

AN OUTLINE
of
Canadian
Literature

LORNE PIERCE







AN OUTLINE OF
CANADIAN LITERATURE

BY THE SAME AUTHOR

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An Outline of
CANADIAN LITERATURE
(FRENCH AND ENGLISH)

By
LORNE PIERCE



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Monseigneur Camille Roy, Ph.D., M.S.R.C.,
Recteur, Université Laval,
Québec, P.Q.

Mon Cher Monseigneur Roy :

Votre carrière distinguée comme prélat et éducateur, ainsi que votre excellente collaboration à la littérature française, vous ont mérité la chaude approbation de tous les Canadiens. Votre plume, pendant tant d'années, comme un bon pasteur a guidé les idéals profondes et solides de votre peuple, leur amour de l'autel, du foyer, et des traditions de leur race, vers la bergerie de la magnifique prose. En reconnaissance on vous a acclamé chez-vous, pendant que l'Académie Française vous a décerné les palmes. Maintenant permettez-moi d'y ajouter mes félicitations personnelles.

Donc, puis-je avoir l'honneur de vous dédier la première histoire de votre héritage littéraire par un Canadien anglais? C'est avec modestie que je viens vous offrir ceci sachant que vous êtes le grand Seigneur parmi les critiques littéraires de Québec, et que vous trouverez sans doute plusieurs fautes de ma part en traitant la belle littérature de chez-vous. S'il en est, ainsi espérons au moins que ce sera l'ouverture d'autres œuvres et ceux-la supérieures, car il nous faut apprendre à se connaître, à se comprendre et s'aimer les uns les autres. Ainsi je vous inscris cette œuvre, non seulement en memento personnel de mon estime pour vous, mais aussi comme une marque d'une profonde entente cordiale parmi tous nos citoyens.

Bien cordialement à vous,

LORNE PIERCE

Université Laval,
Cabinet du Recteur
Québec, 9 juin, 1927.

Mr. Lorne Pierce,
233 Glen Grove Avenue, West,
Toronto, Ont.

Cher Monsieur Pierce,

Je suis très flatté de l'honneur que vous voulez me faire de me dédier votre histoire de la littérature canadienne.

Je sais trop bien avec quel soin, avec quel esprit large et méthodique vous préparez ce livre, pour que je n'apprécie pas hautement votre délicate attention.

J'ai fait bien peu pour les lettres canadiennes. Le peu que j'ai fait, je l'ai accompli avec sincérité, et pour être utile. Vous ferez beaucoup en écrivant l'histoire de ces lettres, et en faisant mieux connaître les efforts qui ont été faits pour donner à notre pays une littérature nécessaire.

Je souhaite à votre œuvre le plus complet succès et je vous prie de garder l'assurance de mes meilleurs sentiments d'estime et d'amitié.

CAMILLE ROY

FOREWORD

Until recently, Canada enjoyed the unenviable distinction of being the only civilized country in the world where the study of its own literature was not made compulsory in the schools and colleges. Even now the effort is sporadic. With the ultimate evolution of Canada into complete nationhood, it is more than ever desirable that the true sources of our national greatness should be understood.

An Outline of Canadian Literature is not an exhaustive history of our literature, neither is it in any way an essay in literary criticism. For it we claim several merits.

1. This *Outline* is the first attempt at a history of our literature, placing both French and English authors side by side. Hereafter they must share equally in any attempt to trace the evolution of our national spirit.

2. It has the further advantage of tracing the constitutional development of Canada, and linking this up with a parallel movement in art and letters, thus preparing a fitting background for the study of our writers.

3. The division of our literature into several sections, not only simplifies study, but also facilitates reference to similar well-established classifications in general literature.

4. Brevity has been an advantage in that it has compelled a somewhat radical sifting of our authors through a coarse screen. No significant writer has, we think, dropped from sight.

5. The established author has been set in his proper section and group. Sufficient biographical details have been provided to present an adequate background

Foreword

for his work. Half-tone engravings of several authors have been included. A bibliography of the author is complete in most cases. The main qualities of each writer's thought and style as well as his more significant literary achievements have been briefly stated.

6. The *Outline* closes with an attempt at a definition of the Canadian national ideal. This forms a key to the study of our literature.

I am under obligation to many for their splendid assistance, chief of whom are: Miss Mary K. Ingraham, Librarian of Acadia University; Arthur G. Doughty, Litt.D., F.R.S.C., Dominion Archivist; John Hawkes, Provincial Librarian, Saskatchewan; W. J. Healy, Provincial Librarian, Manitoba; John Maclean, Ph.D., D.D., LL.B., Librarian, Wesley College, Winnipeg; His Honor Judge F. W. Howay, LL.B., F.R.S.C., New Westminster; George H. Locke, M.A., LL.D., Chief Librarian, Toronto; Archibald MacMechan, Ph.D., F.R.S.C., Dalhousie University; Aegidius Fauteux, F.R.S.C., Bibliothèque Saint-Sulpice, Montreal; Victor Morin, LL.D., F.R.S.C. Montreal; John Blue, B.A., Edmonton; D. E. Cameron, M.A., Librarian, University of Alberta; Gerhard R. Lomer, M.A., Ph.D., Librarian, McGill University; R. H. Hathaway, Toronto; and Miss Blanche Hume, Toronto. Gustave Lanctot, F.R.S.C., Dominion Archives, kindly offered to read the page proofs, and suggested several important changes.

LORNE PIERCE.

CONTENTS

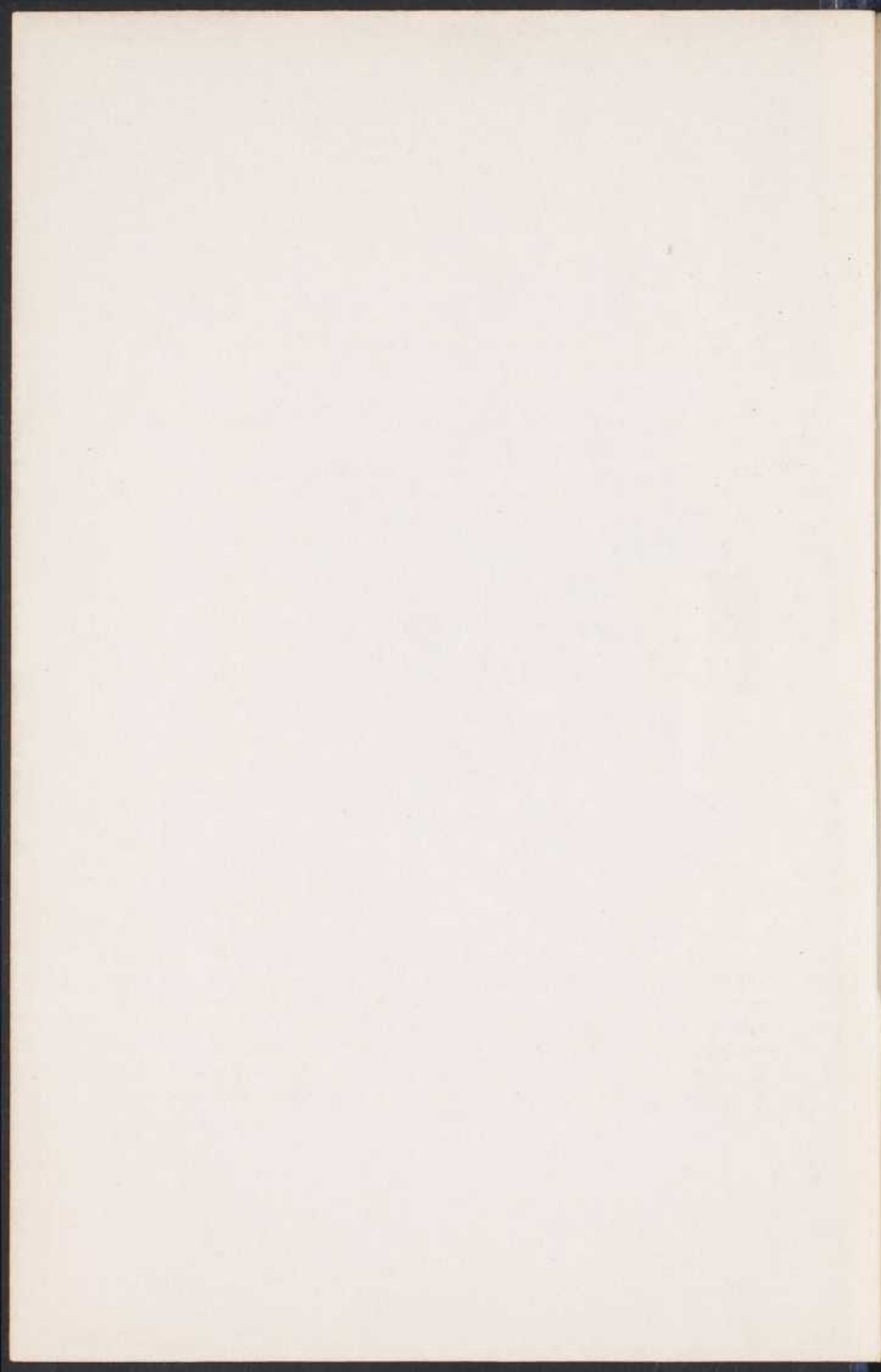
	PAGE
 I. THE EVOLUTION OF CANADIAN LITERATURE	
I. THE NATIVE CANADIAN.....	1
II. FRENCH CANADIAN.....	2
III. ENGLISH CANADIAN.....	9
 II. THE NOVELISTS	
I. FRENCH CANADIAN NOVELISTS.....	17
II. ENGLISH CANADIAN NOVELISTS:	
(1) The Colonial Writers.....	23
(2) The Confederation Group....	27
(3) The Canadian School.....	29
(4) The Post-War Period.....	39
 III. THE POETS	
I. FRENCH CANADIAN POETS:	
(1) The Colonial Poets.....	47
(2) The Quebec School.....	49
(3) The Montreal School.....	58
(4) The Post-War Period.....	60
II. ENGLISH CANADIAN POETS:	
(1) The Colonial Writers.....	62
(2) The Confederation Group....	65
(3) The Canadian School.....	71
(4) The Post-War Period.....	88
 IV. THE DRAMATISTS	
I. FRENCH CANADIAN DRAMA.....	113
II. ENGLISH CANADIAN DRAMA.....	114
 V. THE ESSAY AND BELLES LETTRES	
I. FRENCH CANADIAN.....	126
II. ENGLISH CANADIAN.....	129

Contents

	PAGE
VI. RELIGIOUS AND DEVOTIONAL LITERATURE	
I. FRENCH CANADIAN.....	139
II. ENGLISH CANADIAN.....	141
VII. THE NATURE WRITERS.....	151
VIII. THE HUMOURISTS.....	161
IX. JOURNALISM	
I. FRENCH CANADIAN JOURNALISM.....	177
II. ENGLISH CANADIAN JOURNALISM....	181
X. BIOGRAPHY	
I. FRENCH PERIOD.....	192
II. ENGLISH PERIOD.....	194
XI. TRAVEL AND EXPLORATION	
I. FRENCH COLONIAL RÉGIME.....	203
II. BRITISH RÉGIME.....	207
III. UPPER CANADA.....	210
IV. NATIVE RACES.....	211
V. AROUND AND ABOUT.....	212
XII. HISTORY	
I. BIBLIOGRAPHIES.....	218
II. GENERAL WORKS OF REFERENCE....	218
III. THE NORTH AMERICAN INDIAN AND ESKIMO.....	219
IV. DISCOVERY AND EXPLORATION.....	220
V. EARLY COLONIZATION.....	220
VI. THE FRENCH RÉGIME.....	221
VII. THE FRENCH AND ENGLISH CONFLICT	221
VIII. THE BRITISH RÉGIME.....	222
IX. EARLY SETTLEMENT SKETCHES: ONTARIO.....	224
X. EARLY SETTLEMENT SKETCHES: QUEBEC.....	224
XI. THE MARITIMES.....	225
XII. THE NORTH-WEST.....	226
XIII. OUR OWN TIMES.....	228
XIV. THE GREAT WAR.....	229
XIII. THE GENIUS OF CANADIAN LITERATURE.....	233
INDEX.....	245

I

THE EVOLUTION OF CANADIAN
LITERATURE



I

THE EVOLUTION OF CANADIAN LITERATURE

Etudions avec soin l'histoire de notre pays, appliquons-nous à le bien connaître; plus nous le connaissons, plus nous l'aimerons, et l'amour donne tout. Il donne la foi et l'espérance, et tourne en joie les sacrifices; il engendre l'union et la force.

—COUSIN



THE HISTORY of Canadian literature begins with the Peace of Paris. English historians, however, are prone to believe that an appraisal of Canadian literature should include only that which has been written in English. French Canadian historians have likewise stressed their own literature, but any future survey of Canadian literature must include both French and English.

I. THE NATIVE CANADIAN

In tracing the sources of our literary inheritance it has not been the custom to give any consideration to the native Canadian—the North American Indian. The aborigine, of course, had no literature, other than the oral survival through the raconteur of legend and folk-tale. Fortunately, however, much of this has been preserved for us. The Indian has too often been considered a child of the forest, and dismissed as a simple-minded knave and savage. On the contrary the aborigine ruled, in his primitive way, the North American continent for untold generations. To exist

he required something socially, intellectually, spiritually and æsthetically satisfying. No race of men has ever been discovered that did not possess these assets in some degree. Grant this and we become heirs of whatever was worthful that has descended to us. They had an aristocracy of heroism, the basis of which was noble character. They were also imaginative, and while their art was not highly developed in some regards, it was in others. They were religious; the earth swarmed with spiritual powers and presences, gods and demi-deities. Legends preserve the theology and cosmology of the Indian nations, as beautiful as those of any other nation. They had codes of law, etiquette and honor. They loved pomp, ceremony and ritual, yet these were but settings for the orator, whose impassioned eloquence at times reached the cadence, imagery and bewitchment of poetry. Had the native Canadian possessed the art of writing, been less nomadic, or at any rate achieved a more perfect social integration, his contribution would have been more obvious. As it is one must go to our archives, and examine the data slowly gathered together. To the labor of such scholars as Marius Barbeau future generations of our authors, artists and historians will owe a great debt. The nuggets are there awaiting the goldsmith.

II. FRENCH CANADIAN

French Canadian literature has always been vitally associated with the life of La Belle France. "Nos souvenirs populaires, nos contes de vieilles, nos chansons, nos proverbes, nos superstitions, tout en nous est normand ou breton. Les contes de la *mer bleue*, du *merle blanc*, etc.; les chansons: *Dans les prisons de Nantes*, *A St. Malo*, *C'est la belle Françoise*, *A Rouen*, etc.; les histoires des *feux follets*, de la *chasse galerie*, du *lutin* qui fait trotter les chevaux, etc., ces contes, ces

fadaises-là me font plaisir à entendre . . .” These stories and songs, legends and romances, of France are the corner-stones of French Canadian literature, for through them the spirit of the old world was perpetuated in New France. A literature there was not in those strenuous days, but there were schools. The first school was founded in Quebec by Père Lalemant in 1635, and the teachers were priests who not only inculcated the three R's, but added thereto a fourth, Religion. When the fate of Canada was decided on the Plains of Abraham, there was assured to the new *régime* a colony of seventy thousand souls in the province of Quebec, tenacious of their language and laws, loyal to their ancient faith, and proud of their community customs and the high traditions of their national lineage. Upon this, a century later, in the celebrated “sixties,” was founded the golden age of French Canadian literature.

From the appearance of Jacques Cartier's *Voyages de découverte au Canada 1534-1552*, to the close of the French *régime*, many priceless narrations of discovery, colonization and missionary enterprise were published in Paris and elsewhere. While these are our main sources of information covering this period, they do not belong to the body proper of Canadian literature. For over a century the French colonials were engrossed in clearing the land and eking out a bare living. The rigors of the climate, the necessity of unremitting toil, the constant fear of attack, as well as the rather tenuous organization of society, made such a fruit of leisure and detachment as literature quite impossible.

French Canadian literature, therefore, begins with 1760. Familiar only with the mother tongue, and being in more or less constant communication with France, it was natural that they should cherish the ideals of the homeland. “Il a gardé du génie de la race ses vertus intellectuelles, son goût inné des choses

de l'art; il se complaît dans les idées générales et dans les discussions de doctrine; il a aussi conservé du génie ancien la discipline traditionnelle, c'est-à-dire ce besoin de méthode, de logique, de clarté et d'élégance qui est la note caractéristique de la culture française; il contient encore des éléments de passions ardentes, d'enthousiasme et de mysticisme qu'il a reçus des races violentes et rêveuses qui ont peuplé le nord de la France."

—(Mgr. Camille Roy)

With the prospect of peace and security, and possessing a more perfect organization of their social and industrial life, the French were able to find time for the fine arts and literature. Bound together by the indissoluble ties of a common language, religion and tradition, they were also able to obtain that degree of social integration conducive to literary achievement.

(i) 1760-1831: The first period of French Canadian literature extends roughly from the Peace of Paris (1763) to 1831, the year in which Etienne Parent founded *Le Canadien*. It was a time of experiment and humble beginnings, marked by nostalgia for former things, and not a little concern as to the future. At last a tentative system of government was agreed upon, and in its wake came literary societies, schools of higher education and the press. In *La Gazette de Québec* (1764), *La Gazette Littéraire* (1778), *Le Canadien* (1806) and *Le Spectateur* (1813), etc., appeared the first literary offerings of Michel Bibaud, the historian, and the poets, Joseph Quesnel, Joseph Mermet and Jacques Viger, first mayor of Montreal. Quesnel wrote the first Canadian dramas. These, together with the chief poems and articles of the period, are preserved in Joseph Huston's *Le Répertoire national*, Vol. 1. The American Revolution (1776-1783) found the French faithful. It was the first challenge to their loyalty. By compelling a stocktaking of their position,

the ultimate decision to remain as they were indicated the first tangible evidence of the birth of a national spirit in Canada. Their reward came in 1791 when the Legislative Assembly of Quebec was organized. The names associated with the first parliament in Quebec have been woven into the texture of subsequent Canadian national life—Taschereau, Viger, Bédard, Quesnel, Papineau, Morin, Vallières, etc.

The War of 1812-1814 welded the scattered frontier settlements in the presence of a common danger. Not only did it greatly increase the spirit of nationhood, but also indicated clearly that in unity not only was there strength, but likewise the key to their individual destinies. Everything was not perfect in the colony. One has only to glance through *La Bibliothèque canadienne* (1825), *L'Observateur* (1830) or *La Magasin du Bas-Canada* (1832), etc., to understand the reasons for unrest. The forces of democracy and reform were equally alert in Upper Canada. It was a healthy sign. The country, after all, belonged to those who reclaimed it from the wilderness. The Rebellion of 1837-1838 was a period of disillusionment. England saw at last that the colony had arrived at a state of community consciousness that would be satisfied with nothing less than self-determination. The colony, passing through a time of growing pains, also learned that there were more powerful weapons than guns. A growing company in Upper and Lower Canada understood that the problems of the future must be solved through a sense of mutual sympathy and mutual responsibility.

(ii) 1831-1860: When Etienne Parent, philosopher, littérateur and historian, printed on the front page of the first number of *Le Canadien* (May 7, 1831), the legend: *Nos Institutions, notre Langue et nos Lois!* he heralded a new era. Slumbering nationalism broke into flame. The second period of French Canadian literature, therefore, may be dated from the publica-

tion of that rallying cry by the father of French Canadian journalism. Parent shared the temporary eclipse of the agitators, but the spirit of independence survived. Lord Durham's great *Report* (1839), followed by the Act of Union (1840), initiated responsible government, but it could not obliterate memories. Michel Bibaud's *l'Histoire du Canada* (Vol. 1, 1837) was frankly critical of the French, and received a cool reception. It was a match for William Smith's *History of Canada* (2 vols.) published eleven years earlier. François-Xavier Garneau, a young law student, smarting under this treatment of his people, resolved to write a history which would do them justice. The result was *l'Histoire du Canada* (1845-1848), and with it the flood tide of French Canadian nationalism and literature swept far and wide to the remotest parish. Journalism flourished. The columns of the constantly multiplying journals and revues were filled with new voices. Political economy, philosophy, history, national customs, literary essays and religious writings, were supplemented by the verse of Joseph Lenoir and others. It was a time of great earnestness; the air was heavy with portent. Two names stand out, Etienne Parent, who gave the period its watchword, and François-Xavier Garneau, who expanded Parent's legend into an epic. "Sur cette grandiose réalité (i.e., Garneau's *l'Histoire*) les brillantes strophes de M. Crémazie, alors dans tout l'éclat de son talent, jetaient par intervalle leur manteau de gloire . . ." (l'Abbé Casgrain, 1866.)

(iii) 1860-1900: The Golden Age of French Canadian literature begins with the year 1860, the *annus mirabilis* of Canadian letters, both English and French. Lenoir died in 1861, but Abbé Ferland handed on the torch in his *Cours d'Histoire du Canada* published the same year. Parent was still a force. Garneau had six years of life yet before him. Gérin-Lajoie, Abbé Casgrain and others were gaining momentum steadily

with every passing year. In the Maritimes and Ontario, Roberts, Carman, Lampman, Campbell, Scott, Parker and Pauline Johnson were born within a year or two of each other around 1860. One age builds upon another. Garneau, who definitely ushered in *l'année littéraire*, erected his superstructure upon the foundation work of Parent. Abbé Casgrain was indefatigable as a journalist and historian, but it was Garneau's *l'Histoire* which sounded the advance into the promised land of a rich native literature. Octave Crémazie turned it into his epic poetry. Louis Fréchette, the poet laureate, in finer phrase and richer imagination, took up the same theme in *La Légende d'un Peuple*, later crowned by the Academy of France. Pamphile LeMay followed and hymned the spirit of the people in the simple loveliness of *Gouttelettes*, and in the wistful yet exuberant adoration of the old familiar landscape, *les forêts de Lotbinière*, and *les champs parfumés*. Then came Philippe Aubert de Gaspé, P. J. O. Chauveau, Antoine Gérin-Lajoie, Laure Conan and others, who employed the same *motif* in new ways, and into their romances wrought vivid portraits of the customs, manners, loves and superstitions of their people. *Les anciens Canadiens*, *Jean Rivard*, *Pour la Patrie*, these and others like them must live, for they are of the very heart of the French.

In 1861 *Les Soirées canadiennes* was founded, and a list of the contributors is a roll call of the names of importance in Quebec literary life: Parent, Chauveau, Ferland, Taché, Garneau, Trudel, Fiset, Crémazie, Gérin-Lajoie, Lenoir, Napoléon Bourassa, Casgrain, LaRue, Legaré, Fréchette, Sulte, Routhier, etc. Three years later *la Revue Canadienne* appeared under the ægis of Laval University, and for many years was a trysting place for men of letters.

As the years passed new faces crowded forward, LeMoine, Saint-Maurice, Buies, Myrand and others, who, in legend, folk-tale, chronicle and *causerie*,

caught up and preserved priceless tales of ancient manners and customs. New historians appeared, as, for example, Thomas Chapais and Benjamin Sulte, who availed themselves of the rich material newly come to light. Other journalists arrived, brilliant and persuasive. Statesmen, with that eloquence and distinction which mark those of France, became the leaders of the new day—Cartier, Chapleau, Laurier. So it was that the spirit of the age, the glorious "Sixties," was immortalized in history and epic, legend and lyric, in romance, oration and constitution. The spirit was new and yet old. The models were those of France: Hugo, Balzac, Flaubert, Sand, Lamartine, deMusset, Chateaubriand, Montalembert and Alfred de Vigny, but the substance was as old as the nation. These ancient loves and preoccupations came to life again, and fused the scattered settlements and parishes into self-consciousness and unity.

(iv) 1900 and After: The period from 1860 to 1900 marked the rise of a strong feeling of nationalism, and the integration of the social and intellectual elements of the province. It was a period of synthesis. With the beginning of the new century other forces were at work. The Quebec School which may be symbolized by the *soirées* in Cremazie's book shop, became superseded by a newer and more vigorous group. Already, in 1898, *L'Ecole littéraire* had begun to meet in the Chateau de Ramesay, Montreal. The literary capital had moved westward. These young writers built upon the achievements of the Quebec School, even while they called for wider experiences, fresher sensations, and the strong heady wine of the latest art and newest thought. While this cosmopolitan group were revelling in their freedom, and exploring their feelings, and analyzing their motives, the tradition of Quebec was being carried forward by the *Société du Parler Français au Canada*, founded by Mgr. Camille Roy in 1902. It encouraged the more deliberate study of

French Canadian language, literature and traditions, and, while friendly to the new, shepherded the old and well-proven. These two literary movements have been supplementary, with the result that possibly nowhere in Canada has there been so much creative work accomplished. One has but to recall that a score or more of our French writers have been crowned by the Academy of France. Recent authorship in Quebec, as in the rest of Canada, reveals the fact that there is much that is tentative, experimental, nervous and without substance. But here and there a few peaks show above the clouds. After decades of unrest and discovery a fresh synthesis will take place, a higher art, a more satisfying content, the tap-roots of which will go down deep into the rich leaf-mould of life and character. In the poetry of Emile Nelligan, Albert Lozeau, Paul Morin and Blanche Lamontagne, in the romances of Louis Hémon and Adjutor Rivard, in *belles-lettres* with Mgr. Camille Roy, Henri d'Arles and J. C. Harvey, in all these and many more speaks the new day.

III. ENGLISH CANADIAN

(i) *The Colonial Writers, 1776-1840*: While the farmers and traders from France brought with them *les chansons populaires*, the English, Irish and Scotch settlers and adventurers also perpetuated in the hamlets, and on the frontiers of the new world, the hymns, sentimental songs and literary traditions of the British Isles. Although it is the custom to include Frances Brooke and Oliver Goldsmith among our Colonial Writers, they properly belong to the old land. As in the case of French Canadian literature English Canadian prose and poetry were a gradual growth, and can only be said to have begun in all seriousness long after the American War of Inde-

pendence, 1776-1783. This date is important in the history of our literature.

Following the War there began a great influx of Loyalists into Canada, professional men, officials, clergymen, judges and well-to-do citizens, many of whom were among the ablest of the New England States. These found their way into the Maritimes and along the St. Lawrence and the Great Lakes. The fugitive writings of these pioneers were marked by a wistful looking back to their old homes. Homesickness, bitterness and fervent patriotism flavored all that they wrote. Over against these were the tales of adventure and heroism, journals of explorers, settlement sketches and missionary romances. The difference was one rather of subject than style. The established forms of English prose and verse were employed by all, for every writer considered himself in all respects a real Britisher.

So it was that Mrs. Brooke followed Richardson's *Pamela*, Goldsmith imitated his kinsman's, *The Deserted Village*, and others aped Gray, Pope, and Dryden. The *Novascotian* editorials and special articles reflected the tradition of Addison and Steele. Loyalist immigration accentuated the derivative nature of English Canadian literature. The first native-born voice was not to be heard for half a century.

In the meantime events were moving rapidly. The colonists were satirical of the democratic experiment newly introduced in the United States, while the War of 1812-1814 and the Napoleonic War heightened their enmity, and made them more determined than ever to maintain their independent rights. Already they talked of nationhood and national honor. The movement in Quebec was paralleled in the rest of Canada. A Dominion was being born. While the old settlements of the East were coming gradually closer together, new settlements were being established on the Red River and farther West, destined to become a

chain of influence in welding a greater nation. Up till now the infant colony had represented little but peltries and pioneer homes, but when Thomas Chandler Haliburton published his *Sayings and Doings of Sam Slick* in 1836, and Major John Richardson published *Wacousta* in 1832, two birthright Canadian authors appeared who were to challenge the attention and admiration of the English speaking world.

(ii) *The Confederation Group, 1840-1877*: Joseph Howe had won the freedom of the press in his defence of *The Novascotian*. Egerton Ryerson had successfully challenged the Family Compact, and founded free schools. The voices of protest and rebellion had not been heard in vain. Then, little by little, the territorial outline of the Dominion was completed, and with the solidification of the political life there also went the crystallization of the spiritual and intellectual life. Confederation stands for an organic growth, not an act of parliament. And all the while Canadian writers were giving voice to the new spirit. Interesting as were the tales of pioneer life by Susanna Moodie and Mrs. Traill, more important were the essays and poems in such magazines as *The Literary Garland*, *The Anglo-American* and similar periodicals, for there new writers, born in the young colony, were trying out their pens. It is true that Byron, Gray, Goldsmith, and Scott were powerful influences, but whatever be the model these young writers were deeply in love with the spirit of the new country, and strove to give that solicitude the most felicitous expression of which they were capable. Longfellow's *Evangeline* (1847) captured Quebec; Lowell's *Biglow Papers* (1861) no doubt had imitators, just as did Whittier, Bryant, Irving, Cooper and others; but the echo did not extend past the externals of form and cadence. While the Confederation Group possessed no Whitman, Emerson, Irving, Thoreau or Parkman, outstanding contemporary writers in the United States, they did

produce William Kirby, Charles Sangster, Charles Mair, Isabella Valancy Crawford, George Frederick Cameron and William Henry Drummond. Unmistakably there was being laid the foundation of an indigenous Canadian literature. Already a literary federation was taking place; Kirby, Mrs. Leprohon, Mair and others were finding in French history and tradition the inspiration of their best work. The year in which Kirby's *The Golden Dog* appeared, 1877, is an important one in the history of our literature. Trails had been cut between Upper and Lower Canada connecting their intellectual life, but this novel, by its very commercial success, and in spite of its artistic shortcomings, opened up a highway from Niagara to the Citadel, from the heart of one tradition to the core of another, and since that day a multitude have walked thereon. Pamphile LeMay saw this and translated *The Golden Dog* into French. Louis Fréchette also sought permission to translate it, a crowning homage indeed. By 1877 there had emerged in Canada a native humor which had received the tribute of America and Europe as well as a political satire indigenous to the soil. Historical romance, stamped with the very quality of our life, chronicles, essays, orations, nature poetry and drama, none of it deathless perhaps, strove nevertheless to make the spirit of the new Dominion intelligibly and agreeably articulate.

(iii) *The Canadian School*, 1880-1900. With Confederation a new life began, but it was not until 1880 that a singer appeared whose voice gave complete and satisfying utterance to the spirit of the times.

"Awake, my country, the hour is great with change!"

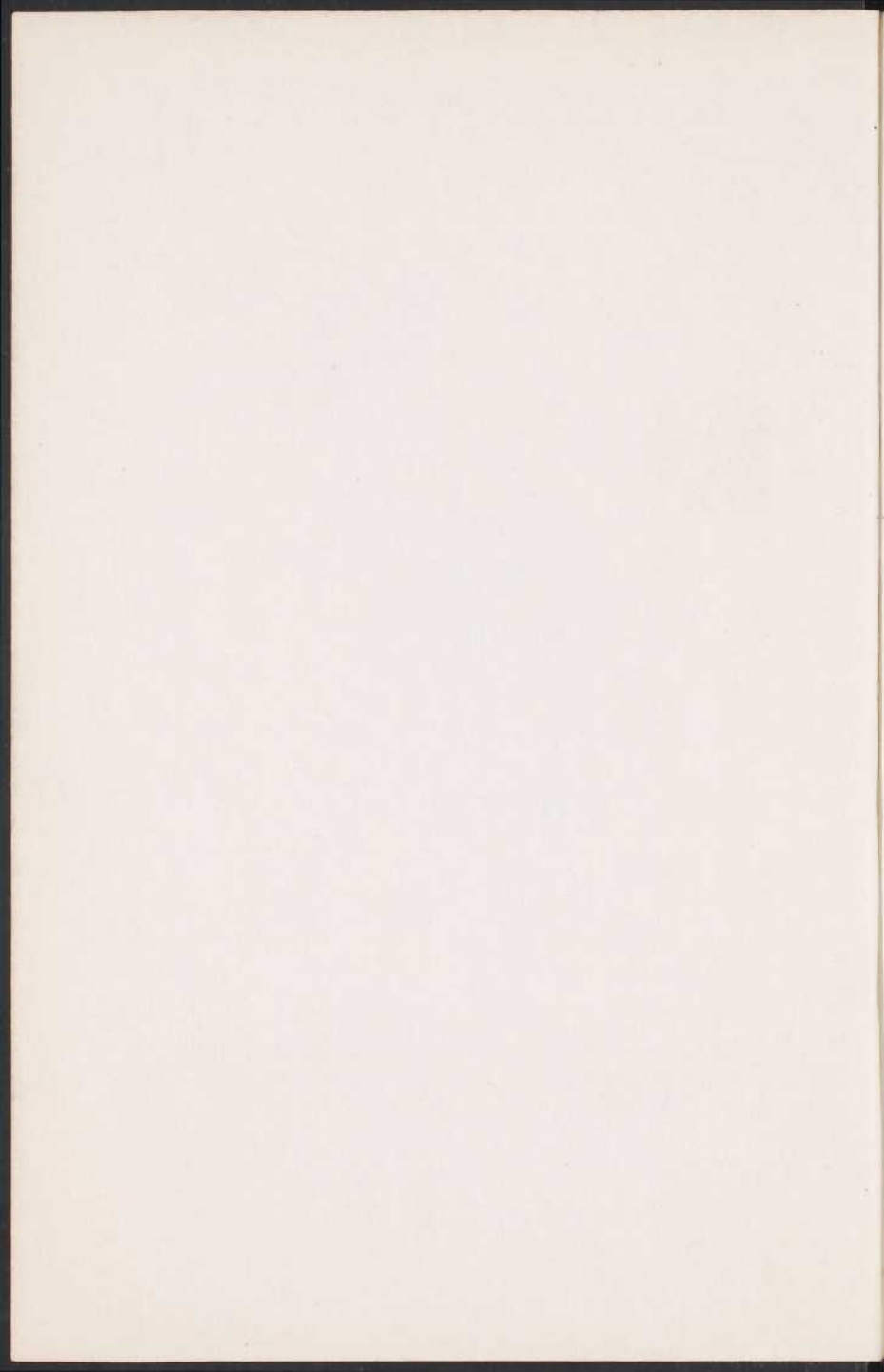
Thus sang Charles G. D. Roberts in "An Ode for the Canadian Confederacy." The effect of *Orion and other Poems*, Roberts' first collection of verse, was amazing. It seemed to be the signal for which the expectant

choir of Canadian song were waiting. Gilbert Parker, born in 1859, did not achieve his first success until fifteen years after *Orion* appeared, but within two decades all of that justly celebrated "Group of the Sixties," Parker, Carman, Campbell, Lampman, Scott, Roberts and Pauline Johnson, had written their way into the imperishable annals of Canadian literature. Inspired by their work a great company followed—Frederick George Scott, Albert Durrant Watson, "Seranus" (Mrs. S. F. Harrison), Ethelwyn Wetherald, T. H. Rand, W. D. Lighthall, Ralph Connor. Their names are legion. Just as in Ireland a new era followed Standish O'Grady's "poetry disguised in the mantle of history," so there came into being in Canada the first authentically Canadian, self-conscious school of national literature. The great names in English literature continued to interest and frequently enthral; for who could withstand the witchery of Keats and Shelley, the lyrical grandeur of Wordsworth, or the intoxicating spell of Swinburne and Rossetti? The Canadian School was of the English lineage and this included Emerson, Poe and Whitman besides, but in all and through all it was essentially Canadian.

(iv) *The Post-War Period, 1914 and After:* Any adequate summary of English Canadian literature since the Great War is obviously difficult, and perhaps sufficient has been said in this connection in the chapters following. Book sales reached a height never before attained. Easy money prompted many to fit up libraries in their homes. Everything patriotic sold. Publishers and authors did well. Then came the reaction. Times were hard; books were luxuries; people had to have boots and bread. Readers became more critical, used the public libraries more, or turned to old favorites. Then some one started a defensive and offensive movement on behalf of Canadian books, founded a magazine and consecrated a national Book Week. No doubt The Canadian Authors' Association

and the Canadian Poetry Society have done valuable work. Now that the rather violent propaganda period is safely past, we may expect a constant pressure on behalf of consummate workmanship as well as bigger and better ideas. Our chief need is to be able to compete successfully in the world of great literature. Little groups of fellowcraftsmen and their friends, scattered throughout the country, will create an atmosphere of sympathetic understanding in which better work may be expected to flourish. Standards likewise must rise. There are signs that we are again outward bound as writers. Marjorie Pickthall led the new group in making conquests abroad, and several other names will suggest themselves down to our latest, Mazo de la Roche. Canada, as it becomes ever more consciously Canadian, will play an increasingly important part as a member of the republic of letters. Excellence finds its own markets.

II
THE NOVELISTS



II

THE NOVELISTS



GREAT literature may be defined as the fine flower of an organized, self-conscious society. It is the characteristic utterance of the soul at the centre of things, about which the life of a people integrates. Hebrew literature reveals the fact that this soul was ethical and religious, while Roman literature manifests a passion for law and order, Greek, a breathless quest for beauty, and Russian, a yearning for the refining culture of suffering. In so young a country as Canada, possessing so many diverse and ill-blended national strains, it is scarcely to be expected that we should achieve, at so early a stage, a definite, authentic, national consciousness. We are inheritors of many centuries of Indian traditions, and the best of this will ultimately find a place in our literature and art. Moreover, we trace our cultural ancestry back to the *chansons* of Normandy. Our roots are also buried in the same soil that nourished Caedmon, the Nibelungenlied and Ossian. To this is being added the social and intellectual inheritance of an increasing multitude of new Canadians. By every token we surely have at hand the elements out of which may evolve a great people and a splendid literature.

I. FRENCH CANADIAN NOVELISTS

For a hundred years before the Conquest, Quebec was a centre of culture. A college had been in existence there since 1635, while Bishop Laval founded the

Seminary in 1663. It was in truth "le Paris de l'Amérique." Montreal was only a little behind. The gentlemen of Saint-Sulpice founded a college there in 1773; five years later *la Gazette Littéraire* (1778-1779) began publication, and in 1813, Pasteur founded *Le Spectateur*.

Although the French occupied Canada from 1535 until 1763, it is difficult to date the beginning of French Canadian literature. There were no printing presses under the French régime. Such famous historical works as *Les Relations des Jésuites* were published in France. When printing was begun it consisted at first of alphabets, catechisms and prayer books. Later newspapers were added, and for a long time the great majority of the literary men were publishers and editors. The first real attempts at a native literature, perhaps, were such reviews as *Revue Canadienne*, *Revue Littéraire*, etc. The best essays in these many short-lived periodicals were gathered by Huston into the four volumes of *Le Répertoire National*. Since then our compatriots have made a magnificent showing. They excel in history, poetry, *belles lettres* and literary criticism.

Pierre-Joseph-Olivier, Chauveau (1820-1890), was born and educated in Quebec. Turning to politics he advanced rapidly until he became the first prime minister of Quebec (1867-73). He founded *le Journal de l'Instruction Publique* (1857), and wrote many poems, later collected in *le Répertoire National*. Chauveau wrote many books and had many honors conferred upon him, chief of which were the LL.D. (McGill), D.C.L. (Laval), and his election to a fellowship in the Royal Society of Canada.

French Canadian fiction is essentially national. Instead of *intrigues de boudoir* there is a preoccupation with the great traditions of their history, their manners, family life and religion. The first impor-



ANTOINE GÉRIN-LAJOIE

tant name is P. J. O. Chauveau. His *Charles Guérin* (1853) is a story of French family life not flattering although told in a manner at once polished and refined.

Philippe Aubert de Gaspé (1786-1781). Chauveau descended from the humble citizenry of Quebec, de Gaspé from the oldest families of French Canadian nobility. The Séminaire de Québec, school of genius, received him early. An unfortunate obligation for a friend landed him in prison for four years, after which he retired to his manor. Immersed in his reading he was challenged to write by the works of Parent, Garneau, Crémazie and Gérin-Lajoie.

Philippe Aubert de Gaspé, sometimes called the Jean Paul Richter of Canada, *conteur aimable et peintre de mœurs*, published his great novel *Les Anciens Canadiens* serially in *Les Soirées Canadiennes*. The work, largely autobiographical, recorded the characteristic customs and cherished ideals of the French with rare insight and feeling. The plot is of the slightest,

but the very simplicity of this tale of the tragic side of the Conquest, makes it a national epic. Mrs. Rennie translated it under the title, *Canadians of Old*, and Charles G. D. Roberts as *Cameron of Lochiel*.

Napoléon Bourassa (1827-1916). Born at L'Acadie, Quebec, Bourassa was an author, artist and architect. He studied in Montreal, Rome and Venice, was a charter member of the Royal Canadian Academy, and designed Notre-Dame de Lourdes, Montreal. One of the founders of *La Revue Canadienne*, and the author of several volumes of lectures and sketches, he is remembered for his novel *Jacques et Marie* (1866). His son Henri Bourassa is a journalist, and leader of the Quebec Nationalists.

Napoléon Bourassa's *Jacques et Marie*, a rather loose-jointed narrative, resembles Longfellow's story of *Evangeline* and the dispersion of the Acadians. On the whole it is a charming creation. While he glories in the spirit of his race, loves the strong and the brave, and revels in dramatic situations, his touch is always deft and delicate. He brings to his task a fertile brain and the accomplishments of an artist.

Joseph Marmette is best known by *L'Intendant Bigot*. This novel deals with the period of the Conquest, and, while it gives a vivid and correct account of the times, is frequently too grandiose and diffuse.

Antoine Gérin-Lajoie (1824-1882), a native of Yamachiche, was a classical scholar, but the patriotic atmosphere soon stirred him. Ultimately he rose from proof reader to editor of *la Minerve*, and allied himself with the Lafontaine party. He also joined with Abbé Casgrain and Hubert La Rue in founding *les Soirées Canadiennes*. His novel *Jean Rivard* first appeared in *les Soirées* in 1862, that is Part I, *Le défricheur*. Part II, *L'économiste*, ran serially in *Le Foyer Canadien* (1864). *Dix Ans d'Histoire du Canada, 1840-1850*, was published posthumously, 1888. *Jean Rivard*, the



ABBÉ CASGRAIN

first French-Canadian book to be published in Paris, idealizes rural life, domestic felicity, the language, religion and traditions of the race in a simple and sincere manner.

The patriotic era, signalled by Etienne Parent and F. X. Garneau, was notable for the many writers of first rank which it produced. The creations of the imaginative writers were established upon the patriotic and historical writings of a few outstanding men. Abbé J. B. A. Ferland (1805-1865) gave a series of lectures on history at Laval University, which were subsequently published in *Cours d'Histoire du Canada* (1861). This *Histoire* included only the French régime. By painstaking research, accurate documentation, fine insight and a clear, vivid style he produced an authentic work. Abbé H. R. Casgrain (1831-1904) devoted his long career to the study of French Canadian history. His *Légendes*, dealing with Canadian manners and customs, appeared in 1860, the *annus mirabilis* of Canadian literature. Other works followed: *Histoire de*

la mère Marie de l'Incarnation (1864); Montcalm et Lévis (1891), etc. He combined patient scholarship with a colorful and interesting style. The names of Narcisse-Eutrope Dionne (1848-1817), Benjamin Sulte (1841-1923) and others show how intimately history and literature have been associated in Quebec.

Pamphile LeMay, an excellent literary critic and a poet of ability, translated Kirby's *The Golden Dog* into French, *Le Chien d'Or*. More recently, Judge Rivard has written *Chez Nous*, another idyll of the hearth, in a chaste and captivating manner.

Laure Conan (Mlle. Félicité Angers) (1854-1924) was the author of several novels, *Un amour vrai* (1879), *Larmes d'amour* (1897), etc., but her best book was *Angéline de Montbrun* (1884). Much of her work was concerned with psychology, and an almost melancholy pre-occupation with religion. She lacked experience and deep thought, but possessed a somewhat felicitous style. She has been called "la première romancière que le Canada ait produite." Georges Boucher de Boucherville (1814-1898) is the author of *Une de perdue, deux de trouvées* which appeared in *la Revue Canadienne* (1864-65), a novel of manners and stirring adventure. Jules-Paul Tardivel (1851-1905) wrote a religious and patriotic romance, *Pour la Patrie* (1895). Other novelists worth recording are: Sir Adolphe Routhier, *Le Centurion* (1909); Blanche Lamontagne Beauregard, *Un cœur fidèle* (1924); Jean-Charles Harvey, *Marcel Faure* (1922); Robert LaRoque de Roquebrune, *Les Habits Rouges* (1923); Louis Fréchette, *Noël au Canada* (1900); *Propos canadiens* (1912) by Mgr. Camille Roy; Adjutor Rivard, *Chez Nous* (1914) and *Chez nos Gens* (1919); Abbé Lionel Groulx, *Rapailages* (1919); Frère Marie-Victorin, *Croquis laurentiens* (1920); Aloné de Lestres, *L'Appel de la Race*, (1922); and Marie-Claire Daveluy, *Les Aventures de Perrine et Charlot* (1923).

The province of Quebec is unique among the pro-

vinces of Canada in the fostering of its writers. The result is a constantly growing body of excellent work. Not only have the authors of Quebec won the highest honors in the learned societies of Canada, they have also been crowned ten times by the French academy. The history of the French régime in Canada has inspired some of the finest work done by English Canadians. The contribution of the French has but scarcely begun. The French author is a master of clarity, urbanity, and precision. The English need this, and they also need his felicity, taste and genius for finished artistry. If English-speaking Canadians will read *Charles Guérin, Les Anciens Canadiens, Jacques et Marie*, and *Jean Rivard, Pour la Patrie, Noël au Canada, Chez Nous* and *Maria Chapdelaine* they will find a highway to the hearts of our fellow countrymen, which constitutes the only real rapprochement.

II. ENGLISH CANADIAN NOVELISTS

(1) THE COLONIAL WRITERS

Frances Brooke (1724-1789). Frances Brooke was the daughter of Rev. William Moore. As a girl she was precocious and spirited, writing poetry in the hurried intervals of life. When twenty-one she wrote essays under the pseudonym "Mary Singleton." These appeared in a weekly periodical modelled on Addison's *Spectator*, which she founded. It survived thirty-seven uncertain weeks. She married (1756) Rev. John Brooke, D.D., rector of Colney, Norfolk. In the same year appeared *Virginia*, a tragedy, which she offered to Garrick, but he rejected it. Dr. Moore being appointed garrison chaplain at Quebec, Mrs. Brooke gave a farewell party at which the famous Dr. Johnson was present. It is related that he sent for her that he might kiss her, which he "did not chuse to do before so much company." In 1763 appeared *The History of*

Lady Julia Mandeville, containing many fine descriptions of Canadian scenery, and in 1769 *The History of Emily Montague* (four volumes), dedicated to Guy Carleton. Other books appeared, and in 1783, after she had returned to England, a play, *Rosina*, which was a success. The opening song, a trio, "When the Rosy Morn Appearing" still appears in concert programmes. She died a few days after her husband, and was buried January 26, 1789, at Sleaford.

The History of Emily Montague was the first so-called Canadian novel. In method it was imitative of the first English novel, *Pamela*, by Samuel Richardson, consisting of a series of letters, most of which were dated from Sillery, near Quebec. In these she records many interesting descriptions of nature and early colonial life, together with racy accounts of mild scandals and flirtations, retailed from both the royal court of England and the life of the garrison at Quebec. Frances was a colonial; she lived in Canada, but her heart was in England, her standards of taste, her literary models. This work is now excessively rare. It had no influence upon subsequent Canadian literature, and is only sought by collectors. It is, however, an important record of the social life in and around Quebec at the time. There are many interesting descriptions of Canadian landscape, as well as lively accounts of parties, balls and garrison dinners. Short, fat and with a squint, the chaplain's wife was nevertheless an attractive figure as she dashed about with sables and scarlet hood in her cariole. She was called by some "Little Red Riding Hood," and by others, "Queen of the Blue Stockings."

Julia Catherine Beckwith (1796-1867). The first novel by a birth-right Canadian, and published in Canada, is *St. Ursula's Convent, or The Nun of Canada*. These "scenes from real life" were printed in two volumes, by Hugh C. Thompson, Kingston, Upper Can-



JOHN RICHARDSON

ada, in 1824. Julia Beckwith was born at Fredericton, N.B., 1796, the same in which Richardson and Haliburton were born. Fourteen years later the family moved to Kingston. She married George Henry Hart, a bookbinder, and in 1826 they took up residence in the United States. Here, in 1831, she published *Tome-wante, or The Adopted Son of America*. Her brother was the Hon. John A. Beckwith, Provincial Secretary of New Brunswick. Mrs. Hart died at Fredericton in 1867. The scene of *St. Ursula's Convent* is laid near Quebec. The story is quite melodramatic and crude, as one might expect from a girl of seventeen.

Major John Richardson (1796-1852). John Richardson was the first real Canadian novelist and man of letters. He was born at Queenston, October 4, 1796, being of Jacobite descent on both sides of the family. His father, assistant surgeon in Governor Simcoe's Queen's Rangers, was married in St. Mark's, Niagara, by Rev. Robert Addison, later the first rector of the

church. John detested school, but acquired a fair education. Before he was sixteen he served in the 41st Regiment, attracting the attention of General Brock who offered to secure him a commission. He served in the War of 1812, was taken prisoner, escaped after a year, joined his regiment and later set sail to fight against Napoleon. Waterloo was fought while he was on the ocean. After many colorful experiences in Spain, Paris and London he returned to Canada. In 1840 he published *The New Era* in Brockville, in which his *War of 1812* was published serially in 1842. After many ups and downs he moved to New York where he died of erysipelas, due to his starving condition, May 12, 1852. His grave is unknown.

Major Richardson published many books, all but two of which are out of print and likely to remain so. *War of 1812* is now available only in the Casselman edition (1902); a splendid memoir and critical apparatus makes this a valuable work. This book laid the foundation of scientific history in Canada, the facts being gathered first hand, and is a readable and authentic document. *Wacousta, or The Prophecy*, is the pioneer of the historical novel in Canada. The story is based on Pontiac, and is for the most part founded on fact. It is written in a vigorous and colorful style, rising at times to the melodramatic. There are many excellent descriptive passages, and lifelike characters. The stirring episodes are largely autobiographic. The scene of Pontiac at Fort Detroit is a dramatic masterpiece. The movement of the story is somewhat retarded by many long, stilted dialogues, which, when they are conducted in the negro dialect are quite impossible and ridiculous. The novel sells in several editions and is deservedly popular. It was able to challenge the supremacy of Cooper's *Leatherstocking Tales*, and contained the first real expression of Canadian nationality. His principal works are: *Tecumseh, or The Warrior of the West*, a poem in four cantos,



WILLIAM KIRBY

(1828) ; *Ecarté, or The Salons of Paris*, 2 vols. (1829) ; *Wacousta, or The Prophecy: A Tale of the Canadas*, 3 vols. (1832) ; *The Canadian Brothers, or The Prophecy Fulfilled*, 2 vols. (1840) ; *War of 1812* (1842) ; *Eight Years in Canada* (1847).

(2) THE CONFEDERATION GROUP

William Kirby (1817-1906). William Kirby was one of the first immigrants, who not only made his home in Canada, but became a part of the country, loving and interpreting it. As such he differs from the colonial writer. He was born at Kingston-upon-Hull, Yorkshire, October 13, 1817, and in 1832 accompanied his parents to Cincinnati. Here he studied for seven years under Alexander Kinmont, from whom he acquired a knowledge of the classics, modern languages, and an appreciation of the evangelical teachings of Swedenborg. An able estimate of Swedenborg will be found in *The Golden Dog*. In 1839 he came to Canada, his sole possessions being a trunk of books and his rifle.

The rebellion had been suppressed, but he was a Loyalist at heart and desired to live under the British flag. He went on to Quebec, then to Montreal, where he tossed a coin to decide whether he should reside in Quebec or Upper Canada. The latter won, whereupon he moved to Niagara-on-the-Lake. He arrived in grey topper and cape, and the people believed him to be something of a personage. Imagine their surprise when he hired out at his trade of tanner! He courted two sisters. It is related that he walked up the hill with one in the mornings, and down the hill with the other in the evenings, undecided which it should be, when both married less deliberate lovers. He edited *The Mail* until 1871, when he was appointed by his old friend, Sir John A. Macdonald, as collector of customs at Niagara. *The Golden Dog* (1877) was written in his spare time at home, and frequently late into the night at the customs office. In 1882 he was chosen by the Duke of Argyle as a charter Fellow of the Royal Society of Canada. For half a century he was active in the affairs of Church and State, and numbered among his friends and correspondents the elect of England and America, among them the royal family, Lord Tennyson, etc. He died June 23, 1906.

