exploration is rich in romance, but it rarely achieves literary excellence; being chiefly the work of adventurers from the British Isles, and elsewhere, it cannot always be described as Canadian. The total effect of these journals has not, however, been without literary significance. The old days were rich in character if not in literary finish, and these robust personalities have leavened in a strange manner the history and romance, the poetry and art of our day. Five years after Champlain founded Quebec, Captain Button spent the winter at the mouth of the Nelson river, in Hudson bay. The names of hardy mariners, Hudson, Frobisher, Davis, Button, Fox, James, Baffin and many more, are bestowed upon bays, straits, islands and rivers in the north and west. Radisson and Groseilliers (1668) made a journey which resulted in the founding of the Hudson Bay Company (1670). The remarkable series of journals begins with that of Henry Kelsey, the boy adventurer, who set out, in 1690, from Fort
Nelson. His narrative was printed in the Hudson's Bay Report of 1749. Then followed Alexander Mackenzie, who apologized for the lack of style in his work, but who reached both the Arctic and the Pacific, in 1789 and 1793. The journal of Alexander Henry the elder, published in New York, was a work of shrewd observation, combining interest and charm. Samuel Hearne kept a journal which had much of his own vigour and dash. Its style was autobiographical, a method adopted by his successors, and it had the added zest of a virile defence of the Hudson's Bay Company. This, together with his valuable data, and the thrill of many exploits, made the work a kind of best seller, passing through many English and foreign editions. Alexander Henry the younger, David Thompson, George Heriot, Cook, Vancouver, Franklin, these and many others have left their journals, some important and some of no value. Special mention must be made of Daniel W. Harmon, whose record of nearly two decades among the trading-posts on the prairies is a valuable document in social history. Paul Kane's Wanderings of an artist among the Indians of North America (1859) and George Catlin's The North American Indians (2 vols., 1832-9) are chronological records of first-rate importance. Alexander Ross began a new era in frontier history. He wrote entertainingly, mingling plain fact and adventure in a curious jumble, yet in a style convincing and effective. From these we pass to a much later period and to another manner. J. W. Tyrrell, Henry Youle Hind, Sir W. F. Butler, Stefansson, these and others recorded their travels and discoveries with increasing skill. On the other hand, a new group of writers explored pioneer social life. In eastern Canada the Diary of Mrs. Simcoe left a memorable record of frontier days in Ontario. John Howison visited Canada in 1819-20, and was followed by Anna Jameson, who spent the year 1837-8 in Upper Canada. Sir R. H. Bonnycastle lived in Upper Canada for some years and was an officer in the Rebellion. His two books are still useful. The list might be continued at a great length; but two books deserve perhaps special mention, Ocean to ocean by George Munro Grant, and The search for the western sea by Lawrence J. Burpee. Grant drew a vivid picture of Canada's great inheritance, and Burpee traced be multiplying quests for the Pacific by land and sea.

II. THE COLONIAL WRITERS 1760-1850

1. The Puritan and Loyalist Tradition.

Following the conquest, New England settlers, chiefly Puritan, emigrated in increasing numbers to Nova Scotia. Their social customs and political views were
both native to their vigorous Congregationalism. School and church kept the faith vigorous; it coloured the institutions of the province, and inspired such literature as there was long after the great Loyalist influx. When John Howe emigrated from Boston, in 1776, taking with him the News Letter (re-established in Halifax under the name the Halifax Gazette, he founded the oldest newspaper in America, and also paved the way for a native literature. It was the Novascotian, founded in 1824, in which his son really established a native literary tradition, aiding it still further by the founding of the Acadian Magazine, in which his "Melville Island" shared honours with Oliver Goldsmith's The rising village. It was in such periodicals as these, and the Quebec Magazine (1791-4), the Literary Garland (1838-51) and others, that the first tentative literary efforts of Canada found their audience. The Maritimes were constantly stirred by sectarian and political controversy. The pamphleteers among the Puritan clergy, and the robust lyrical patriotism and satirical outpourings of the Loyalists, were characteristic of all similar propaganda, and their work can scarcely be called literature. Many of the Congregational clergy were trained in Harvard and elsewhere, and among the laity there were members of distinguished New England families, their social and intellectual training likewise impeccable. The Loyalist influx was rich in intellectual endowment, and the times encouraged clear-cut views on most issues. The issues at stake apparently called for forceful argument, at times bordering on invective, rather than the urbane, leisurely composition which one usually associates with art. On the whole the literature of the period was derivative, imitative, and inconsequential. Had the individualism of the Rev. Henry Alline found an echo in the imaginative writers, a national literature would have been born a century sooner that it actually was. Had Jacob Bailey found a cure for his nostalgia for the Old Colonies, or had Jonathan Odell loved Tory England not less but Canada more, both autobiography and poetry would have benefited. As it was, sectarianism founded three colleges, while patriotism worked out a constitution, established a militia, built towns, tilled the soil, launched ships, set up shop, and held its head high. Such literature as was required existed in the English classics; if one wished to try one's hand, there was Pope and Dryden, Goldsmith and Byron, Addison and Steele worthy of emulation, both as to thought and style.
2. FirstHints of a Native Literature.

The early Puritans, and later the Loyalists, however, came to establish homes and mend their fortunes. Largely from the New England states, English political, religious, social, and artistic customs and traditions, modified and individualized, came with them. The Revolution turned their gaze temporarily toward Great Britain, but they has been born in America, and their roots were in the soil of the New World. Judges, statesmen, preachers, teachers, farmers, and artisans were compelled to leave literature and art, those golden fruits of leisure, to another generation. With few exceptions in all the Canadas, books were written by transients. It is the fashion to speak of Anna Jameson's Winter studies and summer rambles, Mrs. Frances Brooke's The history of Emily Montague, and similar works, as Canadian "classics". They are interesting as frontier chronicles, travel diaries, or settlement sketches, but certainly they are not Canadian: Oliver Goldsmith's The rising village (1825, 1836) has the distinction of being the first book of verse of a Canadian by birth to be published in Canada, and he shares honours with Thomas Chandler Haliburton in being the first to have a book published both in Great Britain and Canada. Goldsmith left no follower, although at the time he was popular. His influence on Canadian literature has been nil. The same can be said for Charles Heavysedge, sometimes spoken of as the first Canadian dramatist. The author of Saul (1859), a drama, Jeptha's daughter (1865), and other works in prose and verse, went to the Bible for his ideas, and to Shakespeare and Milton for his style. Even the praise of Hawthorne and Longfellow have not preserved him from oblivion, which, Jeptha's daughter excluded, he no doubt merits. What is true of Heavysedge is also true of a long line of émigré poets, both Irish and Scots-Evan McColl, Alexander McLachlan, the "Canadian Burns", Nicholas Flood Davin, Thomas D'Arcy McGee, and many more. Only a lyric here and there survives in anthologies, of all those scores of books. The fact remains that national boundaries had been set, and that common dangers had decided the matter of separate national existence. Native sons were shortly to appear, heirs of great sacrifices and hardship, and of noble traditions as well, possessed of a passionate love for their country, and with leisure to paint and write of what they saw and felt. If James McCarrol survives in only two poems, they are "Canadian". If McGee is forgotten save for "Jaques Cartier", that will be remembered. Hints were not few that a national
self-conscious literature was in the making. The form was borrowed from the masters, but the soul was increasingly Canadian.