Kirby's first book was *The U.E.: A Tale of Upper Canada* (1859), a long poem of twelve cantos in heroic couplets. This, together with *Canadian Idylls*, a number of long patriotic poems modelled after the pastoral style of Goldsmith, are out of print, as is also his book of historical sketches, *The Annals of Niagara*. Kirby lives in Canadian literature by virtue of his great romance, *The Golden Dog*, based on the days of Louis XV, in Quebec. The few authentic facts of the legend Kirby secured from his friend, Sir James Le Moine; to these he added many historic characters, but the story is purely imaginative. The style of the novel challenges comparison with Dumas.

The plot is fairly well knit, but the action is hampered by long dialogues and discussions. At times he overdoes his dramatic possibilities. He recreated the times, and has fashioned a few characters which will live. His general treatment is artistic, and his style frequently in the grand manner. The novel has passed through some thirty editions, and has turned the attention of our later writers to the annals of Quebec, and the feet of pilgrims and tourists in multitudes to that historic soil.

Rosanna Leprohon (1832-1879). Rosanna Eleanor Mullins was born and educated in Montreal. As a girl of sixteen she wrote *Ida Beresford*, a novel of vigor and great promise. She was a regular contributor to the magazines, principally *The Literary Garland*, the publisher being Lovell, who first brought out Kirby's *The Golden Dog*. She married Dr. J. L. Leprohon, of Montreal, in 1851. Her last and best novel is *Antoinette De Mirecourt; or Secret Marrying and Secret Sorrowing; a Canadian Tale* (1864), a sequel to *The Manor House of de Villerai*. In this she shares honors with Kirby in being the first to explore the history, manners and customs of French Canada, under the old régime as well as the new. Her work was repeatedly translated into French. She tells a simple story with engaging sweetness and fine taste, and, while the construction of her plots is not strong, the interest never flags. In *Antoinette De Mirecourt* we have a faithful and sympathetic picture of the domestic life of the French, their racial ambitions and their religious zeal. She caught the spirit of French Canada, loved it and gave it winsome literary form.

(3) THE CANADIAN SCHOOL

Gilbert Parker (1859—). Gilbert Parker, leading figure of the "The Group of the Sixties" in fiction, was



SIR GILBERT PARKER

born at Camden East, Ontario, November 23, 1860. Obtaining his teacher's certificate he attended Trinity College, Toronto, for one year. Parker was ordained a deacon, in St. George's Cathedral, Kingston, and acted as curate at Trenton, but returned to teaching, and in 1885 went to Australia as a journalist. He settled in London, England, in 1889, where he has resided ever since. In 1895 he married Miss Amy Van Tine, of New York. Parker was a member of the House of Commons for eighteen years. King Edward VII bestowed a knighthood on him (1901), then a baronetcy, and ultimately made him Privy Councillor. He has been the recipient of many honorary degrees and is a Fellow of the Royal Society of Canada.

As early as 1894, Bliss Carman said of him; "He is one of the half-dozen English novelists to whom the opening of the twentieth century is likely to belong." Parker is an able psychologist; he knows men, in all ranks of life and in every corner of the globe. He is a Canadian, but his interests are also Imperialist

and ecumenical. Beginning his literary career with *An Adaptation of Faust*, the dramatic instinct has always been prominent in his work; witness his ability to exhaust the dramatic possibilities of a situation; his balancing of suspense and humor; the round periods of his many speeches; the sword play and other romantic incidents; the clever use of letter writing, fulfilling the functions of the soliloquy; and the full, unretarded movement of his plots. The ethical and religious character of his work is pronounced. With the insistence of a Dostoevsky he preaches that as a man sows he shall reap; that there is some good in things evil; that the chief end of man is to know God and do good; that kindness is love with its arms outstretched. There are many elevated moral passages in his work, as well as a fine use of the Scriptures. Parker is also free from morbidity, sombre psychology and sex; he is wholesome and yet virile. His themes have for the most part been imaginative treatments of history. Many of his characters are life-like and memorable while his treatment of well-known incidents possesses a restrained realism. One can detect his favorite character type under several names. Rudyard Byng is Captain Moray, the triumphant good man. He excels in the portrayal of sinister, uncanny, characters such as Dormy Jamais, Krool and La Jongleuse, but gallantry, urbanity and robust goodness are qualities always found in his heroes.

Parker's best novels are: *Pierre and His People* (1892) is a collection of short stories gathered around a central figure. Pretty Pierre is unreal, but Sergeant Tom is a splendid figure. *When Valmond Came to Pontiac* (1895). This is his best constructed and finished work. It is artistically nearly perfect, and the general impression is most satisfying. *Seats of the Mighty* (1896). As in *The Power and the Glory* he leans too heavily upon his sources, but it is a de-

servedly popular work. *The Battle of the Strong* (1898). The author faithfully produces the Norman-French atmosphere of Jersey in the Channel Islands in the eighteenth century. *The Right of Way* (1901). *The Weavers* (1907), combining melodrama and mysticism, the clash of national and personal ambition, in a great drama where the scene shifts from England to Egypt. *The Judgment House* (1913), a really stupendous piece of work, a stage full of characters finely conceived, splendid description, a finished style, and packed with thought. *The Power and the Glory* (1926). A story of La Salle. We have produced no novelist to challenge this array of substantial achievement.

Agnes Maule Machar, "*Fidelis*." Miss Machar, a daughter of Rev. John Machar, D.D., the second principal of Queen's University, was born and educated in Kingston, where she has resided all her life. She has contributed many articles, reviews and stories to the journals, and has written many books, the chief of which are *The Lays of the True North* (1899), a volume of patriotic verse, and *For King and Country* (1874). Miss Machar writes with a moral and patriotic purpose, and succeeds in preserving the atmosphere of pioneer life in Ontario. *Marjorie's Canadian Winter* and *Roland Graeme, Knight*, are well told, unambitious tales, containing many passages of poetic prose. Miss Machar was born in 1834, and died in March, 1927.

William Douw Lighthall (1857—). Descended from the historic families, Schuylers, Van Rensselaers and Van Cortlandts, of New York, he was born in Hamilton, Ontario, December 27, 1857, later taking highest honors in Montreal High School and at McGill. A leading member of the Quebec bar, he has been a leader in the literary and historical societies of Canada, with a penchant for sociology and psy-

chology. A partial list of his achievements may be found in *The Canadian Men and Women of the Time* (1912), and *Who's Who*. The Royal Society of Canada, and other learned societies at home and abroad, have conferred upon him their honors. The list of his books in prose and verse is imposing. Few have done so much for Canadian history and Canadian literature. His best novels are, *The Young Seigneur* (1888), *The False Chevalier* (1898), and *The Master of Life* (1910). He has been among the first to explore the romantic possibilities of the French régime, and to appropriate Indian traditions and history in his novels. Lighthall's last novel *The Master of Life*, is the best. The story has for its chief character the heroic figure of Hiawatha and contains a wealth of Indian lore. His novels are all well written, the style is engaging, while his imaginative treatment of character and incident creates many a memorable passage. A finished craftsman always, he never loses the sense of atmosphere, or allows the interest and dramatic vigor of his work to diminish.

Charles G. D. Roberts (1860—). Roberts, called by many the Dean of Canadian authors, because of the many-sidedness of his literary achievement, as well as his priority in time in the "Group of the Sixties," was born at Douglas, N.B., January 10, 1860. His father was Canon George Goodridge Roberts, M.A., LL.D., the rector in *The Heart That Knows*. Professor George Roberts, Ph.D., LL.D., of the University of New Brunswick, was his grandfather. On his maternal side he traces his descent from Ralph Waldo Emerson, the Sage of Concord. Roberts spent the first fourteen years of his life at Westcock rectory, overlooking the Tantramar country, which he has made famous in song and story. In 1876 he matriculated into the University of New Brunswick from Fredericton

High School, where he had been under the influence of George R. Parkin, later Sir George, and the present Senator Sir George E. Foster. Graduating in 1879 he taught school at Chatham, among his students being Robert Norwood, poet and dramatist. It was while here that his first book of verse, *Orion* (1880), was published. This book was remarkable, not only as the work of a boy in his teens, but it also signalled the dawn of a new era in Canadian literature. Roberts married Mary Isabel Fenety, daughter of the Queen's Printer, Fredericton, on December 29, 1880. In 1882 he taught school in Fredericton, and the following year edited *The Week*, founded by Goldwin Smith in Toronto. From 1885-1895 Roberts was a professor in King's College, Windsor, following which he migrated to New York. Since then he has lived abroad, principally in London, returning to Canada in 1925. During the War he rose to the rank of major. He was honored with the LL.D. degree by his alma mater. In May, 1926, he was awarded the Lorne Pierce Medal of the Royal Society of Canada, for his outstanding contribution to Canadian literature. This is the highest literary distinction a Canadian writer may win. Roberts was the first recipient.

Roberts desires to remain in the remembrance of his countrymen as a poet, although he has been historian, translator, novelist and writer of animal stories besides. He has not been successful as a novelist. While his best novels have a national background, they lack breadth of historical treatment. He deals with minor incidents instead of important periods and with dramatic episodes rather than with noteworthy characters. While he writes with virility, and often portrays nature with fine feeling and rare beauty, his novels are poorly knit and lack reality. They lack unity or plot, because they move from one romantic incident to the next with little genuine sequence; and reality, because of an over-

romantic treatment of incidents, each described for itself and innocent of any organic correlation with the inevitable development of the story, or the delineation of character. Roberts can take one to the haunts of the animal world, and make his "kindred of the wild" live, each one individually, but he fails in his characterization of human beings. One has only to compare *A Sister to Evangeline* (1898), *The Prisoner of Mademoiselle* (1904) and *The Heart That Knows* (1906), with his prehistoric stories, *In the Morning of Time* (1922) and his animal stories, *The Kindred of the Wild*, to understand this.

Charles W. Gordon, "*Ralph Connor*" (1860—). Dr. Gordon was born in Glengarry county, Ontario, which he has made famous in *The Man From Glengarry* (1901) and *Glengarry School Days* (1902). A son of the manse, he graduated from the University of Toronto (1883) and Knox College (1887). After pioneer missionary work in the West, in which he gathered much of the material for his later novels, he accepted a church in Winnipeg (1893) where he has resided ever since. The early novels of Ralph Connor are the best, among them being *Black Rock*, a tale of the Selkirks (1898). In these are many memorable characters and episodes. *The Sky Pilot*, *The Prospector*, *The Foreigner* and *The Major*, have been written around his own experiences as missionary, pastor and padre. He is a minister first and a novelist next, the ethical, religious and patriotic purposes of his work being too obvious for good art. One of our most popular writers, his prolific pen has kept pace with the demand for his stories; and, being one of our citizens most in demand by church and state, he has not found the leisure necessary to perfect his many literary undertakings. However, only three or four other Canadian authors have challenged the attention of the English-speaking world in a measure at all comparable to him.

S. Frances Harrison, "Seranus." Susie Frances Riley was born in Toronto, and educated there and in Montreal. She married J. W. F. Harrison (1879), an organist and composer. Mrs. Harrison began her literary career as an essayist and short story writer, and later, under the nom-de-plume, "Gilbert King," acted as musical critic. Much of her best work was contributed to the leading literary journals of England and the United States under the pseudonym "Seranus." *The Canadian Birthday Book* (1889) has the honor of being the first anthology of Canadian poetry, and is now most rare. In the same year appeared her collection of verse, *Pine, Rose and Fleur-de-lis*, a token of her love for her native province and Quebec. Her novel, *The Forest of Bourg-Marie* (1900), reflects her joy in the glamor of the old régime, although the scene shifts to later days and to the United States. This is a simple, well-told tale, containing several excellent descriptive passages.

William Wilfred Campbell (1860-1914). A biographical note on Campbell will be found in the section dealing with The Poets. Campbell wrote two novels, *Ian of the Orcades*, with an old Scottish setting, and *A Beautiful Rebel*, being a story of 1812. With the exception of a few passages these books are dreary reading. The style occasionally betrays the poet, but the plots are not well knit, and the characters lack warmth and lifelikeness.

Marshall Saunders (1861—). Miss Saunders is universally known as the author of *Beautiful Joe* (1894), a book which has passed the million mark in sales. Born in Nova Scotia, she received her education there and in France. After travelling extensively Miss Saunders has made her permanent home in Toronto. In 1889 she published *My Spanish Sailor*, a rollicking romance of the main. Her best historical novel, *Rose of Acadie* (1898), returns to the familiar Maritimes and to the St. Mary's Bay. It gives

a truthful and satisfying picture of the customs, manners and traditions of this primitive Acadian community. This is a good story, well told.

Thomas Guthrie Marquis (1864——). Marquis was born in Chatham, N.B., July 4, 1864, studied under Charles G. D. Roberts for a time, and later took his B.A. from Queen's. He has been successively high school teacher, editor and publicist. His chief pre-occupation has been with Canadian history, and few are so widely or intimately informed in it. As a critic he is a worthy student of Cappon, of Queen's. He collaborated with Miss Machar on *Stories of New France*, and has edited many historical works, assisting with *Canada and Its Provinces*, *The Chronicles of Canada*, *The Makers of Canada*, etc. A list of his historical writings would take much of the space at our command. *The King's Wish* (1924) is possibly the best children's story of its kind ever written by a Canadian. His novel, *Marguerite de Roberval* (1899) takes us back to the days of Cartier. It is a splendid romance, catching the fine flavor of those far-off days in a style both virile and finished. A new novel, *The Temptation in the Wilderness*, will shortly be ready for publication. It is a great and noble story of the Jesuit missions. Marquis has the true instinct of the story-teller, while his characters are as vivid as life.

Agnes C. Laut (1872——). Miss Laut is a granddaughter of Dr. George, one-time principal of Queen's University. She was born in Brucefield, Huron county, Ontario, but moved with her family to Manitoba when two years old. "Our mother used to gather her little flock, of which I was the tail-end of eight, round her Sunday afternoons and read us Norman MacLeod's *Golden Thread*." Miss Laut grew up in Manitoba and received her education at Manitoba College. For a time she resided in the Canadian Rockies to regain her health; these experiences, together with her old love of

the Selkirk settlers, laid the foundation for much of her best work. *Lords of the North* (1900) is a breezy tale of the rival fur companies. *Heralds of Empire* (1902) lifts Radisson to the throne. *The Pathfinders of the West* (1904), and *Vikings of the Pacific* (1905), followed in quick succession, and still others have appeared. Miss Laut is an exceedingly vivid writer, employing the coupé sentence of the popular journalist. Daring to be colloquial, disdaining reticence, and certain that her interpretation of the facts and traditions is correct, she strikes off her narratives, states her arguments, or sketches a character, in a few bold and rapid strokes which lack nothing in verve and dash. Her style is not a model for young writers, while her historical deductions are not always verifiable. She resides in the United States.

As the period of The Canadian School draws to its close several names appear which ought to receive honorable mention. They do not belong to the celebrated "Group of the Sixties," but they can scarcely be said to exist apart from it. Ethelwyn Wetherald, a genuine poet, collaborated with G. Mercer Adam in *The Algonquin Maiden*, an interesting story, though deficient in plot. L. M. Montgomery, born in Prince Edward Island, published in 1908, *Anne of Green Gables*, deservedly a classic of its kind, not because of its excellence of style or plot, but because of the altogether charming character, Anne. The Avonlea of her later novels is the seaside village of Cavendish, where she spent her childhood. In 1908 there appeared *Duncan Polite* by Marian Keith, and *Sowing Seeds in Danny* by Nellie L. McClung. Marjorie Pickthall's three juvenile novels had also been published by this time, and her short story, "La Tristesse," appeared in the *Atlantic Monthly*. Marian Keith was chiefly interested in rural life and Scottish character. Mrs. McClung's concerns are with Western life and character, the moral and political elements pre-

dominating. She has a facile pen, and a ready humor. Robert E. Knowles has written several novels, the best, *St. Cuthbert's*, being thoroughly Scottish and very well told. Norman Duncan excelled in short stories for boys, such as *Battles Royal*, *Down North*, *Billy Topsail*, etc. His outstanding achievement in the novel was *Doctor Luke of the Labrador*, based on Newfoundland life and character. Sir Andrew Macphail rightly belongs among the essayists, but *The Vine of Sibmah* (1906) must be mentioned. It is an interesting and well written story.

(4) THE POST-WAR PERIOD

We live too close to the books and characters of this period to possess sufficient detachment for an adequate survey and estimate. The flood of fiction is almost overwhelming. Among the names which possess more than ordinary significance the following may be mentioned. Robert W. Service will be chiefly remembered for *The Trail of '98*, a rousing tale of the Yukon. Mrs. (Judge) Emily Murphy, "Janey Canuck," has produced some very fine literary etchings, chief of which is, *Seeds of Pine*. Her story, *Janey Canuck in the West* (1910), and her new novel, *The Leaf of Gold* (1927), will establish her reputation as a virile writer, with strong convictions, and a forceful and competent style. Arthur Stringer's prairie trilogy, *Prairie Wife*, *Prairie Mother* and *Prairie Child*, are good. Robert Stead has also done the prairie in *The Homesteader*, *The Cow Puncher*, *Neighbors* and *Grain*, marked by considerable descriptive ability, and a robust, swiftly-moving style. H. A. Cody in *The Frontiersman*, etc., portrays Yukon life, and the North West Mounted Police with considerable gusto. Robert Watson, in *My Brave and Gallant Gentleman* and *Gordon of the Lost Lagoon*, is a pleasing story teller. Frederick Philip Grove's *Settlers of the Marsh* tells in

a sombre key of pioneer life on the prairie. His realism is stark, but there are few more powerful novels published in Canada. Isabel Ecclestone Mackay moves from the melodramatic to the idyllic in *The Window Gazer*. Her latest novel, *Blencarrow*, is a charming pastoral. Laura Goodman Salverson, in *The Viking Heart*, and *Lord of the Silver Dragon*, has opened new possibilities in our fiction. A descendant of the Vikings, and a Canadian by birth, she has married the spirit of the romantic past to the romantic present. Pierre Coalfleet has written two significant novels, *Solo* (1924), and *Hare and Tortoise* (1925). He possesses a mature and original style. His musical training has given cadence to his style, and affected his metaphor and theories of life. Occasionally tragic and cynical, he knows life too thoroughly to feast on despair.

Theodore Goodridge Roberts, (George Edward Theodore Roberts), (1877—) youngest of the children of George Goodridge Roberts, Rector of Fredericton and a canon of Christ Church Cathedral, and of Emma Wetmore, youngest daughter of George Pidgeon Bliss, of Fredericton and Belmont, was born at Fredericton, New Brunswick, Canada, July 7, 1877. Roberts received his education at the Fredericton schools, the Fredericton Collegiate School, and, for a brief period, at the University of New Brunswick. A contributor of verses to the *Independent* (New York), the *Dominion Illustrated*, and other magazines at the age of twelve: he was sub-editor of the *Independent* in the winter of 1897-1898, and special correspondent at Tampa and Cuba, in the Spanish-American war during the spring and summer of 1898. The next two years were spent in Newfoundland editing the *Newfoundland Magazine*, and contributing verse and special articles to the *Independent* and other journals.

Roberts married Frances Seymour, daughter of Rev. Thomas Allen, Elgin, New Brunswick, on November 28,

1903. They reside at Fredericton. A son, William Goodridge, is a promising artist in New York, while his eldest daughter, Dorothy Mary Gostwick, is carrying on the Roberts tradition in letters, already having published some very charming verses. Writing under the name of Theodore Roberts until 1910, he then adopted the additional name Goodridge, the surname of his paternal grandmother.

Roberts had a long and distinguished record in the Great War. Proceeding overseas as Lieutenant in the 12th Battalion, C.E.F., September, 1914, he was later attached to the first Canadian Division, from G.H.Q.; September 1915—April 1916 he served in the Canadian War Records Office, and for the remainder of the year was staff officer, and later A. D. C. to General Sir Arthur Currie. During 1918-1919 Roberts was officer in charge of Canadian Military Publications.

A bibliography of Roberts' work reveals the fact that seventeen books deal exclusively with the Maritimes, and with New Brunswick in particular. They have first appeared in English or American Magazines, six being translated into Scandinavian. His novels include the following: *Hemming the Adventurer*, (1904); *Brothers of Peril* (1905); *Captain Love* (1906); *A Cavalier of Virginia* (1909); *A Captain of Raleigh's* (1910); *The Harbour Master* (1912); *Jess of the River* (1913, 1918); *Blessington's Folly* (1914); *The Wasp* (1918); *Two Shall be Born*; *Forest Fugitives*; *In the High Woods*; *Islands of Adventure* (1918); *The Exiled Lover*; *Moonshine* (1919); *The Intruder*; *The Red Pirogue*; *Honest Fool* (1925).

The necessity of composing these stories for serial publication has weakened their continuity, and prevented the best art. *The Wasp* is the best of these. Roberts is a born story-teller, and possesses a rare gift for vivid characterization and dramatic treatment. His Juvenile Stories include: *The Red Feathers* (1906) by far the best; *Flying Plover* (1911); *Comrades of the*

Trails (1910); *The Fighting Starkleys*; *The Stranger from Up-Along* (1925); *The Oxbow Wizard* (1926). Roberts has published one volume of short stories, *The Master of the Moosehorn* (1818), and the following collections of Verse: *Northland Lyrics* (with E. R. MacDonald and W. Carman Roberts (1899); *Seven Poems* (1925); *The Lost Shipmate* (1926). While doing most of his work in the medium of fiction, many of his poems achieve beauty of thought and distinction of style. He has also published three books on military subjects, in collaboration: *Patrols and Trench Raids* (1916); *Battalion Histories* (1918); *Thirty Canadian V. C.'s* (April 1915 to March 1918) (1918). An almost endless list of short stories, dealing with the New Brunswick scene, have appeared in *Youth's Companion*, *Country Life*, *The Windsor*, *Munsey's Magazine* etc.

In addition to these there are scores of novelettes. Of these shorter pieces, *Sea Change* (*Munsey's*); *Swizzles* and *The Black Fox* (*Popular*); *The Crum-pet Bull* (*Short Stories*) *Cook Ahoy!* and *Two Men Swam Aboard* (*Open Road*) are most successful and satisfying.

Louis Hémon can scarcely be called a Canadian writer. Born in France, he died in Canada after a very brief sojourn here. His novel, *Maria Chapdelaine*, translated by Sir Andrew Macphail, and, in the best known edition, by W. H. Blake, has been tremendously popular. This simple idyll of pioneer life in Quebec, its loneliness, privation, and drudgery, but withal the immortal spirit of old France, deserves to live.

Historical tendencies have been strong in Canadian fiction, both French and English, from the earliest days to the present. Melodramatic and sentimental novels as well as detective stories have all been represented. John Murray Gibbon's *The Conquering Hero* and *Pagan Love* represent the former, while Arthur Stringer's *The Wire Tappers*, Victor Lauriston's *The Twenty-first Burr*, and *The Gauntlet of Alceste* by Hopkins Moorehouse, illustrate the latter.

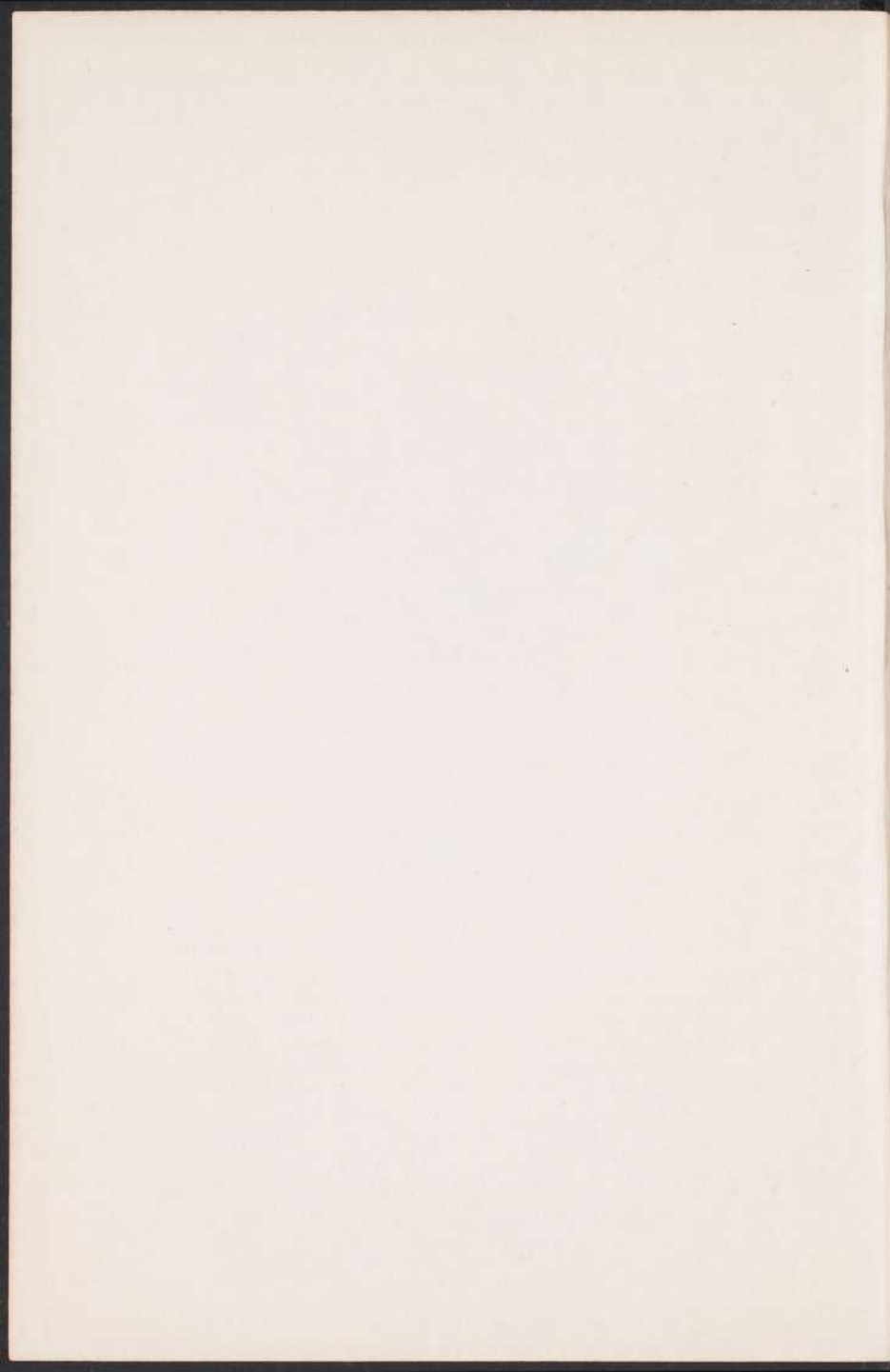
The historical novel, and the community story, however, are more characteristic. Robert Watson's *My Brave and Gallant Gentleman* develops the British Columbia scene, as do also Isabel Ecclestone Mackay, Robert Allison Hood in *The Quest of Alistair*, etc., and Bertrand Sinclair in *Poor Man's Rock* and *The Inverted Pyramid*. Ralph Connor and Gilbert Parker move east and west; Charles G. D. Roberts, and Theodore Goodridge Roberts set their stories chiefly in the Maritimes; "Janey Canuck" in the Peace River country, Alan Sullivan in the Gulf of St. Lawrence, George Frederick Clarke, in the Maritimes, and Frederick Philip Grove in the West. Students of Canadian history should read, in addition to those already indicated in the extended comments: *Jean Baptiste*, an idyll of French Canada, by James LeRossignol; *The Trail of Conestoga*, by Mabel B. Dunham, a story of Mennonite settlement in Ontario; *The Forging of the Pikes*, Anison North, based on the Rebellion in Upper Canada; *In Candlelight Days*, Adeline M. Teskey, the building of the Welland Canal; *The Scarlet Sash*, John M. Elson, recalling Governor Simcoe's régime; and *The Men of Kildonan*, J. H. McCulloch, a stirring romance of the Selkirk settlers.

Recent Canadian fiction exhibits a tendency toward realism. There was considerable of this in evidence in Stringer's prairie trilogy, Sinclair's *Poor Man's Rock*, and Mrs. Salverson's *The Viking Heart*. Later works, particularly the community novel and drama, have carried the movement further. *Cattle*, by Onoto Watanna, is almost savage. Grove's *Settlers of the Marsh*, and Beaumont Cornell's *Lantern Marsh*, dealing with prairie and Ontario rural life respectively, are unmercifully candid and critical. These are two important novels. *Plain Folks*, by F. C. Whitehouse, *Shackles*, by Madge MacBeth, and *The Land of Afternoon*, a satire directed at politics and Ottawa society, by Gilbert Knox, belong to the realistic category. Mazo de la Roche, by combining talent and close observation,

and with a passionate solicitude for careful craftsmanship, has risen to eminence. In *Explorers of the Dawn*, *Delight*, and *Jalna*, the *Atlantic Monthly* prize novel, she has run the gamut from grave to gay. Her new novel is a realistic romance of rural Ontario community life, artistically conceived, and thoroughly satisfying. Realism is relieved by a playful whimsicality, while penetrating analysis merges into vivid, lifelike personalities.

The last name to be mentioned might have been named first—Marjorie Pickthall. A biographical sketch will appear after her name in the section devoted to the poets. In the short story we have produced nothing to compare with her exquisite artistry, unless it be the *Village of Viger*, by Duncan Campbell Scott. Her stories, a collection of which appeared under the title, *Angel Shoes* (1924), are among the best ever written. In the novel she was not so successful. *Little Hearts* (1916, 1926), which takes us back to the beginning of the eighteenth century in England, is not a powerful work, but there is such a fine blending of wisdom and whimsicality, of robust gallantry and quiet loveliness, that it deserves to live. *The Bridge* (1922) was a rather unsuccessful experiment in the sombre side of psychology, suggesting interesting possibilities, however, in a field hitherto unworked by our novelists. Marjorie Pickthall was one of those rare artists who "attain greatness by very surety and fortunate grace," as if the gods, having endowed her, were impatient of any slow-moving, premeditated movements to fulfilment. Her brilliant workmanship, sensitiveness to color and cadence, exquisite feeling for structure, as well as for the emotions and thoughts of man's heart and mind, stand in strange contrast to the vulgar tyrannies, the stupid errors, the sordid sentimental pot-bolling of many of her contemporaries.

III
THE POETS



III

THE POETS

I. FRENCH CANADIAN



FRENCH-CANADIAN poetry may be said to begin with folk-songs largely imported from the homeland. Many of these, such as "*A la claire fontaine*," have been perpetuated with little or no change; others are mixed with Indian lore, while others still are quiet wood-notes of the Canadian wilderness. Collections of these may be had in *Les Chansons populaires du Canada* (E. Gagnon), *Folk-songs of French Canada* (Barbeau and Sapir), and *Canadian Folk Songs*, selected and translated by J. Murray Gibbon. Folk-songs achieved immortality, as did the English ballads, on the lips of men, for they sang of the deepest experiences of life, love and war, work and play, altar and hearth.

(1) THE COLONIAL POETS

Joseph Quesnel (1749-1809). French-Canadian poetry begins in earnest with Joseph Quesnel, who, like Jacques Cartier, was born at the seaport of St. Malo, November 15, 1749. He, too, dreamed of the sea, and, when thirty years old, set out for the New World. His frigate was captured *en route* to New York and taken to Halifax, where Quesnel was released. Making his way to Montreal he later set out on the exploratory trip to the valley of the Mississippi. He returned shortly, established himself as a merchant at Boucherville, Quebec, finally retiring to Montreal, where he died in 1809. Quesnel is important for two things. He is the father of

French-Canadian nature poetry; and he also stands at the beginning of French-Canadian drama and opera. Beside many fugitive poems, hymns and epistles, he left two comedies, *L'Anglomanie* (verse) and *Colas et Colinette* (prose). The latter work is said to follow Molière—perhaps afar off. *L'Anglomanie* (or *Le dîner à l'anglaise*) is a vivacious satire on those French families, who, after the Conquest, studiously aped the manners of the English. Quesnel was also a musician, and composed both words and music for his opera *Lucas et Cécile*. He denounced his compatriots, "*l'ingrat canadien*," for their indifference to his lines, but posterity has been equally unkind. Those wishing to read most of his fugitive pieces may do so in *Le Répertoire national* (4 vols.) edited by J. Huston. Quesnel was no artist; he was careless of form, and innocent of any richness in matter. However, he possessed a true singing gift, simplicity and sincerity, and when his spirit kindled with the romantic beauty of the St. Lawrence country, or recollected the proud past of his people, his verse becomes vigorous and sincere, although short of great poetry.

J. D. Mermet (1775-1820) arrived in Canada as a lieutenant and adjutant in Watteville's regiment (1813), composed largely of Swiss mercenaries, and saw service in the war of 1812-1814. Fortunately for our story he met Jacques Viger at Kingston, who, greatly admiring the young adjutant's poetry, assisted him in having some of it accepted by *Le Spectateur*. Most of these poems were of war, one of which, "*Victoire de Châteauguay*," won him the friendship of de Salaberry. His most characteristic work, whether he sings of war, or chants the beauties of the St. Lawrence, overflows with his merry spirit. Viger preserved many of these carelessly-constructed but vigorous pieces in *Sabretache*, a volume in which Quesnel's *L'Anglomanie* may also be found. Joseph

Mermet returned to France in 1816. His fugitive poems may be found in *le Répertoire National* (Vol. 1.) while certain literary discussions appear in *le Spectateur*, Sept. 16, 23, Oct. 21, 1813.

Michel Bibaud (1782-1857). The first Canadian-born French poet, and the first to have a volume of his collected verse published in Canada, was Michel Bibaud. He was born at Côte-des-Neiges, and received his higher education at the Collège de Montréal. After teaching for a while, he acted as editor for several journals which died in rapid succession. Giving up journalism he turned to history, contributing many articles to the papers, and finally secured a sinecure as French translator of the Canadian Geological Survey. Bibaud's poems are mostly dull doggerel, their chief interest being the light they throw upon contemporary life. *Epîtres, Satyres, Chansons, etc.* (1830), is the first book of collected poems in French-Canadian literature. Bibaud did better as a patron of native literature, and as an historian. His *Histoire du Canada* appeared in three volumes in 1837, 1844, 1878. In spite of his early opposition to the union of Upper and Lower Canada, he defends the British administration, and waxes critical of the manners of his countrymen. A work so frankly Anglophile could scarcely be expected to become popular with the French.

(2) THE QUEBEC SCHOOL

François-Xavier Garneau (1809-1866) was the founder of the Quebec School, the most significant group in French-Canadian literature. This new movement began with Garneau's *Histoire du Canada*, faulty as scientific history, but of imperishable value because of the fervent patriotism it inspired. "*Le Canada français avait perdu ses lettres de noblesse; Garneau les lui a rendues.*" All subsequent French-



FRANÇOIS-XAVIER GARNEAU

Canadian poetry and prose live in the spirit of that *History*. Thomas Chandler Haliburton inscribed on the title page of his *Historical and Statistical Account of Nova Scotia*: "This is my own, my native land," a legend which might well have been used by Garneau. As it was he wrote in the spirit of Etienne Parent's famous motto, which adorned for so long the first page of his paper *Le Canadien*: "Our Institutions, our Language and our Laws!" This *History* may be read in Bell's translation. Garneau also wrote poems inspired by the same racial and religious motives; they are, however, more remarkable for their thought than for the style. "Le dernier Huron" is justly praised, also "Pourquoi désespérer" and "Au Canada." The Church of his fathers, the manners and traditions of his people, were no mere oratorical gesture in rhyme. He took old verse forms, but into them poured the sincere and fervent thoughts of one who had freshly discovered themes of enduring significance.

Garneau was born in Quebec, and studied at the schools of his native city. At an early age he studied law with Archibald Campbell, continuing at the same time his literary studies. While in Campbell's office he accepted a challenge to write a better history of Canada than those which had appeared. Called to the bar in 1830 he proceeded to England in order that he might study British institutions first hand. Returning to Quebec he resumed his law practice until his appointment as translator of the Chamber of Lower Canada. The three volumes of his *Histoire* appeared in 1845, 1846, and 1848. In 1855 he published his *Voyage en Angleterre et en France*. A sufferer from epilepsy, his condition grew more grave. He died at Quebec, 1866. The Father of French Canadian History he laid the foundation of the Golden Age of French literature in Canada. Frequently forgetful of exact sources and documented reference, and fond of rhetoric, his *Histoire* exhibits several shortcomings. This eloquent story of his people in New France stirred his compatriots, and out of it grew legend, poetry, romance and *belles lettres* worthy the golden palms of the French Academy.

"Vous avez été longtemps méconnus, mes anciens frères du Canada! Vous avez été indignement calomniés. Honneur à ceux qui ont réhabilité votre mémoire! Honneur, cent fois honneur à notre compatriote, M. Garneau, qui a déchiré le voile qui couvrait vos exploits! Honte à nous qui, au lieu de fouiller les anciennes chroniques si glorieuses pour notre race, nous contentions de baisser la tête sous le reproche humiliant de peuple conquis qu'on nous jetait à la face à tout propos! Honte à nous qui étions presque humiliés d'être Canadiens." (*Les Anciens Canadiens* —de Gaspé)

Joseph Lenoir (1882-1861) born at Saint-Henri near Montreal, began his career as a barrister, and later joined the Department of Education of Quebec. Possessing a vivid imagination, and the gift of style,



OCTAVE CRÉMAZIE

he enhanced his natural endowments by patient craftsmanship, modelling his work, for the most part, upon the poetry of Lamartine and Hugo. He left several pieces not too unworthy his masters, marked by easy grace and captivating charm. Among the best of these are "Huron mourant" and "La fête du peuple." His verses were collected in 1916, *Poèmes épars*.

Octave Crémazie (1827-1879). The Father of French-Canadian poetry was born at Quebec, April 16, 1827, received his education at the Seminary of Quebec, and then joined his brothers in a retail book business in the *rue de la Fabrique*. He was almost repulsively homely, but his ugliness was atoned for by his swift insight and rare imagination. His leisure hours were occupied in reading the French masterpieces, and in meeting the *litterati* who foregathered in the back room of the book-store. "There, Garneau the historian might be seen rubbing elbows with Etienne Parent, the thinker, Baron Gauldée-

Boileau, the consul-general for France, shaking hands with Abbé Ferland, while Chauveau turned over the leaves of Pontmartin's *Samedis*. There LeMay and Fréchette came to read their first essays; there Taché and Cauchon carried on endless arguments, and Gérin-Lajoie loitered after the closing of the Legislative library." (Quoted by Archibald Mac-Mechan in *Headwaters of Canadian Literature*.) Crémazie's poems first appeared in *Le Journal de Québec*, and at once profoundly affected his countrymen. For the first time the spirit of Quebec found adequate and beautiful utterance in song, and Crémazie became the national bard. He sang, it is true, without the finished artistry of a poet of the first rank, and followed rather openly the styles of Lamartine, Gautier, Béranger and Musset, but his sincerity was so real, his love for the traditions of his race, the altar and home, so profound, and he wrote, when at his best, with so much vigor, noble passion and rich coloring, that high and low hailed him as a prophet. L'amour de la Patrie, this is the theme of all his work. Occasionally he grows careless and tedious, but in such poems as "Chant du Vieux Soldat," "Le drapeau de Carillon," and "Le Chant des Voyageurs," he rises to the height of inspiration. "Les Morts," reminiscent of Lamartine's "Pensée des Morts," sparkles with graceful, lyrical fancy, while "La Promenade des trois Morts" is a morbid, gruesome, though strong piece. Crémazie was forced to exile himself because of financial difficulties. He fled to France (1862), where he lived under the name of Jules Fontaine, passed through the Siege of Paris (1870), and died in poverty and loneliness at Havre (1879). His complete works were published in 1882, containing correspondence, "Journal of the Siege of Paris," and his little sheaf of poems. These poems enshrine the heart of New France, songs from which were born myriads of songs in later days.



LOUIS HONORÉ FRÉCHETTE

Louis Fréchette (1839-1908). Fréchette, the acknowledged laureate of Quebec, followed closely the traditions of Garneau and Crémazie. He was born at Lévis, November 16, 1839, and while a student at Quebec came under the influence of Crémazie, being fired by his work. When still in his teens he began his long career as poet, contributing to the literary journals. In 1861 he was appointed associate editor of the *Journal de Québec*, and two years later published his first book, *Mes Loisirs*, showing the strong influence of Crémazie in his choice of themes. This book was approved by Longfellow, who welcomed him as "the pathfinder through an unexplored land of song." In this connection it is interesting to recall that Fréchette married a sister of another great American man of letters, William Dean Howells. Politics attracted him, then law, and in 1865 he established *Le Journal de Lévis*, only to exile himself in Chicago (1866-1869), when he published *L'Amérique*, fought a duel, and wrote his famous

poem, *Voix d'un Exilé*. Returning to Canada he took up law again, was elected a member of the Federal Parliament from Lévis (1878-1882), and then retired to private life in order that he might devote himself exclusively to literature. While member of parliament Fréchette published *Fleurs boréales* and *Oiseaux de Neige* (1879), which were awarded the *Prix Monthyon* by the French Academy. This volume of verse contains many beautiful descriptive passages of Quebec scenery, and is redolent with the spirit of French traditions, manners and heritage. *La Légende d'un Peuple* (1887) followed, also receiving the palm of the Academy, and is Fréchette's best work. It is dedicated A LA FRANCE, and of it he says, *Cette page est écrite plus avec le cœur qu'avec la plume*. Chapman, a contemporary poet, fiercely indicted Fréchette for having plagiarized Lamartine, Hugo, Gautier, Crémazie, Leconte de Lisle, and others; but it has been pointed out that Hugo himself imitated d'Aubigné, who imitated Rutebeuf, who imitated somebody else. If Fréchette followed *La Légende des Siècles* his work is none the less alive with true emotion and warm with humanity, while his political ideas are fair and chivalrous. *La Légende* is the epic of French Canada, beginning at St. Malo and ending with Papineau and Riel. The versification is varied and vigorous. Occasionally he departs from fine lyricism and exquisite craftsmanship, and flinging urbanity to the Gulf winds, rises with pompous strides to noisy exhortation and flamboyant rhetoric. On the whole this epic is a versification of Garneau's *History*, but with a fine independence and many a strikingly-original note. It is easy to forget his weakness for rhyming couplets, and his many infelicities, as one kindles to his flaming passion *la France*, which is seen at its best in *Le Drapeau fantôme*. *Le vieux drapeau français qui flotte dans le vent!* Fréchette published also

Feuilles volantes (1891); *Originaux et Détraqués* (1892), being prose vignettes of a dozen or so queer types rather exaggerated; and *Noël au Canada* (1900), a prose idyll of French Canada. He also urged William Kirby to permit him to translate *The Golden Dog*, although this had already been done by LeMay. No other French-Canadian author accomplished so much, none other won equal recognition abroad. In 1880, the year that Roberts published his *Orion and Other Poems*, and took the lead in the Canadian School of English-Canadian literature, Fréchette was acknowledged the greatest of French-Canadian poets. The Academy of France elected him an officer, Chapman penned a beautiful apology, and Crémazie in exile wrote, "Fréchette . . . is the most magnificent poetical genius that Canada has produced."

Pamphile LeMay (1837-1918). LeMay, one of fourteen children, and subsequently the father of an equal number, was born at Lotbinière. Educated at Quebec, he chose law for a career, suddenly changed his plans, and proceeded to the United States to seek his fortune. Returning before long he engaged himself as merchant's clerk in Sherbrooke, resigned and entered the Theological Seminary in Ottawa, turned to law once more, later abandoning it for the office of translator in the Legislature along with Fréchette, and then for twenty-five years filled the position of Legislative librarian. His first book, *Essais poétiques* (1865), began with a creditable translation of Longfellow's *Evangeline*, a poem which has had a great attraction for French-Canadian authors. History records that the French were unfriendly to the Acadians, but now this dislike has passed, as may be seen again in Abbé Casgrain's *Pèlerinage au Pays d'Évangéline*. LeMay's best work is *Les Vengeances* (1875), republished as *Tonkourou* (1888). *Gouttelettes* (1904) is a long sonnet sequence preoccupied

with religion, patriotism, and the amenities of fire-side and friendship. LeMay was a true poet. Although many of his portrayals of social life are far-fetched, and his historical deductions frequently erroneous, yet he possessed spiritual insight, a fertile imagination and a rare gift of song. Less of an artist than Fréchette, on the whole his judgment was better, and, while he never soared to the same ecstatic heights, he went deeper, discovered profounder implications in life, chanting intimately of all that is most lovable and most lovely. French-Canadian literature owns no poet whose music is so sweet and poignant, or whose thought is so winsome in its sympathetic understanding. LeMay's last collections of verse were *Les Epis* (1914) and *Reflets d'antan* (1916). He essayed comedy and romance with no success. His name is associated with William Kirby's for his translation of *Le Chien d'Or* (1884). He wished to be remembered as *Le Poète du Terroir*, but he will be cherished as the author of *Gouttelettes*.

William Chapman (1850-1917). Chapman, the son of an English father and French mother, was born at St. François de la Beauce. He received his education at Lévis College and was later articulated in law, but changed to a business career, ultimately being appointed French translator to the Senate. His first book, *Les Québécoises* (1876), drew its inspiration from religion, and the somewhat trite patriotic themes of his predecessors, but with this difference, that he was more cosmopolitan than they, and possessed a richer background. Whatever advantages he enjoyed in this regard, he lacked the passionate, simple faith and sincerity of the rest of the Quebec School. His work also lacks unity of thought, some high and controlling purpose, which accounts for the large element of uninspired rhyming and ponderous rhetoric in his work. *Les Aspirations* (1904) is his most representative work, and was crowned by the French

Academy. There is little magic in any of his poems, that consummate blending of passion and song which makes a poem forever memorable. However, they are on the whole carefully wrought, and possess a full flowing dignity. *Les Rayons du Nord* (1910) likewise received the Academy palms. "What he lacks is a more constant inspiration, a more fully-fledged thought, a less flagging and less wordy versification." (Mgr. Camille Roy.)

(3) THE MONTREAL SCHOOL

The Quebec School having apparently exhausted all the resources of piety and patriotism, the literary capital moved to Montreal. Here, in 1895, was founded *L'Ecole littéraire de Montréal*, consisting of a group of some three dozen university and professional men, who sounded the note of revolt against the erstwhile preoccupation with themes of historical and religious tradition. Ostensibly instituted for the purposes of encouraging and criticizing the work of young literary aspirants, they became the centre of a romantic movement, zestfully pursuing their own thoughts, and analyzing their personal emotions. Meeting in the historic Chateau de Ramezay they ignored the past, and scorned the once favorite models, Victor Hugo, Lamartine and Musset, for Leconte de Lisle. Strangely enough Fréchette became the honorary president of the group, possibly recognizing in them his own audacious spirit, before his return from the purifying discipline of his exile. The two outstanding poets of these *soirées du Château de Ramezay* were Emile Nelligan and Albert Lozeau.

Emile Nelligan (1882—). The son of an Irish father and a French mother, was born in Montreal, receiving his education at the College of Montreal and the Jesuit College. For a time he was a book-keeper, and then editor of *Le Franco-Canadien*. A

precocious but unstable youth, he gave free rein to his exotic imagination, fashioning his song after the manner of Verlaine and Beaudelaire. Eschewing tradition, both secular and religious, he chanted of himself, his strange wild thoughts, his love of gilded ease, and of old far-off things, with youthful sincerity and spontaneity, and with considerable verbal and tuneful coloring. On the whole his work has no deep taproot. His æstheticism lacks mellowness and depth, while he exchanges the nostalgia of the older poets for a pensive, and occasionally morbid, thirst for the satisfaction of his own artistic desires. At its best his poetry is distinguished by rich cadences, and an occasionally arresting metaphor. He sings his own threnody in "Vaisseau d'Or," a touching lament of youth for its own vanished yesterdays. At the age of nineteen he entered an asylum, "an eagle lightning-smitten in mid-heaven" (Lozeau). A definitive edition of his work *Emile Nelligan et son œuvre* was published in 1903.

Albert Lozeau (1878-1924). Lozeau, an invalid for nine years, to while away his lonely hours, turned to the masters, Hugo, Lamartine, Musset and Leconte de Lisle, who charmed his spirit into song. Less precocious than Nelligan, his work is more thoughtful, balanced and delicately wrought. In ecstasy he recalls the world of nature as a mother heart; religion too, he symbolized as mother love. As for love itself, his amative poems are flushed with the warm color of health, being as delicately chaste as they are sweetly lyrical. In *L'Ame Solitaire* (1907), *Le Miroir des Jours* (1912), and *Lauriers et Feuilles d'érables* (1916), are revealed his passions, beauty, love and music—the beauty of the world within, the pageantry of the colored seasons, understanding affection, and all the soaring delight of song. These brought peace and satisfaction to a mind concerned with honest questionings, dissolving loneliness and despair in

silvery laughter. *Billets du soir*, 3 vols. (1911, 1912, 1918) have been aptly defined by Mgr. Roy as "sonnets en prose."

"Harmonie, grâce, fluidité, caresse, ce sont des mots qui vous viennent à l'esprit, en écoutant le chant de M. Albert Lozeau, un joueur de cithare, une âme sensible et tendre, un peintre de petits tableaux exquis, un faiseur d'arabesques légères, un artiste d'Alexandrie. Les poèmes de M. Lozeau ont tous été trempés dans la flamme profonde de la vie intérieure. C'est ce qui leur donne une âme, et les assure de durer." (Mgr. Roy).

(4) THE POST-WAR PERIOD

The Great War came and the Montreal School disappeared. New poets arose who sang in an original voice, not profound but with fastidious tastes and considerable musical skill. The fecundity of the recent poets is amazing, and a perfect acquaintance impossible. The following are representative of the better work being done. René Chopin's *Cœur en Exile* (1913) is reminiscent of the period of protest and individualism. Guy Delahaye, on the other hand, in *Les Phases* (1910) is shadowy and mystical. Louis Joseph Doucet is neither revolutionary nor symbolical, but sings for the love of it: *La Chanson du Passant* (1908); *Palais d'argile* (1916); *Idylles symboliques* (1918), etc. Jean Charbonneau, *Les Blessures* (1912), *L'Age de Sang* (1921), and *Les Prédestinées* (1923), is less spontaneous. His mind is oppressed with questionings; the sky is overcast. He is honest with his doubts, however, and a capable craftsman. Edouard Chauvin in *Figurines* (1918), and *Vivre* (1921), has perceived and interpreted the "musique des choses," as well as the subtle feelings of the modern soul. Albert Ferland, in *Le Canada Chanté* (1908 et seq.), and Jules Tremblay, in *Les Ferments* (1917), *Arômes du Terroir* (1918), etc., have contributed several good poems.

Blanche Lamontagne's *Par nos Champs et nos Rives* (1917), *La Vieille Maison* (1920), *Les Trois Lyres* (1923) reveal fine artistry. She possesses rare powers of description, spiritual insight and understanding.

*L'amour m'a dit, un jour: Poète,
Dans ton langage, chante-moi!
Je veux, poète de la plaine,
Avec des mots rudes et doux,
Chanter la terre canadienne,
Et la campagne de chez vous! . . .*

Blanche Lamontagne returned to the traditions of the older poets of her people, and sang "pour la terre et les gens de chez nous."

Paul Morin (1889 —). Morin, the most brilliant of the later poets, was born in Montreal, and, after taking degrees in arts, science and law at Laval, continued his studies in Paris, where he received his doctorate. His thesis, on the sources of Longfellow's poetry, continued the traditional interest in this poet. *Le Paon d'Email* (1912) is the work of a cultured cosmopolite, and while exotic, and heavy with the aroma of the Orient, is distinguished for its rich imagery, taste, urbanity and technical skill. Containing more color and cadence than intellectual content, his work is chiefly concerned with art for art's sake. *Poèmes de Cendre et d'Or* won the David Poetry Prize (\$2,000) in 1923. He still searches the elder civilizations for his inspiration and themes, which he adorns with robust beauty and unconventional imagery, occasionally marring his cameos by too vigorous carving, and his singing by a weakness for sonority.

Bibliography: *La Littérature Canadienne* (2 vols.); *Le Répertoire National* (4 vols.); *Anthologie des poètes canadiens*, Jules Fournier, 1920; *Headquarters of Canadian Literature*, Archibald MacMechan, 1925; *French Canadian Literature in Canada and its Provinces*, Mgr. Camille Roy. *The Makers of Canadian Literature*, edited by Lorne Pierce and Victor Morin.

II. ENGLISH-CANADIAN

While French-Canadian poetry was making its first humble beginnings with the nature and patriotic verse of Quesnel, Mermet and Bibaud, English-Canadian singers were also planting in the fertile soil of the north the seeds of an indigenous poetry.

(1) COLONIAL WRITERS

Twenty years before Joseph Quesnel put to sea in his frigate for the New World the first English-Canadian poem was published, "The Reduction of Louisburg" (1759). *Canada: A Descriptive Poem, with Satires, Imitations and Sonnets*, was published at Quebec (1806) by an anonymous poet, who calls himself a "School-Boy." The title poem, written in heroic couplets after the manner of Cowper and Goldsmith, is an epic of Canada, the Conquest, civil and religious liberties, natural grandeurs, concluding with a tribute to "the females of the Province," "The budding beauties of their native land."

"Yes, here are form'd the mouldings of a soul,
Too great for ease, too lofty for controul."

His good-natured satire on the United States ends with these lines:

"How bless'd the lands with such refinement grac'd
Where ev'n th' apprentice sets the laws of taste."

OLIVER GOLDSMITH (1787-1861). The first native-born Canadian* poet was Oliver Goldsmith, grandson of Henry Goldsmith, whose brother, Oliver, was the author of *The Deserted Village*. He was born in Annapolis County, N.S., 1787, the year in which Rev. Charles Inglis was consecrated first bishop of Nova

*The term "Canadian" will be used for the sake of brevity to designate English-Canadian poets.

Scotia, and the Constitution of the United States adopted by Congress. Entering the Commissariat Department at Halifax, he became in time chief commissary. He later took up residence in England, and died at Liverpool in 1861. Goldsmith published *The Rising Village* in 1825; a new edition with collected fugitive poems appeared in 1834. *The Rising Village* is a short epic of the Loyalist settlement in the Maritimes, openly fashioned upon the model offered by *The Deserted Village*. While too derivative in manner and metaphor, it is a good example of rhyming by a cultured gentleman of the period, showing refined taste and sincerity, with an occasionally felicitous line in the descriptive passages:

"There verdant meads among the uplands spring,
And grateful odors to the breezes fling. . . .
The farmer's cottage, bosomed 'mong the trees,
Whose spreading branches shelter from the breeze;
The winding stream that turns the busy mill,
Whose clanking echoes o'er the distant hill;
The neat white church beside whose walls are spread
The grass-clad hillocks of the sacred dead."

CHARLES HEAVYSEGE (1816-1879). The last poet of note among the Colonial writers, and the first Canadian dramatist is Charles Heavysege. Born near Liverpool, England, he came to Canada in 1853, resuming his trade as joiner and cabinet-maker. He accepted an appointment to the staff of the *Montreal Daily Witness* as reporter, an avocation in which he was not successful. Before leaving England he had published *The Revolt of Tartarus*, a drama, and four years after his arrival in Montreal there appeared another drama, *Saul* (1857, 1859, 1869), which won the approval of Nathaniel Hawthorne. Some said it was the greatest English drama since Shakespeare. and others, among them Longfellow, avowed that it was "one of the most remarkable English poems ever

written outside of Great Britain." Heavysege went to the Bible for his theme and inspiration, and to Shakespeare for his method. His models were of the best, but he failed to imitate the simplicity and directness of the one, or the structural unity and passionate intensity of the other. While he preserves the Biblical atmosphere, and produces several striking characters, his blank verse drags, lacks vigor and imaginative grace. The endless dialogue is wearisome. Heavysege also published *Jephthah's Daughter* (1865), a long poem on a Biblical theme; *Count Filippo: or The Unequal Marriage* (1860), a drama in five acts; and *The Advocate* (1865), a novel. There is nothing Canadian about Heavysege's work; the effect of his poetry on subsequent Canadian literature has been nil.

Those who are interested in Irish and Scotch *emigré* poets may find the following lists useful. Only two or three possessed any real merit, or exerted any influence upon subsequent Canadian literature.

SCOTLAND

EVAN MCCOLL (1808-1898), *Poems and Songs* (1883, 1888). ALEXANDER McLACHLAN (1818-1896), *Poems* (1845, 1858, 1861, 1874, 1900); JAMES HOGG (1800-1866), *Poems* (1825); WILLIAM WYE SMITH (1827-1917), *Alazon* (1859), *Poems* (1888); JOHN IMRIE (1846-1902), *Songs and Miscellaneous Poems* (1888, 1891).

IRELAND

ROBERT SWEENEY (—1840), *Odds and Ends* (1826); ADAM KIDD (1802-1831), *The Huron Chief* (1830); CHARLES DAWSON SHANLY (1811-1875); JAMES MCCARROL (1815-1896), *Madeline and Other Poems* (1889); THOMAS D'ARCY MCGEE (1825-1868), *Canadian Ballads* (1858); GEORGE MARTIN (1822-1900), *Marguerite and Other Poems* (1887); E. H. DEWART

(1828-1903), *Songs of Life* (1869); JOHN READE (1837-1919), *The Prophecy of Merlin* (1870); NICHOLS FLOOD DAVIN (1843-1901), *Eos: An Epic of the Dawn* (1889); JOHN HUNTER DUVAR (1830-1889); ISABELLA VALANCY CRAWFORD (1850-1887); WILLIAM HENRY DRUMMOND (1854-1907).

(2) CONFEDERATION GROUP

CHARLES SANGSTER (1822-1893). Sangster, the first genuine Canadian poet, was born at Navy Yard, Point Frederick, Kingston, Ont., July 16, 1822. The support of his widowed mother and family devolved upon him at the age of fifteen. He was engaged as ordnance clerk in the Naval Laboratory at Fort Henry. In 1849 he joined the *Courier* at Amherstburg, then the *Kingston Whig* (1850-61) as bookkeeper and proof-reader, and finally the *Kingston Daily News* (1864) as reporter. In 1868 he exchanged the drudgery of the newspaper office for the ennui of the Post Office Department, Ottawa. William Kirby received several letters from him about this time, in which he speaks of the depressing mental and monetary conditions of his life.

Besides contributing to *The Literary Garland* and the *Anglo-American* magazines, Sangster published by subscription *The St. Lawrence and the Saguenay and Other Poems* (1856). He was hailed as "the National Poet of Canada." Oliver Wendell Holmes declared that "his verse adds new interest to the woods and streams amidst which he sings." This volume is Canadian in its fine feeling for landscape.

"I have laid my cheek to Nature's, placed my puny hand in hers,
Felt a kindred spirit warming all the life blood of my face."

Here is an original note in our native literature. Lacking a substantial cultural background, his poetry

exhibits no "profound application of ideas to life," but on the other hand he possessed good taste, a rather fine ear for simple cadence, and a passionate and sincere love of Canadian scenery. His handling of the Spenserian stanza is frequently faulty. *Hesperus and Other Poems* (1860) is a distinct advance in poetic skill. These two books reveal the first conscious expression of Canadian nationalism in verse, in spite of the influence of Byron, Wordsworth and Tennyson upon himself and his contemporaries. His range is not limited to nature poetry such as "The Rapid," "The Isles of the St. Lawrence," and "The Soldiers of the Plow," but also includes more vigorous pieces, "Wolfe," "A Song for Canada," and "The Plains of Abraham." His work is further distinguished for its warm humanism, his winsome love poems being as chastely lovely as they are lyrical.

CHARLES MAIR (1840-1927). The legitimate forerunner and founder of the nature school of Canadian poetry is Charles Mair, dean of Canadian authors. Born in the county of Lanark, Ont., Mair attended the Perth Grammar School, and later entered Queen's University. He was called to Ottawa (1868) before completing his medical course, being requested by the Minister of Public Works to sift the material in the Parliamentary Library on the Hudson's Bay Company. In the same year appeared *Dreamland and Other Poems*. "The Fire-Flies" is a truly beautiful gem of descriptive verse. "The Pines," "The Last Bison," and "August," are also memorable poems, while the patriotic verses are noble and restrained. In 1869 he departed with the first expedition to the Northwest as paymaster, being requested to provide the press with descriptions of the new immigration route, as an inducement to settlers. In September he married the niece of Sir John Schultz. The first Riel Rebellion broke out the same fall. Mair was made

a prisoner, along with Schultz and Scott, but escaped, losing all his manuscripts. In 1870 he returned to Ontario for a while, and assisted in the founding of the "Canada First Party." Subsequently he entered the fur trade, returning to Windsor, Ontario, in 1883, where he wrote *Tecumseh: A Drama* (1886). This drama was founded on the invasion of Canada by General Hull in 1812; the surrender of Detroit; the death of Brock; and the death of Tecumseh at Moraviantown. It is written in blank verse, in a simple, narrative style, occasionally rising to dramatic intensity, although the play was never intended to be acted. The work reveals an understanding appreciation of certain features of Indian life, although the language of the Indians is frequently too much in the grand manner. Mair succeeded in presenting a lifelike description of Tecumseh, a chieftain who possessed a supremely noble mind. The drama contains many lines of great strength and felicity. Mair returned to the North-West at the outbreak of the second Riel Rebellion (1885) as Quartermaster in the Governor-General's Bodyguard, commanded by Col. Geo. T. Denison. Later he became Immigration Officer and retired in 1921. *Through the Mackenzie Basin* (1908) gives a vivid account of an exploratory trip into the Peace River country, as well as a record of the Peace River Treaty (1899). Charles Mair was elected a Fellow of the Royal Society of Canada in 1889, and in 1925 Queen's University conferred upon him the LL.D. His best work is marked by precise observation and colorful description, as well as considerable imaginative power and singing ability. Objective in his approach to descriptive and patriotic themes, he succeeds in preserving the true spirit of character, event and scene through a profound yet disciplined patriotic enthusiasm. *The Complete Works of Charles Mair* were published in one volume by the Radisson Society a few months before Dr. Mair's death.

ISABELLA VALANCY CRAWFORD (1850-1887). Miss Crawford, one of our three outstanding women poets, was Ireland's Christmas gift to Canada. She was born in Dublin, December 25, 1850, one of the twelve children of Stephen Dennis Crawford, M.D. The family settled at Paisley, Upper Canada (1858), the pioneer life of which she portrayed in her pastoral epic, *Malcolm's Katie*. Her education was largely private; while well drilled in Latin and French, history and poetry were her chief delight, and Danté her favorite poet. Owing to hard times and the death of nine children, the family moved to Lakefield on the Kawartha Lakes (1864), and later to Peterborough, where Dr. Crawford died in 1875. Shortly afterward Miss Crawford and her mother went to Toronto, living over a grocery store (still standing) at the corner of King and John Streets. Here she died of heart failure, February 12, 1887. In 1884 Miss Crawford published at her own expense *Old Spookses' Pass and Malcolm's Katie*. The book was a financial failure, but abroad the discriminating at once acclaimed her as an authentic poet. "It is time now that Canada should have a literature of its own, and I am glad to think that you have so nobly shown us the way." (Lord Dufferin.) She had many strings to her lyre. "Old Spookses' Pass" is a graphic, almost masculine, portrayal of Western ranch life, imaginatively conceived, "Malcolm's Katie" is a pastoral epic, revealing fine lyrical skill, mastery of metaphor, and realistic atmosphere. It is studded with several lovely interludes. Her mind was richly stored; her imagination winged with surprise; her comprehension of character, humorous and tragic, whimsical and pathetic, deep-based on sympathy. Her best work has a breadth and originality, a depth and strength unsurpassed in our literature—vivid nature description, character drawing, moral elevation, love of liberty, hatred of war and oppression, and a passionate understanding of life and death and love. She

runs the gamut of dramatic, lyric, epic, and border ballad, now in classic dignity, again in tender dialect phrasing, but always mellow with thought and richly cadenced. Miss Crawford wrote many short stories, and at least one novel, which ran as a serial in *The Globe*, but she will chiefly be remembered for: "Oh, Love Builds on the Azure Sea," "The Rose," "Peace," "The Butterfly," "Lily Song," "The Dark Stag," "A Hungry Day," "Poets in Madrid," "The Helot," "Said the Daisy," "Fairy Toil," which appear in her *Collected Poems* (1908).

GEORGE FREDERICK CAMERON (1854-1885). "The poet of most genuine and fervid poetic energy this country has produced"—so wrote Archibald Lampman. He was born at New Glasgow, N.S., September 24, 1854, and after graduating from the high school, where he distinguished himself in the classics, he entered the Law School of Boston University (1869), whither his family had moved. Law and literature divided his interests for the next few years, and in 1882 he entered Queen's University. The following year he was appointed editor of the *Kingston News*, which position he held until his death in 1885. He married Ella Amey in 1882, who, with his daughter, still survives him. His brother, Charles J. Cameron, published his fugitive and manuscript poems, *Lyrics on Freedom, Love and Death*, in 1887. The title of this volume indicates his great passions. Death seems ever to have been in his thought, and he sings of it, now in a sad and plaintive key, again in hymns of unconquerable defiance. His love poems are as chaste and noble as they are poignant and lyrical. It is as a champion of freedom, sponsor of oppressed people, challenger of kings, creeds and autocrats, that he rises to the heights of his vigorous, unfettered singing. Such poems as "Ah, me! The Mighty Love," "Standing on Tiptoe," "The Way of the World," "To the West Wind," "In After Days," while not pro-



WILLIAM HENRY DRUMMOND

found, reveal a disciplined freedom in style, a vivid imagination, deep and sincere feeling, robust independence of thought, and a rapturous love of song.

WILLIAM HENRY DRUMMOND (1854-1909), poet of the habitant and voyageur, creator of Johnny Courteau, Little Bateese, and other memorable characters, was born in County Leitrim, Ireland, April 13, 1854. The family came to Canada when he was yet a lad, his father dying a few months afterward. Drummond left school, learned telegraphy, and in time saved enough to enter high school, McGill University, and Bishop's College, where he took his M.D. in 1884. After a country practice he moved to Montreal. He married in 1894, and died suddenly at Cobalt, while inspecting his mining interests, April 6, 1907. The University of Toronto honored him with the LL.D., and Bishop's College, with the D.C.L., while the Royal Society of Literature (England) and the Royal Society of Canada, elected him a Fellow. Drummond's published books of verse include: *The*

Habitant and Other French-Canadian Poems, Introduction by Louis Fréchette (1897); *Phil-o-Rum's Canoe and Madeline Verchères* (1898); *Johnny Courteau and Other Poems* (1901); *The Voyageur and Other Poems* (1905); *The Great Fight* (1908); *Poetical Works* (1912). Fréchette welcomed Drummond as "the pathfinder of a new land of song." He took familiar verse forms and transformed them with his living and unique character creations, with humor and whimsicality, colorful dialect, and the tang of elemental drama. "Johnny Courteau," like "Little Bateese" and "Madeline Verchères," will never grow old, while "de wood scow, *Julie Plante*" will never "bus' up on Lac St. Pierre," but go sailing down the river of remembrance. Drummond's poems in Irish and habitant dialect are joyful, unpremeditated creations, while his "plain verse" poems are quite limping. He became the master of a new *genre*, because he found in the habitant's simplicity and sincerity a counterpart of his own warm humanity. He loved them and lavished upon them his gifts of swift insight, kindly humor, vivid imagination and rollicking song.

(3) THE CANADIAN SCHOOL

CHARLES G. D. ROBERTS* (1860—). From his father Roberts received a thorough appreciation of the great works in English Literature, Milton, Tennyson, Keats, Shelley and later Arnold. Each in turn intoxicated him, and in the spirit of these, and his own verse reminiscent of the forms they used, he wrote his first books, *Orion, and Other Poems* (1880). This is a remarkable achievement for a boy not yet out of his teens. It sounded the tocsin for the new day. Lampman, then a student in Toronto, read the little sheaf of poems, and wept for joy. An authentic voice had been heard, and at last Canada had become articulate.

*For biographical sketch see *The Novelists*.

The early work of Roberts reflected his literary loves, but Shelley more perfectly echoed his own restless spirit, a "divine unrest," which also found an objective symbol in the wash of the winds over Tantramar, and the "journeying tides" of Fundy. Roberts loved the beauties and traditions of the country about him, and has for ever made them vocal in his inspired singing. He has combined the sumptuous phrasing of Keats, the subtle cadences of Arnold, the sonorous singing of Swinburne, and many another borrowed grace in his own robust song. The way had, in a sense, been prepared for him. Sangster and Mair revealed a Canada conscious of its beauty and history, in their poetry, while the poets and historians of Quebec were also laying the foundations of nationalism there. Then the growing spirit of Confederation filled the air. But Roberts in one stride came into his own, and the acclaim has not subsided. "O Child of Nations," and "An Ode to the Canadian Confederacy," were repeated in Parliament and in the lowliest cabin. "Burnt Lands," "Flight of the Geese," "Birch and Paddle," there spoke the voice of Canada. Roberts has played on many stops. *Ave!* (1892) is a threnody to Shelley, and also his greatest poem; in it he has reached the pinnacle of his art. *The Book of the Native* (1896) reveals his restless quest for self-expression. Such poems as, "O Solitary of the Austere Sky," "In the Wide Awe and Wisdom of the Night," "Kinship," and "The Salt Flats," reveal his cosmic consciousness, a new note in Canadian literature, also his Christian pantheism. There is a strong tincture of moralism in these books, an inheritance from his early training. *In Divers Tones* (1886) symbolized a still more insistent impulse to explore the farther reaches of experience; the classic models of his youth give place to newer deities, the tone changes, and his thoughts are less settled. The sonnet sequence, *Songs of the Common Day* (1893), contains his nature-worship and, by common consent, is Roberts' best poeti-

cal work. He is no theologian, never theorizes, but affirms his belief in varying phrase in the spirit that blossoms in the fragrant flower, and flashes radiantly in the farthest star. Next followed *The New York Nocturnes* (1898) and, *The Book of the Rose* (1903). The crowded life of the city fascinates him, love grows passionate, yet among these experiences he casts a wistful eye backward to that boyhood country, washed with its salt-laden air. From London in war time he published *New Poems* (1919), revealing a fresh synthesis of life and thought. These poems are so short and lyrical as to appear simple and even insignificant. On the contrary they are warm with that humanism which is the key to all his work, and at the same time are woven of light and song. There is not a superfluous syllable, not a false accent. Roberts has come a long way, much of his greatest work is in the past, and "though much is taken much abides." *Vagrant of Time, containing New Poems*, together with a small collection of fugitive and unpublished verses, appeared in 1927, the first book of poems to be published exclusively in the Dominion since *Orion*.

BLISS CARMAN (1861 —). Canada should be eternally indebted to the United Empire loyalist stock and to the Maritimes, which frequently means one and the same thing, for many of her greatest leaders. A record of the contribution of the Maritimes to Canadian history would be practically a chronicle of Canada. Bliss Carman, cousin of Charles G. D. Roberts, was born April 15, 1861. His father, Richard Carman, was a barrister in Fredericton, and here Bliss Carman received his preparatory training. At the collegiate he came under the influence of George R. Parkin. Graduating from the University of New Brunswick (1881), he spent two years in graduate work at Edinburgh University. Upon his return he taught in the collegiate under Parkin, but resigned

to take up engineering, which he also abandoned for law, ultimately entering Harvard. Here he studied history and philosophy and also met Richard Hovey, an experience which determined his future. In 1890, Carman set out for New York, where he became assistant editor of the *Outlook*, being associated with Dr. Lyman Abbott. In 1893 appeared his first book, *Low Tide on Grand Pré: A Book of Lyrics*, revealing his "first, fine, careless rapture." The following year he became editor of *The Chap-Book*, Chicago, and published in collaboration with Richard Hovey, *Songs from Vagabondia*. Four years later Carman steered for the open sea of literature. A bibliography of his work would require more space than we have at our command. Wide-spread Canadian interest in Carman began with his severe illness in 1919. After his recovery he gave a series of recitals in Canada, which became a succession of triumphs. Owing to his continued residence in the United States his compatriots had for the most part lost trace of him, but he returned in state. Carman received the LL.D. from McGill, was elected a Fellow of the Royal Society, while several of the universities invited him to give lectures in residence. These lectures, *Talks on Poetry and Life*, having been transcribed and edited by Miss Blanche Hume, were published in 1926. Since Carman's return in 1920, three volumes of his poems have been published exclusively in Canada: *Later Poems*, with an Appreciation by R. H. Hathaway (1921); *Ballads and Lyrics* (1923); and *Far Horizons* (1925). He continues to reside at New Canaan, Connecticut. Like every other living being Carman has changed, but his change has also been progress. Beginning with *Low Tide on Grand Pré*, he revealed himself a true lyricist, happiest when using the simple ballad quatrain, a poet who could discover in humble themes opportunities for weaving magic. While scepticism, which appeared here, was also to appear again, it was superseded by his nature worship

and mysticism, both elements being found in all his greatest work. The *Vagabondia*, in which he claimed the fellowship of Romany, voiced his desire for emancipation, but he turns straightway to *Behind the Arras*, "a book of the unseen" (1895). From wistful gazing into a beyond that gives no tangible clue, he goes back to his first love, the sea ballads of *Lost Haven* (1897), and sings in a finer freedom such poems as, "The Grave Digger," "Outbound," etc. The book opens with this line: "I was born for deep-seafaring."

In *The Pipes of Pan Series* (1902-1904), he continues his discoveries in a fine ecstasy. Here he pauses to explain himself in several volumes of essays: *The Kinship of Nature* (1904); *The Friendship of Art* (1904); *The Poetry of Life* (1905); *The Making of Personality* (1908). Life is not life until man's whole being, body, mind and soul, is energized, and the greatest means to this end are art, music, literature and nature, or in a word, poesy. Next follows *Sappho: One Hundred Lyrics* (1904), one of Carman's greatest books, and so on to *April Airs* (1916), a fine little sheaf of lyrics, among which is "A Seamark," being a threnody for R. L. Stevenson. His last four books have already been mentioned. Carman has found greatest freedom in the ballad form. It will be sufficient for the general reader to possess *The Pipes of Pan*, published in one volume, *Sappho*, and the two Canadian collections published in 1921 and 1923. There Carman stands revealed as a melodist supreme. Simplicity is the keynote of all his work, the unlabored singing of Chaucer. His work is reminiscent of Keats, Shelley, Tennyson, Browning and Arnold in the matter of style, and of Emerson and the transcendentalists in thought, but Carman is no imitator. His songs of love and the sea are equal to the best in our language, while his interpretation of nature, its mother-love, his belief in one all-including spirit, and his triumphant faith in the immortality

of love, truth and beauty, have given his work lasting significance. Only in a passing phase of his work was he a troubadour. To the end he will preserve the spontaneity of the old ballad singers, but his poetry is too symbolical and mystical, too freighted with spiritual portent, with the search for God and all the age-old quests of the mind and heart, to warrant any other title than "Poet by Divine Right." He describes nature, not for the beauty that is hers, but for the beauty to which it leads. He has achieved no success in the characterization of men, but has succeeded in discovering and interpreting the secret sources of all greatness in character and personality. It is much that he enriched our language with vowel cadences, and his rich verbal colorings, but it is a greater thing to have conducted the spirit of man, in the words of his master, Ralph Waldo Emerson, "to his own inaccessible home."

WILLIAM WILFRED CAMPBELL (1860-1918). Campbell was fond of claiming his title to the lineage of the Dukes of Argyll, but for our purpose it is more important that he was related to Thomas Campbell, the poet, and to Henry Fielding, the novelist. He was born in Kitchener, Ontario, and educated at Kitchener High School, the University of Toronto, and at Cambridge, Massachusetts. Campbell was ordained in the Episcopal Church (1885), and appointed to a church in New England, but returned to Canada three years later, becoming rector of St. Stephen's, New Brunswick. He resigned from the ministry and entered the Dominion Civil Service in 1891. During his later years he was attached to the Dominion Archives, but was never particularly happy. He was sensitive and melancholy, and his state of mind was not soothed by the monotonous routine of the service, or the compensation he received for his drudgery. His first book of verse, *Lake Lyrics and Other Poems*, appeared in 1889. It was reminiscent

of his old home at Wiarton, on the Georgian Bay, especially such poems as "Indian Summer," "An August Reverie," "In Spring Fields," "In a June Night," etc. Campbell never surpassed this first book. His work throughout abounds in occasional poems. He once cited Goethe as a model in simplicity and subject matter, and it may have been that the German poet influenced him in his predilection for occasional pieces. Another note struck in this book which persisted throughout his work is its conventionality—some have called it his Victorian taste. It may have been a consciousness of his ordination vows, for he did desire to be something of a prophet, and ever seemed to be in quest of homiletical material. At any rate he was even at the beginning sincere, desperately in earnest, and while he loved beauty he desired it for the truth to which it led him. For this reason artistry was not the chief thing, or indeed a very important thing, although he could produce a beautiful lyric when he forgot himself, such as "The Earth Spirit," "The Mystery," and "Night." *The Dread Voyage* followed in 1893, and in the same year he was elected a Fellow of the Royal Society of Canada. *Beyond the Hills of Dream* appeared in 1899, four years after, *Mordred and Hildebrand*, two tragedies in blank verse. These are the best so far produced in Canada. In 1908 they were republished together with "Daulac" and "Morning," under the title *Poetical Tragedies*. In 1906 Campbell published the first of his novels, *Ian of the Orcades*, in which year he was the delegate of the Royal Society of Canada to the British Association, receiving upon his visit to Scotland the LL.D., *honoris causa*, from Aberdeen University. His second novel, *A Beautiful Rebel*, came out in 1909, and *The Canadian Lake Region*, a descriptive work, in 1910. He collaborated with T. M. Martin on *Canada* (1907), and with George Bryce on *Scotsmen in Canada* (1911). Campbell published two final books of verse, *Sagas of Vaster Britain* (1914), and

War Lyrics (1915). When the Great War came he threw himself into patriotic work, as a result of which he contracted pneumonia, and died January 1st, 1919. Campbell's work is uneven. A great deal of it is heavy, not from profundity, but from a lack of clarity, and the ordinary graces of diction. The reason was psychological; he was phlegmatic, and a moralist. He resented criticism as he did asperities cast at the aristocracy and imperialism. Moreover, he was so concerned with his thoughts on life, the moral purposes latent everywhere, patriotism, Anglo-Saxon unity and so on, that it crushed spontaneity, and all but destroyed his exuberance. He wrote some genuine poetry, however, as any one will attest who reads "The Mother," "A Present-Day Creed," "The Blind Caravan," "Soul," "The Glory of the Dying Day," "Last Prayer," "Lazarus," "Indian Summer," and the beautiful threnody to Lampman, "Bereavement of the Fields." He was fortunate in coining metaphors and epigrams; many such redeem an otherwise indifferent poem.

"The waking world leaps to the day's desire."

E. PAULINE JOHNSON, "TEKAHIONWAKE," (1860-1913). The first native-born poetess was Pauline Johnson, daughter of Chief G. H. M. Johnson, head chief of the Six Nations Indians and his English wife, a kinswoman of W. D. Howells. She was born at "Chiefswood," Brantford, Ontario, on the Grand River Reserve, and received an elementary education at home and at the Brantford Central Public School. At a very early age she began to write poetry, books of verse being her chief delight. She inherited song through her mother's family, while her Grandfather Johnson was known as "the Mohawk warbler," being famous for his vivid oratory. He it was who set fire to Buffalo in 1812. Nurtured on Byron, Scott, Shakespeare, and the great essayists of England, she formed



PAULINE JOHNSON

her verse on traditional lines. She began by lauding her race, feeling herself to be the prophet of her people. Such poems as "The Cattle Thief," "As Red Men Die," and "A Cry From an Indian Wife," were a bitter arraignment of the conquerors of the first rulers of America. In 1892 Frank Yeigh became her manager for a series of recitals which were to take her across America and to England. Her success was phenomenal; she was acclaimed by royalty, as well as by the savant and artisan. This experience greatly enlarged her interests. While in London, England, her first book of poems, *White Wampum*, was published (1894), and received enthusiastic reviews from the critics. Sir Gilbert Parker heartily sponsored her work, and introduced her to John Lane, his publisher. Upon her return to Canada she resided in Vancouver, with recital tours in the United States and England in between, over a period of sixteen years. "It is a far cry from Barterville on the old Caribou Trail to Steinway Hall, London, with its fashionable audience; from Jerry Boyce's saloon, where we appeared in

High River, to the Methodist Hall in St. John's, Newfoundland; from Tulsa, Oklahoma, to Pincher Creek, Alberta; or from Duck Lake to Canso, and the cable station on the Straits in Nova Scotia, or to Harvard University, Cambridge."—W. MacRae. Her second volume of verse, *Canadian Born*, appeared in 1903. From old Chief Capilano she heard the legends of the Pacific Coast dear to her people, and published them under the title, *Legends of Vancouver* (1911). Her collected poems, *Flint and Feather*, appeared in 1912, the year before her death in Vancouver. In a subsequent edition Theodore Watts-Dunton added an Introduction. She began as a patriot, the prophet of her people, pained by a sense of wrong. At her recitals she proudly wore the pagan attire of her nation, Mohawk jewellery, "ojistoh" (dagger), and a necklace of cinnamon bear claws. When she appeared in this costume at the Young Men's Liberal Club in Toronto, along with Campbell, Lampman, Scott and others, and recited "The Cry from an Indian Wife," she swept the audience to their feet. When she shared literary honors with Joaquin Miller, the poet of the Sierras, on an English platform, her success was as spectacular. "The Trail to Lillooet" was written between acts of Somerset Maugham's play, "The Land of Promise," at the Haymarket Theatre, London, England. Her poetry underwent a change. Next she sang idylls of Canadian landscape—"Shadow River," "In the Shadows," "In April." Then the musical note prevailed as in "The Lullaby of the Iroquois," "The Bird's Lullaby," "The Song My Paddle Sings," etc. Her new experiences were mellowing her art. She turned to the ballad, and in emotional and cadenced simplicity, piped such songs as "The Homing Bee." From being a protagonist for her wronged people she became a patriot in a wider sense, her view including the Empire. And then, finally, breaking through the last barrier, she embraced the world and sang of humanity. But to the end there remained a note of



ARCHIBALD LAMPMAN

unrequited love, passionate and poignant as in "Overlooked," "Brier," etc. In the best of her poems she stands out as one of the most gifted singers of Canada. There is a throbbing cadence, picturesque coloring, warm sensuousness, and such a blending of pathos and humor, as to make for immortality in the hearts of the Canadian people. Pauline Johnson wrote two books on Indian themes for boys and girls, *The Moccasin Maker* (1913), and *Shaggannappi* (1913), both reprinted in 1926.

ARCHIBALD LAMPMAN (1861-1899). Lampman, sometimes called "Canada's nature poet," and by others, "the poet's poet," was born at Morpeth, Ontario, of United Empire Loyalist stock, and in him were blended six national strains. His father, Rev. Archibald Lampman, was rector of Trinity Anglican Church. In Lampman's sixth year the family moved to Perryton, near Port Hope, and in 1867 to Gore's Landing on Rice Lake. Amid scenes of quiet loveliness, enriched with a cultured home influence, and

inducted into the deathless beauty of English literature by his father, who was something of a poet, Lampman laid the foundation of his art. A year after his arrival at Rice Lake he fell a prey to rheumatic fever, which mortgaged his health for the remainder of his days. His school days were spent at Cobourg Collegiate, and Trinity College School, Port Hope, matriculating into Trinity University in 1879. His collegiate and university courses brought him several scholastic honors. Graduating in 1882, he taught for a few months in Orangeville High School, when he received an appointment to the Post Office Department, Ottawa. He was married in 1887, and the following year his wife invested a small legacy in the publication of his first book of poems, *Among the Millet*. W. D. Howells gave these poems a flattering review in *Harper's Monthly*, especially noting his "intimate friendship with nature," "the right word upon his lips," and his "high courage for the unhackneyed." His second volume appeared in 1893, *Lyrics of Earth*, and his third, *Alcyone*, was ready for the press when he died, February 10, 1899. Twelve copies were made for his literary executor, Duncan Campbell Scott. Dr. Scott published a complete *Memorial Edition* of Lampman's poems in 1900, a revised edition, *Lyrics of Earth, Sonnets and Ballads*, containing a very able introduction by Dr. Scott, appeared in 1926. Lampman was elected a Fellow of the Royal Society in 1895. There are several important factors which influenced his art. The quality of mind of his Dutch forebears gave him his genius for detail, as well as his calm and unperturbed thought, while the Gaelic strain imparted swift insight and grace to his work, and the Celtic element a sweet pensiveness. His early life in the forests of the north enriched his sense of contour and color. His illness, as in the case of Marjorie Pickthall, imparted to his work the perennial delight in the robust aspects of nature. Lampman also felt the deadening weight

of drudgery in the Civil Service, and while this ennui did not escape into his poetry, or deaden his "capacity for gaiety," and for "the color and movement of life," it did circumscribe his experience. So it was that he never surpassed the first collection of his poems; his music was as sweet and tender, but his themes were much the same, with possibly an increasing preoccupation in humanity. Lampman was supreme as a nature poet; the march of the seasons, the little unsuspected beauties everywhere about, these he painted in bold and impressive strokes. He was not interested in mere description, however, but concerned rather for the meaning hidden in things. Nature was a spirit, alive with many surprises of beauty and love. One has but to read "Winter Hues Recalled," "After Snow," "A Forest Path in Winter," "Amor Vitæ," "At the Ferry," "Among the Timothy," "April in the Hills," "Between the Rapids," "Heat," "Morning on the Lièvre," and "After Rain," to realize this. His poetry had deeper sources of inspiration than external stimuli. He was also a master of color and contour, in a manner reminiscent of Keats, but lacking the sensuousness of Keats. Lampman's classical training can be seen in every page of his work, in the delicate artistry, the austere taste, the inevitability of his words and cadences. While at one time political and social ideas of a somewhat unorthodox nature perturbed him, only an echo of this escapes into his work. Patriotism, in a popular sense, he did not understand, and yet he became one of the finest interpreters of our national spirit. His idealism, urbanity, and classical detachment prevented those crudities and excesses natural to a pioneer society. Some of his best work was done in the sonnet form, "The Frogs," "A Dawn on the Lièvre," "Winter Uplands," "April Voices," "The Cup of Life," and "The Truth." He believed that his reputation would rest upon these, and, in the main, he was right. They suit the reveries of his daily walks, crystallize his transient

emotions. These he polished as a lapidary would his gems. They are the enduring mark of a meticulous craftsman, one who had a genius for swift insight, inevitable sequence and compression. Lampman did not attempt characterization, but his interests were always in humanity. He believed that a poet must necessarily be a man of affairs, but never too immersed in things. On the whole his own attitude is a little austere and isolated; in spite of his stern battle with life he succeeded in preserving his soul in peace and serenity. He delighted in beauty and life, as he did in the loftier experiences of the mind and heart,

DUNCAN CAMPBELL SCOTT (1862—). Writing from Victoria in 1921, Marjorie Pickthall closed a letter thus: "D. C. Scott seems to me to have done some of the best Canadian poetry—purely and naturally so—that ever has been done. Such things as his 'Half-Breed Girl' and 'Night Burial in the Forest,' will one day stand very high, I am sure. But his work is too quiet to win full recognition now." This prophecy is now being realized. Dr. Scott was born in Ottawa, August 2, 1862. He enjoyed the advantages and disadvantages of a son of the parsonage, his father, the Rev. William Scott being a Methodist minister. Mr. Scott, a native of Lincoln, England, emigrated to the United States in 1837, where he engaged in journalism, later going on an Indian mission in Ontario. His son had the advantage of a good library at home, and the public schools of "the itinerancy." After a time Scott entered Stanstead College, planning ultimately to study medicine. Through the friendship of Sir John A. Macdonald he secured a clerkship in the Dominion Civil Service (1879). He advanced steadily until he became Deputy Superintendent General of Indian Affairs, an office equivalent to that of Deputy Minister. Scott combines the endowments of a true poet with the acumen of a successful executive. His departmental

interests have enriched his background, providing at the same time ample scope for his idealism. Lampman was his friend, and when he died Scott became his literary executor, a duty he has discharged with distinction. Dr. Scott was married in 1894 to Miss Belle Warner Botsford, a violinist of rare talent. Dr. Scott is himself a fine student of music in its classical as well as modern forms, a fact that has greatly influenced his work. His only child, Elizabeth, a student at the Paris Conservatory of Music, died when she was twelve. "The Closed Door" possibly has no equal as a poet father's threnody to his child. Dr. Scott refrained from writing until his twenty-fifth year, and it was his friend Lampman who urged him to strike the lyre. He has been active in the Ottawa Drama League, the Ottawa Symphony Orchestra, etc. He was elected a Fellow of the Royal Society of Canada when only thirty-seven, and in 1922 the University of Toronto conferred upon him their first Litt.D. He is a past president of the Royal Society, and now its honorary secretary. Dr. Scott has published the following works. Prose: *In the Village of Viger* (1896) a book of superb short stories; *John Graves Simcoe* (1905) in *The Makers of Canada*, revised 1926; *The Witching of Elspie* (1923) a collection of short stories; and a one-act play, "Pierre," in *The Hart House Plays* (1926). Verse: *The Magic House and Other Poems* (1893); *Labour and the Angel* (1898); *New World Lyrics and Ballads* (1905); *Via Borealis* (1906); *Lines in Memory of Edmund Morris* (1915); *Lundy's Lane and Other Poems* (1916); *Beauty and Life* (1921); *The Poems of Duncan Campbell Scott* (1926). In recognition of his outstanding contribution to Canadian literature the Royal Society of Canada conferred on him in May, 1927, the Lorne Pierce Medal.

The most curious criticism ever made of any author was written by a Canadian critic regarding the com-

plete poems of Dr. Scott, "His greatest fault is too many poems on too many subjects." In other words, too many ideas; and since when were ideas a fault? As for these ideas they deal with Canadian landscape and historical tradition, music and mystery, Indian life and lore, with death, but more with humanity and multiform life, idylls of Quebec, adventure in the unexplored places, vagabondia songs and more. His short stories have approached perfection, but they are too finely wrought and too quiet to win acclaim where noisy standards prevail. No analysis of his poetry can be given here, but such poems as, "The Forsaken," "The Eagle Speaks," "The Half-Breed Girl," "Dawn and Dusk," "At the Cedars," "Night Burial in the Forest," "Lines in Memory of Edmund Morris" (one of the great threnodies of Canadian literature), "The Builder," etc., would redeem a half dozen poets from obscurity. Scott is a poet of ideas. He has been called the supreme technician in our literature, and this is true; but he thinks as he sings, and this blending of ideas and ecstasy, of felicitous phrasing, and spiritual insight, and imaginative grace, are frequently sheer magic.

FREDERICK GEORGE SCOTT (1861—). Archdeacon Scott has been called, "The Poet of the Laurentines." He was born in Montreal, April 17, 1861, his father being Dr. William Edward Scott, Professor of Anatomy at McGill. Graduating from the Montreal High School, he attended Bishop's College (M.A., 1884). He was ordained to the priesthood of the Church of England two years later, and accepted a living in England, which also enabled him to attend King's College, London. Returning to Canada he became rector of Drummondville, Quebec, then St. Matthews, Quebec City, and in 1906 was made canon of Holy Trinity Cathedral in the same city. The year after his return from England he published his first book of poems, *The Soul's Quest, and Other Poems* (1888).

The following books have since appeared under his name: *Elton Hazelwood* (1892); *My Lattice, and Other Poems* (1894); *The Unnamed Lake, and Other Poems* (1897); *Poems Old and New* (1900); *The Hymn of Empire, and Other Poems* (1906); *The Key of Life, a Mystery Play* (1907); *Collected Poems* (1910); *In the Battle Silences* (1916); *The Great War As I Saw It* (1922); and *In Sun and Shade* (1926). During the Great War Canon Scott was Senior Chaplain of the 1st Canadian Division, with the rank of Lieutenant-Colonel. He was awarded the D.S.O. for bravery, and the C.M.G. for his distinguished services. Possibly no chaplain was ever more loved by all ranks. He fills the ideal of "The Beloved Captain." His alma mater conferred upon him the D.C.L., McGill University the LL.D., while the Royal Society of Canada elected him a Fellow. Few poets in their personalities are a more unerring symbol of the style and quality of their work. Canon Scott's large, well-knit and erect frame, his white, close-cropped hair, and ruddy, amiable face, bespeak the kindly squire, rather than the priest and poet. Life has furrowed his fine face, but his grey eyes sparkle with eternal youth. Canon Scott's chief concern has not been with formulæ or theology, but with men. His message in the pulpit and in his poetry has been for men, and this he has given sometimes with great vigor, and in fine sonorous phrase, at other times in simple and sweet song, but always sincere and savored of infinite compassion, whether it be the higher aspect of politics and patriotism, the glories of the St. Lawrence country, the issues of life or the enduring elements of faith. No one could mistake his calling; his priestly office is never laid aside, whether it is "Dawn" or a "Hymn of Empire." He employs traditional forms, but he fills these with the very stuff of life, and so doing "holds the light so high none may stumble, and reaches the pitcher so low all may drink."

(4) THE POST-WAR PERIOD

Between the "Canadian School," or as they are frequently called, "The Group of the Sixties," and the Great War there was an *interregnum*, followed by a period of great activity both in art and literature. This new movement began in the half decade preceding the Great War, and seems to be gaining momentum yearly. Two factors account for it, the growth of a robust nationalism, and an increasing cosmopolitanism. A wider world background prevented the *amor patriae* from degenerating into a bombastic national philistinism, while the more perfect integration of the spirit of the Dominion, guarded the Canadian *amicus humani generis* against a vapid, sentimental and useless altruism without centre or circumference. With the exception of "The Group of Seven" in art, there has been a general disinterestedness in groups and schools. The "Canadian School" may be said to have sounded the motif, or thesis of the symphony of the Canadian spirit. The "Post-War Period," without any conscious co-ordination of effort, and with each author endeavoring to discover new themes and invent new instruments, each in his own way, this period offers an analogy of the departure in the symphony, the outward-bound of the orchestration, the antithesis. In time we may hope for the homeward-bound, the motif as it was in the beginning, yet infinitely enriched from foraging in wide fields of melody and beauty, a finer integration of art and life, a fresh synthesis of surprising strength and loveliness.

There are a number of poets who would appear to belong to the "Canadian School" because of the dates of their birth, but owing to the fact that their best work was done considerably later than the more significant work of the "Group of the Sixties" it seems better to include them under a later category. Any attempt at a more precise subdivision of these early

decades of our literature would perhaps be futile. We are, after all, still at the very beginning of things, even adolescence is afar off.

THEODORE HARDING RAND (1835-1900). While Chancellor of McMaster University Dr. Rand published *At Minas Basin* (1897), followed by *Song Waves* (1900), and *A Treasury of Canadian Verse* (1900), one of the best anthologies of Canadian poetry ever made. He wrote one deathless poem, "The Dragonfly."

E. W. THOMSON (1849-1924). Mention has been made of Thomson's work under "The Humorists." His poems were published under the title *The Many-Mansioned House and Other Poems* (1909). While he will be remembered as a short story writer, he wrote several successful vernacular poems, and others in a fresh, virile manner, noted more for their humanity than for any subtlety of thought or cadence. He was a friend of Lampman, and greatly encouraged his sensitive and shy friend.

WILLIAM E. MARSHALL (1859-1923). Born in Liverpool, Nova Scotia, Marshall graduated from Mount Allison University, and was called to the bar in 1881. His first book, *A Book of Verse* (1909), was not important. *Brookfield and Other Poems* (1919) will be remembered for the title poem, a threnody for his friend, R. R. McLeod. It takes its place with Roberts' *Ave!* Carman's *A Seamark*, DeMille's *Behind the Veil*, Scott's *Lines on the Death of Edmund Morris*, as the best that has been done in this genre.

WILLIAM DOUW LIGHTHALL (1857—). Dr. Lighthall has already been considered as a novelist. In 1887 he published a booklet of verse, *Thoughts, Moods and Ideals*, and in 1889 he edited an anthology of Canadian poetry, *Songs of the Great Dominion*, a very excellent collection. His collected poems, *Old Measures* (1922), contains a carefully selected offering

of patriotic, Indian and philosophic poems. "The Caughnawaga Beadwork Seller," "The Land of Manitou," and "Winter's Dawn in Lower Canada," are particularly good. Dr. Lighthall is a profound student of philosophy and comparative religions. "The Artist's Prayer," "The Wind Chant," and "A Problem" are fine poems in the serious manner.

ETHELWYN WETHERALD (1857—). Miss Wetherald was born of Quaker parentage at Rockwood, Ontario. Her father was the Rev. William Wetherald, founder of Rockwood Academy. Miss Wetherald attended the Friends' Boarding School at Union Springs, New York, and Pickering College, Ontario. She contributed to the *Toronto Globe* under the *nom de plume* "Bel Thistlewaite," and edited the Woman's Page. After acting in an editorial capacity on *The Ladies' Home Journal*, she returned to the old homestead near Fenwick, Welland County, where she still resides. She has published the following books of verse in addition to the novel, *An Algonquin Maiden*, upon which she collaborated with G. Mercer Adam: *The House of the Trees* (1895); *Tangled in Stars* (1902); *The Radiant Road* (1904); *The Last Robin, Lyrics and Sonnets* (1907); *Tree Top Morning*, a book of children's verse (1921). This poet is a radiant spirit. Her work is frequently in a sad, sweet key, yet at times she envelops the commonplace with the wonder of surprise. Her lyrics are finely wrought, and are distinguished by delicate cadence and imaginative grace. One ought to read "The House of the Trees," "The Indigo Bird," "Earth's Silences," "If One Might Live," "At Waking," and "The Wind of Death."

S. FRANCES HARRISON, "*Seranus*" (— —). Mrs. Harrison's work as a novelist has been outlined. In prose she strove to interpret French Canada to her English compatriots, and in verse she continued her work of mutual understanding. *Pine, Rose and Fleur-*

de-Lis (1891) sang of Canada, Old England and New France. *Northern Skies* (1912) was more entirely Canadian, though of Canadian and French elements. *Songs of Love and Labor* (1925) is a sonnet sequence. She is a vivacious spirit, and an engaging singer. Such poems as "The Voyageur," "Petite Ste. Rosalie," and "St. Jean B'tiste" are interesting.

ALBERT DURRANT WATSON (1859-1926). Of English stock, his maternal grandfather having been a soldier in Wellington's cavalry at Waterloo, Dr. Watson was born at Dixie, Ontario, January 8, 1859. Graduating from the Toronto Normal School, he taught for a time, then entered the medical school of Victoria University, taking the degrees of M.D. and C.M. (1883). Proceeding to Edinburgh he qualified for the F.R.C.P. He married Sarah Clare in 1885. Up till the time of his death he practised his profession in Toronto. Dr. Watson was elected a Fellow of the Royal Astronomical Society, and was one time President of the Society. His interests were varied, including active membership in ethical, scientific, educational, psychological, and literary organizations. For many years he was President of the Canadian Purity Educational Association, a member of the General Conference Board of Missions of the Methodist Church, etc. His first book, *The Sovereignty of Ideals*, appeared in 1904. *The Sovereignty of Character: Lessons from the Life of Jesus* in 1906. A similar work, *The Three Comrades of Jesus*, was published in Canada and England (1919). *Wing of the Wild Bird, and Other Poems* was published in 1908, followed by other collections of poetry, *Love and the Universe* (1913), *Heart of the Hills* (1917), *The Dream of God* (1922), *Woman: a Poem* (1923), and in 1923 *The Complete Poems of Albert Durrant Watson*. His words to the tune "O Canada" have been widely accepted. Besides many brochures on astronomical subjects, he wrote the volume on *Robert*

Norwood in the *Makers of Canadian Literature* (1923), in which year he also collaborated with Margaret Lawrence on *Mediums and Mystics*. Watson was a great man, and in many ways a true poet. There have been greater poets and thinkers in Canada, but all in all he was a great man and a great Christian. He will live in the memories of many as "The Beloved Physician." Watson's mind was compounded of chivalry and curiosity. Too brave to lie, he was too generous to retaliate when wronged. The questioning mind with which he confronted the world was that of a mystic. He believed absolutely in a spiritual world, that the centre and core of all life is spirit. He taught the solidarity of all life and truth, recognized no barriers and no frontiers. He examined philosophies and religion and appropriated what was good. The world of sages and sects, philosophers and fanatics made a beaten track to his door; his home was an antechamber to the universe of truth, love and beauty. His curiosity made him a cosmopolitan. It also gave birth to his cosmic consciousness. The music and beauty of the universe were no longer without, but within. Watson lacked the cold detachment of the scientist; he was an eclectic, and followed each truth as far as he thought consistent, then drew a circle around it, and stepped outside it. He sat at meat with strange people and truths, and was ridiculed for it. Few Canadians have suffered so severely for their honest opinions. As for his poetry, he never claimed to be one of the immortals. He is not a great technician; he lacks the lyrical graces and the flashing imagination which lend magic to verse. But he possessed swift spiritual insight, his mind was, as Carman once described it, ripe, and he accomplished his work in that spirit of reverent inquiry in which the highest artistry is still given birth. He must be spiritually discerned, and he may have to wait even before such lyrics as "Beauty Everywhere," "Under the Open Sky," "Listen," "Priest and Pagan," and

"The Stars Are Waiting Till Our Hearts Are Wise," are understood and appreciated.

HELENA COLEMAN (1860—). Miss Coleman comes of a distinguished family of scholars, being a descendant of John Quincy Adams. She was born at Newcastle, Ontario, a daughter of Rev. Francis Coleman. Her home is in Toronto. Much of her work has been done at her summer home, "Pinehurst," in the Thousand Islands. Marjorie Pickthall was an intimate friend, who owed not a little to Miss Coleman's comradeship and helpful criticism. Her poems have appeared in the *Atlantic Monthly* and other magazines. *Songs and Sonnets* (1906), and *Marching Men* (1917) are her only books. Miss Coleman has a fine ear for cadence, and a varied palette. She is happiest in such poems as "More Lovely Grows the Earth," "Indian Summer," and "As Day Begins to Wane."

ARTHUR W. H. EATON (1849—). Mr. Eaton is another distinguished Maritimer. After a brilliant course at Dalhousie and Harvard Universities, he was ordained to the priesthood of the Protestant Episcopal Church (1884). He is now a teacher in New York. Mr. Eaton is a voluminous writer on Nova Scotia history and legend, having published several important genealogical monographs as well. In verse he has written the following: *Acadian Ballads* (1905), *The Lotus of the Nile* (1907), and *Acadian Legends and Lyrics* (1889). This poet has a most engaging style. His verse exhibits fine lyrical skill, a vivid but restrained imagination, combined with a strong romantic appeal. "The Phantom Light of the Baie des Chaleurs" and "I Watch the Ships" are very fine poems.

GILBERT PARKER (1859—). While Parker is our outstanding novelist, he has published two volumes of verse of a high order. *Embers* was privately

printed (1885). This little collection has been very largely set to music, such poems as "Love is Enough," "Rosleen," "Mary Callaghan and Me," "You'll Travel Far and Wide," "O Flower of All the World," and "I Heard the Desert Calling Me," etc., have gone round the world. *A Lover's Diary* (1894) was begun when he was twenty-three. In this sonnet sequence he is autobiographical, but love becomes idealized and spiritualized. These sonnets are strikingly precocious, and exhibit an artistry and depth of experience rare in one so young. They are as delicately choice and exquisitely finished as any of their kind in our literature. *Embers* and *A Lover's Diary* were published in Scribner's Imperial Edition of *The Works of Sir Gilbert Parker* (1913).