III. THE CONFEDERATION GROUP 1850-1870

1. The Poets.

W. F. Hawley published Quebec, The Harp, and other poems in 1829. "The Harp" won the medal of the Society for the Encouragement of Arts and Sciences, Quebec. Defying "everlasting Grumblers," he set down his poems for his own amusement, and the sources of his enjoyment were the beauties of the Canadian scene. The following year, also from the office of the Montreal Gazette, appeared The Huron chief, by Adam Kidd. The author writes from his own experiences among the Indians, and confesses his debt to Byron and Moore. Having tried the poem on the aborigines, he now flaunts the critics, as did Hawley, and records his observations for his own amusement, using Hawley's phrase. The first volume of verse published in Upper Canada, Hamilton and other poems (1840) was by William A. Stevens, collector of customs at Owen Sound. His epic in four books invoking Homer, begins with the "mountain," goes back to Ararat and the Deluge, picks up Fulton and his steam-boat, returns to the "mountain" now Parnassus, and ultimately brings up at the jail, with a parting glance at the scenery. William Kirby likewise imitates Byron in a long loyalist epic poem, The U.E. (1859), in XII cantos, in which the heroism of Loyalist men and the pulchritude of Loyalist women are rehearsed in solemn dullness. These three books have only an antiquarian interest, perhaps, but they show how, for a quarter of a century, poets were essaying longer and more ambitious flights. They found publishers and readers, and in time successors more equal to the demands of art and the theme.

The first Canadian poet to strike nearest the national heart was Charles Sangster. Confederation was still far off, but the idea of political union had been tried out, and a wider scheme was in the offing assured by the growth of economic cohesion, and a spiritual cross-fertilization. While writing for the Kingston Whig, Sangster gathered together his fugitive pieces and published the St. Lawrence and the Saguenay, and other poems (1856). He was immediately hailed as "the National Poet of Canada". In spite of the obvious influence of Wordsworth, Byron, and Tennyson, he discovered the Canadian scene and made it nobly lyrical. Twelve years later, Charles Mair published Dreamland and other poems, augmenting Sangster's lone
national voice. Furthermore, it was Mair's Tecumseh (1886) that definitely announced a national drama. Building James M. Le Moine's historical essays into his knowledge of the West, just as William Kirby and Gilbert Parker plundered Le Moine's Maple leaves, to enrich their (Quebec romances, Mair proved that Canadian character and incident were suitable material for a native drama. He and Sangster had shown to such critics as Oliver Wendell Holmes, and to many in Canada, that the beauty of the Canadian landscape and seascape were worthy of exalted song.

Sangster and Mair were Canadians, but the noblest voice, the one with the widest range, that augmented the Confederation period, was an Irishwoman, Isabella Valancy Crawford. When she was eight years old, her family settled at Lakefield, Ontario, a district made famous by the Strickland sisters, and she became Canadian in every sense of the term. After publishing a great many poems in the Toronto papers over a long period of years, her first collection, Old Spookses' Pass and Malcolm's Katie (1884), won the approval of Lord Dufferin. Her Collected poems (1905) reveal a rich mind, swift understanding of character, unusual powers of description, and a lyrical skill of high order, which place her among the real makers of Canadian literature. In strange contrast to Miss Crawford is George Frederick Cameron. whose chief distinction lies in his passionate championship of freedom. Lyrics on freedom, love and death (1887) contains too much violent protest, but his best poems are poignant and lyrical. Cameron searched out the downtrodden at the ends of the earth, and took leave, artistically, of his native land.

2. The Novelists.

The Canadian school was ushered in with the Group of the Sixties. Within two or three years of each other there were born those who firmly established Canadian literature and rose to eminence in its various branches. Each, however, worked in a field prepared for him by his predecessors. Roughing it in the bush by Mrs. Moodie, by a strange freak of fortune elevated to a "classic", is a forerunner of our present-day frontier novels and plays. The historical romances of Kirby and Parker are indebted to Mrs. Rosanna Eleanor Leprohon, one of the able contributors, along with Charles Heavysege, the Strickland sisters and others, to the Literary Garland. Her last and best novel Antoinette de Mirecourt: or Secret marrying and secret sorrowing; a Canadian tale (1864), a sequel to The manor house of de Villerai, successfully explored the romance, manners, and customs of the old régime. Hollowing this
success, and perhaps influenced by it, appeared William Kirby, whose novel The
golden dog (1877) immediately took first place as a Canadian novel, a place which
has not been seriously challenged up to the present. Kirby found his first impulse in
the historic sites of Quebec itself, and the two stories woven into his romance are
derived from the Maple leaves of Sir James M. Le Moine. It is a sympathetic story,
rich in characterization, and of literary worth. Anachronisms and historical blunders
do not seriously impair the excellence of this book. Kirby and his most competent
successors have worked in the field of historical romance.

Frances Brooke, wife of the garrison chaplain at Quebec , friend of Dr.
Johnson,. Garrick, and other notables, has left, in The history of Emily Montague (3
vols., 1769), the best series of vignettes of social life in Quebec just subsequent to the
conquest which we possess. This novel is modelled on Samuel Richardson's Pamela,
and is therefore true to the early imitation by all Canadian writers of Old Country
models. It was the first novel written in Canada , but cannot be called a Canadian
work. Passing over St. Ursula's convent, or the nun of Canada (1824), by Julia
Catherine Beckwith, the first novel by a.birtiright Canadian, and of no literary value,
we come to Major John Richardson. It is interesting to note that the year of his birth
coincides with that of Haliburton and Mrs. Beckwith. As the author of The War of
1812, he became the first scientific historian of Canada , and his novel of the Pontiac
conspiracy, Wacousta, or the Prophecy (1832), entitles him to the distinction of being
the father of Canadian fiction. It is reminiscent of Cooper's Leatherstocking tales.
Much of it is incoherent, melodramatic, and improbable, but it may still be read with
enjoyment. The materials which he built into his novels, histories, and memoirs were
gathered at first hand.

As we have seen, during the Confederation period a new life was taking shape,
and a new, self-conscious art was in the process of making. It was not until 1880,
however, that a singer appeared whose voice gave complete and satisfying utterance
to the spirit of the new nation. In other fields the tendencies which had emerged now
became fresh and substantial achievements. It was the' first time Canadians could say
that they had a literature expressive of their character and ideals, faithfully reflecting
the national spirit as well as the national milieu.
IV. THE CANADIAN SCHOOL 1870-1900

The Group of the Sixties.