A. E. S. SMYTHE (1861—). Mr. Smythe was born near Gracehill, County Antrim, Ireland, and, after graduating from Ballymena Model School, and Belfast Institute, entered journalism in Belfast. He emigrated to Chicago when seventeen, and came to Toronto in 1889. He founded the Theosophical Society in Canada, and edited their journal, *The Lamp*, for several years. He has been associated with the leading Toronto papers ever since. He has written two books, *Poems Grave and Gay* (1891) and *The Garden of the Sun* (1923). Smythe has been an untiring searcher for truth, possessing a wide knowledge of the leading religious and philosophical systems of the world. He has been unremitting in spreading his belief in the unity of all truth and life. The world is essentially spiritual. His poems are distinguished for their content of truth, as well as for their beauty of conception and fine craftsmanship. Such poems as "Anastasis" and "Death the Revealer" ought to be better known.

ANNIE C. DALTON (1865—). Mrs. Dalton was born in Birkby, England, and was educated privately.

She married William Dalton (1891), and in 1904 they moved to Vancouver. Mrs. Dalton has published the following: *The Marriage of Music* (1910), *Flame and Adventure* (1924), *Christmas Carols* (1925), *The Ear Trumpet* (1926), and *The Silent Zone* (1926). There are many poems in these collections of great loveliness. While favoring the well established verse forms she exhibits a fine freedom of style, achieving some beautiful effects in *vers libre*. Mrs. Dalton possesses a singularly rich and vigorous mind, and a style which betokens a skilled craftsman.

TOM MACINNES (1867—). MacInnes has had a colorful life. Born in Dresden, Ontario, he graduated from the University of Toronto (B.A., 1889), and was called to the bar (1893). In 1896 and 1897 he was secretary of the Behring Sea Claims Commission, and from 1898 to 1900 served as private secretary to his father, the Honorable Senator T. R. MacInnes, M.D., Lieutenant-Governor of British Columbia. He has acted on several important commissions, and has drafted three or four acts for the Federal Parliament. While in China he persuaded the city of Canton to permit him to transform the city into a modern metropolis. His work was nearly completed when the rebellion broke out and he had to flee. His books include: *Lonesome Bar and Other Poems* (1909), *In Amber Lands* (1910), *The Rhymes of a Rounder* (1913), and *Complete Poems* (1923). MacInnes is a poet of sheer exuberance. Possessing a cosmopolitan background, his work is little concerned with purely Canadian themes, although "Lonesome Bar" is one of the strongest poems ever written of the Yukon. He is particularly attracted to Oriental themes, while he favors French verse forms. He is a poet of great originality and daring, and sings with a fine abandon, reminding one of Villon. "Chinatown Chant" is deservedly popular, while "Ballade of

Youth Remaining" and "Amber Lands" ought to be more so. *Chinook Days* (1926), is a book of memories.

JEAN BLEWETT (1862—). Mrs. Blewett, a sister of the novelist, Archie P. McKishnie, was born at Scotia, Ontario, of Scottish parents. When eighteen she published *Out of the Depths*, a novel. Her verse includes *Heart Songs* (1897), *The Corn Flower and Other Poems* (1906), and *Jean Blewett's Poems* (1922). For several years she edited "The Home Maker" page in the *Toronto Globe*. Mrs. Blewett is mainly preoccupied with the delights of home, the pleasures of health, and the endless interests of humanity. Such poems as "The First Born," "For He Was Scotch and So Was I," and "In the Old Church," are characteristic of her work.

ISABEL ECCLESTONE MACKAY (1875 —). Isabel MacPherson was born in Woodstock, Ontario, and after marrying Mr. P. J. Mackay moved to Vancouver. Her interests have been varied, the Canadian Authors' Association and the Canadian Women's Press Club of her city claiming much of her attention. Mrs. Mackay has already received mention as a novelist. She has been even more successful as a poet. *Between the Lights* (1904) was not in any way significant, but *The Shining Ship* (1918), a book of verse for children, was an excellent collection, challenging the best in the field, while *Fires of Drift-Wood and Other Poems* (1922), is a splendid offering. Mrs. Mackay is rich in humor and humanity, and there is a noble soaring in the best of her song. Her home was a rendezvous for Marjorie Pickthall, while some of the best of Miss Pickthall's last work was done at the Mackay summer home, Boundary Bay. Mrs. Mackay's Foreword to *The Woodcarver's Wife* is a lovely and understanding tribute to one poet from another.

J. D. LOGAN (1869—). Dr. Logan has not only championed the cause of Canadian literature, but has

himself contributed to it. He is a native of Antigonish, Nova Scotia. Graduating from Pictou Academy, he entered Dalhousie University, graduating with the B.A. degree. Proceeding to Harvard, he took his M.A., Ph.D., after which he taught in the United States. He relinquished his professorship to engage in commercial advertising, later returning to Canada as music and dramatic critic for the *Toronto Sunday World*. Filling other journalistic positions he subsequently enlisted as a private in the Great War, later being gazetted sergeant. Acadia University, having invited Dr. Logan to give the first course of lectures on Canadian literature in a Canadian college, subsequently conferred upon him the Litt.D., *honoris causa*. He is assistant Canadian archivist, resident in Halifax. Dr. Logan has written several brochures on literary subjects, and, in collaboration with D. G. French, *Highways of Canadian Literature* (1924), a large, pioneer history of English-Canadian literature. He has written the following booklets of poetry: *Preludes, Sonnets and Other Verse* (1906), *Songs of the Makers of Canada and Other Homeland Lyrics* (1911), *Insults of Death* (1916), *The New Apocalypse* (1919), *Twilight Litanies* (1920). Dr. Logan's best work is marked by spiritual earnestness. His earlier poems are distinguished for their Christian pantheism, while his later work breathes a passionate Catholic Christianity. Dr. Logan has written several vigorous patriotic poems.

ROBERT W. SERVICE (1876—). Service, occasionally called "the poet of the Yukon" and "the Kipling of Canada," was born at Preston, England. Later the family moved to Scotland when Service was six years old. He was educated in Hillhead High School, and the University of Glasgow. When twenty years of age he came to Canada (1897), entering the service of the Bank of Commerce, and residing successively

at Victoria, Vancouver, Kamloops and White Horse, in the Yukon. His parents followed him to Canada in 1905. He sent his manuscript of *Songs of a Sourdough* to the Ryerson Press, Toronto, together with a cheque to guarantee the cost of manufacture. The poems, however, so impressed the editor, Mr. E. S. Caswell, that the money was returned, and the poems published at the company's risk. Salesmen having only the galley proofs when they set out on their annual trans-Canada business trip read them to eager listeners on the trains, and soon the Service vogue began. It was some years before any English or United States firm would take them up. Ultimately they made a fortune for the author. *Ballads of a Cheechako* followed in 1907, *The Trail of '98*, a novel, in 1910, *Rhymes of a Rolling Stone* (1913), *The Pretender*, a novel (1914), *Rhymes of a Red Cross Man* (1916), *Ballads of a Bohemian* (1921), and *The Rough Neck*, a novel (1923). He married a French woman, and settled in Paris. During the war he drove an ambulance. Whatever may be said of his poetry it made a section of the North in the pioneer days live for many people. Some have said that it is not true to the spirit of the Yukon, that there was little gun play and outlawry. However, he has limned in vivid and occasionally vulgar phrase a memorable picture of strong men, mastering passions, and a malignant climate. Some of his descriptions are memorable. He sketches with a vigorous abandon, and achieves some striking effects. However, he is more interested in men, and extracts the last atom of melodramatic possibility when dealing with them. Some of his poems are simple and sentimental, but he is at his best in poems like "The Law of the Yukon," etc. His novels are either melodramatic or erotic or both, and unimportant. His later books of verse are not distinctive, although there are a few poems in *Rhymes of a Red Cross Man* which can be read with pleasure. Service, an Englishman, fascin-

ated by a passing phase of pioneer life, and having to hand the popular anapestic, galloping verse form popularized by Kipling, added his own syncopating and barbarous alliteration. With a keen eye for the dramatic human element, and a grim sense of humor, and aiming at the man in the street, he beat out his violent lines. People were ready to be entertained, the author's popularity swept over the world, and has now disappeared.

FLORENCE (RANDAL) LIVESAY (— —). Mrs. Livesay is a native of Compton, Quebec. Graduating from Compton Ladies' College (King's Hall), she taught in New York for one year and then joined the *Ottawa Evening Journal* as editor of the "Woman's Page." She was one of forty teachers from Canada who were sent to teach in the Boer Concentration Camps in 1902. Returning to Canada, she spent some time on both the *Telegram* and *Free Press* of Winnipeg. In 1908 she married J. F. B. Livesay, general manager of The Canadian Press, and now resides in Toronto. Mrs. Livesay won instant acclaim for her *Songs of Ukraina* (1915). These translations of Ukrainian folk songs are poetic creations of great beauty. *Shepherd's Purse* (1923) contains several poems of exquisite loveliness, woven as they are of light and fancy.

JOHN McCRAE (1872-1918). McCrae was born in Guelph, Ontario. He graduated from the University of Toronto in science and medicine (1898), and later was appointed to the medical faculty of McGill University, and the Royal Victoria Hospital. He served in France during the Great War, having the rank of Lieutenant-Colonel, and was about to be appointed consulting physician to the British armies in France when he died. Sir Andrew Macphail selected twenty-nine of McCrae's poems and published them in 1918 — *In Flanders Fields and Other Poems*, with an

"Essay in Character" by the editor. "In Flanders Fields" is one of three or four great poems born of the war which will never die. The verse form chosen was a favorite of his. It is the French *rondeau*, and in this metre he wrote "The Night Cometh" and other very fine poems. His themes are concerned with death, love and other days which may not come again.

FRANK OLIVER CALL (1878—). Mr. Call, professor in Bishop's College, Lennoxville, Quebec, was born at West Brome, Que., and educated at Bishop's College and McGill University, doing graduate work in Marburg and Paris. He has published three books of verse: *In a Belgian Garden* (1916), *Acanthus and Wild Grape* (1920), and *Blue Homespun* (1925) which was awarded a David Literary Prize. He has also written for Page's "Spell Series" *The Spell of French Canada* (1926). Mr. Call's chief characteristics are simplicity and sincerity. His pictures of habitant life in *Blue Homespun*, a series of sonnets, are memorable, for they breathe the very air of old Quebec.

MRS. JOHN W. GARVIN, "KATHERINE HALE" (—). Mrs. Garvin, born in Galt, Ontario, received a thorough musical training, and has since divided her attention between music and literature. She is an active member of the Canadian Women's Press Club, a past president of the Toronto Branch, Canadian Authors' Association, and the Women's Canadian Club. Katherine Hale is also a lecturer of note, her folk-song recitals being as popular abroad as at home. She came into prominence during the war with her poem, *Grey Knitting* (1914), followed by *The White Comrade* (1916), both of which had a large sale. *Morning in the West* (1923) established her reputation as a poet of color and cadence, her verse not only possessing the flavor of far-off things, but exhibiting a zest for the new. The poem, "Cun-

ne-wa-bum," on an Indian theme, is excellently conceived. "An Old Lady," a poem of fine feeling, is a good example of her capable handling of free verse forms. Katherine Hale is also the author of three prose works, *Legends of the St. Lawrence* (1925), *Canadian Cities of Romance* (1922), and *Canadian Houses of Romance* (1926).

ARTHUR STRINGER (1874—). Stringer was born in London, Ontario, and studied at the University of Toronto and Oxford University. His first successes were in the field of poetry: *Watchers of Twilight* (1894), *Pauline and Other Poems* (1895), *Hephaestus and Other Poems* (1903), *The Woman in the Rain and Other Poems* (1907), *Irish Poems* (1911). Stringer has been very successful in Irish dialect, good examples of which are "I'll Niver Go Home Again" and "Caoch O'Lynn." Several have been set to music. He has also a strong predilection for classical themes, "The Passing of Aphrodite," "Sappho in Leucadia," etc., revealing the height of his poetic achievement. After a number of years as editor on the *Montreal Herald* he turned to free lance work in 1910, and since that time has resided mainly in the United States. His success as a writer of fiction has been marked.

WILSON MACDONALD (1880—). Son of Alexander MacDonald, a merchant and Baptist local preacher, and grandson of Rev. William Pugsley, Baptist minister, Wilson MacDonald was born at Cheapside, Ontario. He was educated in Cheapside and Port Dover public schools, Woodstock College and McMaster University. His first poem was accepted by the *Toronto Globe* (1898) the same year in which Marjorie Pickthall sold her first story to the same paper. At McMaster he came under the helpful influence of Theodore Harding Rand. In 1902 he went to England on a cattle ship, and has perpetuated his

experience in *The Undertow*, not yet printed. Upon his return he tried banking, then went to the United States, and has since travelled widely in many parts of Canada and the United States. At present he resides in Toronto. Besides the poems appearing in leading English and American magazines he has published three volumes of verse: *The Song of the Prairie Land* (1918, and three other editions), *The Miracle Songs of Jesus* (1921, 1923), *Out of the Wilderness* (1926). MacDonald devotes his entire time to poetry. His recitals have taken him through nearly all the provinces of Canada. His poetry is noted for its passionate quest for beauty: such poems as "He Has Kept Faith with Beauty" take their place beside the best on the subject. Beauty, however, is no misty abstraction; it is the reward of man's quest for truth and the fullness of life and love. An illustration of this may be seen in "The Undying Beauty" and "An Evening Hymn." MacDonald has appealed to many levels of interest, and has, therefore, several claims to distinction. His lyrics are choice, "In a Wood Clearing" being perfection. He has also done excellent work in nature description—poems of whimsicality, satire, love, as well as several vigorous poems of social and religious protest. *Out of the Wilderness* is Canadian to the core, and one of the most distinguished volumes of Canadian verse to appear. He published privately, *Ode on the Diamond Jubilee of Confederation* (1927), a memorable poem.

E. J. PRATT (1883—). Dr. Pratt was born at Western Bay, Newfoundland. The son of a Methodist minister, he was entered at the Methodist College, St. John's, and later attended Victoria College and the University of Toronto, graduating with the degrees M.A., Ph.D. (1911). His first book, *Newfoundland Verse* (1923), contains several sea poems, which for their swelling rhythm, fine coloring, dramatic force and imaginative interpretation stand beside the

best sea songs in our literature. "Sea Variations" is one of the most significant poems written in Canada. Having excelled in his subjective treatment of the sea, he now turns to the objective method, and with a success that has commanded the enthusiasm of Lawrence Binyon and John Masefield. *The Witches' Brew* (1925) is a hilarious submarine extravaganza. It was originally published in the *London Mercury*, first having received the generous endorsation of Dr. George Gordon, Regius Professor of poetry at Oxford University. *The Titans* (1926) offers a double bill in the objective manner of *The Witches' Brew*—"The Cachalot" and "The Great Feud." The nearest analogy in prose to "The Cachalot" is Melville's *Moby Dick*, for it is a breath-taking epic of a mystical sperm whale. Dr. Pratt has exceptional gifts in the romantic and narrative mediums. Nothing like his later work has appeared in Canada: its sheer exuberance, combined with art, is a fine portent. Read *The Titans*, and then picture the Regius Professor of poetry at Oxford in a punt on the Isis, with a few cronies chanting it aloud. Pratt has tapped a vat of wine new to us, but it has a fine bouquet, and there is life in it. *The Iron Door* is due shortly.

MARJORIE L. C. PICKTHALL (1883-1922). Marjorie Lowery Christie Pickthall, Canada's greatest woman poet, was born on Oxford Road, near Chiswick, Middlesex, England, September 14, 1883. Her father, Arthur C. Pickthall, is a half brother of Marmaduke Pickthall, the well-known novelist of eastern romances. When Marjorie Pickthall was still very young the family moved to Knapp Hill, near Woking, then to Southwater in Sussex. Here among lovely lanes and copses she played with her imaginary cronies, of whom Belinda, Matilda, Annie, Susie, and Reggie were her chief and constant companions. When but five years old she made several quaint little books, which she not only wrote, but illustrated and bound.

In 1889 the family moved to Toronto, Ontario, and here Marjorie Pickthall grew to womanhood. Not being a robust child, much of her time was spent quietly at home. Her days were full of delights, the constant flow of books, flowers, and other welcome gifts, music lessons, water colors and sketching, and the joy of writing. From babyhood she lisped in numbers. Many of these poems and stories are still preserved. Then, too, there was her diary, which she kept day by day until the pressure of her literary work prevented it. In 1895 she entered Bishop Strachan School, and three years later she sold her first story to the *Toronto Globe*, "Two-Ears." The following year she won the *Mail and Empire* prize with her poem, "Song of the Nixies." A new voice was recognized in Canadian literature. By 1908 she had published three juvenile stories, which had first run serially in *East and West*—*Billy's Hero*, *The Straight Road*, and *Dick's Desertion*. These are quite melodramatic tales of the forest and plains, neither of which she had seen except in her imagination. In 1907 she won the *Globe* \$200 prize for "The Pumpkin Seeds," and shortly afterward began to appear in the *Atlantic Monthly*, *Scribner's*, *The University Monthly*, *Harpers*, etc. Early in the spring of 1910 she experienced her greatest sorrow, the loss of her mother. Thinking that some form of employment would relieve her deep melancholy, she secured a position in Victoria College Library, where she came under the attention of Professor Pelham Edgar, Dr. C. C. James and Professor A. E. Lang. The encouragement she received, especially the kindly criticism and advice from Dr. Edgar, was of lasting advantage to her. While preparing her first book of poems for the press, *The Drift of Pinions* (1914), she took the Christmas ship for England (1912). This book reveals a poet already in the golden maturity of her powers, recalling an old seventeenth century

epitaph: "Lo, huddled here together lie green youth, grey age, white infancy." After remaining with friends in London she took Bowerchalke Cottage, near Salisbury, and here were written two novels, *Little Hearts* (1916, 1926), *The Bridge* (1921), *Lamp of Poor Souls and Other Poems* (1917) and many of the poems which later appeared in *The Woodcarver's Wife and Other Poems* (1922). After the Great War, her health impaired by her pathetic services in behalf of the Empire, she returned to Toronto, "Canada sick." Proceeding to British Columbia she lived two years between Victoria and Vancouver, when, after submitting to an operation in the hope of relief, her lovely spirit sped without warning into the realm of silence. The day was April 19, and the year, that in which Alice Meynell, a kindred spirit, passed, 1922. *Little Songs* (1925), a book of verse, and *Angel Shoes* (1923), a collection of her short stories, were published posthumously. Other fugitive pieces, both prose and verse, will be gathered up in a final volume of her short stories, and in her *Complete Poems*. As for the quality of her thought and style, the following quotations from her biography, *Marjorie Pickthall: A Book of Remembrance* (1925), may offer a clue. "She wrought with infinite patience and skilful cunning. Her materials were sumptuous. The light, celestial quality of her drifting rhythm, the unblemished beauty of her jewelled vocabulary, the colorful magic of her descriptive imagery, these she lovingly shepherded into the fold of her undying song. . . . The quality of her beauty is timeless. The total effect is a purifying and ennobling of the whole nature, and yet this is not reproduced by any doctrinal system of ideas, nor by reasoning of any kind, but, whatever it is, it is produced through the imagination alone, an experience through which we are identified with the beautiful, which is not only felicitous, but also loving and true."

An Outline of Canadian Literature

The following poets have one or more noteworthy books to their credit:

W. T. ALLISON: *The Amber Army* (1909). Professor Allison has turned to literary criticism, and exercises a fine influence among contemporary writers.

MARY JOSEPHINE BENSON: *My Pocket Beryl* (1921).

ARTHUR S. BOURINOT: *Laurentian Lyrics and Other Poems* (1915), *Poems* (1921), *Lyrics from the Hills* (1923), and *Pattering Feet* (1925), a book of children's verse.

GRACE BLACKBURN: Many fugitive poems, at present not collected.

LOUISE (MOREY) BOWMAN: *Moonlight and Common Day* (1922), *Dream Tapestries* (1924).

LILLIE A. BROOKS: *The Land of Northern Men* (1924).

JAMES B. DOLLARD: *Irish Mist and Sunshine* (1902), *Poems* (1910), *Irish Lyrics and Ballads* (1917), *The Bells of Old Quebec and Other Poems* (1920), *Poems* (1920).

NORMAN GREGOR GUTHRIE, "JOHN CRICHTON": *A Vista* (1921), *Flower and Flame* (1924), and *Pillar of Smoke* (1925). Guthrie's passionate treatment of Canadian flowers is new in our literature. His poems reveal much artistry, as well as deep feeling and a fine singing quality. His brochure, *Archibald Lampman* (1927), is a noble and understanding appraisal of that superb artist in verse.

ALFRED GORDON: *Poems* (1916), and *Vimy Ridge and Other Poems* (1918).

LIONEL HAWES: *The Rose of Persia* (1921), *Little Lanterns* (1921), *Tsoqalem: The Cowichan Monster* (1918). This is the first attempt in Canada to make

an epic in verse of Indian lore. It is a long poem in ten cantos.

NORAH M. HOLLAND: *Spun-Yarn and Spindrift* (1918), *When Half Gods Go and Other Poems* (1924).

JAMES L. HUGHES: *Life's Glories* (1927), poems selected from the author's previous seven books of verse.

WILMOT B. LANE: *Quinte Songs and Sonnets* (1925).

LILIAN LEVERIDGE: *Over the Hills of Home* (1918), *A Breath of the Woods* (1926), *Hero Songs of Canada* (1927).

ELIZABETH (ROBERTS) MACDONALD: Collaborated with her brothers in *Northland Lyrics* (1899), *Poems*, privately printed (1891).

JESSE EDGAR MIDDLETON: *Sea Dogs and Men at Arms* (1918).

LUCY M. MONTGOMERY: *The Watchman and other Poems* (1916). Her long list of successful novels contain many passages of fine imaginative prose; while her poems are simple and sincere, it is as a storyteller that she will be remembered.

LAURA E. McCULLY: *Mary Magdalene and Other Poems* (1914).

GERTRUDE MACGREGOR MOFFAT: *A Book of Verse* (1924). Mrs. Moffatt's untimely death removed a rare poet. The beauty, cadence, strength, and spiritual discernment of this lovely artist will lead an increasing number to her poems.

MARIAN OSBORNE: *Poems* (1914); *The Song of Israfel and Other Poems* (1913); *Flight Commander Stork*—children's verse (1925); *Sappho and Phaon* (1926).

THEODOCIA PEARCE: *Lights from Little Lanterns* (1926), a novel, *The Everlasting Beauty*, being published in the same year.

ARTHUR L. PHELPS: *Poems* (1921), *A Bobcaygeon Chap-Book* (1922).

BEATRICE REDPATH: *Drawn Shutters* (1914), *White Lilac* (1919).

LLOYD ROBERTS: *England Over Seas* (1914). In *The Book of Roberts* (1923) he has preserved in prose many delightful vignettes of his father, Charles G. D. Roberts, and Bliss Carman. *Along the Ottawa* (1927).

A. M. STEPHEN: *The Rosary of Pan* (1923). Mr. Stephen is a member of The Vancouver Poetry Society, one of the most significant groups in Canada. Other members are Mrs. Dalton, *q.v.*, Dr. E. P. Fewster, Mrs. Alice M. Winlow, H. Bromley Coleman. All of those mentioned have published books, while the society has issued one or more collections. Mr. Stephen has compiled an anthology, *The Voice of Canada* (1926). His second volume of verse, *Land of Singing Rivers* (1927), possesses variety, richness of thought, and true singing quality.

VIRNA SHEARD: *The Miracles and Other Poems* (1913), *Carry On* (1917), *The Ballad of the Quest* (1922).

R. J. C. STEAD: *Songs of the Prairie* (1911), *The Empire Builders* (1908), *Kitchener and Other Poems* (1917).

FRANCIS SHERMAN (1871-1926), a banker and a poet, was born in Fredericton, N.B., and died in Atlantic City. He was the author of *Matins* (1896), his only book of poems, and the following pamphlets: *In Memorabilis Mortis* (1896); *A Prelude* (1897); *The Dead City* (1898); *Stray Sonnets* (1898); *A Canadian Calendar of Lyrics* (1900). Louise Imogen Guiney called

him "A shy shepherd from Canada," whose *Matins* were "very misty and fawn-colored and Rosettian." Pre-Raphaelite he was and mystical, while Canadian landscape found him on his knees in reverence. But the soul of his poetry is strong, healthy and all compact with thought. His work is not great, yet so full is it of surprises of beauty, and felicitous cadences, that it ought to be better known.

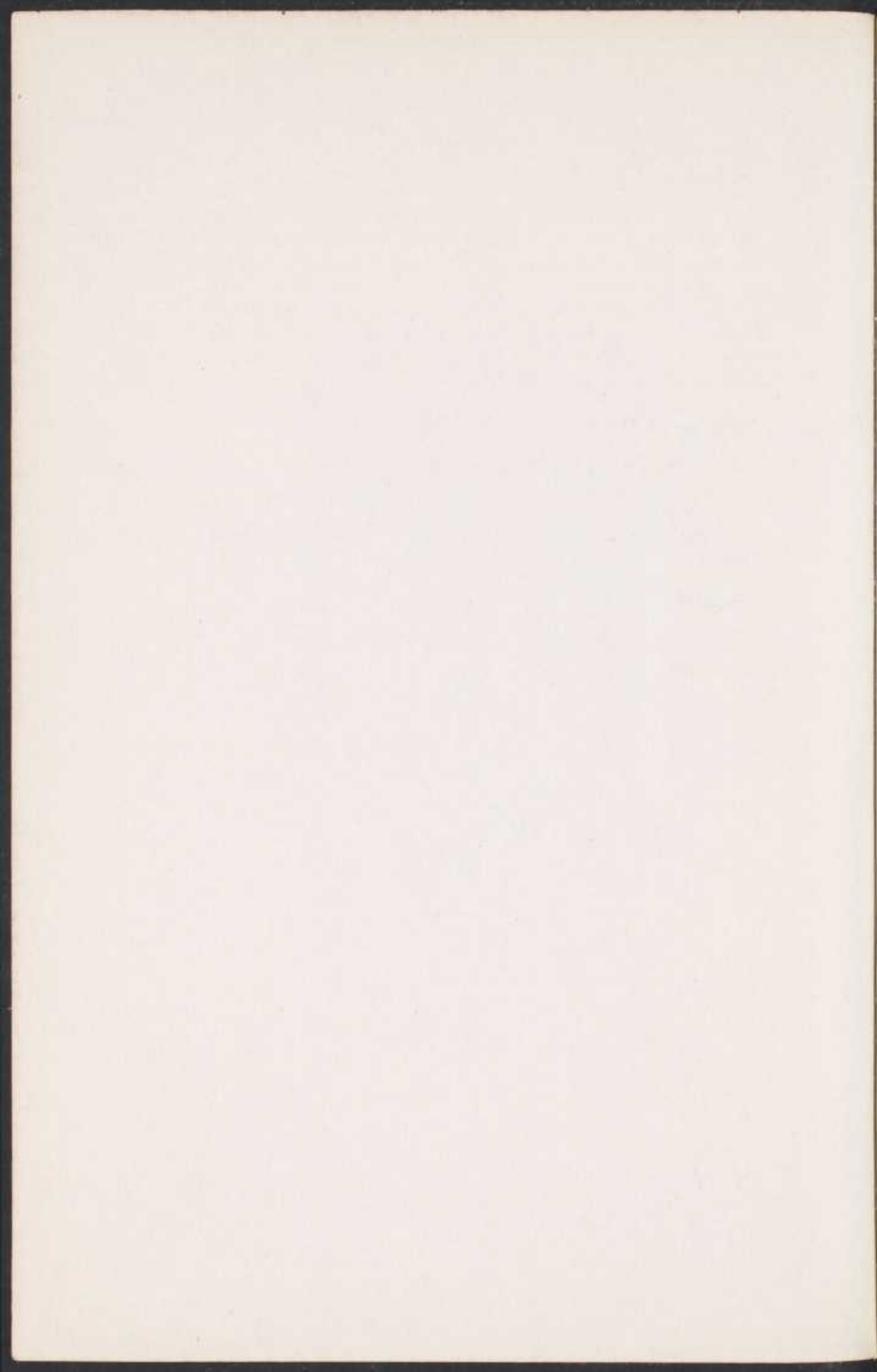
PHILLIPS STEWART: *Poems* (1887).

FRANCES BEATRICE TAYLOR: *White Winds of Dawn* (1924).

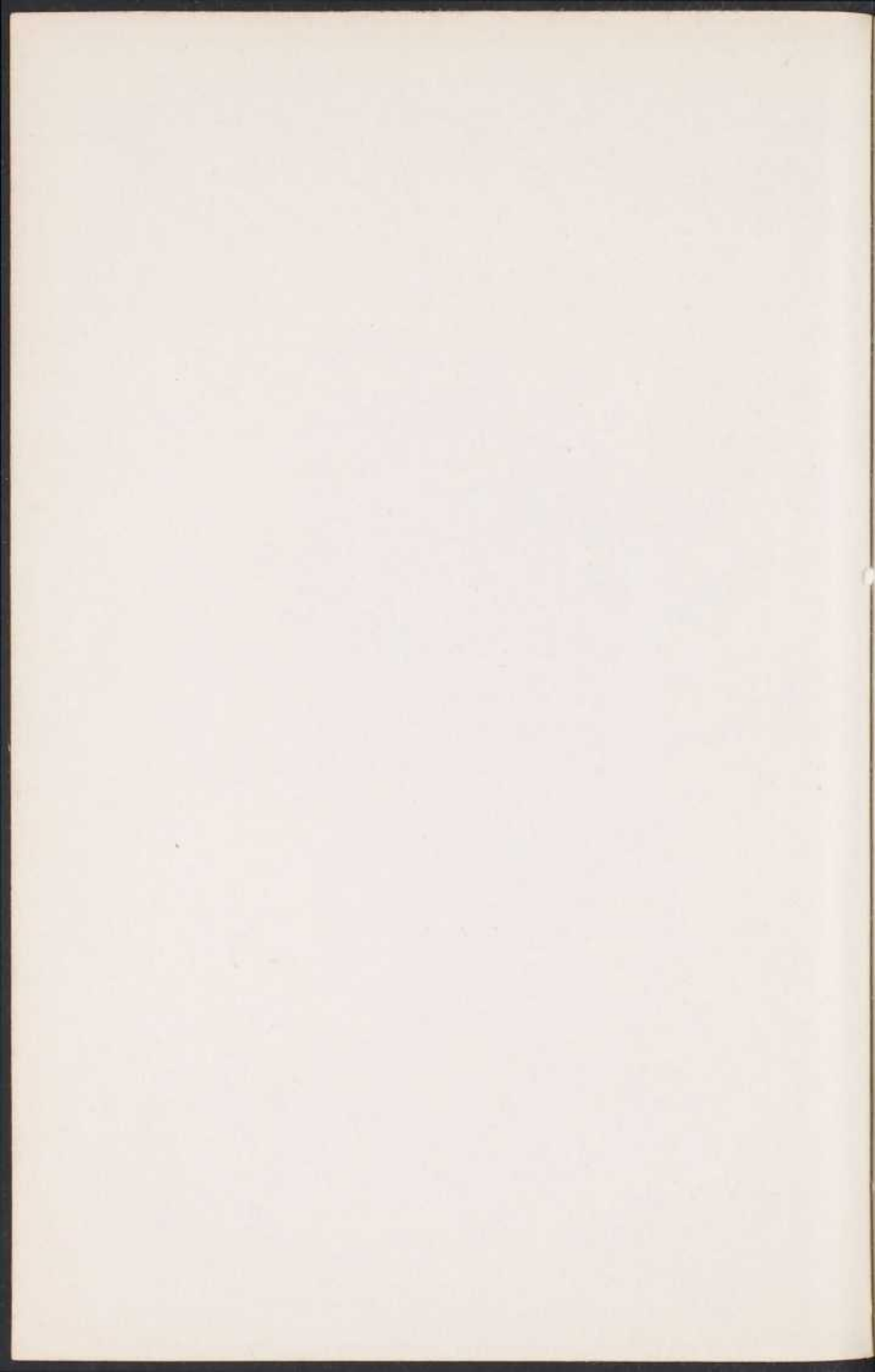
BERNARD FREEMAN TROTTER: *A Canadian Twilight* (1917).

ROBERT WATSON: *The Mad Minstrel* (1923).

CLIVE PHILLIPS WOLLEY: *Songs from a Young Man's Land* (1917).



IV
THE DRAMATISTS



IV

THE DRAMATISTS

I. FRENCH CANADIAN DRAMA



ARC LESCARBOT (1570-1619) was called to the bar in Paris, France (1599), and seven years later accompanied Poutrincourt to Port Royal in Acadia (Annapolis Royal). Lescarbot's *Histoire de la Nouvelle France* (1609—revised 1611, enlarged 1618) records his discoveries. W. L. Grant's translation in the publication of the Champlain Society is available for English readers. *Les Muses de la Nouvelle France* was published by Lescarbot in Paris, 1609. It is the first volume of poetry to be written in America. He also records in the *Histoire* the production of a play at Port Royal, the birthplace of poetry and drama in the North American continent.

Since that date French drama in Canada has had a rather inconspicuous history. Joseph Quesnel wrote two comedies, *L'Anglomanie* (verse) and *Colas et Colinette* (prose), as well as a comic opera, *Lucas et Cécile*. They enjoyed a passing popularity. F. A. Marchand, a former prime minister of Quebec, wrote several plays in both prose and verse, *Les Faux-brillants*, *Un bonheur en attire un autre*, etc. Pamphile Le May attempted comedy in *Rouge et Bleu*, and wrote a vaudeville piece, *Entendons-nous*, now forgotten. Louis Fréchette and Louis-Oliver David dramatized their novels and histories with no success. *Le jeune Latour*, by the adolescent Antoine Gérin-Lajoie, was rather a promise than a fulfilment.

The French Canadian theatre was established over two decades ago by Elzear Roy in Montreal. Continental plays have been produced, and a native drama encouraged. Recent French drama finds its best ex-

pression in Frère Marie-Victorin's *Charles Lemoyne* (1925) and *Peuple sans Histoire* (1925).

II. ENGLISH CANADIAN DRAMA

It has frequently been said that English Canadian drama began with CHARLES HEAVYSEGE (1816-1876). Since his work has already received ample consideration under "The Poets" it will not be necessary to repeat what was said there. His work has had no effect upon subsequent Canadian Literature. The poetic drama *Tecumseh*, by CHARLES MAIR (1840—), was likewise considered in connection with his poetical achievement. Charles Mair established the Canadian tradition in his treatment of the national landscape. He was also the first to use an Indian theme. This may have induced others to follow his lead; but it would seem inevitable that, just as the romance of the French régime should fascinate later English writers, so the Indian, as he became better known, and the wealth of fascinating material made available, should stimulate an increasing preoccupation among our writers. Sarah Anne Curzon's play, *Laura Secord, the Heroine of 1812* (1887), has long remained out of print, and there is no need of reviving it. There is plenty of dramatic material in Canadian biography and romance, but without a knowledge of stage craft and the craft of play writing, many a Canadian dramatic piece was doomed to speedy oblivion. Canadian drama is still in its infancy, and consequently we have little to show.

GILBERT PARKER (1859—). Sir Gilbert Parker began his literary career with the drama. While in Australia (1885-1889), with the *Sydney Morning Herald*, he met George Rignold, the Shakespearian actor. They collaborated on an adaptation of *Faust*, which Parker informs us was a combination of Goethe, Marlowe and Dr. Watts. The play was a success.

He also wrote *No Defence* and *The Heart of Gold*, but they have not been published. Parker's novels have strong dramatic elements. This is particularly noticeable in the skill with which he exhausts every dramatic possibility from those situations up to which the narrative leads. His fondness for sword play and other touches of a similar nature recall the dramatist of an older day. He is also a master in the oratorical episodes, court scenes and the like, which would lead one to suspect that they were composed to be declaimed. He also carried over another idea from the drama to his fiction, the soliloquy. Instead of the soliloquy being oral it takes the form of a letter. This not only achieves the same result as the soliloquy upon the stage, but also enhances the note of reality. Parker employs this device with telling effect.

WILLIAM WILFRED CAMPBELL (1860-1914). The details of Campbell's life have been given under "The Poets." It has been pointed out that Campbell excelled in the dramatic poem. He had a gift for clearly visualizing and energizing certain types of character. "The Mother" and "Lazarus" are good examples of this. As a writer of poetical drama he stands supreme in Canada, not only for the technical skill with which he constructed his five-act dramas, the characterization of the major *dramatis personæ*, the fine, flowing quality of his blank verse when at his best, but also because of the scope of his interests, and the depth of his intellectual and spiritual discernment. *Poetical Tragedies* (1908) includes "Mordred," "Morning," "Daulac," and "Hildebrand." "Mordred" is possibly his best drama. He was *con amore* with the Arthurian legend, following Sir Thomas Malory rather than Tennyson. This tragedy centres around Mordred, the natural son of Arthur. "Morning" goes back to the pre-Christian era, and represents the conflict between faith in the character of Leonatus, and cynicism in

the person of Vulpinus, for world supremacy. "Hildebrand" is, of course, built upon the life and work of Pope Gregory VII. "Daulac" (des Ormeaux) is his only Canadian theme, and while the hero of the Long Sault is still heroic he is less than great. Campbell also wrote other dramas, "The Brockenfiend," "The Admiral's Daughter," etc., but he never surpassed "Mordred" and "Hildebrand."

DUNCAN CAMPBELL SCOTT (1861—). Those who first read *In the Village of Viger* (1896) were no doubt not surprised when Dr. Scott later essayed the more deliberately dramatic *genre*. The perfection with which he conceived those little scenes from rural Quebec life are among the most precious things in Canadian prose. He approached some of them in *The Witching of Elspie*, but never surpassed them. There he revealed a fine sense of artistic unity and dramatic action. Every superfluous line is erased, that the significance of his idyll may be clearly seen. They also revealed a penetrating understanding of character. Each story moves by its own momentum, and the dénouement is both inevitable and memorable. This is the core of all successful drama. The most remarkable poem of its kind in our literature is "Variations on a Seventeenth Century Theme." It reveals an astonishing facility in poetical technique, wedding a variety of musical forms to an inevitable verbal accompaniment. It also displays an exuberant dramatic quality, musically conceived. Other poems might be cited, such as "Spirit and Flesh," "The Flight," "A Mystery Play," etc. Dr. Scott's interest in the Little Theatre of Ottawa did not end with his whimsical "Prologue," delivered at the official opening. *Pierre*, first produced in Hart House Theatre, was also played at Ottawa. It continues Dr. Scott's interest in Quebec village life. *Pierre* is a charming idyll, full of tenderness and rare humor, completely satisfying. *Joy! Joy! Joy!* played at Hart House in

the spring of 1927, is a thrilling, purposely artificial, *tour de force*. Its cleverness, subtlety and sinister atmosphere demand unusual gifts for presentation.

ARTHUR STRINGER (1874——). Stringer was a born lyricist, and had he continued as a poet there is little doubt but that he would have achieved lasting distinction in verse. With his ability for conceiving melodrama, the restraining hand of the Muse might have guided him into poetical drama. As it is he has written several dramatic pieces in blank verse—"Hephæstus," "Persephone at Enna," and "Sappho in Leucadia." While his themes are classical he was really not a classicist. He lived and thought in the present, and his creations are of the present, not the past. Again he is not happy in his vehicle. The address of Hephæstus to Ares, his brother, to whom he gives his wife, Aphrodite, is studded with beautiful lines and metaphors; but it is lyrical, not dramatic. Poignant it may be, but too softly cadenced for so wracked and emotional a time. "Persephone at Enna" is better. "Sappho in Leucadia," a dramatic dialogue in form, lacks dramatic unity and intensity. The author is enamored of his singing lines, and striking imagery prolongs the pleasant pain, when he should let himself go.

ROBERT NORWOOD (1874——). Norwood traces his ancestry to Oliver Wendell Holmes, "Poet of the Breakfast Table," but he is more proud of the fact that his father as a boy of eight ran away to sea, rather than submit to some injustice at school. Returning home he enlisted in McClellan's Army, and upon being honorably discharged he prepared for the priesthood of the Church of England. After his ordination he was sent to Africa, but returned to Nova Scotia, where he married. Robert Norwood was born at New Ross, March 27, 1874. The family moved later to Seaforth, a fishing village from which

Norwood, no doubt, got much of his inspiration for the drama, *Bill Boram*. After many moves Robert was ultimately sent to King's College where he came under the influence of C. G. D. Roberts, who greatly encouraged his poetic talent. He graduated in 1897, was ordained in 1898, and stationed at Neils Harbor. His oratorical powers were soon recognized, and after another move he was called to assist Canon Almond at Trinity Church, Montreal. From here he went to Cronyn Memorial Church, London. Here in 1915 appeared his sonnet sequence, *His Lady of the Sonnets*. It was a worthy first offering, his sonnets following Petrarch in the octet and Spenser in the sestet. In 1919 he was honored with a call to the fashionable St. Paul's Memorial Church, Overbrooke, Philadelphia, five years later going to St. Bartholomew's, New York City. His books include: *The Witch of Endor: A Tragedy* (1916), *The Piper and the Reed* (1917), *The Modernists* (1918), *The Man of Kerioth: A Tragedy* (1919), *Bill Boram* (1920). *The Witch of Endor* is founded on the character of Saul, and the *Man of Kerioth* on Judas Iscariot. *Bill Boram* is a sea drama, a man redeemed through love of nature. Norwood has rare poetical gifts, his chief distinction being his spiritual, almost mystical insight, and a certain cosmic note to his idealism. His imagination bears the Celtic stamp. He has a genius for humanity, for sympathetic understanding as well as compassion. Such characters as Saul, Judas, Mary Magdalen, etc., are memorable figures, into whom he has projected himself with great effectiveness. His interpretation of the Biblical times and characters is satisfying. Norwood is able to forget himself in his creations, all except his extraordinary facility for words, his love of the soaring phrase, in other words, the oratorical. This rhetorical quality enhances his dramas, but it frequently slips into his verses, an artistic peccadillo to which the born orator must ever be prone.

MARJORIE PICKTHALL (1883-1922). In *The University Magazine* there appeared in 1920 our greatest one-act play, *The Wood Carver's Wife*, by Marjorie Pickthall. It was later published together with a selection of her poems (1922). The scene is laid in Quebec in the time of the Intendant. Jean uses his young wife, Dorette, as a model for the Virgin, which he carves out of red cedar. Her love strayed, and now lies in the keeping of a young cavalier from the viceregal court. Jean knows of the love, likewise Shagonas, the Indian. As she sits, while Jean carves, mocking her sorrow, the bow of Shagonas twangs outside the door. Her lover lies dead, and the inexorable law of heaven is vindicated. The play moves to a powerful and poignant climax. As art, as blank verse, as a dramatic unity, it is perfect, while the total effect approaches the sublime.

The future of Canadian dramatic art must depend upon The Little Theatre movement. Our dramatists must aspire to produce plays that really play, and to do this a better understanding of the technique of the stage is required. These Little Theatres should become, not multiplied opportunities for imported plays, but rather laboratories in which experiments may be made in discovering a new technique suited to our needs, as well as an individual or national type of play. The movement has already produced splendid results. The Home Theatre at Naramata, B.C., has done good work in the hands of Carroll Aikens and his capable wife. He has produced the work of others, as well as his own plays, particularly his passion play, *Victory in Defeat*. Winnipeg has a live theatre group, producing plays by local writers. Ottawa has had the advantage of the leadership of Duncan Campbell Scott, whose play, *Pierre*, has been mentioned. The Dickens Fellowships in several of our larger cities have developed fine talent.

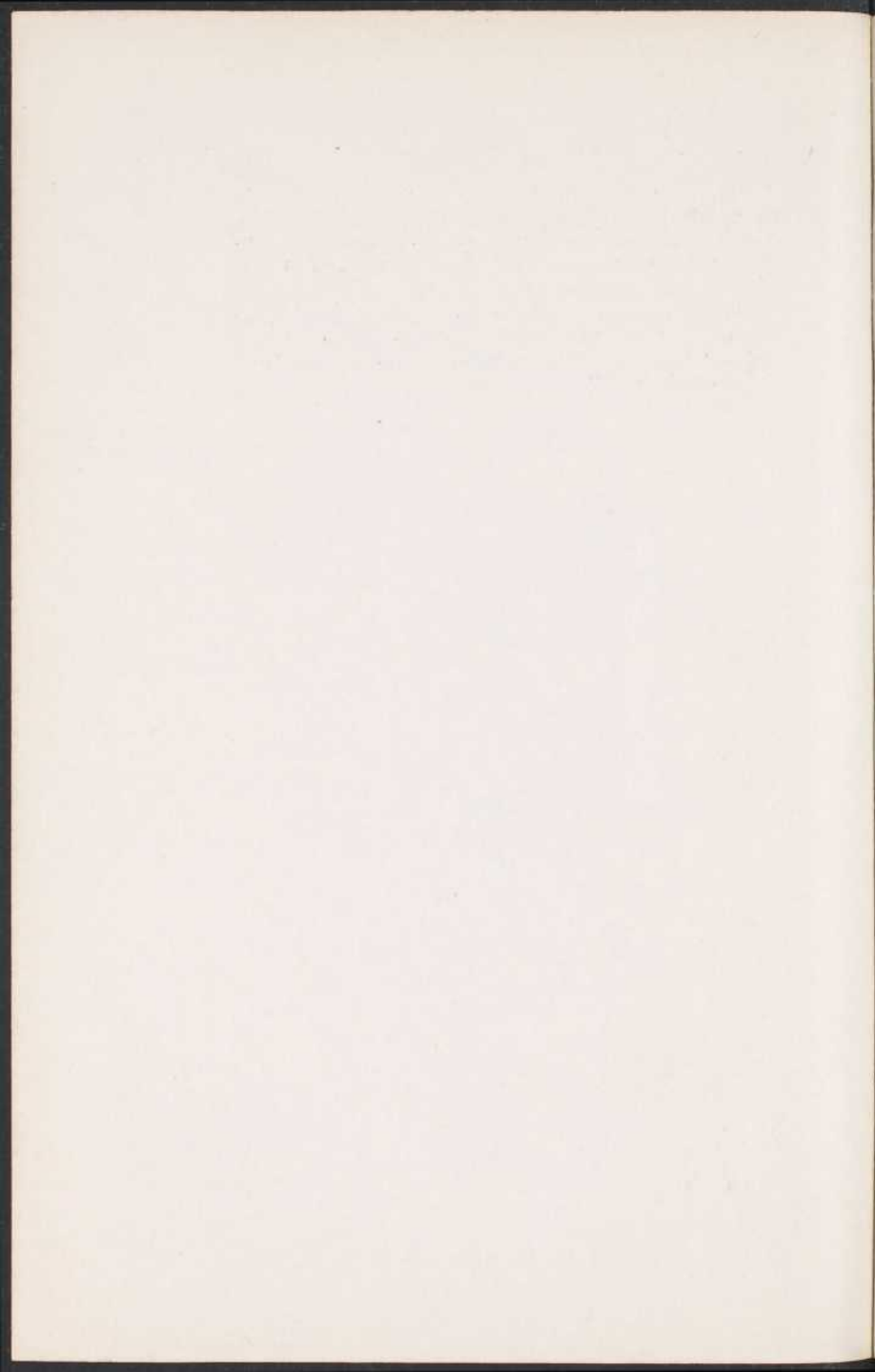
One of the most progressive literary groups in

Canada is that of Montreal. They have organized into sections, and exist for mutual criticism and improvement, not for self-adulation. Out of this have grown several distinctive one-act plays. *One Act Plays* by the Canadian Authors' Association, Montreal Branch, 1926, contains nineteen plays, representing fourteen authors. Several of these are of a high order.

The leading Little Theatre in Canada is the Hart House Theatre of the University of Toronto. Splendid direction to the development of a national drama has been given by this marvellous institution. Some of the most important contributions to contemporary dramatic literature have been fostered and developed here. The Hon. Vincent Massey, M.A. (Oxon), has recently edited Volume I of *Canadian Plays from Hart House Theatre* (1926), the second volume being in preparation. Merrill Denison, Duncan Campbell Scott, Marian Osborne, Isabel Ecclestone Mackay, Carroll Aikens and others are represented.

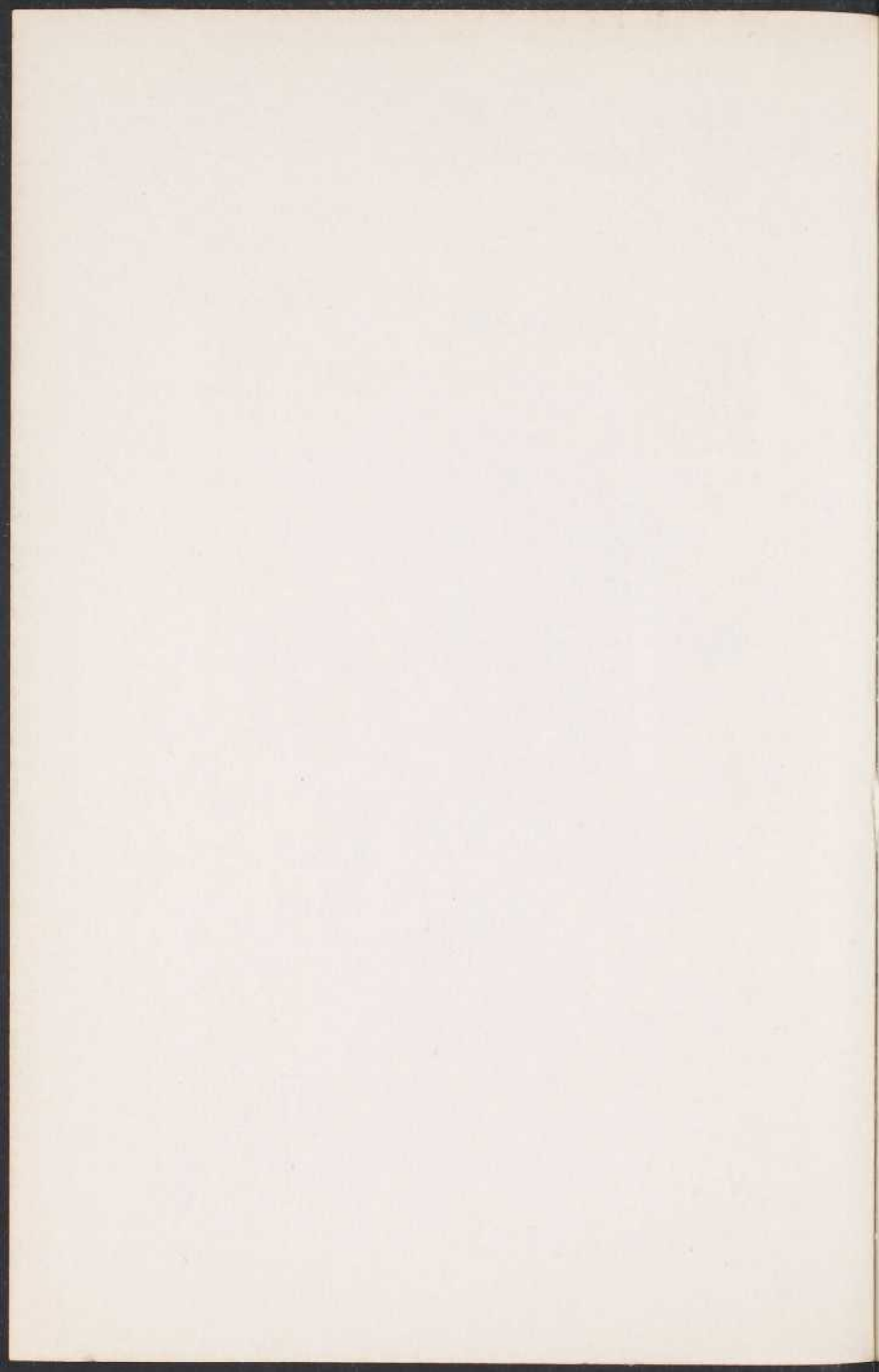
While *Low Life*, by Mazo de la Roche, Marian Osborne's lyrical drama, *Sappho and Phaon*, John L. Carleton's *The Mediæval Nun*, etc., Dr. James Dollard's *Clontarf: An Irish National Drama*, and Norah Holland's *When Half Gods Go* deserve mention in such an *Outline*, special importance attaches to Merrill Denison, whose collection of plays, *The Unheroic North* (1923), signalled a fresh advance in the development of a native drama. The "Weather Breeder," "Brothers in Arms," and "Marsh Hay," are realistic plays representative of a crude frontier life. They are unmercifully satirical of our stupidities and foibles. While scarcely typical, nothing less than a library of plays could be typical of so vast and varied a country. They are hopeful signs of an indigenous drama. Lacking the sophistication of United States and European plays, they want nothing of virility and color. Fred Jacob's *One Third of a Bill* (1925) concerns the bourgeoisie of Ontario country-town life in a sophisticated

manner. He understands the technique of the one-act play, is versed in stage-craft, and knows his subject. His style is most ingratiating and urbane. *Woman: The Masterpiece*, a play in four episodes, and *The God-Intoxicated Man*, a play in three acts (1923), by B. M. Greene, are built around the author's love of art and his admiration for Spinoza. This is one of the most remarkable and significant dramatic offerings produced in Canada.



V

THE ESSAY AND BELLES LETTRES



V

THE ESSAY AND BELLES LETTRES



ALL the creative works of the imagination designed to be pleasurable as well as profitable few can compare with the essay. This brief, discursive, lightly-tripping thing is the touchstone of exquisite prose. Just where the essay began we may only conjecture. Some trace its ancestry to Theophrastus, whose *Characters* were widely-imitated by the writers of the seventeenth century.

The authentic originator of the modern essay was undoubtedly Montaigne, whose delightful and provocative literary confections not only inspired some of Shakespeare's happiest lines, but also prompted Lord Bacon to pen his own memorable *Essays*. Addison and Steele, like Bacon, were men of the world, but the essay in their hands became journalism of a type that anticipated certain features of the modern novel. "Whosoever," says Dr. Johnson, "wishes to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the volumes of Addison." To-day good writers will avoid the pedantry of Addison's style, but all will agree with Johnson, when he says of the essay that "the busy man may find time, and the idle may find patience," to read pieces so whimsical and sparkling with humanity.

Johnson failed to follow his own advice, for his essays are rather dull and clumsy imitations of Addison and Steele. Goldsmith, master of purity, simplicity and elegant grace, succeeded to the purple, then Charles Lamb, winsome Elia, and so on to Landor, Macaulay, De Quincey, Hazlitt, Ruskin, Stevenson, Augustine Birrell, Lynd, Lucas, and others.

The word "essay" was invented to designate a new

experiment in literary forms, and implied a brief, irregular, sophisticated piece, full of digressions and "exquisite negligence." It is too elfin a creation to find fitting hospitality in our American atmosphere. The essay requires urbanity, that easy and whimsical grace which is the fine flower of culture through many generations, of cosmopolitanism, leisure, detachment, and exquisite taste. In such a pioneer country as this we lack repose, the amenities of modest luxury sufficient to inspire such quaint causerie. "Life is earnest" here, and our literature, like our education, must serve practical ends; must teach and demonstrate the way. But the essay endeavors to explain nothing—to charm is its only reason for existence. Our brief prose work too frequently ends up in a pamphlet, instinct with moral earnestness and eager to convert.

I. FRENCH CANADIAN

The essay in Canada is of recent birth, although its origins may be traced back to the beginning of the nineteenth century. Most of what were once called essays were the work of journalists, professors and literary critics, strenuous, ambidextrous things, terribly in earnest about rights, duties, origins, standards and the national ideal. Possibly the most important name to greet us at the beginning of French Canadian literature is that of LOUIS A. DESSAULLES (1819-1893), member of the legislature and also a journalist who put a formidable amount of research into his trenchant polemics and historical writings: *Des Droits souverains du Peuple* (1861); *Rouge et Noir* (1848); *La Guerre américaine* (1865). MGR. J. S. RAYMOND (1810-1887) came a little nearer to the ideal in *Mélanges Religieux* (1849, 1850), *Discours sur l'amour* (1866), and *Discours sur la tolérance* (1873). They are theological and religious. ETIENNE PARENT (1802-1874) wrote many papers on historical, social, religious and literary subjects, which may be read in

the *Répertoire National*, and in back numbers of the *Foyer Canadien*. He was the forerunner of Pamphile LeMay and Benjamin Sulte in this genre, and also of Sir James LeMoine, although LeMoine confined himself to subjects of history and tradition connected with the St. Lawrence country. LeMoine (1825-1912) wrote both in French and English, and his *Maple Leaves* (6 vols.), *Monographies et Esquisses* (1885) and the many volumes of legends and chronicles are mines of information. Kirby, Parker, Mair and others owed a great deal to LeMoine's indefatigable research. ARTHUR BUIES (1840-1901), wrote clever skits in *La Lanterne*, while his *Lettres sur le Canada* come still nearer the essay style. He was anti-British and anti-clerical in his heated polemics, but in his *Chroniques, Humeurs et Caprices* (1873); *Chroniques, Voyages*, (1875); and *Petites Chroniques pour 1877*, (1878) he is a rare and satisfying artist. Other names of more or less significance are HUBERT LARUE, who wrote reviews for the *Foyer Canadien*, and *Les Soirées canadiennes*, his best papers being collected in *Mélanges historiques, littéraires et d'économie politique*, 2 vols. (1870, 1881); SIR ADOLPHE ROUTHIER, who contributed articles and wrote *Causeries du Dimanche* and the brilliant *Portraits et Pastels*; MICHEL DARVEAU, whose biographies, *Nos Hommes de Lettres*, appeared in *Le National*; and F. G. MARCHAND, who contributed to *Ruche Littéraire* and *Foyer Canadien*. Henri Edmond Faucher de Saint-Maurice (1844-1897), who possessed an insatiable appetite for travel and adventure, has left many sketches recording his wanderings, *A La Brunante* (1874), *Choses et autres* (1874), *Jôies et Triestesses de la mer* (1888), *Loin du pays*, 2 vols., (1889) etc. NAPOLÉON LEGENDRE (1841-1907) is the author of several works, the most important being *Echos de Québec*, 2 vols., (1877) and *Mélanges, Prose et Vers* (1891). Two other names suggest themselves: ERNEST MYRAND (1854-1921), author of *Noëls anciens de la Nouvelle-France* (1899) etc.; and HECTOR FABRE

(1834-1910), who made *l'Événement* so distinguished a journal.

With ERNEST GAGNON, editor of *Les Chansons populaires du Canada* (1865), we approach the final period of development of the French-Canadian essay. His articles in *Courrier du Canada* were a stride in the right direction, particularly his *Causerie artistique*, which appeared originally in that revue. HENRI BOURASSA, Nationalist leader and editor of *Le Devoir*, has gathered about himself some able writers. Among the most eminent of those connected with journalism are ABBÉ LIONEL GROULX, and ABBÉ BEAUDÉ (HENRI D'ARLES), both of whom have been associated with *L'Action Française*, the latter being crowned by the French Academy. Henri d'Arles has written history, criticism and essays. The following are representative: *Pastels; Essais et Conférences* (1910); *Arabesques; Estampes* (1926); and *Miscellanées* (1927).

MGR. CAMILLE ROY, LL.D., F.R.S.C., the distinguished Rector of Laval University, is the most important critic and historian of French Canadian literature living. English readers are familiar with his *History of French Canadian Literature* in Canada and its Provinces, as well as his articles in *The Encyclopædia Britannica*. Mgr. Roy's *Manuel d'Histoire de la Littérature Canadienne-Française* (1925), is a model of clarity, sound judgment and condensation. For some years his scholarly and facile pen adorned the pages of *Le Canada Français*. Not only is he an interpreter of the literature of Quebec, but he has also written other volumes of history and romance as well as *Nouveaux essais sur la littérature canadienne* (1914); *Erables en Fleurs* (1923); *A l'ombre des Erables* (1924). Mgr. Roy is a writer of graceful, cultured prose.

LAURE CONAN is the only woman essayist to be mentioned, her *L'obscur Souffrance* and *Silhouettes*

canadiennes are worthy of mention. MGR. LOUIS-ADOLPHE PAQUET, of Laval University, is another of that large company of clerical authors who have enriched French Canadian literature. Besides many fugitive papers he has written *Etudes et Appréciations*, 4 vols. (1917-1922). The last name to be mentioned, ADJUTOR RIVARD, is the crowning achievement of the essay genre in French Canadian literature. Besides *Etudes sur les Parlers de France au Canada*, he has written *Chez Nous* (1914), and *Chez nos Gens* (1918), both delightful offerings of essays on habitant life and character. FRÈRE MARIE-VICTORIN, *Récits* (1919), *Croquis laurentiens* (1920), has lately been working the same field. Brief, informal and confidential, they steal inward catching one by happy surprise. The list might also include Pelletier's *Silhouettes* in *Le Devoir*, and "Fadette's" causerie in the same journal, perhaps also the *Chroniques de Madeleine* in *La Revue Moderne*.

II. ENGLISH CANADIAN

(1) COLONIAL WRITERS

JOSEPH HOWE (1804-1873). The history of the English essay in Canada may roughly be said to begin with Howe. John Howe emigrated from Boston (1776), bringing his paper, *The News Letter* (founded 1704), and amalgamating it with *The Halifax Gazette* (founded 1752), thereby establishing *The Novascotian*. His son Joseph, who had entered the business at the age of fifteen as an apprentice, succeeded to the ownership of the paper in 1828, and continued to edit it until 1847. In 1835 he defended himself against prosecution for libel and won, thereby gaining the freedom of the press in the Maritimes. The following year he was elected to the Legislature for Halifax, and continued to sit in parliament until 1863. He placed himself at the head of the anti-confederation

forces in 1866, but two years later accepted the office of Secretary of State under Sir John A. Macdonald. He was unhappy, feeling himself compromised, and resigned. Howe was appointed Lieutenant-Governor of Nova Scotia in 1873, but died a few weeks later. Joseph Howe was named by his compatriots "the tribune of the people." All his utterance, spoken or written, was vibrant with the love of the Maritimes. He hoped for leisure to polish the best of his writings, but it never came. They may be read to-day about as they were given in *The Speeches and Public Letters* (2 vols., 1858, new ed., 1909), and *Poems and Essays* (1874). His "essays" were orations. Examples of the best of these are his address on Shakespeare and his defence of the freedom of the press. As editor of *The Novascotian* he gathered about himself a brilliant group, "The Club," of which Haliburton was a member. Out of this association came the Clockmaker Series, which ran in *The Novascotian* and was published under Howe's imprint in 1836. *The Club* papers (1828-1832), and then Howe's own essays, "Legislative Reviews," letters, and "The Nova Scotian Afloat" (1838), "The Nova Scotian in England" (1838-39), "Western Rambles" (1828), "Eastern Rambles" (1830), etc., appeared in his paper over a period of years. They have all the earmarks of oratory; the style is dashing, the metaphor daring, the scholarship neither broad nor profound, each sweeping to a sonorous and rhetorical climax. The true essay neither hectors nor exhorts; it charms, and knows not the voice of grand passion. His poems are not great. The best of the verse is "Flag of Old England," (patriotic); "The Blue Nose," (humor); and "To the May Flower," (description). Essays do not flower on the hustings.

(2) CONFEDERATION GROUP

What has already been said regarding the development of the essay in Quebec, may be repeated when

considering the essay elsewhere in Canada. The times were strenuous and the so-called essays were indistinguishable from propaganda. GOLDWIN SMITH, M.A., LL.D., (1823-1910) published many papers in *The Bystander*, the best of which later appeared in *Lectures and Essays*, and *Essays on Questions of the Day*, etc. Smith was a polemicist and pamphleteer and, while he was undoubtedly a master of English prose, it is not likely that his preachments on Canada First and annexation will have anything but an antiquarian interest. JOHN READE, LL.D., F.R.S.C. (1837-1919), poet and literary editor of the *Montreal Gazette*, and GEORGE STEWART, LL.D., F.R.C.S. (1848-1906), editor of the *Quebec Chronicle*, wrote many essays in literary appreciation. Their work, however, was largely marked by a vigorous loyalty to the Canadian tradition, and a somewhat uncritical solicitude for made-in-Canada poetry and prose. These writings were paralleled by those appearing in the *Revue Canadienne* and similar French Canadian literary journals.

(3) CANADIAN SCHOOL

We come now to the great period of literary development in Canada, and we expect to encounter some distinctive work in the essay. We are not disappointed.

JAMES CAPPON, M.A., LL.D., F.R.S.C., (1855—). Dr. Cappon is one of three who heralded the authentic essay in Canada. After a brilliant university course in Scotland, he came to the chair of English language and literature at Queen's University. He became Dean of the Faculty of Arts in 1888. His familiarity with classical and modern literature, his sound judgment, infallible taste, and his remarkable felicity of style, combined with rugged honesty, made him one of the greatest teachers of English to have graced any Canadian college. His literary studies in book and

magazine form are quite in the grand manner. Cappon struck the note of urbanity, of profound learning carried with graceful ease, and of quiet detachment.

W. J. ALEXANDER, Ph.D., (1855 —). Dr. Alexander, now professor emeritus in the University of Toronto, has written several introductions to texts in English literature for schools and colleges, editing for many years literature selections for collegiate and university use. His influence upon the tastes of succeeding classes of students has been great.

THOMAS O'HAGAN, LL.D., Ph.D., Litt.D. (1855 —). Born near Toronto, and a student at American and European universities, Dr. O'Hagan was for many years a teacher, later becoming a journalist and lecturer. He began his literary career as a poet, having to his credit the following: *A Gate of Flowers* (1887); *In Dreamland* (1893); *Songs of the Settlements* (1899); *Songs of Heroic Days* (1916); *In the Heart of the Meadow* (1914); *Complete Poems* (1922). These poems have been commended by John G. Whittier, C. G. D. Roberts, Louis Fréchette, and Pamphile LeMay, Katharine Tynan, etc. Combining his Celtic idealism with other poetic endowments, and enjoying the leisure of bachelordom and the teaching profession, he was able to dedicate himself to unhurried and uninterrupted study and travel. *Studies in Poetry* (1900); *Canadian Essays* (1901); *Chats by the Fireside* (1911); *Essays, Literary, Critical and Historical* (1909) and *Essays on Catholic Life* (1906); reveal a wide range of interest. Dr. O'Hagan's best serious work, *The Genesis of Christian Art* (1926), is a memorial to his years of study and travel abroad. *With Staff and Scrip* (1925) is his finest collection of essays. He loiters among beautiful scenes, in quaint sanctuaries and out of the way places, and talks in tranquillity with graceful phrase and intriguing fancy. *Intimacies in Canadian Life and Letters* (1927) is a fine collection of critical papers, containing several

notable translations of French poems. Dr. O'Hagan has also written the volume on *Dean Harris* for *The Makers of Canadian Literature*, and a history reader, *Father Morice*.

BLISS CARMAN, M.A., LL.D., F.R.S.C. (1861—). An appreciation of Carman's verse appears under *The Poets*. He expresses in prose the dominant ideas of his poetry. *The Kinship of Nature* (1904), *The Friendship of Art* (1904), *The Poetry of Life* (1905), and *The Making of Personality* (1908), are books of essays, but they are so related in theme as scarcely to warrant the word essay; they are not casual enough. They are concerned with the value and dignity of man's nature, the resources of his spirit, the springs of happiness, and the goal of life. A good summary of these will be found in his *Talks on Poetry and Life*, transcribed and edited by Miss Blanche Hume (1926), being lectures given before the universities of Canada. These essay-like works are a simple and sincere expression of his philosophy of life and art, in which we find traces of his devotion to Matthew Arnold and Ralph Waldo Emerson.

W. H. BLAKE (1861-1924). The name of Blake is widely known for his felicitous translation of *Marie Chapdelaine*. His place in the history of the Canadian essay has been made secure through *Brown Waters and Other Sketches* (1915); *In a Fishing Country*, and *A Fisherman's Creed* (1923). Though quite unpretentious, these essays possess that quality of "exquisite negligence," an unobtrusive rhythm and quiet humor, which is the water mark of the best work. There are many descriptive passages of great beauty.

ARCHIBALD MACMECHAN, PH.D., F.R.S.C. (1862—). Dr. MacMechan is another distinguished contribution of the manse to Canadian literature. He was born at Kitchener, Ontario, and educated at Picton and

Hamilton collegiates, the University of Toronto (B.A., 1884), and Johns Hopkins (Ph. D. 1889). He married in the same year and went to Dalhousie University as professor of English Language and Literature. In addition to his university work, he has written literary articles under the *nom de plume* "The Dean," in *The Standard* (Montreal) for twenty years. He has the distinction of being the first to write an appraisal of the poetry of Marjorie Pickthall, his review of her poem, "The Little Fauns to Proserpine," being a piece of pure ecstasy. In addition to editing *Sartor Resartus* (1897), *Hero and Hero Worship* (1901), and *Tennyson's Select Poems* (1907), for which he wrote very able introductions, Dr. MacMechan edited DeMille's threnody, *Behind the Veil* (1893). As a poet he has published two chap-books, *Three Sea Songs* (1915), and *Twelve Profitable Sonnets* (1920). The first contains "The Ballad of the Rover," "The Ballad of *La Tribune*," and "Off Coronel," which have a fine exuberant ring.

We fought her for three glasses, and then we went
aboard,
Our gallant captain heading us with pistol and with
sword.

The sonnets are graceful and well-executed poems. Dr. MacMechan has written many magazine articles, as well as a book, *Headwaters of Canadian Literature* (1925), on Canadian literature. His judgments are conservative, always leading back to the golden milepost at the centre of the forum. He has also excelled as a chronicler of the stirring annals of Nova Scotia. *Old Province Tales* (1924), and *Sagas of the Sea* (1924) have appeared in book form, and are classics of their kind, bringing to life the far-off days of adventurous and dangerous living. Distinguished as has been his editorial, poetic and historical work, he stands supreme as the essayist of Canada. *The Porter of Bagdad and Other Fantasies* (1901), *The Life*

of a Little College; *The Orchards of Ultima Thule* (1922), besides such fugitive papers as "The Coasts of Ultima Thule," "Painted Music," etc., prove his title to such a distinction. They also prove how an essay at its best may be as precious and perduring as a poem. There is a deftness and delicacy of touch there, an air of sumptuous leisure and detachment, a whimsicality and sparkling imaginativeness, which, caught up into the singing quality of his immaculate prose, marks him as of the ancient tradition of master essayists.

SIR ANDREW MACPHAIL, Kt., M.D., LL.D., F.R.S.C. (1864—). Sir Andrew Macphail has demonstrated how one may be a medical practitioner, professor, editor and soldier, and still find time to write scientific and historical works, as well as excellent essays. Sir Andrew Macphail personally saw through the press Marjorie Pickthall's first little dove-colored book of poems, *The Drift of Pinions* (1913), many of which he had, as editor, originally published in *The University Magazine*. In the essay he has written: *Essays in Puritanism* (1905); *The Book of Sorrow; Essays in Politics* (1909); and *Essays in Fallacy* (1910). His essays are more vigorous and crusading than those of Dr. MacMechan, his style more *coupé*, but the total effect of the best papers is one of delight and happy surprise. He has proved again that the natural tendency of the essay is to converge on the criticism of life and letters. The easy informality of these familiar talks has the appearance of accident, but many an essayist since Charles Lamb uttered his gentle rebellion in terms of "Old China," has set the world of irritating reality over against the "land of his heart's desire."

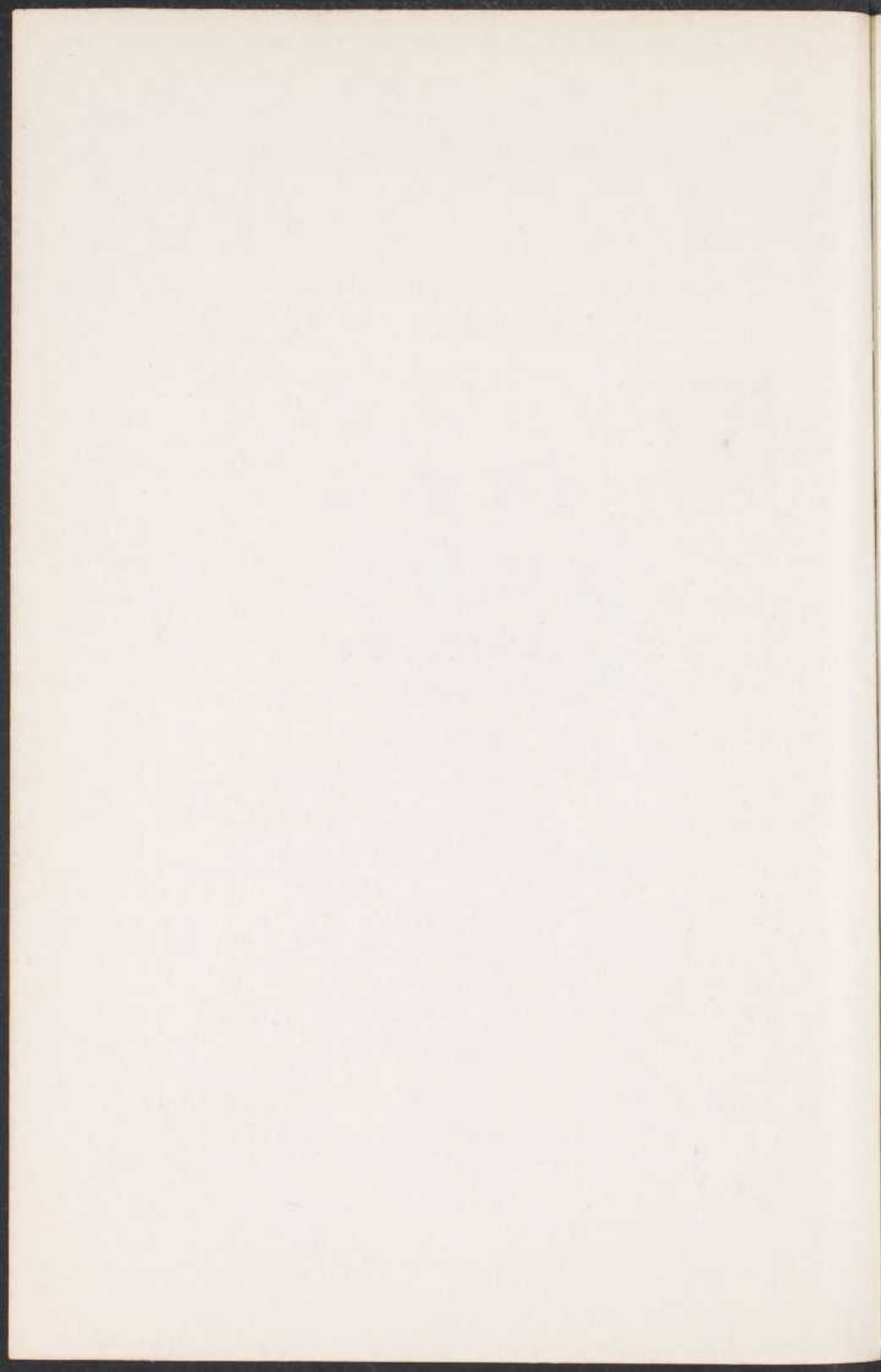
(4) POST-WAR PERIOD

There are several who have done excellent work in literary criticism. RAY PALMER BAKER, PH.D.: *History of Canadian Literature to Confederation* (1920)

is a sound and ably written work. T. G. MARQUIS, B.A.: *A History of English Canadian Literature*, in Canada and Its Provinces, deserved wide distribution. J. D. LOGAN, PH.D., LITT.D: *Highways of Canadian Literature* (1924), rendered excellent service to the criticism and history of Canadian literature. PELHAM EDGAR, PH.D., F.R.S.C., while resolute in his severe tastes, has exercised a salutary influence on contemporary Canadian literature. While more particularly interested in the "Group of the Sixties," he has not refrained from acting as godfather to many of the young literati, the most illustrious being Marjorie Pickthall, whom he fostered, also E. J. Pratt and Wilson MacDonald. His papers and open lectures on Canadian literature have been greatly appreciated. Dr. Edgar's writings have been more deliberately in the field of English literature, his critical study of *Henry James* (1926) and his studies of the English novel, are outstanding examples. EMILY F. MURPHY, "Janey Canuck," in *Janey Canuck in the West* (1910), *Open Trails* (1912), and *Seeds of Pine* (1914), adapted the essay form to the western plains in a breezy, vivacious manner, adorning them with many a passage of poetic prose. She was followed by FREDERICK PHILIP GROVE, B.A., whose *Over Prairie Trails* (1922), and *The Turn of the Year* (1924), in the matter of style are almost classic. While like essays in form they are separate facets of the revolving prairie seasons, each exquisite in its way. WILLIAM ARTHUR DEACON, LL.B., Literary Editor of *Saturday Night*, has published two books of essays and one volume of literary biography: *Pens and Pirates* (1923), *Poteen* (1926), and *Peter McArthur* (1923). Mr. Deacon is vigorous, unconventional, and piquant. He writes with confidence in his conclusions and a dashing courage. Confining himself to the essay form as his chosen medium, he has deliberately cultivated it with increasingly satisfactory results.

VI

RELIGIOUS AND DEVOTIONAL
LITERATURE



VI

RELIGIOUS AND DEVOTIONAL LITERATURE



IN TRACING the history of religious and devotional literature in Canada, it would be interesting to note the more important "association" items. For example, the first Canadian novel, *The History of Emily Montague* (1769) was written by the wife of the garrison chaplain of Quebec, while the first novel by a birthright Canadian, *St. Ursula's Convent, or the Nun of Canada* (Kingston, 1824), had a religious theme. Then there are such names as the following: Abbé Cuoq, author of *Etudes Philologiques*, and other studies in the language of the aborigines; Silas Rand, author of *Legends of the Micmacs*, and philological studies in their language; James Evans, inventor of the Cree Syllabic; John Maclean's *Canadian Savage Folk*; the Sanskrit studies of Bishop Bompas; John McDougall's travels and translations. There is not a department they have not adorned, history, biography, travel, science, literature and philosophy, in French or English.

I. FRENCH CANADIAN

From the days of Champlain until the close of the French régime many books were written, principally by the clergy, but these were published in France. It has already been noted that there was no printing press in New France until after the conquest. The priceless *Jesuit Relations*, the writings of Père Le Clercq, the *Historiæ Canadensis*, of Père Du Creux, the *Huron Dictionary* of Frère Sagard, the travels of

Hennepin, the historical commentaries of Père Charlevoix—these and countless others were the work of faithful priests at their lonely and dangerous outposts. This tradition has been continued to the present. The first book printed at Quebec was *Le Catéchisme du Diocèse de Sens* (1764). The second book was published in 1767, a doctrinal work by Père Labrosse, followed by a legal work, *Traité de la loi des Fiefs* (1775). The first book printed at Montreal was *Le Règlement de la Confrérie de l'Adoration perpétuelle du Saint Sacrement* (1776). From the first the French have been preoccupied with themes of religion, national tradition, and home. In the sections devoted to fiction, poetry, history, travel and biography, it will have been noted that these great integrating ideas have been a part of all that has been best and most permanent in their literature, as it has been in their life.

In addition to several religious journals, or those whose policies are determined by the clergy, e.g., *Le Canada Français*, and the *Annuaire*s of the universities and religious societies, there are the pastoral letters of the bishops, such as Archbishop Emard's *Œuvres Pastorales*, of which several have been published. These are outside the limits of our survey.

Among the more important of the books in this class the following should have a place. Abbé H. R. Casgrain (1831-1904) wrote literary and historical studies, but their spiritual content is very high. He never lays aside his priestly office. *Œuvres complètes* (four volumes) (1854); *Un Pèlerinage au pays d'Évangéline* (1887); *Histoire de l'Hôtel-Dieu de Québec* (1890); *Histoire de la Mère Marie de l'Incarnation* (1864, 1886). Abbé Groulx, one of the brilliant members of the later school, has published *Une Croisade d'adolescents* (1912), and *Les Rapallages* (1916). Then there is Père Lacombe's *Le Père Lacombe, d'après ses mémoires et souvenirs* (1916). Several important works by Mgr. Camille

Roy of Laval have appeared, among them *Mgr. de Laval* (1923).

Two works which rank very high are: *Quelques Considérations sur les Rapports de la Société Civile avec la religion et la famille* (1866), by Mgr. Louis François Laflèche (1818-1898); and *Le Libéralisme* (1872), by Mgr. Benjamin Paquet (1832-1900). Cardinal Bégin's *Le Culte catholique* (1825) and Mgr. Joseph Sabin Raymond's (1810-1887) *Importance des études religieuses* (1864) and *De l'Eglise et de l'Etat* are also held in high esteem. Many collections of sermons have been published combining eloquence and piety, while the literature of religious inspiration and instruction is exceedingly copious. Abbé Auguste Gosselin (1843-1918), produced the monumental works *Vie de Mgr. Laval*, 2 vols. (1890), and *L'Eglise du Canada, 1760-1789*, 2 vols. 1916, 1917), as well as many monographs. Mgr. Louis-Adolphe Paquet is the author of a *Commentaria* (6 vols.) on St. Thomas, several volumes under the general title *Droit public de l'Eglise*, as well as doctrinal, social and literary works.

The thoroughly religious quality of French poetry and fiction has been clearly indicated, and any consideration of the religious and inspirational literature of the French might well begin there, and continue through history and biography. Most inspirational literature fails to inspire with the passing of time, while a great deal of so-called religious literature may be religious, but lack any literary distinction.

II. ENGLISH CANADIAN

The Maritimes have produced, in both Roman and Protestant Churches, religious writers of great ability. Henry Alline (1748-1783), a fiery evangelical of Baptist persuasion, preached many fervid sermons which found their way into print, besides *Two Mites* (1782), a theological treatise, which stands at the

beginning of this type of literature. William Black (1770-1834), a Methodist, like Wesley himself, had a genius for compromise. *Memoirs of William Black* (1839) are an interesting commentary upon the strenuous religious life of the times. One of the great religious leaders was Thomas McCulloch. He founded the famous Pictou Academy, and was the first principal of Dalhousie. His sermons and addresses were a feature of the periodicals of his time, while two long books on Popery would appear to have said the last word from his point of view. Another historic figure is Bishop Charles Inglis (1734-1816), some time rector of Trinity Church, New York, and first Bishop of the Church of England in Nova Scotia. He was a pamphleteer and publicist of ability. Indeed, many of these men were graduates of the universities of New England. Edmund Burke (1753-1846), first Bishop of the Roman Catholic Church in Nova Scotia, was likewise a pamphleteer and controversialist, and wrote at least one book, *A Treatise on the Ministry of the Church* (1817). His memoirs were prepared by Cornelius O'Brien (1894). *The Book of the High Romance*, by Michael Williams, records the pilgrimage of a soul towards Romanism, and comes the nearest to an inspired religious work that has been done in English in Canada.

English writers in Quebec have done creditable work. Rev. A. R. Gordon, Litt.D., of Montreal, has been internationally known as a scholar of the Old Testament, his work including: *The Prophets of the Old Testament* (1916); *The Poets of the Old Testament* (1913), etc.

Rev. John Paterson Smyth is well known for his inspirational works, including *On the Rim of the World*, *A People's Life of Christ*, *The Bible for Home and School*, etc. Miss Lily Dougall achieved her greatest success in collaboration with Canon Streeter,

of England, on such works as, *The Spirit* (1925). She also wrote *God's Way With Men* (1925), etc.

Prof. R. E. Welsh, D.D., summed up the great spiritual autobiographies in *Classics of the Soul's Quest* (1924), a memorable achievement. Canon Shatford's *Six Marks of a Christian* was once well known.

England, Scotland and Wales have, in recent years, contributed richly to our religious literature through those scholars who have come to reside here. J. R. P. Slater's *Modernist Fundamentalism* (1926) and his *Yale Lectures* (1927) are very fine. Richard Roberts has many volumes to his credit, chief of which are *The Jesus of the Poets and Prophets*, *The Ascending Life*, *The Untried Door*, and *The New Man and Divine Society* (1926). Trevor Davies is widely known for two delightful works: *Spiritual Voices in Modern Literature* (1919), and *The Inner Circle* (1924). J. W. G. Ward has followed the tradition of Roberts and Davies in writing a book about books, *Messages from Master Minds*. His other works have had a wide acceptance, here and abroad: *The Master and the Twelve*; *Problems that Perplex*; and *Cameos from Calvary*.

Ontario has produced a number of prominent writers and controversialists. Hitherto the argumentative and disputatious elements have prevailed very largely in English-speaking communities, and among all creeds. There is rarely any inspiration or virtue in polemic, unless it is written with the manacled hand of a Saint Paul. Many names come to mind, Albert Carman, Nathanael Burwash, W. I. Shaw, W. H. Withrow, T. G. Williams, George Douglas, Morley Punshon, etc. These were Methodists, and their writings are legion. Egerton Ryerson (1803-1882) began as a controversialist in behalf of civil and religious liberties, later founded Victoria University, and the Methodist Publishing House, as well as the *Christian Guardian*, the oldest religious weekly

in Canada, subsequently becoming Chief Superintendent of Education for Ontario, laying the foundation of the public school system of Canada. His memoirs, *The Story of My Life*, edited by J. G. Hodgins (1883), are valuable, and many of his speeches are of historical importance. John Carroll was a voluminous writer on the history of Methodism, and its leaders, *Case and His Contemporaries*, and *A History of Methodism*, being still authoritative. Albert Durrant Watson (1859-1926) wrote three widely-read books: *The Sovereignty of Character* (1906); *The Sovereignty of Ideals* (1903), and *The Three Comrades of Jesus* (1919). Professor George John Blewett gave great promise in his two books, *The Christian View of the World*, and *The Study of Nature and the Vision of God*. Dr. John Watson, of Queen's, has been the chief exponent of Immanuel Kant in Canada. He has written among other works *The Philosophical Basis of Religion* (1907) and *The Interpretation of Religious Experience* (two volumes) (1912). Dean Harris, of the Roman Catholic Church, was the author of several historical volumes noted for their spiritual content. Father Dollard is better known as a poet rich in the humanities. Dr. Thomas O'Hagan has been considered as a poet and essayist. His vital faith reveals itself in all that he does. George Munro Grant, D.D., LL.D. (1835-1902), renowned principal of Queen's University, while known as the author of *Ocean to Ocean* (1873), also published a book of sermons, a volume on missions and *The Religions of the World* (1894). Professor W. G. Jordan, of Queen's, has written several books of great distinction, among which are *Religion in Song* (1918), *Songs of Service and Sacrifice* (1925), *History and Revelation* (1926), *Song and the Soil* (1912), *Prophetic Ideas and Ideals* (1902). George Coulson Workman, Ph.D., has produced *The Servant of Jehovah* (1907) and other scholarly works. *The Ryerson Essays* contain some thirty-five brochures on religious, theological and

social subjects of current interest. Many of our best writers in these fields have contributed to them. As in the rest of the Dominion, a great many volumes of sermons and inspirational books have appeared, and have shared the fate of similar works elsewhere.

West of the Great Lakes a few great names come to mind. Père Lacombe's life is written into the West. His *Memoirs* (1916) and his biography preserve something of the man to posterity. Then there were his contemporaries, George and John McDougall. The latter has left many books, some of which are listed in the section devoted to "Travel." John McDougall has left a good biography of his father, while Dr. John Maclean, of Winnipeg, a fellow laborer with John McDougall, has just prepared a definitive biography of him. Dr. Maclean likewise wrote a life of James Evans, who invented the Cree Syllabic, and brought the printed page to the Indians of the plains. Dr. Maclean has written many authoritative works on Indian philology, folk-lore and history, besides several religious works, *The Making of a Christian* (1900), *Religion for Common Folk* (1904), etc., together with biographies of William Black and others. There are also Father Morice, O.M.I., and Bishop W. C. Bompas (1834-1906), first Bishop of Athabasca (1874), of Mackenzie River (1884), and of Selkirk (1891).

Canada has excelled in the hymn. Our first hymn-writer of note was William Bullock, D.D. (1797-1874). Born in England he later came to Canada, and became rector of St. Luke's Cathedral in Halifax. He composed in 1827, for the dedication of his church,

"We love the place, O God,
Wherein Thine honor dwells."

Silas Tertius Rand, D.D., LL.D., D.C.L. (1810-1890). Born in King's County, N.S., he attended Horton Academy, made famous in James DeMille's stories. He is better known for *Legends of the Mic-*

macs (1894) and his philological work, but he wrote one hymn that has survived,

"Jesus, my Lord, my God,
Redeemer blest."

Joseph Scriven (1820-1886), an Irishman, lived most of his later years in Port Hope, Ontario. Here in poverty and under distressing circumstances he died. His hymn has gone round the world, "What a friend we have in Jesus." This has sometimes been erroneously ascribed to Horatius Bonar.

Edward Hartley Dewart, D.D. (1828-1903), was also born in Ireland. For twenty-five years he was editor of the *Christian Guardian*, Toronto. He wrote many poems, but is chiefly remembered for his "Mariner's Evening Hymn," "Out on life's dark heaving ocean," and

"Oh, Thou who hast, in every age,
Thy trusting people safely led."

Robert Murray, D.D. (1832—). A native of Truro, N.S., and for many years editor of *The Presbyterian Witness*. Dr. Murray wrote one hymn that has enjoyed wide acceptance,

"From ocean unto ocean,
Our land shall own Thee Lord."

Anna Louisa Walker (1836-1907). Miss Walker was the daughter of an English civil engineer, connected with several important undertakings in Canada. She married a Mr. Cogill. Her family settled in Sarnia, Ontario, where her sisters kept a private school. Out of many hymns one survived, once a great favorite, "Work for the night is coming."

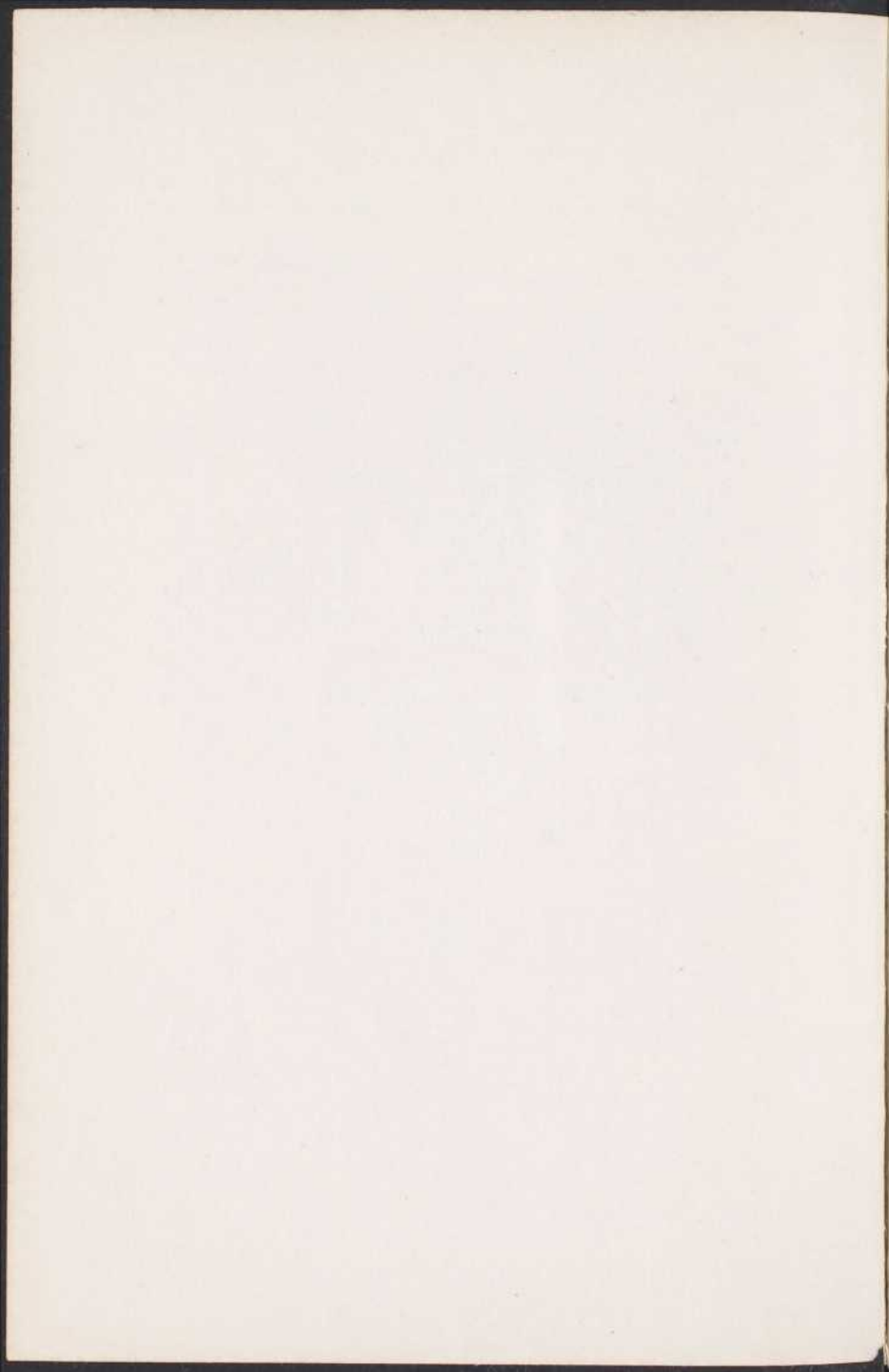
Charles Innis Cameron (1837-1879) has had one of his hymns preserved in the *Presbyterian Book of Praise*, "Oh, fair the gleams of glory." He was a

graduate of Queen's University, and a great friend of Principal Grant.

George Coulson Workman (1848—), author of *Servant of Jehovah* (1907), has written a number of hymns, "Grant me, O God, Thy guiding hand" being specially fine.

Albert Durrant Watson (1859-1926) is the author of "Floating o'er Judea's plains," "Thou source of being, from whose heart," etc. He is best known through the words composed to the tune "O Canada," beginning "Lord of the Lands, beneath Thy bending skies." This version has been widely adopted.

Frederick George Scott (1861—). Dr. Scott has likewise been considered as a poet. Many of his verses have been intended for musical accompaniment, and are particularly devotional in character. "Cast Thy care on Jesus" may be found in the *Hymnal of the Church of England in Canada*.



VII
THE NATURE WRITERS



VII

THE NATURE WRITERS



ANADA occupies a unique place in the history of literature, owing to the remarkable development of stories dealing with wild and domesticated animal life. These stories fall into three classes: those distinguished for their romantic treatment of animal life; those which humanize the animal world, attributing to them an almost human psychology of behavior; and, finally, the story built upon a foundation of precise scientific investigation.

CHARLES G. D. ROBERTS (1860—).^{*} Roberts has been called the high priest of the Canadian open spaces, and poet laureate of the animal world. He has always maintained the solidarity of all nature, his pantheism including the flower at his feet and the star above his head. This belief equipped him for the interest he was to take in the study of animal behavior and psychology. We have already observed that he has been more successful in the treatment of animal life than in his understanding and portrayal of human psychology. Where Hudson and Seton are chiefly concerned with scientific investigation, Heming with the careful observation of animal life and woodcraft, and Kipling with super-animals registering human thoughts and emotions, Roberts desires to create a sympathetic understanding of birds and beasts by men. His nature stories began with the pieces which were later incorporated into *Earth's Enigmas* (1896). Seton and others have acknowl-

^{*}See under "The Poets" and "Novelists" for biography, etc.

edged his priority in the discovery of this *genre*. His subsequent works, *The Kindred of the Wild* (1902), *Kings in Exile* (1910), *The Secret Trails* (1916), *Wisdom of the Wilderness* (1922), *The Feet of the Furtive* (1912), etc., have established his supremacy. Many of his stories have been translated into several European tongues. Roberts learned in childhood to love "the haunters of the silences;" he not only loved but studied them. It suddenly came to him in after years that he would write of and for them, allowing them to "state their own case." He maintains that if we love our lowly kindred of the wild we shall discover in them unsuspected characteristics; that the drama of their existence is not greatly different from ours. While he has not permitted them to speak the language of men, they have a language which communicates memorable things to those who endeavor sympathetically to understand them. He does not sentimentalize, and never permits his dumb heroes to talk or reason as human beings. Neither does he psychologize, preferring to deal with them objectively. Roberts has put much of his best prose into these stories. They are strongly constructed, artistically conceived, and are written in a strong and beautiful style.

ERNEST THOMPSON SETON (1860—). Seton is descended from George Seton, last Earl of Winton, from whom he later took his surname. The son of Joseph L. Thompson, he was born in South Shields, England, August 14, 1860, and came to Canada with his parents when he was five years old. He lived in the country until he began his school days in Toronto. Seton studied painting in London and Paris, after which he was appointed naturalist to the Government of Manitoba. As a result of this experience he wrote *Mammals of Manitoba* (1886) and *Birds of Manitoba* (1891). After leaving Winnipeg he moved to the United States, where he still resides. He married

Miss Grace Gallatin, of Sacramento, in 1896, who has written several distinguished books on her travels. A list of titles by Seton is very long, the better known being: *Wild Animals I Have Known* (1898), *The Trail of the Sandhill Stag* (1899), *The Biography of a Grizzly* (1900), *Two Little Savages* (1903), *Monarch, the Big Bear of Tallac* (1904), etc. Seton is, above all else, a scientist, that is, he observes closely, and faithfully records the whole life story of his animal acquaintances. Roberts deals with fewer facts, for his chief interest is romantic and imaginative rather than scientific. Roberts brought to his task the endowments of a mature poet; Seton carried into his studies the training of a capable artist. Both interest and instruct. They regard animals as the kin of men, finding in them thoughts and desires similar to men. Both bring to the task fine insight, imagination, the feeling of wonder and reverence, and each desires the same results—a sympathetic and intelligent understanding of the denizens of the open spaces. Seton illustrates his own books. Roberts had Bransom, Reynolds and Charles Livingstone Bull illustrate his. Their chief difference is that Roberts writes from recollection of his experiences long ago in the forests of New Brunswick, and Seton writes in the open spaces, recording his observations with infinite patience and fine skill. Seton's work belongs to the category of scientific nature study, science vivified and made beautiful by art. Roberts' stories rightly belong to imaginative literature. Both achieve distinction in their own fields.

MARSHALL SAUNDERS (1861—).* Miss Saunders deals with domesticated animals. Her first and greatest success was written in the interests of the Humane Society, *Beautiful Joe: The Autobiography*

*See under "The Poets" and "Novelists" for biography, etc.

of a Dog (1894). This charming story has been translated into over a dozen foreign languages, and has sold in excess of one million copies. Miss Saunders is a story-teller of rare charm. She achieves her success by the utmost simplicity and sincerity, depending upon this for her effects. She is vivacious, whimsical and thoroughly human. Along with Roberts and Seton she likewise regards animals as strangely akin to humanity, but she often crosses the fixed gulf between. Whether she writes of *Beautiful Joe*, a dog, *Golden Dickie*, a canary, *Bonnie Prince Fellar*, a pony, or *Jimmy Gold Coast*, a pet monkey, her quick imagination, warm humanity, sympathetic understanding and captivating artistry, make her unassuming themes a delight.

W. A. FRASER (1859 —). Fraser is also a poet and novelist who has laid his gifts at the "feet of the furtive." He was born in Pictou County, Nova Scotia, but spent his early life in New York and Boston. From thence he travelled to India where he spent seven years, returned to the North-west for another five years, and ultimately settled in Toronto where he now resides. He has contributed to the leading magazines in Canada, the United States and England for many years, few short-story writers commanding the sums he has drawn as a matter of course. In *Mooswa and Others of the Boundaries* (1900) and *The Outcasts* (1901), he approaches the precise knowledge of Seton. He lacks the imaginative grace and verbal felicity of Roberts, but compensates for this by his genius for plot construction, and his vigorous dash. In *The Sa'Zada Tales* (1905) he exhibits a surprising amount of inside knowledge of the zoo gained in the Orient. *Thoroughbreds* (1902) and *Brave Hearts* (1904) were born of his greatest hobby, the race horse. As an official of the

Ontario Jockey Club he has become a part of the fixtures at the famous Woodbine. *Thoroughbreds* has been successfully filmed.

ARTHUR HEMING (1870—). Heming was born at Paris, Ontario, and after studying art at the Hamilton Art School became a teacher there. He assisted on the *Dominion Illustrated*, and later was commissioned by *Harper's* to accompany Casper Whitney to the barren grounds of Canada as artist. He owes his first book to the fact that an author, whom he accompanied on a northern trip, failed to produce the manuscript after the illustrations had been made. Consequently he wrote the book himself, and it was a success. Not only does he know the out-of-the-way places in the northland, he has also patrolled with the Royal North West Mounted Police. He is essentially a man of the out-of-doors. His drawings have appeared in the leading Canadian, United States and European journals. *The Drama of the Forests* (1921) is a romance of the northern forests. *Spirit Lake* (1907) and *The Living Forest* (1925) are rich in wood lore, besides being thrilling stories. Heming is a patient literary craftsman. He knows what he wants to say, and he says it in the fewest and simplest words. Possibly few authors revise their work so courageously. He strives for no literary effects, embellishes his work with few poetic touches. He keeps the narrative moving, his characters lifelike, and his atmosphere faithful. The illustrations which he has made for his books are the work of a rare artist. They not only illustrate his true-to-life stories, but they are also superbly decorative. Roberts has expressed his delight over these Japanese-like paintings, declaring that they bring to his romances rare poetic insight and imaginative interpretation.

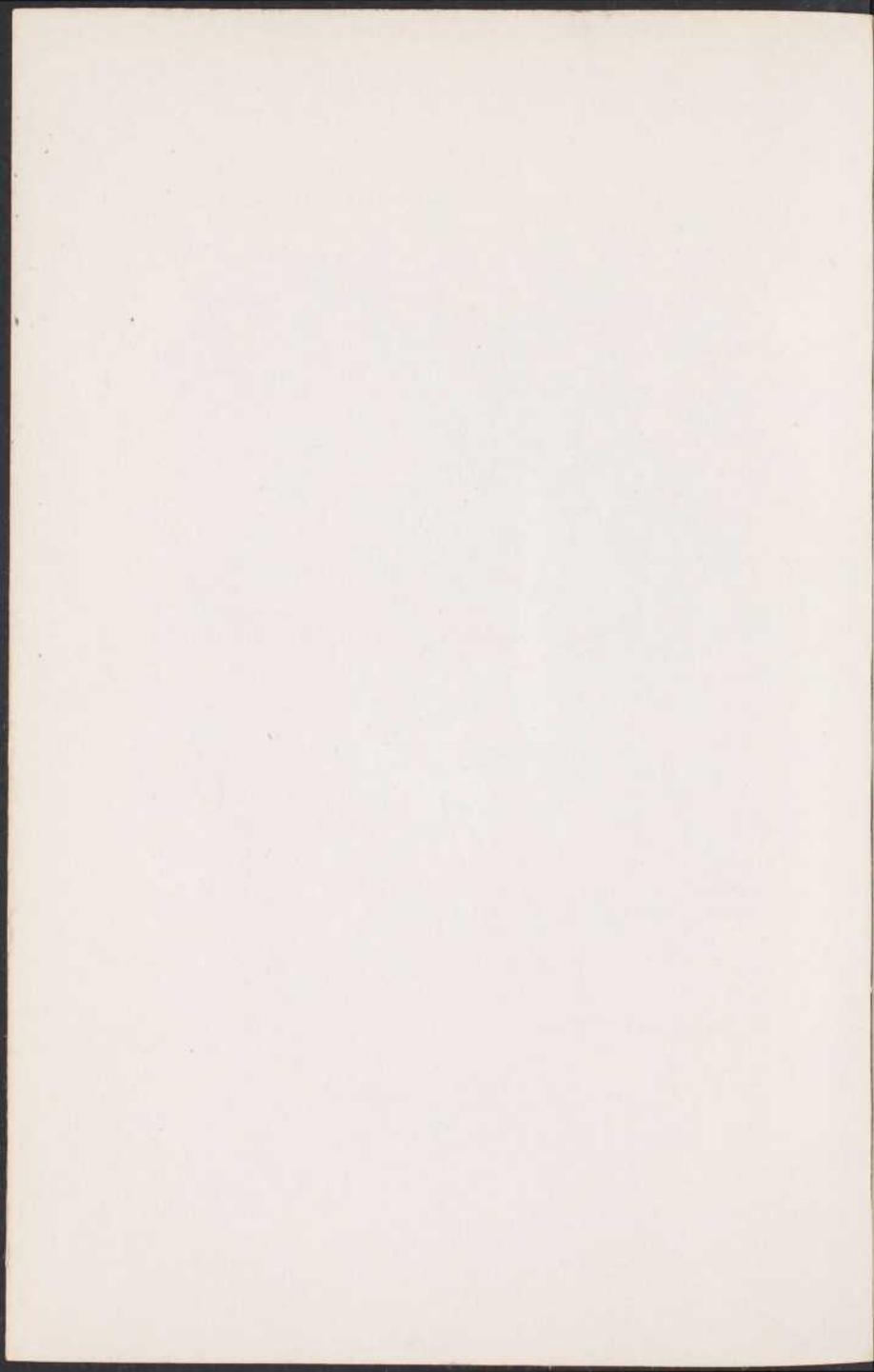
ARCHIE P. MCKISHNIE (1878 —). McKishnie, a brother of Mrs. Jean Blewett, was born at New

Scotland, Ontario, and received his education at Ridgetown and Toronto. He began his literary career as dramatic editor of the *Toronto Sunday World*, and after other editorial work cut loose as a free lance writer. During recent years he has given instruction in fiction writing, personally and by mail. McKishnie has contributed to the journals with acceptance, and has written novels of strong melodramatic character. His stories of wild life, *Love of the Wild* (1910) and *Mates of the Tangle* (1925) belong to the romantic class. They are vigorous, swiftly moving and highly colored tales, with a more or less knowledge of the forests and of animal life.