Canada was now apparently ripe for a new development in letters if ever she was to reveal any artistic significance. The Victorian age had deposited its greatest work. The romantic movement in literature, modified by new classical influences, reflecting free and intensive inquiry in religion and science, and aided by the general diffusion of education, offered a democratic appeal in anticipation of the gradual rise of democracy. Longfellow, Whittier, Whitman, and Holmes lingered on in the United States, memorials to a vanishing tradition. Flaubert, Maupassant, Zola, Daudet, Renan, and Taine survived in France; Strauss in Germany, Mazzini in Italy, Turgeniev, Tolstoy and Dostoevsky in Russia. The giants were not all dead. But it was to England, the England of the living giants, Tennyson, Browning, Rossetti, Swinburne, Thompson, Reade, Trollope, De Morgan, and George Eliot, that Canada was chiefly indebted, as it turned the year 1870. Scott and Dumas still ruled Canada’s novelists from their tombs, but this lingering coterie of poets echoed again and again in the descriptive poetry of the period just dawning, the sensuousness of the phrasing, and the self-conscious artistry. Challenged by the new freedom in form and thought as well as by the witchery of the music, Canadian poets built upon the Victorian tradition. Retaining the general artistic and moral ideals of Great Britain, they betrothed these to distinctly national emotions and aspirations, with what result we shall see. Canada having attained the political structure of a Dominion, a rising tide of nationalism was inevitable. Material progress contributed to a profound sense of self-sufficiency, affecting the new nation in many ways. The poet and novelist, followed by the artist, became the legitimate interpreters of the awakened national consciousness. For the first time, therefore, was it possible to speak of a Canadian school of letters, which by an interesting coincidence, began in both English and French at practically the same moment.

Sir Charles G. D. Roberts (1860-) was a kinsman of Ralph Waldo Emerson. It was natural that his earlier work should be reminiscent of Milton, Keats, Shelley, Arnold, Tennyson, and Wordsworth. Canadian history was hardly taught in Canadian schools, and, of course, it is presumed that there was no such thing as Canadian literature. But George R. Parkin made the classics throb with vitality, and when he chanced upon a new voice, say Swinburne, his delight knew no bounds. He literally
raced to his students, among them the group of cousins, Carman, Roberts, and the Strattons, that he 'might share the new-found treasure. Roberts had his poems published in the Atlantic Monthly before he was out of his 'teens, and his first book Orion and other poems (1880) was published when he was scarcely twenty. This book is the corner-stone of the new literature of the Dominion. While it is reminiscent of his poetic masters, no borrowed grace of Arnold or sonorous phrase of Swinburne could disguise his originality. In Avel (1892) he reached his supreme moment, yet In divers tones (1886), The book of the native (1896), and, perhaps most of all, in Songs of the common day (1893), he consolidated and established his right to the title of "Father of Canadian poetry." Other books of verse followed, novels, nature stories, histories, translations, and so on, placing Roberts, for his very fecundity and versatility, as well as for his authentic artistry, upon the topmost round.

William Wilfred Campbell, though born in Ontario, published his first book Lake lyrics and other poems (1889) from his rectory in St. Stephen, N.B., thus augmenting the Maritime contribution. This book was reminiscent of the landscape round his old home near Georgian bay. The dread voyage (1893), Beyond the hills of dream (1899), and Sagas of vaster Britain (1914) established his position in the Group of the Sixties. He was a singer of real beauty when fully inspired. Over-conscious of his moral mission, and never forgetful of his British citizenship, his work tends toward the average in the Victorian tradition, but in a number of lyrics, such as "Indian Summer", "The Earth Spirit", "Bereavement of the Fields", and others, he achieved real distinction. It was as a dramatist, in Mordred and Hildebrand (1903) and Poetical tragedies (1908), that he made his greatest claim as a poet of power. Two novels and two historical works qualify him to approach the varied attainment of Roberts.

Bliss Carman inherited the same training and backgrounds as did Roberts, but he also inherited Roberts, derived encouragement from his success, and stimulation from his companionship. Orion kindled Archibald Lampman, then a student in Toronto, and Lampman fired the latent genius of Duncan Campbell Scott, and so on the impulse went. Carman came into his own with Low tide on Grand Pry (1893), and stepped at once, though comparatively late, into the front rank of American singers. His collaboration with Richard Hovey, in Songs from Vagabondia (1894), made the names of both famous as the nucleus of a group in American poetry.
demanding less conformity to old themes and patterns. This phase had its echoes in succeeding Vagabondia volumes, but Carman had really outgrown it when he issued Behind the arras: A book of the unseen (1895). From then on he reveals his preoccupation with things of the spirit, and his life as well as his art became a long and not unsuccessful Vestigia. His collected Poems (1904), in two magnificent volumes, signalled his definite arrival. These contain the five books of The pipes of Pan (1902-4) and other groups of poems. Anyone desiring to understand his work will require the definitive edition of The pipes of Pan, Sappho, One hundred lyrics (1904), Later poems (1921), and Ballads and lyrics (1923). These last two are made up of several collections of verse appearing previously. Carman was a lyric poet of supreme felicity. If he sang too much he rarely sang ill. His insistent quest was the moated grange of the spirit, and whether it was a ballad of the sea, a song of Shamballah, an impressionist poem on April weather, or a hymn to the pageantry of autumn, he "listened in", as he called it, for the voices of the Over Lord. The proof that his quest was not a failure may be had in many poems, and in the beauty and charm of his own personality.

Archibald Lampman has sometimes been called "Canada's nature poet" and "the poet's poet"; he is also the people's poet. W. D. Howells welcomed his first book, Among the millet (1888), noting his "intimate friendship with nature" and "the right word upon his lips". Lyrics of earth (1893) and Alcyone (1899, 12 copies only) continued the theme, but with a persuasiveness and freshness quite new in Canadian literature. Within the circumscribed limits of his short life, confining employment in the civil service, and lack of any wide range of experience, he nevertheless found a world of endless enchantment and appeal. Master of colour and cadence, he stopped short of the sensuous phrasing of Keats and the pre-Raphaelite impressionism then in vogue. Maintaining a high artistry, consistent with his austere tastes, he ever looked beneath the phenomena of nature for hidden meanings. He was left unmoved by a rhetorical rhyme as much as by loud patriotism. Possessing urbanity and good taste, an immaculate ear for cadence, and a disciplined robust imagination, Lampman gave superb expression to his ideas of beauty and humanity. Duncan Campbell Scott edited a definitive edition of his poems in 1900.

Frederick George Scott (1861-), from the appearance of his first book The soul's quest and other poems (1888), and even Collected poems (1910), has multiplied
his vigorous and sonorous lines without cessation. A churchman, and a Great War padre (C.M.G., D.S.O.), universally beloved, his verse abounds in moral and spiritual ideas, in warm humanity and fervent patriotism. Archdeacon Scott will be longest remembered for such lyrics as "The Unnamed Lake", in which are blended the inspiration of his beloved Laurentian country and a passionate quest for spiritual certainty.