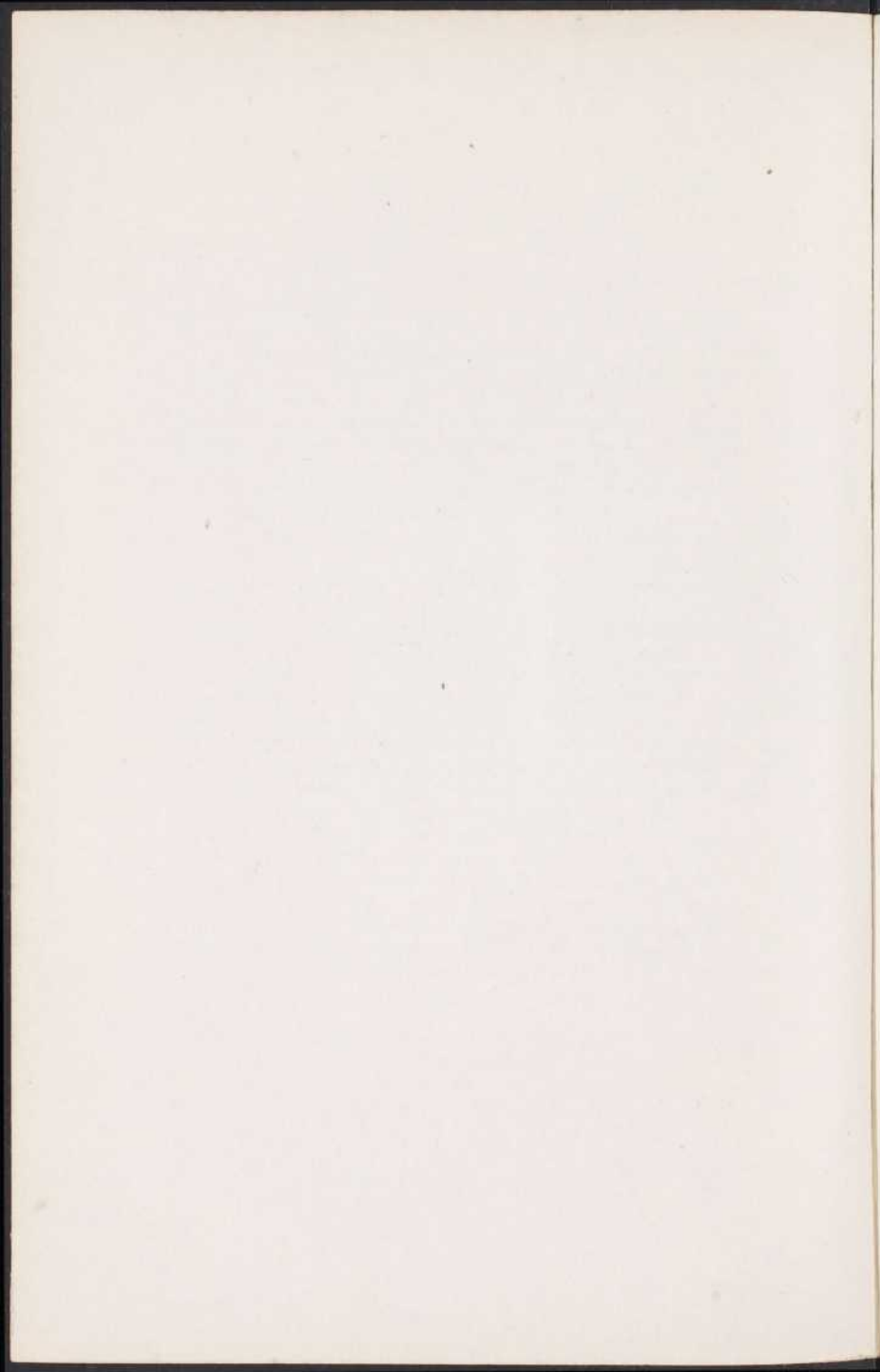
No consideration of the nature writers of Canada would be complete without some mention of those who took for their subject the still life of our northland. These nature sketches began with CATHARINE PARR TRAILL (1802-1899). The story of the Strickland sisters, MRS. TRAILL, and SUSANNA MOODIE (1803-1885), is a romance in itself. The thrilling adventures, the heart-breaking privations of these young women, who had followed their husbands into the wilderness of Upper Canada at the beginning of last century from comfortable and cultured homes in England, is an epic which will not be forgotten. In spite of these privations and sufferings Mrs. Traill wrote *Rambles in the Canadian Forest* (1859) a study of the domestic life of a pioneer, containing many interesting notes on nature, *Studies in Plant life of Canada* (1885), and *Pearls and Pebbles, or the Notes of an Old Naturalist* (1894). She was an amateur botanist, amateur retaining its old meaning of lover. These books are still valuable. MRS. ANNA JAMESON (1794-1860) came to Canada in 1836, her husband being Judge of the King's Bench, Upper Canada, but she returned to England two years later. *Winter Studies and Summer Rambles in Canada* (1836) is a constant favorite. It contains many fine descrip-

tions of the Canadian landscape. Mrs. Jameson was a woman of culture, and she wrote with fine gusto and a ready wit. Being a close and accurate observer, her narrative is distinguished not only for its charm, but also for its wealth of description of natural beauties as well as of contemporary life. S. T. WOOD (1860-1917) was born in Hastings County, Ontario. He began his career as a mechanic, but later joined the *Toronto Globe* (1898) as economist. For many years he wrote articles on nature subjects which are among the best of their kind ever done. Many of these were subsequently gathered together in *Rambles of a Canadian Naturalist* (1915). He combines a rich and precise knowledge of nature in the woods and fields, with an exceedingly attractive and graceful style. PETER McARTHUR (1866-1924) has already been treated as an essayist. Mention must again be made in this connection of his articles in the *Toronto Globe*. In *In Pastures Green* (1915) and *Around Home* (1925), in which he chronicles the humble yet delightful annals of the Ekfrid farmstead, sincerity walks hand in hand with quaint humor and irresistible charm.

French Canadian literature has so far ignored the nature story. Quebec has produced many naturalists but they have been scientists and not romancers. One has only to recall such names as Abbé Provencher, C. V. A. Huard, Sir James LeMoine, C. E. Dionne, Abbé J. Moyen, Frère Marie-Victorin, Abbé Ovide Brunet and others, to realize how large and distinguished a group are the French naturalists.



VIII
THE HUMORISTS



VIII

THE HUMORISTS



F YOU laugh all around him (the ridiculous person), tumble him, roll him about, deal him a smack, and drop a tear on him, own his likeness to you, and yours to your neighbor, spare him as little as you shun, pity him as much as you expose, it is the spirit of humor that is moving you. . . . The humorist of mean order is a refreshing laughter, giving tone to the feelings, and sometimes allowing the feelings to be too much for him. But the humorist, if high, has an embrace of contrasts beyond the scope of the comic poet."—*Essay on Comedy*, George Meredith.

Humor is at home in all nations. Long before Samson heaped ridicule upon the Philistines, or ever Horace smiled in song, men eased the stress of life by discovering, each in his own way, the ridiculous and incongruous in every-day experience. Nations cherish the memories of those who smack their foibles, and "drop a tear on them," who relieve the tragic strain of existence with rippling laughter. The literature of Canada is quite rich in the quantity and quality of its humor. In common with most Anglo-Saxon peoples we have more humor than wit. Wit is sophisticated; it flashes like a rapier in the sun, sparkles, is more subtle, intellectual and born of brilliant contrast. Humor is more robust; it seizes upon the ridiculous, rolls it about, smacks it, and laughingly offers a cheek in return.

THOMAS CHANDLER HALIBURTON, "SAM SLICK" (1796-1865). Among the Loyalists who moved into Nova Scotia was William Haliburton, whose son and namesake later became Chief Justice. The only child of the



THOMAS CHANDLER HALIBURTON
("SAM SLICK")

Chief Justice was Thomas Chandler Haliburton. He was born December 17, 1796, in a humble cottage near the present village of Avondale. After graduating from King's College with honors, he set out for England, and at the age of nineteen married Louisa Neville after a brief courtship. Returning home he opened a law office in Annapolis Royal, where he made the acquaintance of Abbé Sigogne. Out of this friendship grew *An Historical and Statistical Account of Nova Scotia* (1829), the first history of Nova Scotia. After practising his profession for five years he was elected to the House of Assembly, of which he was a member for three years. A sarcastic speech, in which he pilloried the conservatism of the House, won for him a vote of censure, and, rather than apologize, he resigned. Shortly afterward he succeeded his father as Chief Justice of the Court of Common Pleas. About this time he became a member of "The Club," organized by Joseph Howe, and his *Sayings and Doings of Sam Slick* first appeared serially in *The Novascotian*, being published in book form in 1836. Haliburton created many other memorable characters besides Sam Slick,

the affable salesman of worthless clocks, namely, Nicholas Spohr, Pettifog, General Corncob, and others. In addition to *Sam Slick* he published the following among others: *The Bubbles of Canada* (1839), being a series of lectures on Canada and the Canadian question suggested by Lord Durham's Report; *The Letter Bag of the Great Western, or Life on a Steamer* (1840); *The Attaché or Sam Slick in England* (1843); *The Old Judge, or Life in a Colony* (1749); *The Season Ticket* (1860), etc. These volumes are now rare. Possibly few have the courage to read this long shelf full, for a great deal of it possesses little either of interest or humor for to-day. Excellent selections have been made and are accessible: *Selections from Sam Slick*, made by Paul A. W. Wallace; *Sam Slick*, edited by Ray Palmer Baker; *Thomas Chandler Haliburton*, by J. D. Logan, in "The Makers of Canadian Literature," containing a biographical sketch, selections and a critical estimate, and *Thomas Chandler Haliburton*, a profound study of his Toryism, by V. L. O. Chittick.

Haliburton gathered his material in parliament, the court room, on the circuit, at country inns, in fact everywhere. Many of his sketches of characters were so lifelike as to be easily recognized. He was the foe of sham, which he attacked with mordant satire and ribald laughter. Unfortunately he lapsed into the coarse epigram and vulgar epithet. His best sketches, e.g., "A Day in the House of Representatives," "Sam Slick at the Races," "The Horse Trader," "A Cure For," etc., gain their effects by ridiculous exaggeration of fact, nonsensical phraseology, by boisterous laughter and occasional buffoonery. "The Duke of Kent's Lodge," and "The Silver Thaw," are delightful descriptive pieces. "The Witch of Inky Dell" is a tale of horror. His political essays contain many a stinging bit of irony. His gifts were varied and he employed them without reserve. Some of his finest shafts were feathered against the Yankees, whose swagger and democracy were a constant source of irritation to him. To-day we read him not for his

opinions on democracy, which were wrong, or for his championship of a union of Anglo-Saxon peoples, which seems about to be realized, but we read him for his insuppressible mirth, for the laughter he introduced into the situations of every-day life, which are always old, yet ever new. He gave an immortal character, Sam Slick, to the world, who with Tom Sawyer, Mr. Dooley, Sam Weller and others is deathless. Many of his epigrams have passed into current usage. He frowned upon Confederation, but he urged a closer union with England, one of the direct results of which was the opening of the regular mail service between Halifax and Liverpool by his old friend, Samuel Cunard. And finally, he was the first Canadian writer who challenged the attention of the world. Haliburton moved to England late in life, was elected to the House of Commons, received an honorary degree from Oxford University, and died nine years after his change of residence, in his stately old manor on the Thames. His dust mingles with that of Thompson, Pope, Walpole and Captain George Vancouver. In Halifax Haliburton laid the foundation of an indigenous Canadian literature; Vancouver gave his name to the commercial metropolis of the coast. In death, in the old cemetery of Ilesworth, Canada was united.

JOHN HUNTER-DUVAR (1830-1889). Duvar was the author of many humorous short stories and poems, besides *Enamorado*, a drama (1878), and *Roberval*, a drama (1888). "The Emigration of the Fairies" is a fanciful story, brightened with Celtic imagination and playfulness.

JAMES DEMILLE (1833-1880). DeMille, the father of the Leacockian type of humor, was born at St. John, N.B., and received his college education at Acadia University and Brown University. After graduation he entered upon a commercial career. From 1860 to 1865 he was professor of Classics at Acadia, and from 1865 to 1880 professor of English

Literature and Rhetoric at Dalhousie College. He wrote many novels, besides several books for boys, most of which were published by Harper's. His complete works total some thirty volumes. Owing to the fact that he was of necessity obliged to publish his books in the United States he has been claimed as an American author. His works have gradually disappeared from print with three or four notable exceptions. He had the misfortune to receive little encouragement while alive, and dead, he is praised but left unread. Canadians should be grateful that Acadia, of which his father, Nathan DeMille, ship owner, was one time Governor, opened the way for his permanent return. We are also thankful that his book business in St. John failed, and that his attention was turned in the direction of teaching, which was to allow him leisure for writing. Of DeMille's many works the following are of chief value. *Helena's Household* (1868) is a tale of Rome during the first century. After graduating from Acadia, and before entering Brown, DeMille toured Italy (1864-1865). He even studied Italian for the purpose of reading Dante in the original. The story is well written, the style being clear if not distinguished, and forceful if not felicitous. He possessed considerable skill in the construction of plots, but was too fond of dramatic situations, frequently running into an anti-climax. His characterization is not strong, although he manages to sustain the interest in his *dramatis personæ*, chiefly because of the melodramatic situations. The chief characters are portrayed objectively, the subsidiary characters being merely sketched in. None of his novels have a Canadian setting, nor any national point of view, and add nothing to the development of the novel in general or to the Canadian novel in particular. In 1869 there appeared *The Dodge Club*, forerunner of Mark Twain's *Innocents Abroad* (1869). This purported to be a description of Italy in 1864, that is five years after his holiday trip. DeMille was something of a cut-up at school, and *The Dodge Club*

is filled with ridiculous situations which only a shrewd wit, and an insuppressibly lively spirit could invent. *Cord and Creese* followed in the same year, (1869), a hurried and unfinished book; De Mille himself referred to it as a "pot-boiler." It is reminiscent of Eugène Sue and of Wilkie Collins. It contains many melodramatic passages, some good descriptions, and many fine asides on music, especially hymnology. *A Strange Manuscript Found in a Copper Cylinder* (1888) is a forecast of the romantic prophecies of H. G. Wells. It was dug out of Harper's vaults eight years after the author's death, and was first published anonymously. It is a satire on modern society, its vulgar pursuit of happiness, which, after all, can only be found in the heart of man. DeMille's *The B. O. W. C.* (Brethren of the White Cross), and *The Young Dodge Club Series* are stirring books for boys. They contain many interesting sidelights on Nova Scotia school-days in De Mille's time, as well as many fine descriptions of that historic province. *The Boys of Grand Pré School* offers the author an opportunity of rehearsing his own pranks and those of his chums at Horton Academy, and of exhibiting his wholesome humor. It is autobiographical chiefly, the locale being the famous Gaspereau country, the Minas Basin and the Fundy. *The Elements of Rhetoric* (1878) was used as a text-book in his classes. In 1893 Dr. MacMechan edited his threnody, *Behind the Veil*, a long poem in 125 stanzas, on a Loved One in Heaven. It is a dignified, though a trifle dull, effort. It lacks melody, as well as the spontaneity of his prose. Canada has had conspicuous success in this genre as may be seen in *Ave!* by C. G. D. Roberts (to Shelley), *A Seamark*, Bliss Carman (to R. L. Stevenson), *Bereavement of the Fields*, Wilfred Campbell (to Archibald Lampman) *Lines in Memory of Edmund Morris*, Duncan Campbell Scott, and *Brookfield*, W. E. Marshall (to R. R. MacLeod). DeMille's reputation depends upon his humorous work. He had

the distinction of being included in Mark Twain's Library of American Humor. He is sprightly and wholesome, and depends upon exaggeration and extravagance for his efforts. He does not employ the "tall talk" of Haliburton, and has none of the grossness of later humorists, caring more for pure nonsense and mock modesty. Being more cultured and intellectual than most humorists his humor is more insinuating. A good example of his shorter sketches is "Minnehaha Mines," which contains the poem "Sweet Maiden of Quoddy." His nightmare poem, "Eggs! Eggs! Eggs!" is also worth reading.

GEORGE THOMAS LANIGAN (1846-1886). Lanigan founded the *Montreal Daily Star*. His Celtic qualities may be seen in his first book, *National Ballads of Canada, Imitated and Translated from the Original* (1865). "The Ahkoond of Swat" has become notorious. "The Plumber's Revenge" is almost as funny. With a good ear for rhyme, and an eye for sheer absurdity, he served up a delicious concoction. *Fables of G. Washington Æsop* (1878) is a book of satires on famous fables and maxims. Mark Twain quoted from this for his Library of American Humor.

EDWARD WILLIAM THOMSON (1849-1924). Thomson was born in Peel County, Upper Canada, and received his education at Trinity College School, Weston, a school later attended by the Osler brothers. From 1864 to 1865 he served with the Pennsylvania Cavalry in the Civil War, and in 1866 in the Queen's Own Rifles during the Fenian Raid. For a time he followed his avocation as Dominion Land Surveyor, then as civil engineer, ultimately taking up journalism. Thomson was chief editorial writer of the *Toronto Globe*, 1879-1891, and from 1891-1901 editor of *The Youth's Companion*. He was elected a Fellow of the Royal Society of Literature (1909), and a Fellow of the Royal Society of Canada (1910). Thomson's first book contained a number of fugitive short

stories under the title, *Old Man Savarin and Other Stories* (1895, 1922), among them are "Little Baptiste," "McGrath's Bad Night," "Old Man Savarin," and "Boss of the World." These are excellent yarns, full of life and laughter. Without sacrificing the action of his stories he took great care with the characterization. He had a penchant for adventure in which courage and gallantry played a conspicuous part. Whether he writes in "plain prose," or in the habitant dialect popularized by Drummond, there is always a fine bouquet to his humor. *The Many-Mansioned House and Other Poems* (1909) contains several creditable verses. For many years Thomson desired complete Canadian independence, Canada to become an autonomous British nation, the sovereign of Great Britain taking the title, King of Canada.

WILLIAM HENRY DRUMMOND (1854-1909). An appraisal of Drummond's contribution to Canadian poetry, also included a consideration of the quality of his humor.

STEPHEN LEACOCK (1869—). "I was born at Swanmoor, Hants, England, on December 30, 1869. I am not aware that there was any conjunction of the planets at the time, but should think it extremely likely." Leacock's parents came to Canada in 1876, settling on a farm near Lake Simcoe. "I saw enough farming to speak exuberantly in political addresses of the joy of early rising." He was educated at Upper Canada College, and the University of Toronto, graduating in 1891. After teaching at Upper Canada College he took post-graduate work at Chicago University, later being appointed professor of economics and political science at McGill University. He has been honored by several learned bodies, and is a Fellow of the Royal Society of Canada. Leacock has written extensively for the magazines and daily press in America and Great Britain, also having to his credit a volume on political science, and contributions

to *The Makers of Canada* and *The Chronicles of Canada*. "Personally I would rather have written *Alice in Wonderland* than the whole *Encyclopædia Britannica*." During his early twenties he wrote the sketches which later appeared in *Literary Lapses* (1910), and established his reputation as a humorist. *Nonsense Novels* followed, then *Sunshine Sketches of a Little Town*, *Behind the Beyond*, and a book a year to the present, his greatest recent success being *My Discovery of England* (1922). One has only to read "My Financial Career," "Boarding House Geometry," "The Sorrows of a Summer Guest," or "Sleeping in the Ivy," to understand the reason for his popularity. Leacock writes for all the youthful-minded. He is no propagandist, has no particular "philosophy," but turns on foibles, hypocrisies and inconsistencies everywhere, and explodes them in laughter. With stupidity in life or literature he has small respect, and as for Babbits he rakes them fore and aft. Occasionally there is acid in his humor, and mockery, but no savagery; he is happiest when he pulls a howler. From over-writing he frequently becomes heavy-handed, but he never takes either himself or the world too seriously. Leacock has many tricks in his bag: satire, burlesque, ribaldry, boisterous nonsense, absurd situations, extravagant and ridiculous verbiage and flippancy, but on the whole he deals kindly with the foibles and peccadilloes of his fellow humans. In such sketches as "Little Girl in Green," the warm heart of the man appears. Leacock has made no serious attempt at characterization, depending almost entirely upon the objective treatment of situations. Consequently he has as yet added no new personage to the small gallery of great humorous characters.

SARAH JEANNETTE DUNCAN, (Mrs. Everard Cotes). (1862-1922). Mrs. Cotes was born in Brantford, Ontario. As a girl she had fastidious and severe tastes which were enhanced by a classical training.

In 1891 she left for Calcutta, India, with her husband, E. C. Cotes, of the Indian Museum. There she resided for the greater part of her life, and died in England, 1922. The first Canadian-born woman journalist was Mrs. Cotes, the "Garth Grafton" of the *Toronto Globe*. Her first novel, *A Social Departure*, appeared in 1890. It was a splendid beginning. Not only could she tell a story, and make it sparkle with satire and many a fine imaginative touch, but she possessed that elusive virtue style. Professors MacMechan and Alexander have lauded this book for its literary finish. Dr. Alexander using extracts in his book of "Models" for pupils in the High Schools of Ontario. *The Simple Adventures of a Mem Sahib* (1893) reflected her new Oriental interests. Other novels followed, the chief of which are *A Voyage of Consolation* (1898), *Those Delightful Americans* (1902), and *His Royal Happiness* (1914). Mrs. Cotes has been likened to Jane Austen for her crisp humor, and for her photostatic reproduction of the social milieu. She has possibly excelled most of her contemporaries in the distinguished quality of her prose, and for the richness of her description and cosmopolitan background. Her criticism of life is conveyed in an all-pervading humor, occasionally caustic and biting, at times gently whimsical. Good breeding, unfailing artistry, healthy spirits, these qualities distinguish the work of Mrs. Cotes.

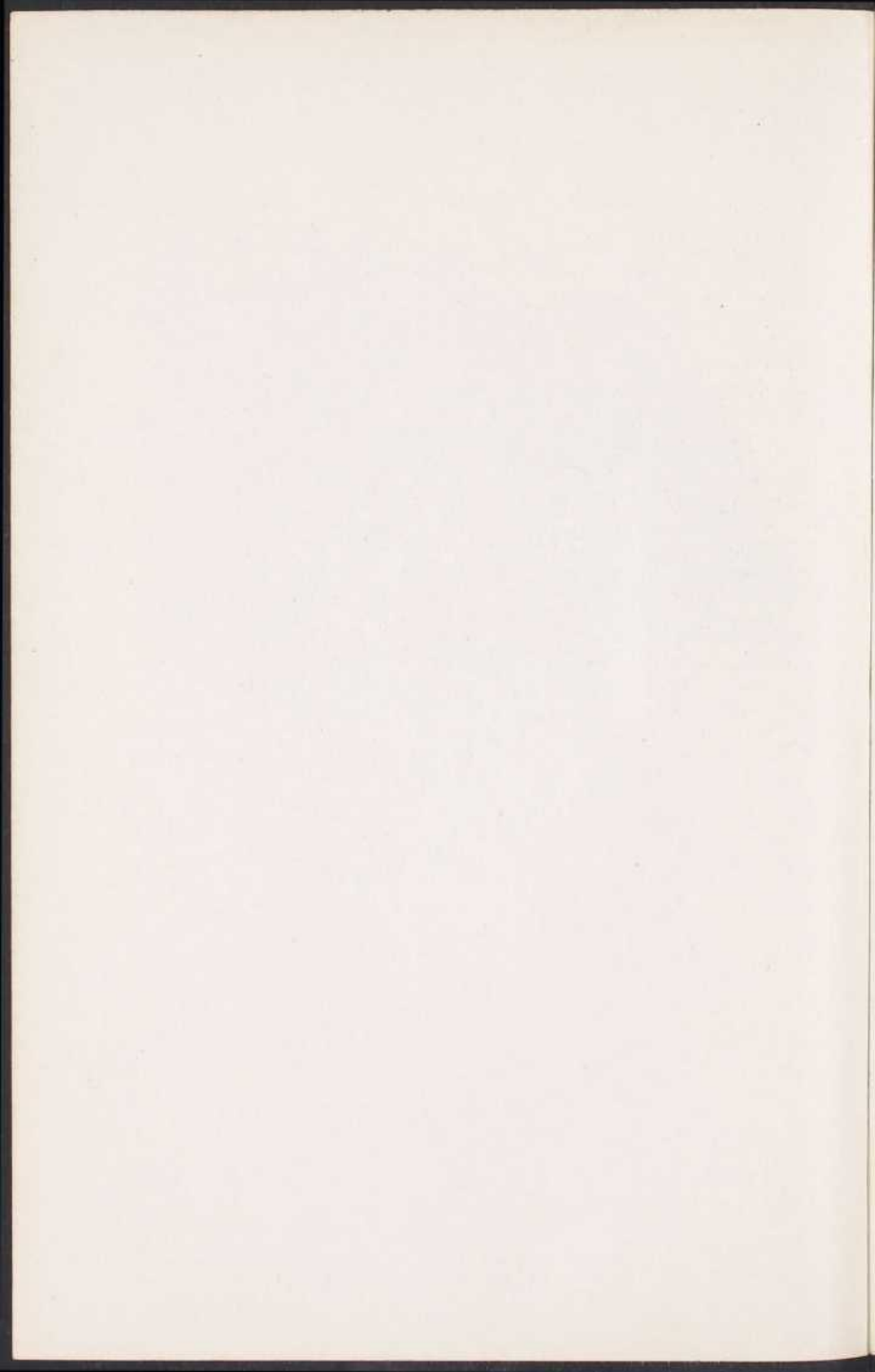
PETER MCARTHUR (1866-1924). Three generations have lived in the now historic log farmstead in Ekfrid Township, Ontario. Peter McArthur emigrated here from Scotland, and here Peter McArthur, the author, was born, March 10, 1866. Peter III lives on the old farm and works the ancestral acres. The subject of this note, after graduating from the local school, took his collegiate training in the Wardsville and Strathroy high schools. During this time he had already made his debut as a contributor to the local papers. In 1887 he attended Strathroy Normal School, taught for

a short time and returned home. He entered the University of Toronto in 1888, where he studied in the faculty of Arts for one year, and augmented his income by contributing to *Grip*, then edited by John W. Bengough. For the next year or so he reported for the *Toronto Mail and Empire*, and in 1890 set out for New York as a free lance. His associates were C. G. D. Roberts, Bliss Carman, Mitchell Kennerley, and Duncan McKeller. McArthur contributed to the leading magazines, *Scribner's*, *the Atlantic Monthly*, *Life*, etc. He was appointed editor of *Truth* in 1895, in which year he married. Among the contributors he introduced to his journal were Stephen Leacock, Duncan Campbell Scott, and Bliss Carman. In 1897 he again set out as a free lance, and in 1902 landed in London, England, to try his fortunes. A facetious letter to the editor of *Punch* gave him the *entrée* to that famous weekly, while the *Review of Reviews* and other more staid magazines published occasional articles. After serving for a time as advertising manager for W. T. Stead's *Daily Paper* he returned to New York, engaging in commercial printing and advertising. *The Prodigal and Other Poems* appeared in 1907. The following year he returned to the old farm in Ekfrid Township, where he continued to reside until his death. "I am a real farmer; I have a farm with a mortgage, a hired man, and a sick cow." McArthur followed his poems with *In Pastures Green* (1915), *The Red Cow and Her Friends* (1919), *Sir Wilfrid Laurier* (1919), *The Affable Stranger* (1920), *The Last Law—Brotherhood* (1921), and *Stephen Leacock*, in "The Makers of Canadian Literature" (1923). A posthumous volume of collected papers, *Around Home*, was published in 1925. For many years his bi-weekly sketches on farm life appeared in the *Toronto Globe* and were universally popular. Sophisticated townfolk followed with increasing interest his annals of Ekfrid farm, the comedies of calf feeding, the depredations of Fence Reviewer, the precocious young steer, the family affairs of Bertha,

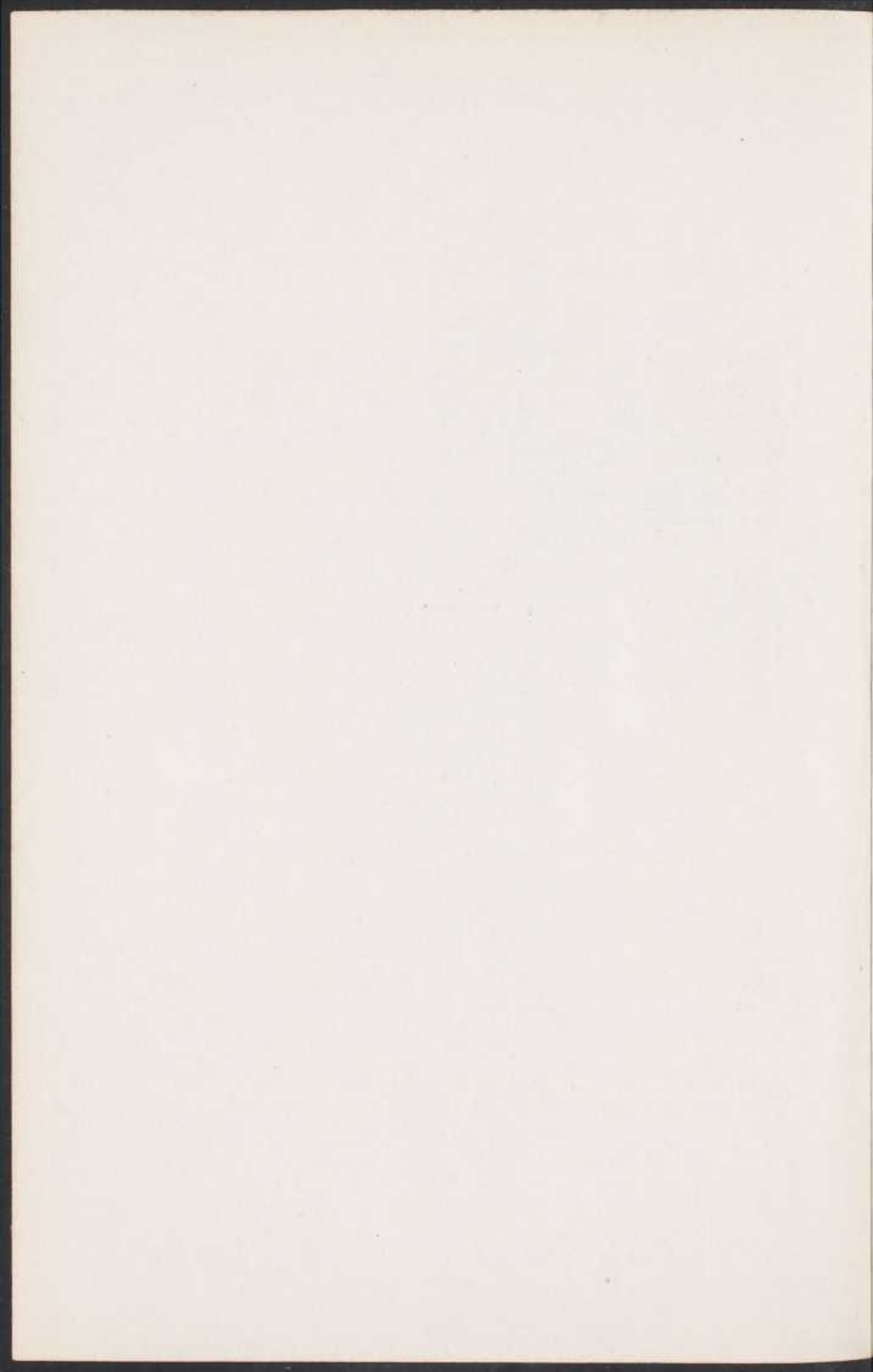
the sow, the homely duties of the changing seasons, seeding, harvest, sugar-making, etc. McArthur had three loves—Liberalism, as symbolized in his friend, Sir Wilfrid Laurier; nature in all her moods; and literature. His one other diversion was his aversion to the existing economic order, particularly his *bête noire* the Canadian Banking Act. Generous to a fault, his heart harbored no malice, and his only weapon was laughter. Except for the Bank Act he rarely tried to reason. His agile mind went to the heart of a thing, and in sheer exuberance of good spirits he laughed stupidity and inconsistency out of court. McArthur's warm humanity and utter sincerity stamp everything he did or wrote. In his poetry such verses as, "An Indian Wind Song," "The Prodigal," "Sugar Weather," "The End of the Drought," and "The Stone," move from patriotism to landscape, and from the whimsical to the profound, yet never does he point the finger and preach. The same is true of his best work in prose, *The Affable Stranger*, in which he strives for better relationships between Canada and the United States in such sketches as "A World for Sale," "The Soul of Canada," etc., it is the logic of the heart that prevails, not the logic of the head. Whether he describes a winter landscape as in "First Snow," relates a story of neighborly relationships as in "Bushel for Bushel," or pictures voting day in the country as in "Jim Cook's Vote," the silken thread of felicity and beauty run through them all, and the veriest commonplace is sunwashed with laughter.

Several other names come to mind which deserve passing reference. EDMUND E. SHEPPARD (1855-1924), founder of *Toronto Saturday Night*, wrote a humorous book, *Widower Jones* (1888). GRANT ALLEN (1848-1899), author of some three dozen books, deserves wider recognition. *The Lower Slopes* especially contains many fanciful and quaintly humorous stories. JOHN W. BENGOUGH (1851-1923). For many years Bengough held the limelight because of his pic-

torial championship of Liberalism and prohibition. These and Christianity were one and indivisible! *Grip Cartoons* (1875) contain pictorial satires gleaned from his weekly magazine of the same name. *A Caricature History of Canadian Politics*, in two volumes, appeared in 1886. What he lacked in artistic skill he atoned for in the vigor of his drawings, and the pungency of his verbal legends. Politics was taken straight in those days, and when Bengough roasted the peccadilloes of the Tories he drew his cartoons with a red hot poker. *Motley: Verses Grave and Gay* appeared in 1895. It possesses little merit. ROBERT C. EDWARDS (1864-1923). Canada has produced few characters more colorful than "Bob" Edwards. Frequently but a single hop ahead of the law, and always flinging at it his heavy ink pot, he took his seat among the law-makers in the Alberta Legislature just before his death. *The Calgary Eye-Opener* was proscribed and preached against, but it continued to appear, weather permitting, and also providing Bob was not too intrigued at the moment with John Barley-corn. *Bob Edwards' Annual* still appears, but in the United States. Edwards was a friend of man, but his humor was so ribald and Rabelaisian that none but the strong could stand the fare.



IX
JOURNALISM



IX

JOURNALISM



THE EARLIEST use of the term "newspaper," of which we have any record, was in a letter in 1670: "I wanted your newes paper Monday last past." The *Acta Diurna*, of Rome, contained only official reports and state papers, and its great antiquity may be inferred from the fact that Juvenal (A.D. 60-140), referred to it. The *Peking Gazette* was in existence before the Tang dynasty (A.D. 618-905). The first English "paper of news" was the *Oxford Gazette* (1665). Most of its predecessors were pamphlets containing official reports, but it approached the modern newspaper in size, being a half-sheet folio. The pioneer Russian newspaper was the *Petersburg Gazette* (Viedomosti) founded in 1702. The word "gazette" is derived from a Venetian coin, supposed to be the price of the first newspapers in Venice. They contained the inspired reports of the administrations of the day. The *Boston News-Letter* (1704) was the first American newspaper, and the *Halifax Gazette* (1752) the first Canadian paper. Other Canadian newspapers followed, chief of which are *Quebec Gazette* (1764), *Montreal Gazette* (1778), *Montreal Herald* (1811). The *Halifax Gazette* was established three years after the founding of the city of Halifax, its editor and proprietor being W. John Bushnell. It suspended publication for a time, but reappeared in 1760.

I. FRENCH CANADIAN JOURNALISM

French Canadian literature began with journalism. The first paper established was *La Gazette de Québec*

(1764) being followed by *La Gazette du Commerce et Littéraire*, of Montreal (1778), and *La Gazette de Montréal* (1785). Other journals followed in rapid succession: *Le Magasin de Québec* (1792); *Le Canadien*, Quebec, (1806); *Le Courrier de Québec* (1807); *Le Vrai Canadien*, Quebec, (1810) *Le Spectateur*, Montreal, (1813); *L'Aurore*, Montreal, (1815); *L'Abeille Canadienne*, Montreal, (1818). Several of these were issued in French and English. While the majority were concerned with general news, a few, such as *La Gazette Littéraire* and *Le Magasin de Québec*, were almost exclusively literary. The former, published by Fleury Mesplet, was an ambitious attempt to treat literary and philosophical themes. A reference to J. Huston's *Répertoire National* will show that the literary essays published in these early papers were not exceptional. Some indifferent verse was also printed, and translations from English reviews. As for the treatment of politics it was also rather commonplace. *La Gazette de Québec* has been characterized as "*la plus innocente Gazette de la domination britannique.*" However, the names associated with these journals are the first mentioned in any history of French Canadian literature— Pierre Bédard, François Blanchet, Michel Bibaud, Jacques Labrie, Louis Plamondon, D. B. Viger and Jacques Viger.

ETIENNE PARENT (1802-1874). The tense political situation in Canada gave birth to a more vigorous journalism, and also developed platform eloquence. The times were earnest and utterance was forthright and polemical. Louis Joseph Papineau (1786-1875), flaming with indignation appealed to the people from the tribune; Morin and Lafontaine followed. It was then that Etienne Parent appeared as a national force. The friend and confidant of Papineau, sharing his passionate political creed, and all his love of race, language and faith, he lent the services of his facile pen. Parent, the father of French Canadian journalism, was



ETIENNE PARENT

born at Beauport, May 2, 1802. He studied at the Collège de Nicolet and Quebec Seminary, after which he entered journalism as a career. Called to the bar in 1829 he still favored authorship, accordingly, when *Le Canadien* was revived (1831) Parent joined the young enthusiasts. The first issue bore the legend, which was to become the watchword henceforth of his people: *Nos Institutions, Notre Langue et Nos Lois!* Following the Rebellion (1837-38) he was imprisoned, contracting disease. In 1842 Parent returned to *Le Canadien*, having lost nothing of his old-time verve. He had held various offices, and ultimately became Under Secretary of the Province of Quebec, 1847, which position he held until after Confederation. He retired in 1872, and died at Ottawa, December 22, 1874. Parent established the tradition of the French press. He never wearied in his championship of political liberty and racial equality. Fearless, he was moderate, and parted company with professional agitators. A student of history, Parent was likewise interested in social and economic questions, and gave valuable leadership.

As a writer he wielded a facile and fervent pen; his art was for life's sake, his people's sake. A Moses in his own day, this noble mind surveyed the future course his people should take.

The style set by Etienne Parent was followed by the greatest of succeeding French editors. These French papers were nearly all edited by men who became famous in literature or statesmanship. The Honorable Louis A. Dessaulles was at one time connected with *L'Avenir* and *Le Pays*, two of his best known brochures being *Des Droits souverains du peuple*, etc. (1861), and *Rouge et Noir* (1848). M. J. Cauchon was owner and editor of the *Journal de Québec*. M. Aubin founded *Le Fantastique*, and edited at one time and another *Le Canadien*, *La Tribune* and *Le Pays*. M. Hector Fabre was the celebrated editor of *L'Événement*, and M. Arthur Buies, one of the most brilliant stylists, editor of *La Lanterne*. Another famous editor appeared in M. Louis O. David, founder of *L'Opinion Publique*. Sir A. B. Routhier, author of *Causeries du Dimanche*, first published his whimsical papers in the *Courrier du Canada*. Louis Fréchette, wrote his *Lettres à Basile* for *L'Événement*, as well as other articles for *L'Opinion Publique*. L. Henri d'Hellencourt has been associated with both *Le Soleil* and *La Presse*, and Fernand Rinfret with *Le Canada*. Oscar Dunn, author of *Dix ans de Journalisme*, is another prominent editor. *Le Canada Français* is largely under the control of Laval University. Mgr. Camille Roy, author of *Essais sur la littérature canadienne*, *Nos Origines littéraires*, etc., was at one time its editor-in-chief. The *Revue Canadienne*, controlled in its literary policy by Montreal University, has ceased publication after fifty-two years of valuable existence. *L'Action Française*, edited by Abbé Lionel Groulx, is strong in its nationalistic outlook. In this regard it is kin to *Le Devoir*, edited by M. Henri Bourassa, the Nationalist leader. M. Bourassa has always gathered about

him many fine literary craftsmen, among whom are Madame E. P. Benoit ("Monique"), and Madame H. St. Jacques ("Fadette"), etc. Periodicals with a wider outlook are *Le Canada Français* and *La Revue Moderne*, the latter being well edited by Madame Huguenin. Honoré Beaugrand founded *La Patrie* and was succeeded by Hon. J. I. Tarte, a doughty polemicist. Arthur Dansereau, editor of *La Presse*, and F. X. Trudel, of *L'Etendard*, are notable. One of the greatest editors was Jules-Paul Tardivel (1851-1905). Beginning with the *Courrier de Saint-Hyacinthe*, he next joined *La Minerve*, and in 1881 founded *La Vérité*. He was the author of several biographical, religious and literary works of merit, as well as a novel, *Pour La Patrie* (1859).

It has been remarked that of the eighty-two poets appearing in *Anthologie des poètes canadiens*, by Jules Fournier, at least half have had journalistic records. To prove how generally true this is one has but to glance over the preceding sketches of poets and novelists, historians and essayists, or to turn to Huston's *Répertoire national* (4 vols.), and Philéas Gagnon's *Essai de Bibliographie canadienne*. Etienne Parent, F.-X. Garneau, Abbé Ferland, P. J. O. Chauveau, Octave Crémazie, P. Aubert de Gaspé, Abbé J. S. Raymond, L. J. C. Fiset, J. Lenoir, Louis Honoré Fréchette, Léon-Pamphile LeMay, Sir James LeMoine, these are but a few of those who gave distinction to the French press, much of what they wrote passing into the permanent literary and historical records of the province.

II. ENGLISH CANADIAN JOURNALISM

John Howe, father of Joseph Howe, when he emigrated from Boston in 1776, took with him the *News Letter*, of which he was proprietor, and established his new business in the plant of the *Halifax Gazette*, the oldest papers of America being thus amalgamated

in *The Novascotian* (1824). Joseph Howe, became owner and editor in 1828, and continued in control until 1847. Joseph Howe modelled his paper after the standards of the eighteenth century English periodicals, especially *The Spectator* (1711) and *The Tatler* (1709). This was a natural thing to do. The American Revolution had turned the attention of the literati toward the Mother Country, and both poetry as well as prose, were openly fashioned on the prevailing standards in England at the time. In another section on "The Essay," Joseph Howe's work has been outlined. The high standard of his editorials, his fight for the freedom of the press, the galaxy of literary men with whom he surrounded himself, his essays and orations, full parliamentary reports and fearless articles on current problems, made him in very deed "the tribune of the people." No paper in Canada has had such a record as *The Novascotian*.

George Edward Fenety (1812-1899) received his newspaper training in Howe's office. He was later to write a memoir of his old chief, and founded *The Morning News* (1839), the first penny paper in America. The Lawsons have for three generations published *The Yarmouth Herald*, and the Blackadars for two generations *The Acadian Recorder*. Scott of the St. John Sun, during the crisis of 1895, coined the phrase "splendid isolation" which circled the globe.

Among the influential papers in Ontario may be mentioned the *Colonial Advocate*, of Toronto, and *The News*, of Niagara, edited for many years by William Kirby, author of *The Golden Dog*. Major John Richardson, author of *Wacousta*, edited *The New Era* at Brockville, a paper he founded in 1840. It was in this paper that his *War of 1812* first appeared serially. Indeed to call a roll of the authors of Canada past or present would be to name those who had, at one time or other, been attached to the press of the Dominion. As this newspaper training and connection has been kept in mind throughout this *Outline*

It will only be necessary to glance back over the list of our writers to see how impressive the representation is. Possibly no Central Canada papers can compete with the record of the *Toronto Globe* in being so much a training ground for authorship. Among its editors the names of the Honorable George Brown, Sir John Willison, Stewart Lyon and Senator John Lewis stand out. Mention might also be made of the *Ottawa Citizen*, the *Hamilton Spectator*, the *London Free Press*, the *Kingston Standard* (1810), and the *Kingston Whig* (1834), these last two being amalgamated in December, 1926. But this does not presume to be a history of the press in Canada. Martin Griffin, editor of the *Toronto Mail* for many years, and later Parliamentary Librarian, contributed a column to the *Montreal Gazette* called, "At Dodsley's." John Reade, LL.D., F.R.S.C., author of *The Prophecy of Merlin and Other Poems* was for many years literary editor of *The Gazette*. Archibald MacMechan, Ph.D., F.R.S.C., has conducted "the Dean's" page in the *Montreal Standard* for two decades. S. Morgan Powell, literary editor of *The Montreal Star* (owned by Lord Atholstan) is one of the most gifted and distinguished critics in the Dominion. It is not generally known that *Punch in Canada* was published in Montreal.

In the North-West we have the *Winnipeg Free Press*, so ably edited by John W. Daffoe, LL.D., F.R.S.C. A man of insight, good judgment, and courage, his forceful, well-written articles have had great influence both West and East. W. F. Luxton, the founder and first editor of *The Free Press*, was an important factor in the early political history of the West. W. J. Healy, Provincial Librarian of Manitoba, and author of *The Women of Red River*, etc., was associated with the same paper for over twenty years. Mrs. Parker, the "Bookman" of *The Free Press*, is the original of the Pink Lady in Mrs. McClung's *Sowing Seeds in Danny*. R. L. Richardson, founder, and for

many years editor of the *Winnipeg Tribune* achieved distinction as a novelist and member of parliament. M. E. Nichols is the present capable editor of the *Tribune*. Prof. W. T. Allison, Ph.D., has contributed daily literary articles to the *Tribune* under the *nom de plume* "Ivanhoe." Alexander Dunlop, of the *Nee-pawa Press*, has for many years been a leading figure in Manitoba journalism. He was associated with his brother-in-law, Frank Oliver, in founding the *Edmonton Bulletin*. One of the greatest editors of the West is the Honorable Frank Oliver, founder of the *Edmonton Bulletin* (1881), the first newspaper established in Alberta. He, too, was a fearless editor, and paid his compliments to all and sundry. Then there are Chas. E. D. Wood, founder of the *McLeod Gazette*, Senator W. A. Buchanan, founder of the *Lethbridge Herald*, and W. M. Davidson, of the *Calgary Albertan*, a lively and independent figure. Among the weekly journals a few deserve special mention. William Bleasdel Cameron, author of *The War Trail of Big Bear* (1926), and the sole survivor of the Frog Lake Massacre, owned and edited the *Vermilion Signal*. A. L. Horton, founded, and is still publisher of, the *Vegreville Observer*, one of the best weeklies in the West. A. B. Watt, editor of the *Edmonton Journal*, is one of the leading journalists of the West. Edward Hagel, founder and still publisher of the *Lethbridge News* (1885), has exercised a wide influence through his able editorials. "Bob" Edwards has been considered as a humorist, but it is fitting in this connection to mention *The Calgary Eye-opener*. Edwards was a genius, possessing many of the faults of genius, but his heart was ever in the right place. No more fearless champion of truth and justice, as he understood it, has filled a Canadian editorial chair. Nicholas Flood Davin (1843-1901), an Irishman, who had been a war correspondent during the Franco-Prussian War, came to Canada (1872) and joined the *Toronto Globe*. He represented West

Assiniboia at Ottawa, and in 1883 founded *The Regina Leader*. Davin's *Eos: An Epic of the Dawn*, printed by *The Leader* (1889), was the first book of poems to be published in the North-West Territories. W. F. Kerr gave able direction to the *Regina Leader*. He is now Red Cross Commissioner for Saskatchewan. J. A. Aitken, founder and for many years editor of the Saskatoon *Phoenix* is also a notable figure. C. R. McIntosh, M.P., made the North Battlefield *News* a strong paper. Other names might be mentioned: P. G. Laurie, of Battleford (deceased), whose son, R. C. Laurie, owns *The Saskatchewan Herald*; J. R. McInnes of the *Regina Journal and Leader*, a real pioneer; Hugh Quentin Cayley, once editor of the *Calgary Herald*, and an important political figure, is now a judge in Vancouver. J. J. Young, one time editor of the *Calgary Herald*, was one of Davin's cubs.

There are several names worthy of mention in British Columbia, the most colorful being Amor De Cosmos, M.P. John Robinson, of the *Victoria Colonist*, as well as David Higgins, and R. E. Gosnell, of the same paper, are outstanding. Gosnell's year books of British Columbia are excellent records. F. C. Carter, of *The News Advertiser*, also deserves mention. The Vancouver *Province* recalls the names of the Hon. Walter C. Nicol, Samuel D. Scott, and Bernard McEvoy, who has also written considerable verse. Father LeJeune published *The Wa-Wa* in a kind of shorthand. It is unique.