Duncan Campbell Scott (1862-) won this encomium from Marjorie Pickthall: "He seems to me to have done some of the best Canadian poetry purely and naturally so—that has ever been done. Such things as his 'Half-Breed Girl' and 'Night Burial in the Forest' will one day stand very high I am sure." Time has proven the truth of that prophecy. Amid the onerous duties of the deputy superintendent-general of Indian affairs, he found time to write poems, plays, and short stories, which adorn Canada's literature. The magic house (1893), Labour and the angel (1898), New world lyrics and ballads (1905), and other collections and plays culminated with his Complete poems in 1926. The green cloister appeared in 1935. No Canadian has surpassed his short stories, In the village of Viger (1896), and no single poem has surpassed "The Piper of Aril", which won the unstinted praise of John Masefield. Scott is a supreme technician. His work is rich in ideas, in swift spiritual insight, in colouring and cadence, and often in ecstasy and sheer magic.

Pauline Johnson, "Tekahionwake", Canada's first native-born woman poet, was, rightfully enough, a daughter of the head chief of the Six Nations. Her mother was a kinswoman of W. D. Howells. Nurtured on Byron and Scott, she moulded her verse on traditional lines. While on a visit to England her readings commanded great interest, and Gilbert Parker was able to secure a publisher for her first book, White wampum (1894). Following up the success of London, she toured Canada and the United States, publishing her next book, Canadian born, in 1903. A happy meeting with Chief Joe Capilano in London, and a further acquaintance in Vancouver, led to her Legends of Vancouver (1911), a book which has had a phenomenal sale. She collected her poems in Flint, and Feather (1912), and in the second edition Theodore Watts-Dunton added an introduction. Two books for boys on Indian themes, The moccasin maker (1913) and ShagannapPie (1913), have had slight success. Pauline Johnson was a natural singer. Her themes run the gamut from poignant poems on her wronged people to swinging patriotic lines, from songs with Imperialism for their
refrain to a mellow world embracing humanity. However, she is at her best when, in colourful and passionate phrase, blending pathos and humour, she sings of her race. In her the inarticulate ages of her forbears become vocal, and in so certain a manner that a half-dozen of her poems have found a lasting place in the golden book of Canadian song.

Haliburton had challenged the world with his Sam Slick series, and found publishers in Canada, the United States, and Great Britain. Richardson, in a smaller way, achieved the same distinction. It was not until Kirby's Golden Dog that any Canadian writer duplicated this success, and then only in the United States. Roberts's world success came in time, but it was Sir Gilbert Parker who repeated the success of Haliburton and Richardson. Parker began as a poet, his greatest popular successes being songs which literally were sung round the world. With Pierre and his people (1892), he began his well-known books on the Canadian scene, working over the half-breed territory. When Valmond came to Pontiac (1895), a striking association of the Napoleonic legend with Canadian history, signalled his arrival, but it was The seats of the mighty (1895), following Kirby only in the period, which added a continual best-seller to his Canadian répertoire. Kirby was interested in character, Parker in the story simply. Using the data gathered upon his world trips, many of them associated with his duties as member for eighteen years in the Mother of Parliaments, he wrote, among other books, The battle of the strong (1898), The weavers (1907), and The judgment house (1913), which carry the reader round the Empire, and have no doubt contributed to imperial solidarity. The power and the glory (1926) took the romantic story of La Salle as its theme. Parker's novels possess strong ethical and religious elements. They are distinctly romantic, and reveal no hint of psychoanalysis or other modern tendencies in fiction. He tells a story for itself, and tells it well.

V. THE NEW CENTURY 1900-1935

1. Senior Writers.

We come next to the writers of the new century, who carried on the traditions of the Canadian school founded by the Group of the Sixties. Agnes Maule Mackay created a name as "Fidelis", though it was but temporary. William Douw Lighthall (1857-) is known best by his novels, chief of which is The master of life. He has a collection of poems to his credit, Old Measures (1922). Both of these reflect his interest in Indian lore and the French régime. His brochures and pamphlets on
philosophical and related themes are numerous. Charles W. Gordon, "Ralph Connor" (1860-) would seem to belong to the group of the sixties, but his best work, commencing with Black Rock (1898), appeared almost at the close of the century. He has continued until the present, including The man from Glengarry, The prospector, The foreigner, The major, and many more, each epitomizing his experiences as a youth in Glengarry, his days as a missionary on the frontier, chaplain days in the Great War, and so on. He is interested in the story per se, and the moral which it illustrates. S. Francis Harrison, "Seranus", was a capable liaison writer. Pine, rose, and fleur-de-lis (1889), a book of poems, and The forest of Bourg-Marie (1900), a novel, strengthened the bonne entente with considerable artistry. Marshall Saunders is known to the world as the author of the children's classic Beautiful Joe. My pets, a sequel, Bonnie Prince Fetlar, Jimmie Gold Coast, and Golden dickey complete her chronicle of birds and furry friends. Her novels include Esther de Warren. Thomas Guthrie Marquis was one of the most fecund and useful writers. His editorial work on Canada and its provinces, The chronicles of Canada, The makers of Canada, and other series was monumental. The number of his critical and historical articles and brochures number scores. His novel Marguerite de Roberval (1899) goes back to the days of Cartier, a fine piece of work, which should be reprinted. The best story for boys and girls written by a Canadian is The king's wish (1924), which shares honours with Miss Saunders's Beautiful Joe of being one of two books by Canadians printed in Braille for the blind. Marquis wrote verse, which possesses substance and lyrical skill. William Henry Drummond, born in Ireland, came to Canada when a boy and resided in Quebec. The habitant and other poems (1897) established his reputation as the poet of Quebec peasant life and character. He repeated this success in Johnny Courteau (1901), The voyageur (1908), and other works, his poems being collected in 1912. While Fréchette welcomed him as "the pathfinder of a new land of song", later French critics have not shared the same enthusiasm. His patois is declared untrue, giving an erroneous idea of people who speak the traditional tongue of France. The kindly, human, and warm affection of Drummond's poems, however, have made the habitant widely known and loved. Theodore Harding Rand wrote little, but At Minas basin (1897) contains his best work. E. W. Thomson is remembered for his Old man Savarin selection of short stories, chiefly French-Canadian in theme; his poems are published in The many-mansioned house. The next important name is that of
Ethelwyn Wetherald, for many years an editor of the Ladies' Home Journal. She collaborated with G. Mercer Adam in a novel entitled An Algonquin maiden, but it is as a poet that she will be remembered. The house of the trees (1895), Tangled in stars (1902), The radiant road (1904), The last robin (1907), Tree top morning (1921), and Lyrics and sonnets (1931), these are her principal collections, and they reveal a radiant spirit. Her lyrics are finely wrought, and are distinguished by delicate cadence and imaginative grace.

2. New Voices: The Poets

The later writers of the New Century have been numerous. We shall consider the poets first. Albert Durrant Watson began his literary career late, and with two volumes of essays on moral and spiritual themes. His first book of verse, Wing of the wild bird (1908), was a tentative effort, while his second, Love and the universe (1913), represents his best work. This was followed by several other volumes, and his collected poems in 1923. His poem "O Canada" is printed in many anthologies and church hymneries. Watson was a true cosmopolitan, and possessed a mind that Carman spoke of as ripe. Intensely inquisitive of all forms of belief, he was essentially a mystic. Such truth as he discerned spiritually he expressed in his song, and he has left a few poems worthy of remembrance, "Beauty Everywhere", "The Crow", "Goethe", and others. Helena Coleman's Songs and Sonnets (1906) and Marching Men (1917) reveal an ear for quiet cadences, such as in "Indian Summer" and "More Lovely Grows the Earth". Arthur W. H. Eaton (1849-) has been a prolific writer on history, legend, and genealogy. Of his three books of verse the chief is Acadian ballads (1905); "The Phantom Light of the Baie des Chaleurs", and "I Watch the Ships", are popular poems. A. S. Smythe (1861-) is an eclectic philosopher with a sound poetical equipment. His best collection is The garden of the sun (1923). Annie Charlotte Dalton, though born in England, is perhaps Canada's greatest living woman poet. Her books are The marriage of music (1910), Flame and adventure (1924), Christmas carols (1925), The ear trumpet (1926), The silent zone (1926, The amber riders (1929), and Lilies and leopards (1935). Mrs Dalton possesses an unusually fertile mind. Her poems are packed with thought, amazingly varied, and variously beautiful. She commands the conservative measure with skill and achieves excellent effects in the free forms. Tom MacInnes (1867-) began with Lonesome Bar (1909) and In amber lands (1910); these were
followed by The rhymes of a rounder (1913), each reflecting his vagabondage on the West coast, in the Yukon, and in the Orient. His Complete poems (1923) ensure his permanent place in Canadian literature. He is a poet of great originality and daring, singing with the lusty abandon of a Villon. Chinook days is a prose work, containing memories of the west coast days, and The old boy is a presentation of Oriental teaching. The collected Poems of Jean Blewett (1922), and the Complete poems (1930) of Isabel Ecclestone Mackay are especially rich in their humour and humanity. J. D. Logan is remembered for his literary criticism and many privately printed booklets of verse, beginning with Christian pantheism and ending with devout Catholicism expressed in sonorous and often beautiful fashion. Robert W. Service (1876-), the poet of the Yukon, drew a circle round that area, its physical characteristics and varied humanity, and made his microcosmos real in a swinging, somewhat vulgarized Kiplingesque style. Ballads of a cheecho (1907) and Songs of a sourdough are his best books. A collected edition of his five books appeared in 1930. He has written several romantic novels of the south seas and elsewhere. Florence Randal Livesay in Songs of Ukrainia (1915), translations, and Shepherd's purse (1923) has done work of rare beauty. John McCrea is best known for "In Flanders Fields", the title poem of the book by that name (1918). This was the best poem of the Great War, and is approached in quality by others less well known in his collection. Frank Oliver Call (1878-) has published three books of verse, the best being Blue homespun (1925), in which he sings the beauties of habitant life. The spell of French Canada (1926) and The spell of Acadia (1928) are beautiful guide books to Quebec and Nova Scotia. Mrs. John W. Garvin, "Katherine Hale", published two chapbooks before her chief work appeared, Morning in the west (1923). This book reveals a poet of colour and cadence, with ability to handle new forms in a capable manner. Her most mature work is to be found in The island and other poems (1934). She is best known, perhaps through Legends of the St. Lawrence (1925), Canadian cities of romance (1922), and Canadian houses of romance (1926). Arthur Stringer (1874-) is a poet first and a novelist second. Watchers of the twilight (1894) was followed by four collections which consolidated his-position. His latest work, Out of Erin (1930), and Dark sail (1933), stimulates the hope that he will yet turn exclusively to poetry, his first love. Of his novels, the prairie trilogy, Prairie wife (1916), Prairie mother (1919), and Prairie child, (1921) seems to us his best work.
Wilson MacDonald (1880-) has published seven books of verse, The song of the prairie land (1918), The miracle song of Jesus (1921; 1923), Out of the wilderness (1926), Ode on the diamond jubilee of Confederation (1927), Caw-Caw ballads (1930), a book of satirical poems, Paul Marchand (1933), and The song of the undertow (1935). MacDonald sings of love and humanity, of social and religious protest, at times with whimsicality, at others with trenchant satire, now in lyrical cadences, and again in robust phrase. There are many strings to his lyre. Some of his shorter lyrics approach perfection. E. J. Pratt (1883-) became known as an outstanding poet when his first book, Newfoundland verse (1923), appeared. It contains some of the best sea songs written by a Canadian. The witches' brew (1925) and The titans (1926) are long narrative poems in the objective manner, the former a hilarious extravaganza. The iron door (1927) deals with the problem of immortality and is Pratt's greatest poem. Verses of the sea (1930) is a selection of his sea poems. The Roosevelt and the Antinoe (1930) records superbly the epic of a celebrated rescue at sea; The Titanic (1935) is a significant poem on the sea tragedy. Many moods (1932) is Pratt's most satisfying collection. Pratt is one of the most vigorous and original poets of the modern group.