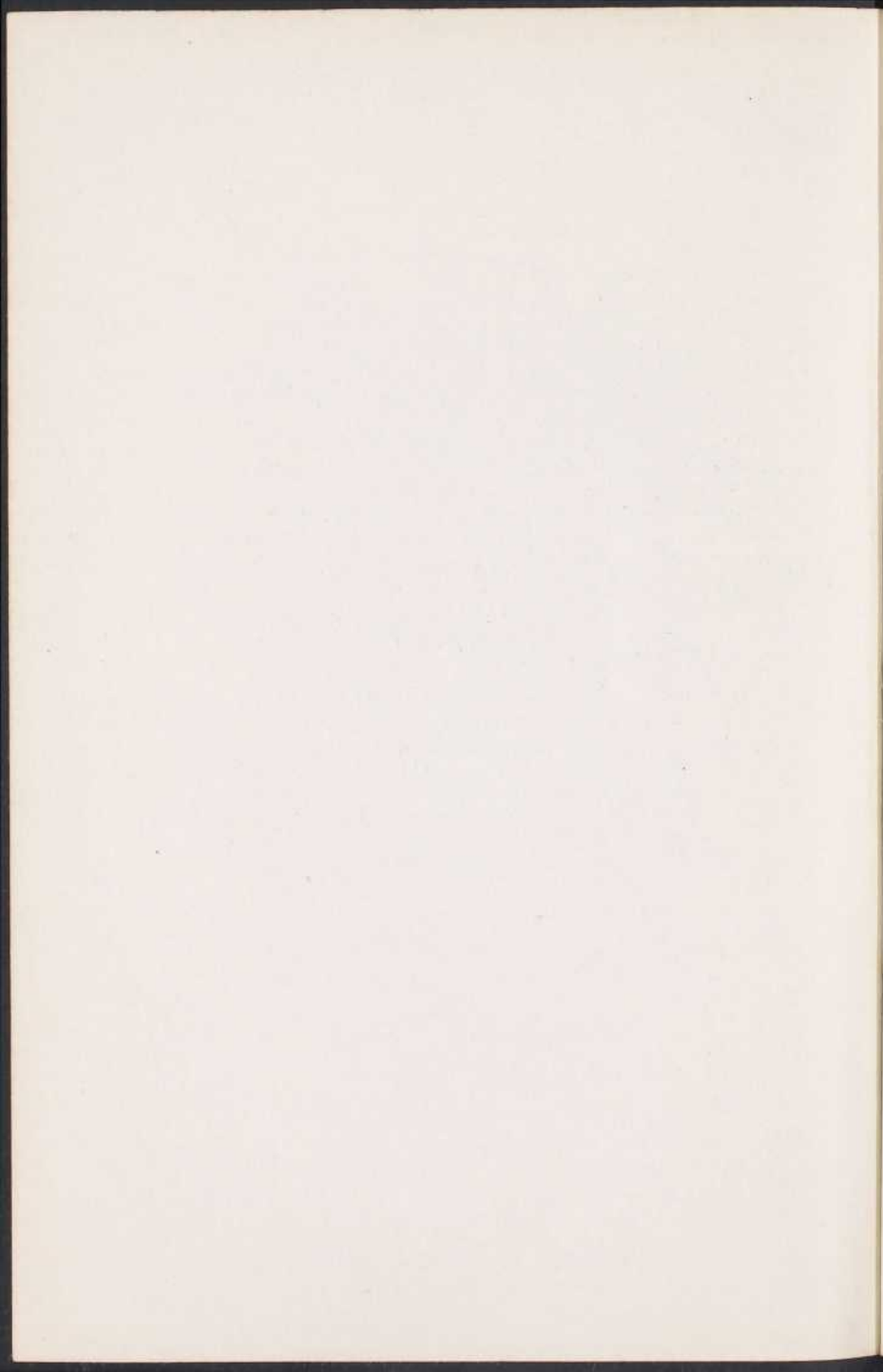
The magazines begin with the *Nova Scotia Magazine* (1789-1792), which was followed by the *Quebec Magazine* (1791-1794). Magazines, for the most part, have lived in uncertainty and died prematurely. A *Canadian Magazine* was founded in 1823 and lived a year, but its present namesake, founded in 1893, still thrives, although several changes in policy have been effected. Under the editorship of J. G. Mowat, Colonel John A. Cooper and Newton MacTavish, it

attained a high standard. One of the most influential magazines was the *Literary Garland* (1838-1851), which opened its pages to Charles Sangster, Susanna Moodie, Catharine Parr Traill, and many more. Other high class magazines were the *Anglo-American* (1852-1855), *The Canada Monthly* (1872-1882), *Belford's Magazine* (1876-1879), *British American Review*, etc. Goldwin Smith founded *The Bystander*, which appeared between 1880 and 1890 intermittently. He also founded *The Week* (1883), the first editor of which was Charles G. D. Roberts. Roberts published Archibald Lampman's first printed poem in this periodical. *The Canadian Methodist Magazine and Review* (1875), was an ably conducted publication, the editor being W. H. Withrow, D.D., F.R.C.S. Many of William Kirby's *Idylls* first appeared here. Among the learned publications first place should be given to the pioneer *University Magazine* (1902), so ably edited by Dr. (now Sir) Andrew Macphail. It gave excellent leadership to Canadian talent. *The Queen's University Quarterly* (1893) is one of the best of its kind, and is a national as well as a university asset. Since *The University Magazine* ceased publication *The Dalhousie Review* has taken its place, a magazine splendidly conceived and edited. *The Canadian Bookman* was born in the days of the revival of interest in Canadian authorship, and while changing several times in format, has become an adequate medium for the exchange of literary information regarding Canada. The lack either of subsidization or adequate circulation and advertising contracts, has handicapped all these magazines. They cannot compete successfully with their United States rivals in payments to their writers, many paying not at all. This, of course, cannot go on indefinitely.

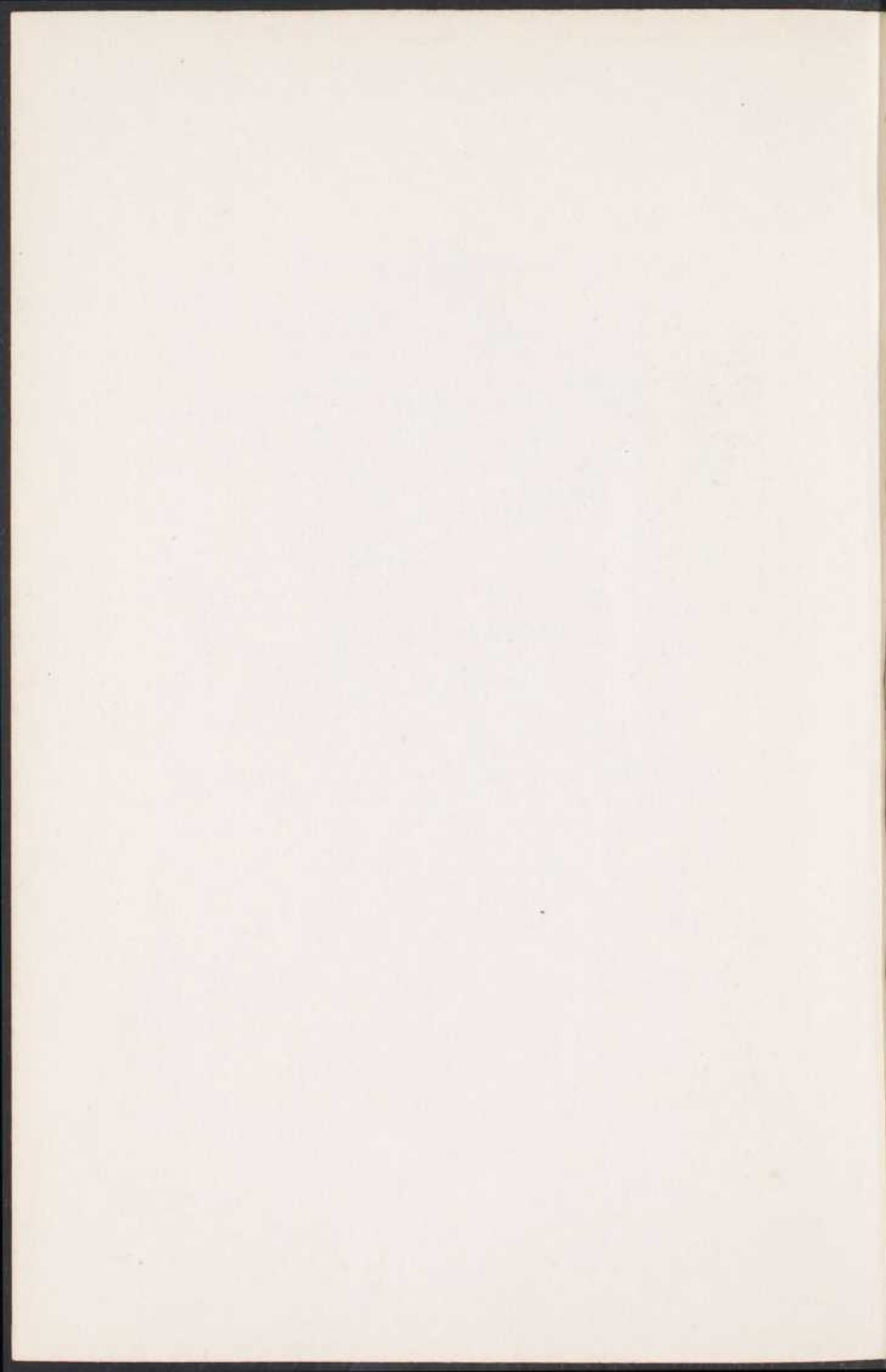
Outside the transactions of the learned societies, there are one or two noteworthy magazines which cater to a special clientèle. *The Canadian Historical Review* founded in 1896 by Geo. M. Wrong, M.A., LL.D.,

F.R.S.C., as a review of Canadian historical publications, has become the official organ of the Canadian Historical Society. Its present editor, W. S. Wallace, M.A., is Librarian of the University of Toronto. *The Canadian Journal of Religious Thought*, founded 1923, is designed more particularly for the religious leaders of all denominations. The editorial board is interdenominational. The standard is high, and well maintained. In this connection it may be well to mention *The Christian Guardian*, founded in 1829, and the oldest religious weekly in Canada. Egerton Ryerson edited and published it for many years. It was founded for the purpose of providing an oracle for the forces opposed to the family compact. Ryerson's vigorous articles compelled a hearing and did much to win equal religious educational and political rights for all in Toronto. When Church Union was consummated it was amalgamated with the *Presbyterian Witness* (1848), the *Canadian Congregationalist* (1854), in *The New Outlook* (1925).

Those wishing to pursue the subject of Canadian journalism further should consult the following: *A History of Canadian Journalism*, Canadian Press Association, Toronto, 1908; *A Century of Canadian Magazines*, A. H. U. Colquhoun, in *The Canadian Magazine*, June, 1901. *Historical Sketch of Canadian Journalism*, A. F. Wallis, in *Canada: An Encyclopædia of the Country*, J. C. Hopkins, ed., Toronto, 1900.



X
BIOGRAPHY



X

BIOGRAPHY



FROM Xenophon's memoirs of Socrates, and Plutarch's *Parallel Lives* of forty-six Greeks and Romans, to Boswell's *Life of Dr. Samuel Johnson*, and from Southey's lives of Nelson and John Wesley, to Lockhart's *Life of Sir Walter Scott*, not only has the art of biography developed greatly, but interest in it has increased amazingly. The custom has changed with the ages in the writing of biography. In the beginning the subject was described from the historical point of view, later from the philosophical, further on from the social. Taine believed that one could not discharge the duties of a literary critic without a full knowledge of a man's genealogy, times, society, and general *milieu*. To-day, psychology has become, for many, the open sesame, an almost morbid preoccupation with soul surgery. The true conception of biography is the faithful portrait of a soul in its adventures through life. If this is biography, we have produced little of it in Canada. Too often our biographies have been fulsome tributes, thinly disguised apologies, and anecdotal tracts for the times.

A few students of Canadian history are unostentatiously sifting the mass of material in our Archives, and out of this patient work will come important biographies. This research has been badly needed. When a present-day historian sits down to write, you can almost wager beforehand what sources he will cite, and what purple passages he will quote. Even historians know how to warm up the scraps left over from lunch for supper! But with fresh research, new and vital material, and a finer perspective, something of outstanding importance will no doubt be written.

In the section devoted to "Travel and Adventure," many memoirs are cited, and these are still our most valuable and interesting personal documents. Most of them were artless, even ingenuous, and therein consists their charm as well as their value. In this section a formidable list might be drawn up, but we shall content ourselves with the more significant titles.

I. FRENCH PERIOD

The volumes in the "Makers of Canada" dealing with this period are all worth naming: *Samuel Champlain*, N. E. Dionne; *Bishop Laval*, Abbé H. A. Scott; *Count Frontenac*, W. D. LeSueur; *Wolfe and Montcalm*, Abbé H. R. Casgrain. The period is also covered in a series of little readers, *The Canadian History Readers*, of thirty-two pages each, illustrated by C. W. Jefferys, R.C.A. Individual works of importance are *Histoire de la Mère Marie de l'Incarnation*, Abbé H. R. Casgrain; *Pioneers of France in the New World*, F. Parkman; *The Jesuits in North America*, F. Parkman; *Frontenac and New France*, F. Parkman; *A Canadian Manor and its Seigneurs*, G. M. Wrong.

Reference will later be made to several outstanding French historians; their work, from Michel Bibaud's *l'Histoire du Canada*, and F. X. Garneau's celebrated volumes, to Abbé Casgrain's *Montcalm et Lévis*, N. E. Dionne's *Samuel de Champlain*, and the historical works of Abbé Ferland, Benjamin Sulte, Senator Chapais and others, must also be consulted for their biographical data. There are many biographies of general interest. Louis-Olivier David sketches several intimate portraits in *Biographies et Portraits* (1876) and *Mes Contemporains* (1894). His *Les Deux Papi-neau* (1896) is still valuable. Pascal Poirier's *Le Père Lefebvre et l'Acadie* (1898) is a standard work. *Le Comté de Rimouski* (1890) is a good example of

Arthur Buies' brilliant style. Ernest Gagnon's *Louis Joliet* (1902), and Sir Adolphe Routhier's several *silhouettes*, *Portraits*, and *Profils*, are interesting monographs.

The contemporary period has produced several excellent biographies. Senator Thomas Chapais is the author of *Jean Talon* (1904) and *le Marquis de Montcalm* (1911), two splendid scientific works. Alfred De Celles is best in political biography, *Papineau* (1905), *Lafontaine et son Temps* (1907) and *Cartier et son Temps* (1907). Mgr. Camille Roy's *Mgr. de Laval* (1923), Abbé Augusté Gosselin's *Vie de Mgr. Laval*, 2 vols. (1890), and Ernest Myrand's *Frontenac et ses amis* (1902) should be included in such a library of authentic works.

The French excel in literary criticism, and have consequently produced biographies of literary men of outstanding merit. In "The Makers of Canadian Literature" three volumes have already appeared of the nine projected: *Louis Honoré Fréchette*, by Henri d'Arles; *François Xavier Garneau*, by Gustave Lantot; and *Antoine Gérin-Lajoie* by Louvigny de Montigny. Mgr. Camille Roy's *A l'Ombre des Erables* (1924) contains excellent chapters on Pamphile Le May, Napoléon Legendre, Albert Lozeau, Blanche Lamontagne and others. Henri d'Arles' *Estampes* (1926) deals in an illuminating manner with Laure Conan and Garneau, etc. His brochure *Nos Historiens* is also commendable. Oliver Asselin's *L'Oeuvre de l'Abbé Groulx*, also deserves notice.

Our compatriots have likewise excelled in genealogies. Mgr. Tanguay's *Dictionnaire des Familles Canadiennes Françaises*, Michel Bibaud's *Le Panthéon Canadien*, and Abbé Daniel's *Histoire des Grandes Familles Canadiennes, Nos Gloires Nationales*, are standard works of reference. Abbé H. R. Casgrain, Pierre-Georges Roy, E. Z. Massicotte, Placide Gaudet and others have published a great many valu-

able monographs along the same line. *Les Canadiens de l'Ouest*, by Joseph Taché, has found several imitators in English.

II. ENGLISH PERIOD

Once again we turn to the "Makers of Canada," and suggest the following volumes as the best covering the subjects treated: *Lord Dorchester*, (Guy Carleton), A. G. Bradley; *Sir Frederick Haldimand*, Jean McIlwraith; *John Graves Simcoe*, Duncan Campbell Scott; *Sir Isaac Brock*, Lady Edgar; *Mackenzie, Baldwin, Hincks, and Lafontaine*, Stephen B. Leacock; *Papineau and Cartier*, Alfred D. DeCelles; *Lord Sydenham*, Adam Shortt; *Egerton Ryerson*, Nathanael Burwash; *George Brown*, John Lewis; *Sir John A. Macdonald*, Sir George R. Parkin; *Joseph Howe*, J. W. Longley; *Wilmot and Tilley*, James Hannay; *Mackenzie, Selkirk and Simpson*, James Bryce; *Lord Strathcona*, John MacNaughton; *Sir William Van Horne*, Walter Vaughan; *Sir Wilfrid Laurier*, Sir John Willison.

In addition to these biographies, there are several on the same characters which ought to be mentioned: *Lord Strathcona*, Beckles Wilson (1914); *Sir George Etienne Cartier*, John Boyd (1914); *Sir Wilfrid Laurier*, O. D. Skelton (2 vols., 1921); *The Life and Times of William Lyon Mackenzie*, Charles Lindsey (1908); *Joseph Howe*, George E. Fenety; *The Letters of Simcoe*, 4 vols., edited by Brigadier-General Ernest Cruikshank; and the recent *Life of Simcoe* (1926), by the Honorable Mr. Justice W. R. Riddell.

Principal George M. Grant wrote a laudatory life of Joseph Howe, the warm tribute of one great man to another. The Canadian Statesmen Series has two small, well-written volumes, *T. D'A. McGee*, by A. Brady, and *Sir John A. Macdonald*, by W. S. Wallace. In connection with McGee one ought to mention the standard work on him by Isabel Skelton (1925).

Memoirs of Sir John A. Macdonald, by Sir Joseph Pope (1894), has been supplemented by his later books.

The Reminiscences of Sir Richard Cartwright (1914), *Recollections of Sixty Years in Canada*, by Sir Charles Tupper, *The Life and Speeches of the Honorable George Brown*, edited by Honorable Alexander Mackenzie, and similar autobiographies, add color to one of the most important periods of our history.

There are other miscellaneous biographies which belong to our growing library of important works of reference. One of the most scholarly and readable of these is *Lord Selkirk's Work in Canada*, by Professor Chester Martin (1916). *The Life and Letters of James Wolfe*, by Beckles Wilson unfortunately is in the rare class. *The Life of Sir James Fitzgibbon*, by Mary Agnes Fitzgibbon, is a most interesting account of the old friend of Brock. Two interesting companion biographies are announced for early publication: *James Wolfe, Man and Soldier*, by W. T. Waugh, Kingsford Professor of History at McGill, and *Montcalm*, by Colonel William Wood, F.R.S.C. Among the Maritime biographies the following are of special interest: *William Black*, John Maclean (1907); *Memoirs of the Right Reverend Edmund Burke*, C. O'Brien (1894); *Charles Inglis: Our First Colonial Bishop*, H. V. White (1899); *Builders of Nova Scotia*, J. G. Bourinot (1900); *The Judges of New Brunswick and Their Times*, J. Lawrence (1907); *The American Loyalists*, 2 vols., L. Sabine (1847).

The Canadian Men of Action series contains three titles designed for the general reader: *David Thompson*, C. N. Cochrane; *Sir Isaac Brock*, H. S. Eayrs; *Samuel de Champlain*, Ralph Flenley; *Sir Alexander Mackenzie*, Hume Wrong. D. B. Read published *Lives of the Judges in Upper Canada*; *The Life and Times of Sir John Graves Simcoe*; *The Life and Times of General Sir Isaac Brock*; and *The Lives of the*

Lieutenant Governors of Ontario. John Fennings Taylor's *The Last Three Bishops Appointed by the Crown* (1869), deals with Bishops Fulford, Mountain, and Strachan. *Memoir of Right Reverend John Strachan*, by A. N. Bethuen, is the best work on the Bishop we have. *The Fighting Bishop*, by A. T. Robertson (1926), is a sprightly account of his life for popular consumption.

Among the most interesting and valuable books on British North America are the memoirs of early settlers. Under "Travel and Adventure," the striking autobiographical writings of Mrs. Jameson, Mrs. Moodie, Mrs. Traill and others will be mentioned. To these one might add a vast list, but a few will indicate the variety and wealth of the material available: *Statistical Sketches of Upper Canada*, William "Tiger" Dunlop (1833); *Five Years' Residence in the Canadas*, Col. E. A. Talbot (1824); *Forest Scenes and Incidents in the Woods of North America*, Sir George Head (1839); *Twenty-Seven Years in Canada*, Major Strickland (1853); *Sketches of Upper Canada*, William Lyon Mackenzie (1833).

Lawrence J. Burpee has written the definitive biography of Sir Sandford Fleming, but, long before the great engineer marked out the line for the C.P.R., the missionaries had gone ahead. Katherine Hughes' *Father Lacombe*, John McDougall's life of his father, George McDougall, John Maclean's life of John McDougall, H. A. Cody's *An Apostle of the North* (Bishop Bompas), these are all fascinating. Canon Bertal Heeney's *Leaders of the Canadian Church* is a book of vignettes of Church of England clergy. There are many brief biographical sketches of Western men and women in A. O. MacRae's *History of Alberta*, Vol. II, John Blue's *Alberta, Past and Present*, Vols. II and III, John Hawkes' *History of Saskatchewan* (3 vols.); Woodsworth's *Thirty Years*

in the Canadian North-West; Kelly's *The Range Men*; and Deane's *Mounted Police Life in Canada* also deserve special notice. Duchaussois in *Grey Nuns of the Far North*, and *Les Glaces Polaires* (translated as *Mid Snow and Ice*) deals with the heroism of the Oblate Fathers and the Grey Nuns.

Once again we refer to the works of Parkman; as yet we have not equalled them. Dr. Harvey Cushing's *Life of Sir William Osler* (1925) and *My Windows on the Street of the World*, James Mavor (1924) are, each in its way, as good as the best that has ever been done. Archibald MacMechan has characterized Michael Williams' *The Book of the High Romance*, the most beautiful book of its kind ever written by a Canadian.

Biography of Canadian men of letters is as yet in its infancy, being confined to fugitive magazine articles, introductions to memorial volumes of collected poems, miscellaneous brochures and the "Transactions of the Royal Society." Three volumes of "Master Works of Canadian Authors," edited by John W. Garvin, have appeared, viz.: Paul Kane, George Munro Grant and Charles Mair. These contain biographical and critical introductions. "The Makers of Canadian Literature," edited by Lorne Pierce and Victor Morin, will when completed cover the whole field of Canadian Literature, in English and French. Each volume contains a full biography, a representative selection of the author's work, critique and bibliography. The volumes published to date are: *Thomas Chandler Haliburton*, J. D. Logan; *John Richardson*, W. R. Riddell; *William Kirby*, W. R. Riddell; *Stephen Leacock*, Peter McArthur; *Peter McArthur*, William Arthur Deacon; *William Henry Drummond*, J. F. MacDonald; *Robert Norwood*, Albert Durrant Watson; *Charles G. D. Roberts*, James Cappon; *Isabella Valancy Crawford*, Katherine Hale; *Louis Honoré Fréchette*, Henri d'Arles; *François Xavier Garneau*, Gustave Lanctot;

Antoine Gérin-Lajoie, Louvigny de Montigny. Lorne Pierce has written brochures on *Albert Durrant Watson* and *Duncan Campbell Scott*, as well as *Fifty Years of Public Service*, a life of James L. Hughes, LL.D., author and educator, and *Marjorie Pickthall: A Book of Remembrance*. *Canadian Portraits*, by Adrian MacDonald (1925) contains biographies of sixteen outstanding and representative Canadians, both French and English, from Wolfe, Montcalm and Alexander Mackenzie, to Fréchette, Paul Peel and Lampman. *Headwaters of Canadian Literature* (1924) by J. D. Logan and D. G. French contain biographical sketches along with literary criticism. *The Speeches and Public Letters of Joseph Howe*, 2 vols. (1909), edited by Judge J. A. Chisholm, contains an admirable biographical and critical introduction. *Thomas Chandler Haliburton* ("Sam Slick"): *A Study in Provincial Toryism* (1924), by V. L. O. Chittick, is the best work of its kind by a Canadian. Ray Palmer Baker's *A History of English-Canadian Literature to the Confederation*, (1920) is a pioneer work of great value. Reference has already been made to the histories of French Canadian and English Canadian literature by Mgr. Camille Roy and T. G. Marquis in *Canada and its Provinces*. Isabel Skelton's *The Life of Thomas D'Arcy McGee* (1925) gives adequate consideration to McGee, both as statesman and man of letters.

The Ryerson Canadian History Readers are designed to cover the whole field of Canadian History, by dealing vividly with outstanding personalities and events. Since they bear the endorsement of all the Departments of Education in Canada, they may be valuable to others desiring a more intimate knowledge of our national heroes and heroines. Lorne Pierce is the editor.

1. HEROES—**Sieur de Maisonneuve*, Lorne Pierce; **Count de Frontenac*, Helen E. Williams; *Pierre Le Moyne d'Iberville*, Norman McLeod Rogers; **Marquis de Montcalm*, J. C. Sutherland; **General James Wolfe*,

Biography

J. C. Sutherland; *Sir Guy Carleton*, A. L. Burt; *Tecumseh*, Lloyd Roberts; **Sir Isaac Brock*, T. G. Marquis; *The North-West Mounted Police*, C. F. Hamilton.

2. HEROINES.—**Madame La Tour*, Mabel Burkholder; *Madeleine de Verchères*, E. T. Raymond; *Laura Secord*, Della Dingle; *Marguerite Bourgeois*, F. O. Call; *Sisters of St. Boniface*, Emily P. Weaver; *The Strickland Sisters*, Blanche Hume.

3. EXPLORERS AND COLONISTS:—*Lief Ericson*, S. P. Chester; *Jacques Cartier*, J. C. Sutherland; *Samuel de Champlain*, Adrian Macdonald; *Hébert*; *the First Canadian Farmer*, Julia Jarvis; *Robert Cavelier de la Salle*, Margaret Lawrence; *Henry Hudson*, Lawrence J. Burpee; *Alexander Henry and Peter Pond*, Lawrence J. Burpee; *Anthony Hendry and Cocking*, Lawrence J. Burpee; *Pierre Radisson*, Lawrence J. Burpee; *Sir Alexander Mackenzie*, Adrian Macdonald; *Samuel Hearne*, Lloyd Roberts; *Simon Fraser*; *Lord Selkirk*, Capt. William Martin; *Sir John Franklin*, M. H. Long; *Captain Cook*, Mabel Burkholder; *David Thompson*, M. H. Long; *La Vérendrye*, G. J. Reeve; *Capt. George Vancouver*, H. Charlesworth.

4. GREAT BATTLES AND SIEGES.—**Sieges of Quebec*, French Régime; **Sieges of Quebec*, British Régime; *Louisburg*, Grace McLeod Rogers; *Pontiac and the Siege of Detroit*, T. G. Marquis; **Naval Warfare on the Great Lakes*, T. G. Marquis; *Battlefields of 1813*, T. G. Marquis; *Battlefields of 1814*, T. G. Marquis; *The Battle of Batoche*, H. A. Kennedy.

5. MASTER BUILDERS.—**Thomas Chandler Haliburton*, Lorne Pierce; *Sir John Graves Simcoe*, C. A. Girdler; *Joseph Howe*, D. C. Harvey; *Sir John A. Macdonald*, George H. Locke; *Sir Alexander Tilloch Galt*, John I. Hutchinson; *Lord Strathcona*, B. A. Kennedy; *Sir Wilfrid Laurier*, T. G. Marquis; *Sir*

Sandford Fleming, Lawrence J. Burpee; *The Hudson's Bay Company*, Robert Watson; *The North-West Company*, M. H. Long; *The Building of the C.P.R.*, H. A. Kennedy; *James Douglas*, W. N. Sage; *Robinson and Begbie*, Judge F. W. Howay; *Thomas D'Arcy McGee*, Isabel Skelton; *George Brown*, Chester Martin; *Sir George E. Cartier*.

6. MISSIONARIES.—*Père Jogues*, Isabel Skelton; *Jean de Bréboeuf*, Isabel Skelton; *Father Lacombe*, H. A. Kennedy; **Rev. John Black*, Lorne Pierce; **Rev. James Evans*, Lorne Pierce; **Rev. John McDougall*, Lorne Pierce; *Father Morice*, Thomas O'Hagan; *Bishop Bompas*, "Janey Canuck."

Those marked with an asterisk are already published and available.

It is obviously impossible to do adequate justice to Canadian biography in so brief a chapter. Anyone desiring to cover the field thoroughly should possess *The Oxford Encyclopædia of Canadian History* (1926), by Lawrence J. Burpee in *The Makers of Canada* (vol. xii), and *The Dictionary of Canadian Biography* (1926), compiled by W. S. Wallace. These volumes are both excellent, and not only treat outstanding characters and events, but also provide under each subject an adequate bibliography.

XI
TRAVEL AND EXPLORATION



XI

TRAVEL AND EXPLORATION



THE HISTORY of Canada should properly begin with the story of its discoverers. Who these first were we may only conjecture. Long before Cartier and Vespucci reached the New World, the Norsemen had touched our shores. Moreover, anthropologists would have it that the native Canadian, the North American Indian, was himself an immigrant, coming from Asia, either by ship or from the North, when the Alaskan Peninsula and Aleutian Islands long ago formed a bridge from the old world to the new. The literature of North American travel and adventure is enormous, and packed with fascinating interest. As Masfield points out, in his delightful introduction to a new edition of *Marco Polo's Travels*, "It is only the wonderful traveller who sees a wonder." And these discoverers and explorers were wonderful in their way. From their writings we extract high romance, but we also gather from the pages verbal portraits of those distant times and civilizations, priceless data which form a background for our present civilization. We may examine relics of those past ages in our museums, but it is these unpretentious records which throw a radiant searchlight into the dim past.

I. FRENCH COLONIAL REGIME

Uncertainty shrouds the American discoveries of John Cabot. He probably landed on Cape Breton in 1497, returning again the next year. He may have perished on this trip. *Vide*, Beazley, *John and Sebastian Cabot*; HARRISSE, *John Cabot, the Discoverer of*

North America. Jacques Cartier published a narrative of his first voyage at Venice, 1536. Hakluyt included a translation of this in his *Principal Navigations* (1600). Cartier's story of his third voyage was reprinted in Quebec, *Voyages de découverte au Canada*, 1534-1552 (1843). H. P. Biggar's *Precursors of Jacques Cartier* was prepared for the Dominion Archives.

It may be said that our literature of travel begins with the *Works of Samuel de Champlain*. Champlain (1567-1635) not only wrote, but illustrated his own books, his maps being still valuable for the explanation of early cartography. An edition of these *Works* was published by Laval University in 1870, being edited by Abbé Laverdière. The Champlain Society of Canada has also published an edition.

From the death of Champlain to the conquest (1759), the clergy were chiefly responsible for whatever was written, their books being published in France. Marc Lescarbot, a companion of Champlain, wrote a *History of New France*, now available in the publications of the Champlain Society. He also appended to it *Les Muses de la Nouvelle-France* (1609), the first poetry to come from that cradle of song, the Fundy country, and the first collection of poems written in Canada. This *History* also records the presentation at Port Royal (later Annapolis Royal), of the first play produced in Canada. Lescarbot's *Histoire de la Nouvelle-France*, etc. (1609), is a vivid account of the first establishment of Acadia by De Monts. A revised and enlarged edition was published in 1611. Lescarbot's *Les Voyages de la Nouvelle-France occidentale dite Canada, faite par le sieur de Champlain*, etc., was dedicated "à Monseigneur le Cardinal Duc de Richelieu" (1631).

The most important historical works of the time were *Les Relations des Jésuites*, or the narratives of the members of the Society of Jesus. Père Charles Lalemant, the martyr, published a letter on Canada

in *Le Mercure Français* in 1626, but it was Père Le Jeune's brochure, *Briève Relation du Voyage de la Nouvelle-France au Mois d'Avril dernier* (1632), which began the famous *Relations*. These *Relations*, published between the years 1632 and 1679, constitute the most valuable contemporary history of the time in Canada. The narratives of the priests of the Company of Jesus told, in simple, yet touching manner, the progress of the Gospel along the St. Lawrence and far west among the Hurons. It is true that they were carefully edited by the Superiors of the Order before being sent to Paris for publication, but it detracts little from their value. These were sent broadcast in France, and inspired remarkable missionary zeal. Many of the great missionary figures of New France, Jesuit, Sulpician and others, offered themselves largely because of the stirring appeal for sacrifice contained in these thrilling *Relations*. *Jesuit Relations and Allied Documents*, 1610-1791, edited by R. G. Thwaites, Cleveland, 1896-1901, 73 vols., is the standard edition. A three-volume edition, *Relations des Jésuites*, was printed in Quebec (1858), while Miss Dorothy Kenton published selections from them in 1925. Père Du Creux published (1664) *Historie Canadensis* in ten books, which is a supplementary narrative down to the year 1656. While the materials are largely the same, the angle of approach was different. Francis Parkman consulted these sources for his *Jesuits in North America*.

Père Chretien Le Clerq's *Premier Etablissement de la Foi dans la Nouvelle-France* (1690), is the story of a Récollet in Gaspé, who satirizes the Jesuits. This work has also been published in the Champlain Society series. Père Louis Hennepin, a companion of La Salle, is the first writer to refer to Niagara Falls,—*Nouvelle Description d'un très-grand Pays, situé dans l'Amerique*, etc. His *Canadian Discoveries and Voyages*, covering the years 1670-1682, were originally published in 1697-98, and have been translated by J. G.

Shea. Père Lafitau's *Mœurs des Sauvages Américains*, etc., in two volumes (1723), gives an account of his travels among the Iroquois, who he believes are of Tartar origin. This is the first attempt at an anthropological study of the origin of the Indian nations. William Kirby, in a paper delivered before the Royal Society of Canada, also endeavored to point out the Asiatic origin of the Red Man, basing his conclusions on his anthropological and philological studies. The Chevalier de la Salle, who traced the Mississippi to the Gulf, left no records other than his fervent oral reports to Louis, King of France. Works of supreme importance regarding his explorations are Père Hennepin's narratives just mentioned, and *Les dernières Découvertes dans l'Amérique-Septentrionale de Chevalier de la Salle* (1697). Hennepin was the priest who accompanied La Salle, and Le Chevalier de Tonti, author of *Les dernières Découvertes*, and was La Salle's faithful Italian companion, who loyally followed him through thick and thin from 1678 to 1690.

Père Marquette tells of his discoveries in company with Louis Joliet, which took him to the head waters of the Mississippi, in *Découverte de quelques Pays et Nations de l'Amérique-Septentrionale* (1687). Baron La Hontan left an untrustworthy narrative, *Nouveau Voyage dans l'Amérique-Septentrionale*, 1683-1693 (1703). Parkman, who is an excellent guide, doubted the reliability of La Hontan. One other work deserves mention. Pierre F.-X. de Charlevoix, from 1705-1709, was an instructor in the Jesuit College at Quebec. He returned in 1720 to report on an overland route to the Western Sea. He is the author of *La Vie de la Mère Marie de l'Incarnation, Voyage dans l'Amérique-Septentrionale* (Trans. J. G. Shea, 6 vols, 1866-1872) and the first general history of Canada, *Histoire et Description Générale de la Nouvelle-France* (1744), etc. This may be read in the Champlain Society edition.

II. BRITISH REGIME

Sieur de la Vérendrye (1685-1749) left a record of his famous journey to the Red River, the Assiniboine, and the Rocky Mountains (1731), edited by Lawrence J. Burpee for the Champlain Society (1927). The account of a journey by his contemporary, Joseph La France, a half-breed, may be read in *Explorations of the Country Adjoining the Hudson's Bay* (1802). Sir Alexander Mackenzie (1755-1820), a Scotsman and a member of the North-West Company, resolved to reach both the Arctic and the Pacific; this he did in 1789 and 1793. Upon his return he wrote *Voyages from Montreal through . . . the Continent of North America to the Frozen and Pacific Oceans, 1789-1793* (1801). This is of the highest importance. An even earlier document is Samuel Hearne's *A Journey from the Prince of Wales Fort in Hudson's Bay to the Northern Ocean in the Years 1769, 1770, 1771, and 1772* (1795). He was an official of the Hudson's Bay Company. Alexander Henry, the elder (1739-1824), born in New Jersey, later a merchant in Montreal, published his *Travels and Adventures in Canada and the Indian Territories* (1809, 1901). He noted many interesting facts regarding flora and fauna, and related his experiences in Pontiac's war. Parkman in his *Conspiracy of Pontiac*, quotes Henry's remarkable description of an episode in the Pontiac affair. Alexander Henry, the younger, like his uncle, also entered the service of the North-West Company. *The Manuscript Journals of Alexander Henry and David Thompson*, were edited by Elliott Coues in 1897. *Solitary Rambles, and Adventures of a Hunter in the Prairies*, by John Palliser, were published in London, Eng., (1853). Sir Edward Belcher (1799-1877) commanded an expedition in search of Sir John Franklin. He published two important works: *Narrative of a Voyage Round the World in H.M.S. Sulphur, from 1836 to 1843*, 2 vols. (1843); *Narrative of the Voyage*

of *H.M.S. Samarang in Surveying the Islands of the Eastern Archipelago*, 2 vols. (1855).

The Duc de la Rochefoucauld-Liancourt (1747-1827), an exiled French nobleman, visited Upper Canada in 1795, and was a guest of Simcoe, being present at the opening of the first legislature. His *Voyage dans les Etats-Unis d'Amerique fait en 1795-1797*, 2 vols. (1799), is most interesting as a picture of the times. Mr. Justice W. R. Riddell's paper on the duke's travels in Canada should be consulted (Ontario Archives Report, 1916). Isaac Weld visited Canada about the same time and records his impressions in *Travels*. *The Diary of Mrs. John Graves Simcoe* (1911), J. R. Robertson, Ed., is a vivid, human document of the times. George Heriot (1766-1844), an officer in the War of 1812, left a valuable account of these early years in his *Travels Through the Canadas* (1807). Other important contemporary narratives are: *The Statistical Account of Upper Canada*, 2 vols (1822), R. F. Gourlay; *The British Dominions in North America*, 2 vols. (1832), J. Bouchette; *Observations on Professions, Literature, Manners etc.* (1833), I. Fidler; *Twenty-Seven Years in Canada West*, 2 vols. (1853), Major Strickland; *Ten Years in Upper Canada in Peace and War, 1805-1815* (1890), Lady Matilda Edgar; and *Travels Through Canada and the United States in the years 1806-1808*, 2 vols. (1809, 1813) J. Lambert.

Other important works dealing with travel and exploration in the North-West are: *Overland Journey*, (1843), by Sir George Simpson, for forty years Governor of the Hudson's Bay Company; *David Thompson's Narrative* of his explorations in Western America, 1784-1812, edited by J. B. Tyrrell, and published by the Champlain Society (1916); D. W. Harmon, *A Journal of Travels and Voyages in the Interior of North America* (1820, 1903), throwing light upon Indian manners and customs; Paul Kane's *Wander-*

ings of an Artist Among the Indian Tribes of North America (1859), beautifully illustrated with color plates; Duchaussois, *Grey Nuns of the North* and *Les Glaces Polaires*, dealing with the heroism of the Oblate Fathers; George Munro Grant, *Ocean to Ocean* (1877, 1925); Henry Youle Hind, *Narratives of the Canadian Red River Exploring Expedition*, etc. (1859), and *Sketch of the Overland Route to British Columbia* (archives); J. W. Tyrrell, *Across the Sub-Arctics of Canada* (1893); Lawrence J. Burpee, *The Search for the Western Sea* (1908); Milton and Cheadle, *The North-West Passage by Land* (1865); Professor John Macoun, *Manitoba and the North-West* (1882); Sir W. F. Butler, *Great Lone Land* (1872), a work which led to the establishment of the Royal North West Mounted Police; Warburton Pike, *The Barren Grounds* (1892), and *Through Sub-Arctic Forests* (1896); McLean, *Twenty-five Years in Hudson's Bay Territory* (1849); Mayne, *Four Years in British Columbia* (1862); Agnes C. Laut, *Pathfinders of the West*; Sir John Franklin, *Narrative of a Journey to the Shores of the Polar Sea* (1823); Sir Wm. E. Perry, *Three Voyages for the Discovery of a North-West Passage in 1819-25, (1828, 1844).*

(a) *The North-West Coast.*

The Canadiana of the North-West coast is likewise copious. Bancroft, *History of the North-West Coast; British Columbia from the Earliest Times to the Present*, 4 vols., by Scholefield and Howay (1914); A. Begg's *History of British Columbia; The History of the Northern Interior of British Columbia*, by Father Morice; Métin's *Indians of British Columbia*; A. C. Laut's *Vikings of the Pacific*, and V. L. Denton's *The Far West Coast* (1924), provide an adequate background. Mention might again be made of MacKenzie, Thompson, and Fraser, whose narratives have been listed. Captain James Cook, in his voyage of 1776-

1778, explored the coast, *Voyage to the Pacific Ocean*, almost two hundred years after Sir Francis Drake plundered Valparaíso. George Vancouver, who gave his name to the Western metropolis, relates his experiences in *Voyage of Discovery to the North Pacific Ocean*, 1790-1795, 6 vols. (1801); *A Voyage Round the World; but more Particularly to the North-West Coast of America*, etc., 1785-1788, by Captains Portlock and Dixon (1789). A year later there appeared, *Voyages Made in the Years 1788 and 1789 from China to the North-West Coast of America*, by John Meares (1790). In 1791 Meares published his *Answer to Mr. George Dixon, Refuting his Remarks on the Voyages to the North-West Coast of America*. Out of such apparently insignificant things an Anglo-Spanish war almost arose.

III. UPPER CANADA

The travel literature in the East is voluminous, and only the more important items can be mentioned. Isaac Weld's *Travels Through the States of North America and the Provinces of Upper and Lower Canada in the Years 1795-1797* (1799), is one of the earliest and most valuable. In the same year appeared J. Ogden's *A Tour Through Upper and Lower Canada*, (1799). George Heriot (1766-1844), a native of the Island of Jersey, became Deputy Postmaster General of British North America (1799-1816). He was at Chrysler's Farm in the war of 1812. His *History of Canada* (1804) never got beyond the first volume. He is chiefly remembered for his memorable *Travels Through the Canadas* (1807). Sir R. H. Bonnycastle's *The Canadas* in 1841, two vols. (1841), and *Canada and the Canadians* in 1846, two vols. (1846), are also well worth reading. Peter Kalm's *Travels into North America*, etc., three vols. (1770), contains many interesting comments on the thought and life of the times. William Kirby introduced him into *The Golden*

Dog (1877). He also wrote *An Account of the Cataracts of Niagara* (1751). John Oldmixon's *The British Empire in America*, in two volumes (1708), is highly prized. It was corrected and brought up to date in 1741. Mrs. Anna B. Jameson (1794-1860), an acquaintance of Elizabeth Barrett Browning, joined her husband, a judge of the King's Bench in Upper Canada, and published in London upon her return, *Winter Studies and Summer Rambles in Canada*. This throws much light upon the social life of the province at the time. Susanna Moodie's *Roughing it in the Bush* (1852) is also a classic of its kind, as is also *The Backwoods of Canada*, by her sister, Catharine Parr Traill (1836). Isabel Skelton has sketched several memorable pictures of pioneer life in *The Backwoodswoman* (1923).

IV. NATIVE RACES

Kane, Harmon, Henry, Lafitau, and others were specially interested in the Indian. An imposing bibliography might be prepared on this subject alone. In many of the volumes already mentioned, much space was devoted to the manners and customs of the several nations. In later times John McDougall further enriched our knowledge in such books as: *On Western Trails; Forest, Lake and Prairie; In the Days of the Red River Rebellion; Saddle, Sled and Snowshoe; Pathfinding on the Prairies*, etc. Egerton Ryerson Young's *Stories from Indian Wigwams and Northern Camps*, and *By Canoe and Dog-train Among the Cree and Saulteaux* are useful. His *Algonquin Tales* compares favorably with Pauline Johnson's *Legends of Vancouver*. John Maclean, a fellow missionary with McDougall, has written two authoritative books, *Canadian Savage Folk* (1896), and *The Indians of Canada* (1889). In addition to these, one will find in Maclean's *The Hero of the Saskatchewan* (1891), James Evans (1924), McDougall of *Alberta* (1927), and

in his article in *Canada: An Encyclopædia*, J. C. Hopkins, ed., much invaluable material. *The Adventures of John Jewitt* (1815), is a thrilling story of capture by Indians on Vancouver Island and his escape. Of a similar character is Gamaliel Smethurst's Maritime adventure, *A Narrative of an Extraordinary Escape Out of the Hands of the Indians*, etc. (1775). Professor Hill-Tout, of the University of British Columbia, and James Tait have greatly increased our knowledge of Indian life and legends. Marius Barbeau in *Indian Days in the Canadian Rockies*, as well as in his many government reports, has enriched our understanding of the Western tribes. G. M. Sproat, for half a century connected with British Columbia's history, has in *Scenes and Studies in Savage Life* (1868) left a valuable and readable study.

Major John Richardson's novel *Wacousta* contains several stirring war scenes which are based in part on autobiographical facts. Other works are Catlin, *Manners, Customs and Conditions of the North American Indians* (with illustrations); D. W. Harmon, *Narrative of Occurrences in the Indian Country* (1820); Grinnell, *Blackfoot Lodge Tales* (1892); Hodge, *Handbook of American Indians*; Morgan, *League of the Iroquois*; Hale, *The Iroquois Book of Rites*; Francis Parkman, *Old Régime, Jesuits in North America, Frontenac and Half Century of Conflict*.

V. AROUND AND ABOUT

Sir John Franklin, *Journey to the Shores of the Polar Sea* (1823); Sir John Richardson's *Arctic Searching Expedition* records the unsuccessful attempt to find Franklin, lost on his third expedition, 1845. Rev. R. G. MacBeth, *The Romance of the Canadian Pacific Railway* (1924); Larpenteur, *Forty Years a Fur Trader*; Sir Cecil Denny, *Riders of the Plains*.

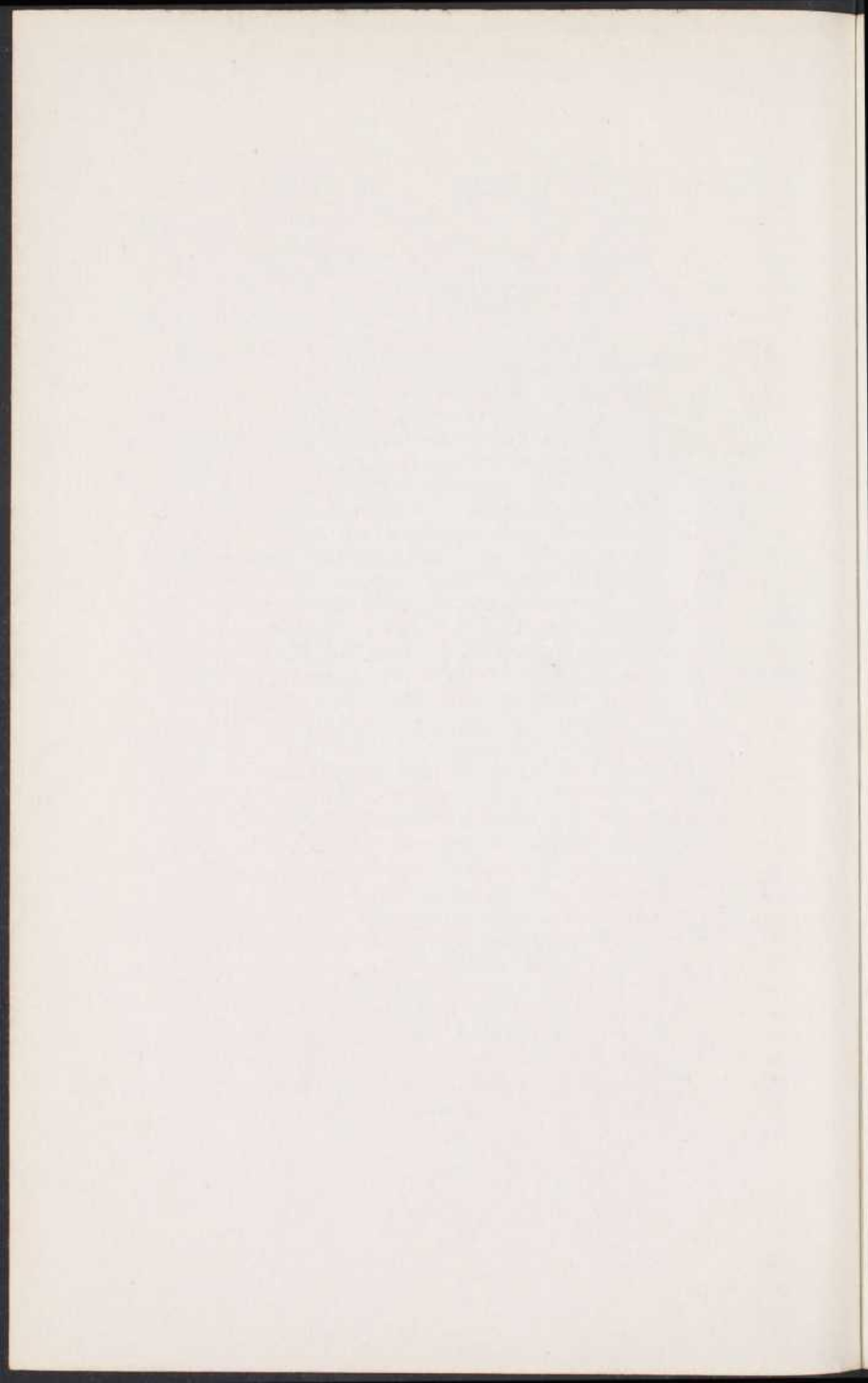
There are numerous travel books on different parts of the vast Dominion. Vilhjalmur Stefansson's *The*

Friendly Arctic; W. T. Grenfell, *Labrador Days*; A. P. Coleman, *The Canadian Rockies, New and Old Trails*; Charles Mair and MacFarlane, *Through the MacKenzie Basin*; S. E. Dawson, *The St. Lawrence Basin, and Its Border Lands: Being the Story of Their Discovery, Exploration and Occupation*; *Voyages of Pierre Esprit Radisson*, edited by the Prince Society, Boston (1885). As a result of this trading expedition to Hudson's Bay (1666) the Hudson's Bay Company was established, "The Governor and company of adventurers of England trading into Hudson's Bay" (1670); Beckles Wilson, *The Great Company* (1899); Beckles Wilson, *The Laurentine Province* (1912); Masson, *Bourgeois de la Compagnie du Nord-Ouest*; John Ryerson, *Hudson's Bay, or A Missionary Tour*, G. Bryce, *The Remarkable History of the Hudson's Bay Company* (1900); C. W. Colby, *Canadian Types of the Old Régime* (1908); F. X. Garneau, *Histoire du Canada*, three volumes; Abbé J. B. Ferland, *Cours d'Histoire*, two volumes, and T. Chapais, *Cours d'Histoire du Canada*, four volumes, cover all phases of French Canadian history from the earliest times; J. Lionnet, *Chez les Français du Canada* (1908); T. M. Longstreth, *The Laurentians, The Hills of the Habitant* (1922); J. Sansom, *Sketches of Lower Canada*, etc., (1817); Paul Bourget, *Sensations de la Nouvelle-France* (1895); G. W. Browne, *The St. Lawrence River, Historical, Legendary, Picturesque* (1922); J. C. Hopkins, *French Canada and the St. Lawrence* (1913); F. O. Call, *The Spell of French Canada* (1926); M. O. Hammond, *Canadian Footprints* (1926); Katherine Hale, *Canadian Cities of Romance* (1923) and *Canadian Houses of Romance* (1926) deal in an intimate manner with historic places and national shrines.

Gabriel Franchère (1786-1863), a fur trader in the employ of John Jacob Astor, published after his retirement, *Relation d'un voyage à la côte du nord-ouest de l'Amérique septentrionale dans les années 1810, 11, 12, 13 et 14* (1820). Abbé Appollinaire Gingras, a poet-

priest, wrote *L'Orient*, and Faucher de Saint-Maurice on Mexico. From the days of Crémazie there have appeared many books such as Sir Adolphe Routhier's *A Travers l'Europe*, the Hon. Judge Wilson's *Voyage autour du Monde*, and Abbé Provencher's *Voyage aux pays tropicaux*, but such works do not come within the scope of this chapter. Honoré Beaugrand (1849-1906), journalist of Montreal, and an officer of the French Academy, published his valuable *Six mois dans les Montagnes Rocheuses*, in 1890.