Marjorie Pickthall, born in England, came to Canada when six years old. When but sixteen, she won a poetry prize with "Song of the Nixies", and her progress from then on was rapid and certain. Her first book, Drift of pinions (1914), already revealed a poet of golden maturity, unsurpassed by any first offering in Canada. Little hearts (1916), a novel, appeared while she was in England during the War, and was followed by The lamp of poor souls (1917), a new collection of verse in which all the poems of her first book were reprinted. Upon her return to Canada, The bridge (1921), a novel, was published, and The woodcarver's wife, a collection of poems, chiefest of which was the one-act play, the title piece, of unsurpassed excellence. Little songs (1925) appeared posthumously, and a first collection of short stories, Angel shoes (1923). Complete poems (1927) give Marjorie Pickthall a supreme place among Canadian poets. The light celestial quality of her drifting rhythm, the unblemished beauty of her jeweled vocabulary, the colourful magic of her descriptions, the haunting loveliness of her ideas, so often associated with the symbolism of the Church, these she lovingly shepherded into the fold of her undying song.
The following have to their credit one or more books and are representative of this period: Louise Morey Bowman, Moonlight and common day (1922) and Dream tapestries (1924); George Herbert Clarke, The hasting day (1930) and Halt and parley and other poems (1934); Archibald MacMechan, Late harvest (1934); James B. Dollard, Col lected poems (1920); Alfred Gordon, Poems (1916) and Vimy Ridge (1918); Dorothy Livesay, Signpost (1932); Norah Holland, When half gods go (1924); Lilian Leveridge, Over the hills of home (1918) and A breath of the woods (1926); Laura I.; McCully, Mary Magdalene (1914); Leo Kennedy, The shrouding (1934); Gertrude MacGregor Moffat, A book of verse (1924); Alan Creighton, Earth call (1936); Marian Osborne, Poems (1914), The song of Israelf (1913), and Sappho and Phaon (1926); Beatrice Redpath, Drawn shutters (1914) and White lilac (1919); Sara E. Carsley, Alchemy (1935). Arthur Bourinot gathered the best of his six books into Selected poems (1935). Lloyd Roberts has published England over seas (1914) and Along the Ottawa (1927), also The book of Roberts (1923), a delightful book of vignettes on his father, Carman, and the old King's College days. J. E. H. Macdonald's West by East (1933) appeared posthumously, and was illustrated with rare charm by his son Thoreau. A. M. Stephen published The rosary of Pan (1923), Land of singing waters (1927), Brown earth and bunch grass (1931), and Vérendrye (1935), an epic poem, together with two novels and two anthologies. Virna Sheard, besides The miracle (1913) and The ballad of the quest (1922), has written fiction. Watson Kirkconnell has published many translations and studies of European poets; his chief work is to be found in The eternal quest (1934), a poem in twelve parts, and supremely in A Canadian headmaster (1936), a life of his father. Norman Gregor Guthrie, "John Crichton", began with A vista (1921), and this was succeeded by Flower and flame (1924), Pillar of smoke (1925), and Flake and petal (1928). These revealed a poet of the flowers and a fine artist. Passion predominates, sensuousness, perhaps, but refined. His study of Archibald Lampman (1927) proved that the poet was also an able critic. Francis Sherman published in 1896 his only book of poems, Matins, which was followed by little pamphlets of verse privately printed for his friends-In memorabilia mortis (1896), A prelude (1897), The deserted city (1899), and A Canadian calendar: XII lyrics (1900). Louise Imogen Guiney called him "a shy shepherd from Canada", whose Matins were "very misty and fawn-coloured and Rosettian." Pre-Raphaelite he was and mystical, but his poetry is strong and beautiful
and all compact of thought. Like Phillips Stewart (Poems, 1887), Sherman deserves better recognition. Theodore Goodridge Roberts, a prolific writer of novels and short stories, published a collected edition of his poems, The leather bottle, in 1934. His work is rich in romance, in humanity, and in full-throated music. Cecil Francis Lloyd first became known as an essayist of rare insight and charm. Several volumes of verse, privately printed, were sifted for his collected poems, Landfall (1935). Pelham Edgar, who first sponsored Marjorie Pickthall, also discovered Audrey Alexander Brown. A dryad in Nanaimo (1931) marked the advent of a new poet, limited in range yet exquisitely beautiful in such poems as "Laodamia". The new provinces (1936) is a collection by six poets of the new tradition; read together with Nathaniel A. Benson's anthology, Modern Canadian poetry (1930), and Our Canadian literature (1935), an anthology by Bliss Carman and Lorne Pierce, they give some idea respecting the progress of poetry in Canada.


Some of the best fiction produced in Canada has been in the short story form, and in this Duncan Campbell Scott and Marjorie Pickthall are outstanding. Canadian short stories, selected by Raymond Knister, provides a good anthology of our most representative work, while the introduction and bibliography enable the reader to find his way through the forest of productions in recent years. In the novel our chief work has been done along historical and regional lines. This seems natural in a large country, rich in material, requiring spokesmen for its widely separated and distinct types and areas of national interest It was a far cry from The trail of '98 by Robert W. Service, one of the popular first successes in Canadian regionalist fiction, to Anne of Green Gables and Anne of Avonlea, by L. M. Montgomery, or Duncan Polite, by Marian Keith. Since then the work in this genre has been growing in importance. Mrs. Nellie McClung's stories of western life and character, Sowing seeds in Danny (1908), etc., and Janey Canuck in the west (1910) by Mrs. Emily Murphy, were surpassed by Mrs. Laura Goodman Salveson's The viking heart and Lord of the silver dragon, revealing the pioneers spirit of the Viking breed. Mrs. Isabel Mackay's The window gazer is a somewhat melodramatic idyll linking east and west. Norman Duncan has made memorable the life of the Newfoundland and Labrador fishermen in Battle royal, Down north, Billy Topsail, and Doctor Luke of the Labrador. Robert Stead has written several novels with prairie backgrounds; Neighbours (1922), The smoking
flax (1924) and Grain (1927), especially, are well constructed and true to life. Frederick Philip Grove followed up his ventures in the essay form with his best prairie novel, Settlers of the marsh (1926), and a fine autobiographical novel, A search for America (1927). Our daily bread (1929) is almost morbidly dark and depressing. Yoke of life (1930) stands second among his novels. Robert Watson's My brave and gallant gentleman, Gordon of the lost lagoon, and other melodramatic stories of the west and far north, have had some success here and abroad. Theodore Goodridge Roberts has been voluminous in the short story and fiction. The wasp and The red feathers (1906) are his best works. James Le Rossignol has done good work in re-interpreting French life and lore in Jean Baptiste, a novel, and The flying canoe, a book of legends. Mabel Dunham's The trail of Conestoga, a story of Mennonite settlement; The men of Kildonan, by J. H. McCulloch, a stirring romance of the Selkirk settlers; the Jalna novels, by Mazo de la Roche, with her earlier romances, Explorers of the dawn (1922), Delight (1926), and especially Possession (1923), have witnessed the growing quality of Canadian fiction. Canadian novelists - are slowly acquiring skill in their craft, their chief need being a more profound character analysis, in which Grove, Callaghan, and Mazo de la Roche offer excellent promise. Pierre Coalfleet's Solo (1924) and Hare and tortoise (1925) combine maturity of thought and originality of style. Morley Callaghan's stark realism and trenchant style are prophetic of a new development of the novel in Canada. His early work leaned too heavily upon his models, especially Hemingway, but with growing independence, ripeness, and artistry, his latest novels, Such is my beloved (1934) and They shall inherit the earth (1935), prove that he has arrived. So far, however, the few novels which are apt to live are traditional in style, and associated with historical and regional themes. It seems certain that immediate progress will be still in these fields, keeping pace with a lively exploration of Canadian archives by the new generation of historians.

VI. DRAMA

Mention has already been made of the dramatical works of Charles Heavysedge and Charles Mair. Mair initiated the Canadian tradition. Parker's first and greatest success was an adaptation of Faust. Campbell also turned from the Canadian scene in Mordred and Hildebrand. Daulac is his only Canadian theme. Duncan Campbell Scott's Pierre is an idyll of Quebec, full of humour and tender sympathy. Robert
Norwood has given us The witch of Endor (1916) and The man of Kerioth (1919), a tragedy of Judas Iscariot. The best Canadian dramatic work has been in the one-act play. Marjorie Pickthall's poetic tragedy The woodcarver's wife was successfully produced in Montreal and Toronto, and is the best of its kind, Out of the Montreal Little Theatre movement grew the collection of nineteen plays in One act plays published by the Canadian Authors Association, Montreal Branch. Vincent Massey edited two significant collections of Canadian plays from Hart House, which contain much good work by Denison, Scott, Osborne, Mackay, Aikins, and others. The unheroic north (1923) by Merrill Denison and One third of a bill (1925) by Fred Jacobs did as much for native drama as Tom Thomson's paintings did for Canadian art. Six Canadian plays, edited by H. A. Voaden (1930) are deliberately Canadian. They are in various keys, the sardonic and grim prevailing. This is due to the fact that settings are chosen quite remote from pastoral areas. The hostile wilderness seems to attract Canada's young playwrights as it has the Group of Seven in art. However, Canada has many facets, and can accommodate a wide variety of artists. It is likely that no one novel or poem shall ever become the Canadian epic, any more than one canvas or marble may be crowned the Canadian masterpiece. The Dominion Drama Festival may correct two faults which have hitherto prevented outstanding drama in Canada,—an incompetent knowledge of the theatre, and a shallow understanding of human character.

VII. THE ESSAY AND BELLES LETTRES

The essay in Canada began with a formal imitation of Addison and Steele. It was a vehicle for many practical motives. Howe's "essays" were speeches on all manner of themes. In the Maritimes the early essay exhorts and denounces, fathers religious and political controversy, and only in "The Club", instituted by Howe, did it become whimsical and partially detached. Goldwin Smith was a pamphleteer and a polemicist, who wrote blithely on everything with insufficient information, but plenty of force. His work cannot be called Canadian. John Reade and George Stewart, both journalists, wrote literary reviews, somewhat uncritical, and passionately loyal to made-in Canada products. James Cappon of Queen's may be said to have laid the foundation of literary criticism in Canada with his studies of Roberts and Carman, two books which will remain standards for a long time. Thomas O'Hagan, although a prolific poet, excels in the essay, marked by urbanity, cosmopolitan sympathy,
whimsy, and the graces of style. His best work is With staf and scrip (1925). Bliss Carman wrote several series of essays, reviews, and comment for United States papers, before he published The kinship of nature (1904), The friendship of art (1904), The poetry of life (1905), and his favourite and best work, The making of personality (1908). Each collection is built around a thesis, but for all that the whimsical and discursive good talk entitles them to a place. Brown waters and other sketches (1915) and In a fishing country (1923), by W. H. Blake, are two books of rare beauty and charm. Archibald MacMechan, poet, critic, and historian, has surpassed all others in the traditional essay form, The poster of Bagdad and other fantasies (1901), The life of a little college (1914), The orchards of Ultima Thule (1922), and his historical sketches of Maritime history, Old province tales (1924), Sagas of the sea, There go the ships (1929) and others, made him the unrivalled chronicler of his adopted East. Sir Andrew Macphail, besides history, criticism, and fiction, has done his best work in essay form. Essays in Puritanism (1905), The book of sorrow (1909), and Essays in fallacy (1910) reveal a vigorous mind. The total effect is one of delight and and happy surprise, merging the criticism of life and letters in informal and persuasive style. Sir William Osler was, like Macphail, also a medical knight, gifted with a rare mind and a style of classic beauty. Of his several volumes of essays, Counsels and ideals (1905) and A way of life (1914) are chief. Cecil Francis Lloyd is the best known and most competent of the recent essayists. Malvern essays (1930) is a collection from leading Canadian periodicals. Ray Palmer Baker has written A history of English-Canadian literature to the Confederation, the best work on that period. J. D. Logan and MacMechan have also produced histories of Canadian literature, supplementary in many respects. V. R. Rhodenizer's Handbook of Canadian literature and An outline of Canadian literature by borne Pierce may also be mentioned. William Arthur Deacon, in Pens and pirates (1923), Poteen (1926), etc., and in his weekly reviews has established his name as a vigorous, constructive, and piquant essayist and critic. Pelham Edgar has confined himself chiefly to the novel in his critical books, The art of the novel (1930) and a study of Henry James. His prefaces and reviews are of a high order, and have had a marked influence upon Canadian letters.
VIII. NATURE WRITERS

Canada has pre-empted a unique place in the history of literature with the short story dealing with wild animal life. The dim beginning of this genre was in the animal sketches by Mrs. Traill, but it was Sir Charles G. D. Roberts who, became the undisputed laureate of the animal kingdom. His first book, Earth's enigmas (1896), placed him at once at the front as originator and master, and he has never surpassed the stories in this collection. A list of his books in this field would fill much space, but The kindred of the wild (1902), Kings in exile (1910), and Wisdom of the wilderness (1922) may be taken as representatives of his best work. Ernest Thompson Seton (1860-) is more concerned with scientific observation. Roberts simply aims to show that beasts and birds have an existence which is in many respects kindred to our own, and that we should sympathetically understand them. This he does with verbal artistry. Seton began as an artist and a scientist, and these elements are mixed in his work-Wild animals I have known (1898), The tail of the sandhill stag (1899), The biography of a grizzly (1900), and others. Seton is a closely observing scientist, Roberts writes from recollection; the former is an artist among animals, the latter a poet in the forest spaces. Seton's work belongs to science, Roberts's to imaginative literature. Marshall Saunders in Beautiful Joe (1894), My golden Dickie (1916), Bonnie Prince Fetter (1919), My pets (1935), and succeeding books on bird and animal pets is a crusading humanitarian in the circle of domesticated animal life. W. A. Fraser in Mooswa and others of the boundaries (1900), The outcasts (1910), and Thoroughbreds (1902) shows a predilection for the race horse. Archie McKishnie (1878-) entered this field with Love of the wild (1910), and later wrote Mates of the tangle (1925), both vigorous and swiftly moving romances, less artistic than Roberts, and less informative than Seton.

A special group of nature writers may be called local colourists. Most of Canadian verse, and the best of Canadian essays perhaps, would come under such a head. However, the following will illustrate our meaning. Arthur Heming (1870-) was first an artist, but was forced to write his first book, The drama of the forests (1921), when the author failed to produce the manuscript after he had provided the illustrations. He has followed this success with Spirit lake (1907) and The living forest (1925), books rich in forest lore by one who knows northern forests in all their aspects. Mrs. Traill's Studies in plant life of Canada (1885) and Pearls and pebbles
(1894) belong to a different category, as does also her Rambles in a Canadian forest (1859). In the same class may be mentioned Mrs. Anna Jameson's Winter studies and summer rambles (1836), a favourite still. There are also S. T. Wood's Rambles of a Canadian naturalist (1915), and Peter McArthur's farmstead essays In pastures green (1915), Around home (1925), and Friendly acres (1927). The farm chat by McArthur, the "Sage of Ekfrid", has not been equalled in Canada for quaintness, ripeness and charm. Several of MacMechan's essays, two books by Grove, The turn of the year. (1923) and Over prairie trails (1922), Mrs. Murphy's Seeds of pine (1914), and other similar works might, with equal justice, be included here.

IX. THE HUMORISTS

Canada has made a unique contribution also to the literature of humour, which has challenged the attention of the world. Roberts's nature stories have sold in larger quantities in Scandinavia, Germany, or Czechoslovakia than in Canada. Haliburton had a larger market in the United States or Great Britain, France or Germany, than at home. His Sam Slick (1836) therefore became an important event in the history of Canadian literature. He followed this success with many other books, but they never achieved the same hearty laughter. His politics, criticisms of United States republicanism, propaganda for British imperialism, satirical tirades against Durham and the Canadian Reformers, all this has ceased to be either funny or informing and is long since forgotten. Yet Sam Slick lives on, not the high priest of Toryism, but the lord of laughter, gibing at the Yankee and the Maritimers, playfully and without rancour. James DeMille produced two score books, many of them for boys, which owe their impulse to Haliburton. The Dodge Club (1869) was a forerunner of Mark Twain's Innocents abroad. Twain includes him in his Library of American humour. George Thomas Lanigan wrote a book of National ballads (1865), in which appeared his well-known "The Ahkoon of Swat". He was an Irishman with an eye for absurdities, as may be seen in this book of verse and in his Fables of G. Washington Esop (1878). William Henry Drummond has been considered as a poet. He has created several humorous characters, Leetle Bateese, Johnnie Courteau, and other "Canayen" types which continue in popularity. Stephen Leacock (1869-) has carried on the Haliburton tradition in his humour of exaggeration. The best of his work is contained in Literary lapses (1910), Sunshine sketches of a little town (1912), and supremely in My discovery of England (1922). His work has been uneven, due

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perhaps to the pressure of insistent editors and publishers, and we, are fortunate in having a selection of his best pieces, Laugh with Leacock (1930). He is a kindly critic of the foibles and absurdities of humanity. He has created no outstanding character, being content to show up, with his ridiculous verbiage and boisterous fooling, the nonsense of common people about him. Sara Jeanette Duncan was a humorist of great ability. She gathered her observations upon many travels, and set them in such books as A social departure (1890), Those delightful Americans (1902), and His royal happiness (1914). With the crispness of Jane Austen, a distinguished prose style, and an allpervading whimsicality, she has established her right to live in Canadian literature. Of Peter McArthur we have already spoken. The red cow and her friends (1919) and The affable stranger (1920) added little to his happy annals of the old farm. His book on Leacock is an excellent interpretation. There is a growing literature of caricature, but time only will tell how important it is. Canadian literature is, on the whole, too solemn. There is not nearly enough hearty laughter. More blythe and jocund, it will be closer to Canadian life. John W. Garvin, who did much for Canadian literature in his anthologies, did not live to see his last, Cap and bells (1936), through the press. This anthology of humorous verse may have a salutary influence.

X. BIOGRAPHY AND AUTOBIOGRAPHY

Endless biographies have been written in Canada, but few of them have risen above the level. The Makers of Canada produces but two or three good lives, such as Haldimand by Jean Mellllwraith, and Simcoe by Duncan Campbell Scott. Biographers have been too partisan, either laudatory or hypercritical. This accounts for the inferiority of lives of George Brown, Macdonald, Laurier, and others. Mrs. O. D. Skelton's Thomas D'Arcy McGee (1925) is a notable exception. Such men as D. B. Read did good service in collections of portraits of eminent men, but they were uncritical, and the resources of archives not available. There is much encouragement in several recent books, notably Thomas Chandler Haliburton, by V. L. O. Chittick (1924), Chester Martin's Lord Selkirk's work in Canada (1916), Lord Durham by Chester- New, (1929), which won the Empire gold medal, and James Wolfe, Man and Soldier, by W. T. Waugh. Both George M. Wrong and J. L. Morison have written on The Earl of Elgin. Harvey Cushing's Life of Sir William Osler (1925), like Morison's, is the work of a scholar abroad. Biographies of Canadian writers are increasing in number and in value. Carl Y. Connor's Archibald Lampman (1929) is a work of
combined biography and criticism. Lorne Pierce has written Marjorie Pickthall: A book of remembrance, (1924), and William Kirby: The portrait of a Tory loyalist (1929). The Makers of Canadian Literature contain at present twelve short biographies and critical estimates. Autobiography has not fared so well. Sir Richard Cartwright and Sir Charles Tupper both wrote their reminiscences, but they are largely apologies for their political activities. Fifty years in Western Canada: The abridged memoirs of Father Morice (1930) is a valuable work supplementing the writing of Father Lacombe, the Rev. George McDougall, and others. The high romance (1918), by Michael Williams, is an intimate chronicle of his spiritual development, and in the same class as A search for America, by Frederick Philip Grove. Both look upon the world without as courageously and with as much discernment as they gaze upon the mind and heart within. Canadians are not given to calm self-analysis, and these two books, the first of any significance since Henry Alline's Life and Journals (1806), prompt the wish that there may be many more equally good. The general interest in biography and autobiography leads one to believe that Canadian literature will shortly overcome the handicap of weak character portrayal.

XI. HISTORY

Even to catalogue Canadian historical literature of importance would require many pages. Bibliographies, selected and classified, are easily accessible. The early work of Kingsford, Christie, and others may be dismissed as both unscientific and unreadable. Such historians as Smith and Dent were prejudiced. Haliburton remains as a curiosity; Bourinot is remembered chiefly for his Parliamentary procedure. Roberts, still the most readable of the short histories, is not up-to-date, and so on one might go. Few Canadians approach Parkman. Richardson's War of 1812 has all the vigour of a first-hand account, and is not without the amenities of style. Agnes C. Laut, with the sense of news value and the literary facility of a journalist, has popularized the journals of explorers and pioneers. Her best work is The conquest of the great northwest (2 vols., 1908). George M. Wrong, the pioneer of the modern school of Canadian historians, combines well-balanced judgment and a persuasive style. He is a prolific historian, and has few equals as a stylist, as The Earl of Elgin (1908), A Canadian manor and its seigneurs (1908; 2nd ed. 1926), The rise and fall of New France, (2 vols., 1929), and Canada and the American revolution (1934) will
prove. Archibald MacMeechan has been considered under another head. While his books are composed of separate papers, he has gone to the original sources and writes with rare grace. H. A. Innis's The fur-trade in Canada (1927), Alfred L. Burt's The old province of Quebec (1933), and Chester Martin's Lord Selkirk's work in Canada (1910), are examples of the work of the new school. Few historians have equalled the imaginative quality and the fluent and vivid style of William Wood's The fight for Canada (1904), In the heart of old Canada (1913), and similar works. The French régime in Prince Edward Island (1925) by D. C. Harvey is the most authoritative and readable of Maritime histories. J. S. McLennan's Louisbourg and J. C. Webster's The forts of Chignecto (1930) are excellent of their kind. The war trail of Big Bear, by W.-B. Cameron, is a first-hand and readable narrative. F. W. Howay has multiplied his publications on the history of the North West coast, on which he is a leading authority. Sir Arthur Doughty combines precise knowledge of the sources and an attractive style in The fortress of Quebec (1904), Quebec under two flags (1903), The siege of Quebec (6 vols., 1901), and other books. The publications of the Champlain Society, the Canadian Historical Studies, and The Canadian Historical Review contain some of the most modern historical research. The chronicles of Canada and Canada and its provinces have been useful and deservedly popular. W. S. Wallace contributed two volumes to the Chronicles, edited the Canadian Historical Review for a time, edited some volumes in the Champlain Society publications, etc., and has many historical texts to his credit widely adopted in schools, besides The dictionary of Canadian biography (1925), and several popular works of a biographical nature. With the appearance of better writers, and abler as well as better equipped historians, the standard is constantly being raised. The supremacy of fiction is being challenged abroad by great works in biography and history as sources of enjoyment. No real advance can be made in Canada until the hidden wealth of the archives is explored to add substance, fresh colour, and new life to the nation's story, and the story of its master-builders.
References