XII
HISTORY



XII

HISTORY



THE FIRST histories of Canada were largely incidental, even the records of those who sought a North-West passage are, more or less, casual memoirs. They would probably have agreed with the Ionians that history meant a search for knowledge. In later time a multitude wrote their lives and adventures in the Canadas. These contain a vast amount of interesting data regarding the social and political conditions of their day. Many of these remind one of the words of Hecataeus of Miletus: "I write as I deem true, for the traditions of the Greeks seem to me manifold and laughable." While these documents are not history, they are the stuff out of which history is made. Francis Parkman, who, as yet, has no equal in Canada, seems to have been familiar with every memoir covering the subjects of his research. The main events were well enough known, but these personal journals and narratives enabled the historian to fill in the details of the background, and give color and lifelikeness to the canvas. Parkman took these facts, and added, "fancy, the one fact more."

History in its broadest sense includes the total record of man's experience and thought. Thus understood every book mentioned in this *Outline* is a work of history. But we are here concerned with those works which record the social and political evolution of British North America. Any attempt to prepare an exhaustive bibliography of the literature in this field would be useless for our purpose. Moreover, the wealth of material is so great that to describe even the most important of the titles would far exceed our space. A simple expedient has been adopted. The field has

been carefully divided, not only to facilitate ready reference, but also to suggest important topics for study.

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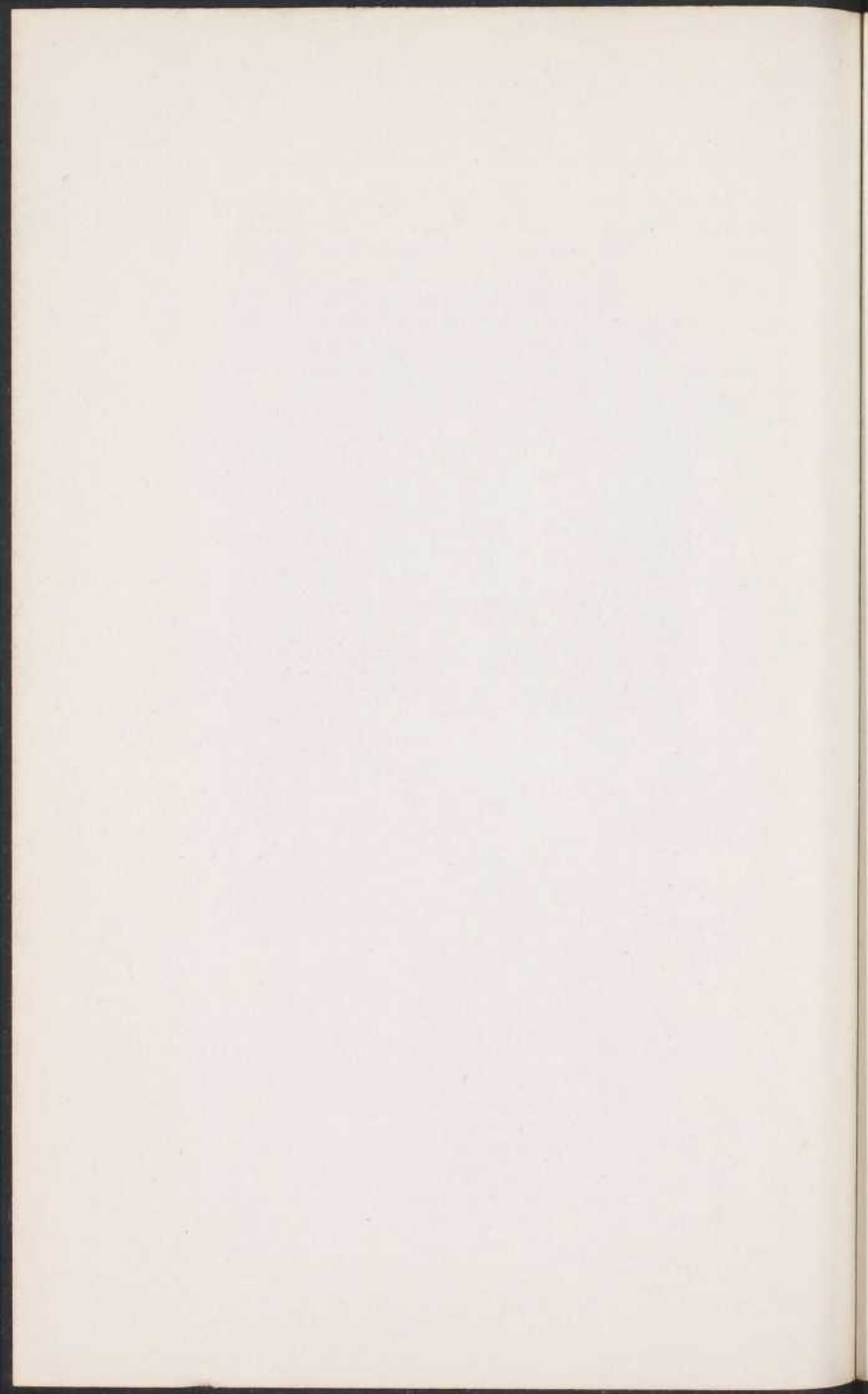
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XIII
THE GENIUS OF CANADIAN
LITERATURE



XIII

THE GENIUS OF CANADIAN LITERATURE

La poésie est l'incarnation de ce que l'homme a de plus intime dans le cœur, de plus divin dans la pensée, de ce que la nature visible a de plus magnifique dans les images, de plus mélodieux dans les sons.—Lamartine.



MOST THOUGHTFUL MEN," says "A. E.," in *The Inner and Outer Ireland*, "approach the soul of the individual with awe, but millions light-heartedly attempt to explain the character of a nation."

It is assuredly a commendable instinct in the child that it should desire to be itself. If a nation wishes to manifest its own particular genius must it offer apologies? It seems inevitable, at this particular moment in our history, that there should be an increasing preoccupation with the national ego, for we desire to know, not only of what stuff we are made, but the destiny to which we are born. Take an example or two.

In Thomas Moore we find "the first flutterings of the Irish spirit in English literature." The flutterings, however, were so faint that they inspired little more than a casual curiosity. But when James Mangan wrote *Dark Rosaleen*, and Samuel Ferguson sang the Conorian cycle of Red Branch, the loves of Naisi and Deidre, and the heroic deeds of Cuchulian, the people beheld a strange spectacle. Lacking understanding and appreciation they resorted to ridicule. Then Standish O'Grady came upon O'Halloran's *History of Ireland*, and sat down to pen his own histories of *The Heroic Period* and *Cuchulain and His Con-*

temporaries. The Irish literary renaissance became a fact to which the whole nation responded.

A similar instance might be cited in the case of Russia, for, like Ireland and Canada, the birth of its literature is a comparatively recent event. Its roots go deep into the soil of Russian life, not into any native literary tradition. It drew instead upon Celtic and Saxon sagas for its inspiration, and upon French classicism for its standards of style. Then Pushkin appeared, and when his first book was published in 1820 the Golden Age of Russian literature began. Others followed in quick succession, Gogol, Aksakov, Lermontov, Dostoevsky, Turguenov, Tolstoi, and so on to Chekhov. Their predominant note was realism, the realism of Boileau, LaFontaine and Molière. This realism was inspired by a passionate love of the Fatherland, and almost invariably chose its themes from contemporary political and social life, ranging from the aristocracy, through the bourgeoisie and priesthood, to the proletariat and vagabonds. The inevitable tendency was toward the novel. Pushkin himself, poet though he was, wrote a novel in verse, *Eugenie Onegin*, and many others which followed may be traced to his influence. While Dickens continued to retain something of his original popularity, it was George Sand, Balzac and Stendhal who exerted the greatest influence, but the spirit, the genius, of their work was of the very soil, tortured and moist with tears. Each writer in turn drew a circle around some aspect of Russian life, and there planted the tree of the knowledge of good and evil.

Turning to Canada we find something analagous. After the conquest the French found themselves aliens. It was only when Parent wrote boldly across the front page of his paper *Our Language, Our Literature, Our Laws*, and Garneau had written his *l'Histoire du Canada*, eloquently defending the traditions, customs and faith of the race, that his countrymen found that they

could sing the old songs in a strange land. Upon this foundation de Gaspé based his novel *Les Anciens Canadiens*, and Fréchette and Crémazie erected the glory of their inspired song. The Irish bardic writings revived by O'Grady were more ancient than the Nibelungenlied, but once again became "a portion of the imagination of the country." The songs and sagas revived in Quebec went back to the dim beginnings of their race, and just as Sigurson, Hyde, Tynan, Yates, Synge, "A. E.," Moore and O'Neill worked the rich vein of Celtic mythology, so succeeding poets, essayists, *raconteurs* and historians delved deeply into the common tradition of the French people. In a sense both the Quebec and Montreal schools were akin, for there remained, in spite of an increasing cosmopolitanism, the old preoccupations, literature, altar, hearth and the high traditions of the race. The literary models were Hugo, Lamartine, de Musset, Chateaubriand, Montalembert, Alfred de Vigny and Leconte de Lisle, but the substance was their own, simple piety, idyllic home and community life, tenacious love of language and customs, and the wistful remembrance of what was best and most enduring in the long history of the homeland. "You can draw inspiration from other races, but their culture can never be a substitute for your own."—"A. E."

The first authentic voices in English Canada, Haliburton, Howe and Richardson, showed a greater freedom from tradition. Their models in the matter of style were English, but they paid little heed to those subjects which occupied the attention of the writers of the old land. Life here was so complex and full of interest, that it provided whatever urge their creative instinct might require. Like the Russians they went first hand to their sources. Some, in time, turned to the stirring incidents of the French régime, or to the romantic tales of Indian life, but for the most part they were concerned rather with contemporary life, and the inevitable inspiration of landscape and seascape.

The "Colonial Writers" were few and they quickly passed, then came the "Confederation Group," and a more conscious striving to discover and give utterance to the national spirit. Finally Charles G. D. Roberts published *Orion*, and Lampman in Trinity College wept for joy. Here at last was the authentic prophet of the new day, one who could sing new songs, pregnant with the spirit of the young Dominion, but with that felicity and cadence which accorded it a place in the tradition of the poetry of the race. Lampman followed, then Carman, Campbell, Parker, Scott and Pauline Johnson, and the "Group of the Sixties," was complete. These writers founded the "Canadian School," the first consciously integrated group in Canada. Other poets and *prosateurs* have appeared, but the tradition was established, and each in his turn has endeavored to approach the spirit of Canada with a finer and fuller appreciation, as well as a more expert command of craftsmanship.

A great literature may be defined as the fine flower of an organized, well integrated, self-conscious society. It is the characteristic utterance of the soul at the centre of things, and about this spirit the whole fabric of the national life takes shape and meaning. In the case of homogenous groups it is not difficult to estimate the qualities of the national mind. It would be reasonably correct, for instance, to say that Hebrew literature reveals the fact that the genius of the people was ethical and patriotic; that Roman literature manifests a passion for law, order and elegance; Greek, a breathless quest for beauty and truth; Russian, a yearning for the refining culture of suffering. In so young a country as Canada, however, possessing so many diverse national strains, spread over so vast a territory, and representing so many regional interests, such a classification is not possible.

Canada not only traces its cultural ancestry back to the *chansons* of Normandy, but its roots are also buried in the same soil that nourished Caedmon, Ossian and

the Nibelungenlied. To this may be added the many centuries of Indian traditions which will sooner or later affect more appreciably our literature and art. Moreover our existence depends upon selective immigration, and we must be prepared for an ever increasing multitude of new Canadians, each bringing his own intellectual and social inheritance. By every token we surely have the elements out of which may evolve a great people and a splendid tradition. At first sight it would seem that geography, and the polyglot nature of our people, were definitely and permanently leagued against us. Such is not the case. The physical outline of the Dominion grew by slow and natural stages. Separate units entered Confederation as they were prepared for it, and the spirit of patriotism and national self-consciousness grew with each succeeding addition. There will always remain the barriers of mountains and lakes, and the sectional interests which they create, but already it is clear that our destinies lie together. How, then, are we to acquire a greater cohesiveness? It cannot be through the influence of foreign capital any more than through the supremacy of foreign magazines. It must be through the intensive study of our history, its romantic events and inspiring personalities, as well as an increasing devotion to our national literature. Here, for better or for worse, speaks the soul of Canada; here is the highway, broad and beautiful, which shall cross every divide, and create the only enduring *entente cordiale*.

It must not be supposed that we have achieved complete independence or full nationhood. We are still adolescent, with the faults and virtues of youth. At the very beginning of things we are likewise just beginning to lay the foundation stones of a national literature and art, and when we are very much older we may have schools of this and that, and renaissances of some sort. As for the present our greatest danger is in taking ourselves too seriously. All our poems are not oracles, neither are all our canvasses master-

pieces. While we shall be ever on our guard against peaceful absorption by the more aggressive civilizations which surround us, we shall also become more nimble in order that we may remain in the cosmic race. We are not apt to become mesmerized by bigness elsewhere, but because of the pressure of secondary things we shall find it harder to remain intellectually and spiritually alert, and so keep our soul on top. A Canadian Book Week is an excellent venture, for it serves notice annually that we are not quite illiterate. The pity of it is that so much driftwood comes floating in on the swell. While we continue to study ourselves, and write out of our own experiences, the thing written must not ask special favors not granted to Shakespeare or Dostoevsky. Great art will find open arms and satisfying markets everywhere.

Anyone who has taken the pains to read this *Outline of Canadian Literature*, paying equal attention to both French and English, must have been impressed with the fact that we have, by certain well-defined steps, attained a degree of national self-consciousness. Hereafter, while we shall continue to think of our grain and our gold, we shall also give a thought to the genius of our people, in order that, at the intellectual council table of nations, our vote may also count one. What then is the national ideal? Sifting our literary output can we arrive at a common denominator? Is there something in our poetry and romances which one may instinctively recognize as fundamentally and undeniably Canadian?

The following is an attempt at an analysis of the genius of Canadian literature. It might reasonably be carried further. To substantiate these rather cold assertions by argument and illustration, would require a thesis. It is hoped, however, that in the light of this *Outline* most of the statements will appear obvious.

1. In the first place our literature is marked by simplicity and sincerity, the eagerness and genuine-

ness of youth. Our expansiveness, fellowship, humor and idealism are patently natural and unsophisticated. We have not let all the bars down, and scoffed at the conventions, but within reasonable limits we are unstudied, artistically openhanded and natural. After all, sincerity is the secret of originality.

2. Growing out of this is the element of optimism, a rather unthinking attitude of "All's well." The century belongs to us, and that's that. It invades even our university classes in classics and metaphysics. Pippa, the Canadian poet, gazes for ever into the roseate morn.

3. The spirit of youth further expresses itself in attitudes of courage. We have about as much use for timidity and restraint as the Chinese once had for girl babies. Our courage is refreshing; it breathes through our lyrics, and, reinforced by the new psychology of the night schools, blusters through our fiction. Our climate calls for a degree of this com-modity, but less of it in our literature would perhaps be greater art.

4. It would be trite to say that the pioneering spirit is still very much with us, if there were not a less obvious side to it. In all that concerns us we are in the pioneer stage. Of necessity there is little that reminds one of urbanity. Life is earnest and strenuous and still pretty much in the clearings. But back of this questing impulse there is the will to explore and invent. With all our simplicity we rarely become so naïve as to ask improper or embarrassing questions, and those who do are promptly labelled erotic and so done to death for ever. Neither are we so extravagantly inventive as to throw all conventions into the discard and start all over again. On the contrary in literature and art, as well as in our political and religious life, we are irreverent and radical up to a certain point, then we remember our elders are looking on. On the whole we are inventing new themes and finding new ways of expressing them. Our literature, as well

as our art, must take the road. "The Canadian spirit in art prefers the raw youthful homeliness of Canada, to the overblown beauty of the recognized art countries." (J. E. H. Macdonald.) In 1913 Tom Thompson sold his first canvas, "Northern Lake," to Ottawa Normal School, and what a distance we have travelled since. When the Tate Gallery purchased A. Y. Jackson's "Entrance to Halifax Harbour," in 1924, the New Canadian Art movement, represented by "The Group of Seven," Toronto, and "The Beaver Hall Group," Montreal, had arrived. Any study of the spirit of Canada will be enriched by a knowledge of the historical drawings by C. W. Jefferys, R.C.A., "Solemn Land," by J. E. H. Macdonald, "Winter, Georgian Bay," by A. Y. Jackson, R.C.A., "September Gale," by Arthur Lismer, "Above Lake Superior," by Lawren Harris, and Tom Thompson's "The West Wind." Mounties, bushmen, whiskey-runners, cow-punchers, Indians and pretty Pierres are not the collective logos of the Canadian spirit.

5. Cosmopolitanism is usually the mark of older cultures, but the accidents of birth have thrown it as a mantle about us. There is still a great deal that is narrow, bigoted and parochial among us, but we are possessed of a broad outlook. There is nothing particularly intellectual in our cosmopolitanism; our knowledge is fairly circumscribed. It is astonishing how narrow even our specialists are, those who presumably have taken the world of truth for their parish. At any rate the tides of fortune have carried us great distances, and have set us down here. We daily welcome newcomers. We think in continent-wide terms. The gates of our national life are open north, east, south and west. This has imparted to our literature a certain catholicity and eager expectancy. One ought also to add that the chief danger in this lies in our tendency toward diffuseness. One may be eagerly expansive and at the same time precariously thin, decorative, vague and rhapsodical.

6. Everywhere in our literature there is an emphasis upon power and rugged dignity. We are not allowed to forget our great resources. With a freshness and swagger that ought to be reassuring, we hymn our superabundance, elemental strength, self-reliance and triumphant resourcefulness. After all it is a two-fisted country, and one needs to be very much alive to live at all. With so many books after the manner of *You Can but Will You?* for young business ladies and gentlemen, our writers will be able to devote less time to this stimulating evangelism, and more to cataloguing the landscape.

7. Anglo-Saxons as well as the French are born to nonconformity and free thought, but like most of the human race they keep on calling for liberty long after they have all that is good for any one. Chiefly we are militantly independent, at any rate up to vote-taking time and the recurring crises, when we become a trifle sober under the weight of the toga of government. Canada has discovered the means whereby it may preserve its several freedoms, and at the same time achieve a unified and unhampered selfhood.

8. This spirit of unconventionality is a strength as well as a weakness. Landmarks are essential, although some are undoubtedly less valuable than others. The Canadian has as yet not acquired the quality of detachment; like Ibsen's Brand, he is all or nought. For one thing he lives too much in the swim of things to see clearly the direction of the current. The chief trouble is that he rather likes to be about what he calls his business. This lack of detachment is accompanied by a want of clear critical discernment, and this is largely a matter of values and standards of taste. In literature this frequently appears as a sort of gay inconsequence. A lyric, essay or novel need not necessarily be profound, but they must be artistic and satisfying. Until our writers can tame their unconventionality we must be prepared to tolerate diffuse style, shadowy char-

acterization and ephemeral thinking. In a word, our distaste for discipline and criticism, our impatience with diplomacy and established conventions, our self-complacent short-cuts mar a great deal of our literature.

9. Canadian literature reveals a considerable strain of realism. It lacks the stern philosophy and morbid psychology of the Continent, and on the whole is more optimistic and wholesome. In art we have no Corot landscapes, haze-mantled and other-worldly; the atmosphere is crystal clear, and objects stand out with startling clearness. There is an eagerness for first-hand evidence, for "if there are angels they must have edges." Where the Russian is able to plumb the crypt and abyss of a man's soul, and discover there, in spite of all the sordid nastiness, something essentially God-like, the Canadian writer lacks the profundity as well as the inclination. This prevents him from succeeding in the field of drama. His realism does not extend beyond things to character, and, being unable to penetrate to the heart of man, he stands apart and offers a moral epigram as a substitute.

10. Canadian literature is also mystical, but, as we would expect, practical throughout. The American generally is reticent in nothing save his religious experiences. Elsewhere men speak of these things with the naturalness of an every-day fact; in Canada to rhapsodize over one's spiritual pilgrimage is to commit sin. Only in Quebec does religion enter naturally and beautifully into literature.

11. One of the most characteristic elements of the national genius is revealed in the attitude of our writers toward nature. Little by little our authors are turning to humanity and its ancient burdens for their materials and inspiration, but the pageantry of our Canadian seasons must continue to enthrall us. Some will always look upon Nature as a beneficent mother, prodigal in her provision and unailing. Others will

persist in regarding Nature as a kindred spirit, personal, intimate and passionate. There is nothing new about this, any more than the age-old pantheism revealing itself in the last-born poet. There are three ideas which are more or less indigenous to Canadian literature. (1) There are those who regard nature as a symbol of that universal spirit which shepherds the lonely spirits of men. (2) A few proceed further and arrive at a full-orbed cosmic idealism wherein all the celestial universe, all the beauty about one's feet, all love, and every fragrance and cadence, are but the outward and visible symbols of a universe of ravishing beauty and majesty within. (3) In certain quarters there are writers who look upon nature as a tyrant, a stern, unconquerable, hostile, menacing force, something to be feared by the wisest and worshipped by children and savages. Canadian landscape will continue to furnish a clue to the spirit of our literature and art. It must ever supply emotions similar to the spirit which our pioneers possessed. Its barbaric beauty, solemn vastness, rough dignity, and mystery are a challenge to the "facile salon esperanto which is so devoid of character and vitality."

Only by gathering together the best that we have produced may the substantial achievements of our literature be understood. Much of it is experimental, and yet it bears the stamp of an individuality appropriate to our soil, life and character. A nation that will govern itself must learn to think for itself, and to make that thought articulate and persuasive, is perhaps enough for the present. Writers must discern the inner meanings of our life and thought, and then explain us to ourselves and interpret us to others. So long as our hard-boiled electorate looks upon poetry and art as black magic; so long as our professors of English literature continue to cloak their ignorance of the best expressions of Canadian ideals in art or literature with facile sarcasm and puerile grimaces, just so long shall Canada be deprived of that atmo-

sphere of sympathetic understanding and eager expectancy in which great art thrives. Surely the knowledge of our past, a vital experience of the present day, and an adequate vision of our future, offer adequate inducements for a great poet, dramatist or novelist.

While Canadian literature reveals no single controlling purpose, and while we discover no absolute sustained and deliberate search for "the endless glories of art," yet it may justly be claimed that our literature is already national, and possesses an integrating spirit and ideal. We cannot live indefinitely on the intellectual abundance of the old world. The impulse of self-preservation, let alone patriotism, compels a people to know its own past, and realize whatever of value there may be in the treasury of its song and story. Sooner or later the nation turns to its artists and writers. If the intellectual soil is thin, if our literature reflects a lack of substance, urbanity, distinction and the *joie de vivre*, the fault is not in our stars. But the fact remains that a score of our French writers in Quebec have been crowned by *l'Académie Française*, and possibly an equal number of English Canadian writers have won the attention and recognition of those whose judgment is most valuable abroad. Canadians have almost invariably waited for the word of approval out of London, Paris or New York. It has affirmed the worth of our best writers, and recognized the distinguishing national characteristics which they express. These appraisals will sooner or later become current at home. And when they do may we be so sanguine as to hope that the only civilized country in the world, which does not make the study of its native literature obligatory in all its schools and colleges, will remove this unenviable distinction?

Since the above was written, the Honorable Rodolphe Lemieux has been elected one of the members of the Institute of France, the first Canadian to reach that distinction.

INDEX

A

ADAM, G. MERCER, 38, 90.
ADDISON, JOSEPH, 10, 125
"A. E." (GEORGE RUSSELL), 233
AIKENS, CARROLL, 119, 120.
AITKEN, J. A., 185.
AKINS, T. B., 226.
ALEXANDER, W. J., 132.
ALLEN, GRANT, 172.
ALLINE, HENRY, 141.
ALLISON, D., 225.
ALLISON, W. T., 106, 184.
ARNOLD, MATTHEW, 71, 75, 133.
ASSELIN, OLIVAR, 193.
AUCHINLECK, GEO., 222.
AUKIN, M., 180.

B

BABY, W. L., 224.
BACON, LORD, 125.
BAKER, RAY PALMER, 135, 163,
193.
BALLANTYNE, R. M., 226.
BALZAC, S.
BARBEAU, MARIUS, 2, 47, 212,
220.
BEAUDELAIRE, 59.
BEAUGRAND, HONORÉ, 181, 214.
BEAUREGARD, BLANCHE, L., 22.
BEAVERBROOK, LORD, 229.
BECKWITH, JULIA C., 24, 25.
BEDARD, PIERRE, 4, 178.
BEGG, ALEX., 209, 226.
BÉGIN, CARDINAL, 141.
BELCHER, SIR EDW., 207.
BENGOUGH, J. W., 172, 173.
BENOIT, MME E. P., 181.
BENSON, MARY JOSEPHINE, 106.
BÉRANGER, 53.
BETHUEN, A. N., 196.
BIBAUD, MICHEL, 4, 6, 49, 178,
192, 193, 218.
BIGGAR, H. P., 203, 220, 221.
BLACK, NORMAN, 227.
BLACK, WILLIAM, 142.
BLACKBURN, GRACE, 106.
BLAKE, W. H., 42, 133.
BLEWETT, JEAN, 96.
BLUE, JOHN, 196.
BOMPAS, BISHOP W. C., 145.
BONNYCASTLE, R. H., 210, 224.
BORDEN, SIR R. L., 222, 229.
BOUCHETTE, J., 208.
BOUCHERVILLE, G. B. de, 22.
BOULTON, H. E., 220.
BOURGET, PAUL, 213.

BOURASSA, HENRI, 20, 128, 180.
BOURASSA, NAPOLÉON, 7, 20.
BOURINOT, ARTHUR S., 106.
BOURINOT, SIR JOHN G., 195, 222,
223, 226.
BOWMAN, LOUISE M., 106.
BRACQ, J. C., 223.
BRADLEY, A. G., 194, 222.
BRADSHAW, F., 223.
BROOKE, FRANCES, 9, 10, 23, 24,
225.
BROOKS, LILLIE A., 106.
BROWN, GEORGE, 183.
BROWN, R., F.G.S., 225.
BROWNE, G. W., 213.
BROWNING, ROBERT, 75.
BRUNET, ABBÉ OVIDE, 157.,
BRYANT, W. C., 11.
BRYCE, GEORGE, 213, 219, 226.
BUCHANAN, W. A., 184.
BULLOCK, WILLIAM, 145.
BURPEE, L. J., 196, 200, 207, 209,
218.
BUTES, ARTHUR, 7, 127, 180, 193,
225.
BURKE, BISHOP EDMUND, 142.
BURWASH, NATHANIEL, 143, 194.
BUTLER, W. F., 209, 227.
BYRON, LORD, 11, 66, 78.

C

CALL, F. O., 100, 213, 225.
CARROLL, JOHN, 144.
CAMERON, GEORGE FREDERICK,
12, 69, 70.
CAMERON, W. B., 184, 227.
CAMPBELL, D., 225.
CAMPBELL, W. W., 7, 36, 76, 77,
78, 80, 115, 116.
CAPPON, JAMES, 131, 132, 197.
CANNIFF, W., 224.
CARMAN, BLISS, 7, 30, 73, 74, 75,
76, 92, 133, 171, 233.
CARON, ABBÉ I., 225.
CARTIER, JACQUES, 3.
CARTWRIGHT, SIR R., 229.
CASGRAIN, ABBÉ H. R., 6, 7, 20,
21, 56, 140, 192, 193, 220, 221,
225, 226.
CATLIN, GEORGE, 212, 220.
CAUCHON, M. J., 180.
CATLEY, H. Q., 185.
CELLES, ALFRED DE, 193, 194,
223, 228.
CHAMPLAIN, SAMUEL DE, 203, 220.

Index

- CHAPPAIS, THOMAS, 8, 192, 193,
213, 218.
CHOPIN, RENÉ, 60.
CHAPMAN, WILLIAM, 55, 56, 57,
58.
CHARBONNEAU, JEAN, 60, 218.
CHARLEVOIX, PIERRE F. X., 140,
206.
CHATEAUBRIAND, FRANÇOIS RENÉ
DE, 8, 233.
CHAUCEY, GEOFFREY, 75.
CHAUVEAU, P. J. O., 7, 18, 19,
52, 181, 225.
CHAUVIN, EDOUARD, 60.
CHEADLE, J. L., 208.
CHISHOLM, J. A., 198, 225.
CHITTECK, V. L. O., 163, 197.
CHRISTIE, ROBERT, 218.
CLARKE, GEORGE FREDERICK, 43.
COALFLEET, PIERRE, 40.
COCHRANE, C. N., 195.
CODY, H. A., 39, 196.
COLBY, C. W., 221.
COLEMAN, A. P., 213.
COLEMAN, HELENA, 93.
COLQUHOUN, A. H. U., 187.
CONAN, LAURE, 7, 22, 128, 129,
193.
CONANT, T., 224.
CONNOR, RALPH, 13, 35, 43.
COOK, CAPTAIN JAMES, 209.
COOPER, JAMES FENIMORE, 11, 26.
CORNELL, BEAUMONT, 43.
COSMOS, AMOR DE, 185.
COUES, ELLIOTT, 207.
COWPER, WILLIAM, 62.
COX, I. J., 221, 228.
CRAWFORD, ISABELLA VALANCY,
12, 64, 67, 68, 69, 197.
CRÉMAZIE, OCTAVE, 6, 8, 19, 52,
53, 54, 56, 181.
"CRICHTON, JOHN," *see* N. G.
GUTHRIE,
CRUIKSHANK, ERNEST A., 194,
222.
CURZON, SARAH A., 114.
- D
- DAFOE, JOHN W., 183.
DALTON, ANNIE G., 94, 95, 108.
DANIEL, ABBÉ, 193.
DANTE ALIGHIERI, 165.
D'ARLES, HENRI, 9, 128, 193, 197,
226.
DARVEAU, MICHEL, 127.
DAVELUY, MARIE-CLAIRE, 22.
DAVID, L. O., 113, 180, 192, 223,
228.
DAVIES, TREVOR, 143.
DAVIDSON, G. C., 227.
DAVIDSON, W. M., 184.
DAVIN, NICHOLAS FLOOD, 64,
184.
DAWSON, S. E., 213, 225.
DEACON, W. A., 136, 197.
DELAHAYE, GUY, 60.
DE MILLE, JAMES, 134, 164, 165.
DE MUSSET, ALFRED, 8.
DENISON, MERRILL, 120.
DENNY, SIR CECIL, 212.
DENT, J. C., 223.
DENTON, V. L., 209.
DESSAULLES, L. A., 126, 180.
DEVIGNY, ALFRED, 8.
DEWART, E. H., 64, 146.
DIONNE, NARCISSE E., 22, 192,
218.
DIXON, GEORGE, 210.
DOLLARD, JAMES B., 106, 120.
DOSTOEVSKY, FEODOR, 31.
DOUCET, L. J., 60.
DOUGALL, LILY, 142.
DOUGHTY, A. G., 219, 221, 222.
DOUGLAS, G. M., 227.
DRUMMOND, W. H., 12, 64, 70, 71,
168, 197.
DRYDEN, JOHN, 10.
DU CREUX, PÈRE, 139, 205.
DUCHAUSSE, PIERRE-JEAN-BAP-
TISTE, 196.
DUGAS, ABBÉ G., 226, 227.
DUMAS, ALEXANDRE, 28.
DUNCAN, NORMAN, 39.
DUNCAN, SARA JEANETTE, 169,
170.
DUNHAM, MABEL B., 43.
DUNLOP, W., ("Tiger"), 196.
DUNN, OSCAR, 180.
DURHAM, LORD, 6, 163, 223.
DUVAR, JOHN HUNTER, 64, 164.
- E
- EATON, A. W. H., 93.
EAYRS, H. S., 195.
EDGAR, LADY MATILDA, 208.
EDGAR, PELHAM, 104, 136, 214.
EDWARDS, R. C., (BOB), 173, 184.
EGERTON, H. E., 222.
ELSON, JOHN M., 43.
EMARD, ARCHBISHOP, 140.
EMERSON, RALPH WALDO, 11, 13,
33, 75, 76, 133.
- F
- FABRE, HECTOR, 127, 180.
FARIHAULT, G. B., 218.
FENETY, G. E., 182.

Index

- FERLAND, ABBÉ J. B. A., 6, 7, 21,
52, 181, 192, 213, 218.
FERLAND, ALBERT, 60.
FEWSTER, E. P., 108.
FIDLER, I., 208.
FISSET, L. J. C., 7, 181.
FLAUBERT, GUSTAVE, 8.
FOURNIER, JULES, 181.
FRANCHÈRE, GABRIEL, 213.
FRANKLIN, SIR JOHN, 209, 212.
FRASER, W. A., 154.
FRÉCHETTE, LOUIS HONORÉ, 7,
12, 22, 53, 54, 55, 56, 58, 71, 113,
180, 193, 197.
- G
- GAGNON, ERNEST, 47, 128.
GAGNON, P., 218.
GARNEAU, F. X., 6, 7, 19, 21, 49,
50, 181, 192, 193, 197, 213, 218.
GARVIN, JOHN W., 69, 197.
GARVIN, MRS. JOHN W., 100, 101,
197, 213.
GASPÉ, PHILIPPE AUBERT DE, 7,
19, 20, 51, 181, 225.
GAUDET, PLACIDE, 193.
GAUTIER, 53, 55.
GÉRIN-LAJOIE, ANTOINE, 6, 7, 19,
20, 21, 53, 113, 193, 197, 223.
GIBBON, J. MURRAY, 42.
GINGRAS, ABBÉ A., 213.
GÖTHE, JOHANN WOLFGANG, 77.
GORDON, ALFRED, 106.
GORDON, A. R., 142.
GORDON, C. W., see "RALPH
CONNOR."
GOSNELL, R. E., 185, 224.
GOSSELIN, ABBÉ A., 141, 193.
GOURLAY, R. E., 203.
GRANT, GEORGE MUNRO, 144,
194, 197, 209.
GRANT, W. L., 113, 219, 222.
GRAY, 10, 11.
GREENE, B. M., 121.
GRENFELL, SIR W. T., 213.
GRIFFIN, MARTIN, 183.
GRINNELL, GEORGE BIRD, 212.
GROULX, ABBÉ L., 128, 140, 180,
220, 221, 223.
GROVE, F. P., 39, 43, 136.
GUTHRIE, N. G., 106.
- H
- HAGEL, EDWARD, 184.
HAIGHT, C., 224.
HALE, HORATIO, 212.
"HALE, KATHERINE," see Mrs.
JOHN W. GARVIN.
- HALIBURTON, T. C., 11, 50, 130,
161, 162, 163, 164, 197, 198, 220
223.
HAMILTON, J. C., 227.
HAMMOND, M. O., 213, 224.
HANNAY, J., 222, 225.
HANOTAUX, G. A. A., 228.
HARMON, D. W., 208, 212, 219.
HARRIS, DEAN W. R., 144, 220.
HARRIS, LAWREN, 240.
HARRISON, MRS. S. F., 13, 36,
90, 91.
HARR, G. E., 223.
HART, G. E., 221.
HATHAWAY, R. H., 74.
HARVEY, D. C., 221.
HARVEY, J. C., 9, 22.
HAWES, LIONEL, 106.
HAWKES, JOHN, 196.
HAWORTH, P. L., 227.
HAWTHORNE, NATHANIEL, 63.
HAYDON, A. L., 227.
HEAD, GEORGE, 196.
HEAD, SIR F. B., 223.
HEALY, W. J., 183, 226.
HEAVYSEGE, CHARLES, 63, 64,
114.
HEARNE, SAMUEL, 207.
HEENY, BERTAL, 196.
HELLENCOURT, L. H. D'.
HEMING, ARTHUR, 151, 155.
HÉMON, LOUIS, 9, 42.
HENNÉPIN, PÈRE L., 140, 205.
HENRY, ALEX. (ELDER), 207, 219.
HENRY, ALEX. (YOUNGER), 207,
227.
HERBIN, J. F., 225.
HERIOT, GEORGE, 208, 210.
HIGGINS, DAVID, 185.
HILL, A. M., 225.
HILL-TOUT, CHARLES, 212.
HIND, H. Y., 209.
HODGE, FREDERICK WEBB, 212.
HOLLAND, NORAH M., 107.
HOLMES, WENDELL, 65, 117.
HOOD, ROBERT ALLISON, 43.
HOPKINS, J. C., 187, 212, 213,
219, 228.
HORTON, A. L., 184.
HOVEY, RICHARD, 74.
HOVGAAARD, W., 220.
HOWAY, F. W., 209, 227, 228.
HOWE, JOSEPH, 11, 129, 130, 162,
181, 194, 198, 233.
HOWELLS, W. D., 54, 78, 82.
HOWISON, J., 224.
HUARD, C. V., 157.
HUGUENIN, MADAME, 181.
HUGHES, JAMES L., 107, 197.

Index

HUGHES, KATHERINE, 196.
HUGO, VICTOR, 8, 52, 55, 58, 59, 233.
HUME, BLANCHE, 74, 133.
HURTON, JOSEPH, 4, 18, 48, 178, 181.

I

IBSEN, HENRIK, 241.
IMRIE, JOHN, 64.
INDIAN, THE, 1, 2.
INGLIS, BISHOP CHARLES, 142.

J

JACKSON, A. Y., 240.
JACOB, FRED, 120.
JAMESON, MRS. ANNA, 156, 210.
JAMESON, J. F., 219.
"JANEY CANUCK," see EMILY MURPHY.
JEFFERTYS, C. W., 192, 240.
JOHNSON, DR., 23, 125.
JOHNSON, PAULINE, 7, 78, 79, 80, 81, 211, 220, 233.
JOHNSTON, T., 225.
JORDON, W. G., 144.

K

KALM, PETER, 210.
KANE, PAUL, 197, 208, 220.
KEATS, JOHN, 13, 71, 72, 75, 82.
KEITH, MARIAN, 38.
KENNEDY, H. A., 227.
KENNEDY, W. P. M., 222, 223.
KENTON, DOROTHY, 220.
KERR, W. E., 185.
KIDD, ADAM, 64.
KING, J., 223.
KINGSFORD, W., 218, 219.
KIPLING, RUDYARD, 151.
KIRBY, WILLIAM, 12, 22, 27, 28, 55, 57, 65, 127, 182, 186, 210.
KNOWLES, ROBERT E., 39.
KNOX, GILBERT, 40.

L

LACOMBE, PÈRE, 140, 145, 196.
LAFITAU, PÈRE J. F., 206.
LAFLECHE, MGR. L. F., 141.
LA FRANCE, JOSEPH, 207.
LA HONTAN, BARON DE, 206.
LAMARTINE, ALPHONSE-LOUIS-MARIE DE PRAT DE, 8, 53, 55, 57, 58, 233.
LAMB, CHARLES, 125, 135.
LALEMANT, PÈRE, 3.
LAMONTAGNE, BLANCHE, 9, 61, 193.

LAMPMAN, ARCHIBALD, 7, 71, 78, 80, 81, 82, 83, 84, 89, 186, 233.
LANCOTOT, GUSTAVE, 193, 197, 221.
LANE, WILMOT B., 107.
LANGTON, H. H., 219.
LANIGAN, G. T., 167.
LARNED, J. N., 218.
LARUE, HUBERT, 7, 20, 127, 225.
LAUT, AGNES C., 37, 38, 209, 221, 226, 227.
LAUVON, MURRAY, 226.
LAWRIE, P. G., 185.
LAVERDIÈRE, ABBÉ, 204.
LEACOCK, STEPHEN, 168, 169, 171, 194, 197, 219.
LECLERCQ, PÈRE C., 139, 205.
LÉGARÉ, C. E., 7.
LEGENDRE, NAPOLEON, 127, 193.
LE JEUNE, PÈRE, 205.
LEMAY, PAMPHILE, 7, 12, 22, 52, 56, 57, 113, 127, 132, 181, 193.
LEMIEUX, R., 229, 244.
LEMOINE, J. M., 7, 28, 127, 157, 181, 218, 225.
LENOIR, JOSEPH, 6, 7, 51, 181.
LEPROHON, ROSANNA, 12, 29.
LEROSSIGNOL, JAMES, 43.
LESCARBOT, MARC, 113, 204.
LESTRES, ALONIE DE, 22.
LEVERIDGE, LILIAN, 107.
LIGHTHALL, W. D., 32, 33, 89, 90, 225.
LIONETT, J., 213.
LINDSEY, CHARLES, 194, 223.
LISLE, LECONTE DE, 55, 58, 59, 233.
LISMER, ARTHUR, 240.
LIVESAY, FLORENCE R., 99.
LIVESAY, J. F. B., 229.
LIZARS, R., 223.
LOGAN, J. D., 96, 97, 136, 163, 197.
LONGFELLOW, HENRY W., 11, 54, 56, 61.
LONGLEY, JOSEPH W., 194, 224.
LONGSTRETH, T. M., 213, 228.
LOWELL, JAMES R., 11.
LOZEAU, ALBERT, 9, 59, 60, 193.
LUCAS, C. P., 227.
LUXTON, W. F., 183.

M

MACBETH, MADGE, 43.
MACBETH, R. G., 212, 227.
MACDONALD, ADRIAN, 198.
MACDONALD, ELIZABETH ROBERTS, 42, 107.
MACDONALD, J. E. H., 240.

Index

- MACDONALD, J. F., 197.
MACDONALD, WILSON, 101, 102, 136.
MACHAR, AGNES MAULE, 37.
MACINNES, TOM, 95, 96.
MACCOUN, JOHN, 209, 226.
MACKAY, ISABEL E., 40, 43, 96, 120.
MACKENZIE, W. L., 196.
MACKENZIE, ALEXANDER, 207.
MACLEAN, JOHN, 145, 195, 196, 211, 220.
MACPHAIL, SIR ANDREW, 39, 42, 99, 135, 186.
MACMECHAN, ARCHIBALD, 133, 134, 135, 166, 170, 183, 197, 225.
MACRAE, A. O., 196.
MACTAVISH, NEWTON, 185.
MAIR, CHARLES, 12, 66, 67, 114, 127, 197, 213.
MALORY, SIR THOMAS, 115.
MARCHAND, F. A., 113, 127.
MAHIE-VICTORIN, FRÈRE, 22, 129, 157.
MARMETTE, JOSEPH, 20.
MARKHAM, C. R., 227.
MARQUETTE, PÈRE, 206.
MARQUIS, T. G., 37, 136, 198, 227.
MARSHALL, T. M., 220.
MARSHALL, WILLIAM E., 89.
MARTIN, CHESTER, 195.
MASSEY, VINCENT, 120.
MASSICOTTE, E. Z., 193.
MAYOR, JAMES, 197.
MAXWELL, W., 228.
MAYNE, R. C., 228.
MEARS, JOHN, 210.
MERMET, JOSEPH, 4, 48.
MESPLET, FLEURY, 178.
MIDDLETON, J. E., 107.
MILLER, J. O., 228.
MILTON, JOHN, 71.
MOODIE, SUSANNA, 11, 156, 185, 211.
MOOREHOUSE, HOPKINS, 42.
MONTALEMBERT, C. F. de T., 8, 233.
MONTAIGNE, MICHEL E., 125.
MONTGOMERY, L. M., 38, 107.
MONTIGNY, L. DE, 193, 197.
MORGAN, L. H., 220.
MORICE, FATHER A. G., 133, 145, 209.
MORIN, PAUL, 9, 61.
MORIN, V., 197, 219.
MORISON, J. L., 223.
MORRIS, A., 220.
MUNRO, W. B., 221.
MURPHY, EMILY F., 39, 43, 136.
MURRAY, ROBERT, 146.
MUSSET, ALFRED DE, 53, 58, 59, 233.
MYRAND, ERNEST, 7, 127, 193, 225.
Mc
MCARTHUR, D. A., 222, 223.
MCARTHUR, PETER, 136, 157, 170, 171, 172, 197.
MCCARROLL, JAMES, 64.
MCCLUNG, NELLIE, 38, 183.
MCCOLL, EVAN, 64.
MCCREA, JOHN, 99, 100.
MCCULLOCH, J. H., 43.
MCCULLOCH, THOMAS, 141.
MCCULLY, LAURA E., 107.
MCDougALL, JOHN, 145, 196, 211.
MCÉVOY, BERNARD, 185.
MCGEE, THOMAS D'ARCY, 64, 194, 198.
MCILWRAITH, JEAN, 194.
MCINNES, J. R., 185.
MCINTOSH, C. R., 185.
MCKISHNIE, ARCHIE P., 96, 155, 156.
MCLACHLIN, ALEXANDER, 64.
MCLELLAN, J. S., 226.
MCNAUGHTON, MARY, 228.
MCMASTER, J. B., 219.
N
NELLIGAN, EMILE, 9, 58, 59.
NICOL, WALTER C., 185.
NORTH, ANISON, 43.
NORWOOD, ROBERT, 34, 117, 118, 197.
O
O'BRIEN, C., 195.
OGDEN, J., 210.
O'GRADY, STANDISH, 13, 233.
O'HAGAN, THOMAS, 132, 133, 144.
OLDMIXON, JOHN, 211.
OLIVER, FRANK, 184.
OSBORNE, MARIAN, 107.
OSLER, SIR WILLIAM, 197.
P
PALLISER, JOHN, 207.
PAPINEAU, LOUIS-JOSEPH, 5, 55, 179, 193.
PAQUET, MGR. L. A., 129, 141.
PARENT, ETIENNE, 4, 5, 6, 7, 19, 21, 52, 126, 178, 179, 180, 181.
PARKER, GILBERT, 7, 29, 30, 31, 43, 79, 93, 94, 114, 115, 127, 224, 233.

Index

PARKMAN, FRANCIS, 11, 192, 197,
205, 212, 217, 219, 220, 221, 222.
PARMELEE, G. W., 221.
PASTEUR, LOUIS, 18.
PEARCE, THEODOCIA, 108.
PERRY, SIR WM. E., 209.
PHELPS, ARTHUR L., 108.
PICKTHALL, MARJORIE, 14, 44, 84,
93, 96, 101, 103, 104, 105, 119,
134, 135, 198.
PIERCE, LORNE, 34, 85, 197, 198,
219.
PIKE, WARBURTON, 209, 227.
POE, EDGAR ALLEN, 12.
POIRIER, PASCAL, 192.
POPE, ALEXANDER, 10.
POPE, J., 224, 228.
POWELL, S. MORGAN, 183.
PRATT, E. J., 102, 103, 136.
PRESTON, W. T. R., 228.

Q

QUESNEL, JOSEPH, 4, 5, 47, 48,
62, 113.

R

RAND, SILAS T., 139, 145.
RAND, THEODORE H., 13, 89, 101.
RAYMOND, MGR. J. S., 126, 141,
181.
READ, D. B., 195, 223.
READE, JOHN, 64, 131, 183.
REDPATH, BEATRICE, 102.
RICHARDSON, MAJOR JOHN, 11,
25, 26, 182, 197, 212, 222, 232.
RICHARDSON, R. L., 183.
RICHARDSON, SAMUEL, 24.
RICHARDSON, SIR JOHN, 212.
RIDDELL, W. R., 194, 197, 203,
222.
RINFRET, FERNAND, 180.
RIVARD, ADJUTOR, 9, 22, 129.
ROBERTSON, A. T., 196.
ROBERTS, GOSTWICK, 41.
ROBERTS, LLOYD, 107.
ROBERTS, C. G. D., 7, 12, 19, 33,
34, 35, 43, 71, 72, 73, 118, 151,
152, 153, 171, 185, 197, 219,
229.
ROBERTS, THEODORE GOODRIDGE,
40, 41, 42, 43.
ROBERTS, RICHARD, 143.
ROBERTSON, J. R., 224.
ROBINSON, JOHN, 185.
ROCHE, MAZO DE LA, 14, 43, 44,
120.
ROCHEFOUCAULD-LIANCOURT,
DUC DE LA, 208.
ROQUEBRUNE, R. L. DE, 22.

ROSS, ALEX., 226.
ROSSETTI, DANTE GABRIEL, 13.
ROUTHIER, BASILE, 180.
ROUTHIER, SIR ADOLPHE, 7, 22,
127, 193, 214.
ROY, ELZÉAR, 113.
ROY, MGR. CAMILLE, 4, 8, 9, 22,
58, 60, 128, 141, 180, 193, 198.
ROY, PIERRE G., 193.
ROWELL, N. W., 229.
RYERSON, EGERTON, 11, 143, 187,
222.
RYERSON, JOHN, 213.

S

SABINE, L., 195.
SAGE, W. N., 228.
SALONE, E., 220.
SALVERSON, LAURA G., 40, 43.
"SAM SLICK," see T. C. HALIBUR-
TON.
SAND, GEORGE, 8.
SAINT-JACQUES, MME. H., 181.
SAINT-AURICE, FAUCHER DE,
7, 127, 214.
SANGSTER, CHARLES, 12, 65, 66,
185.
SANSON, J., 213.
SAUNDERS, MARSHALL, 36, 37,
153, 154.
SCADDING, H., 224.
SCHAFFER, J., 228.
SCHOLEFIELD, E. O. S., 227.
SCLATER, J. R. P., 143.
SCOTT, D. C., 7, 78, 80, 82, 84,
85, 76, 116, 117, 120, 171,
194, 197, 233.
SCOTT, F. G., 13, 86, 87, 147.
SCOTT, SIR WALTER, 11.
SCRIVEN, JOSEPH, 146.
"SERANUS" see Mrs. S. F. HAR-
RISON.
SERVICE, R. W., 39, 97, 98, 99.
SETON, ERNEST THOMPSON, 151,
152, 153.
SHAKESPEARE, WILLIAM, 64, 78,
125.
SHEA, J. G., 206.
SHEARD, VIRNA, 108.
SHELLEY, PERCY BYSSHE, 13, 71,
72, 78.
SHEPARD, EDMUND E., 172.
SHERMAN, FRANCIS, 108, 109.
SHORTT, ADAM, 194, 219.
SIMCOE, MRS. J. G., 208.
SIMPSON, SIR GEORGE, 208.
SINCLAIR, BERTRAND, 43.
SKELTON, ISABEL, 194, 198, 211.

Inder

SKELTON, O. D., 194, 210, 211,
224.
SMETHURST, GAMALIEL, 212.
SMITH, GOLDWIN, 131, 186.
SMITH, J. H., 222.
SMITH, WILLIAM, 6, 214.
SMITH, W. L., 224.
SMITH, WILLIAM WYE, 64.
SMYTH, J. PATERSON, 142.
SMYTHE, A. E. S., 94.
SNIDER, C. H. J., 222.
SPROAT, A. M., 212.
STEAD, R. J. C., 39, 108.
STEELE, HARWOOD, 10, 125.
STEFANSSON, V., 212, 220.
STEPHEN, A. M., 108.
STONE, W. L., 222.
STEWART, PHILLIPS, 109.
STRICKLAND, MAJOR, 196.
STRINGER, ARTHUR, 39, 42, 43,
101, 117.
SULLIVAN, ALAN, 43.
SULTE, BENJAMIN, 7, 8, 22, 127,
192, 218.
SWINBURNE, ALGERNON, 13.

T

TACHÉ, JOSEPH, 7, 194, 225.
TALBOT, E. A., 196, 224.
TANGUAY, MGR., 193.
TARDIVEL, JULES-PAUL, 22, 181.
TARTE, J. I., 181.
TAYLOR, FRANCES B., 109.
TAYLOR, JOHN F., 195.
TENNYSON, ALFRED, LORD, 28, 66,
71, 75.
TESKEY, ADELINE M., 43.
THACKERAY, HENRY M., 11.
THOMPSON, DAVID, 208, 222, 227.
THOMPSON, TOM, 240.
THOMSON, E. W., 89, 167, 168.
THWAINES, R. G., 205, 220.
TRACY, F. D., 228.
TRAILL, CATHERINE PARR, 11,
156, 185.
TREMBLAY, JULES, 60.
TROTTER, B. F., 109, 218.
TROTTER, R. G., 228 — 224
TRUDEL, F. X., 7, 181.
TUPPER, SIR CHARLES, 229.
TURCOTTE, L. P., 223.
TWAIN, MARK, 165, 167.

TYNAN, KATHERINE, 132.
TYRRELL, J. B., 208.
TYRRELL, J. W., 209.

V

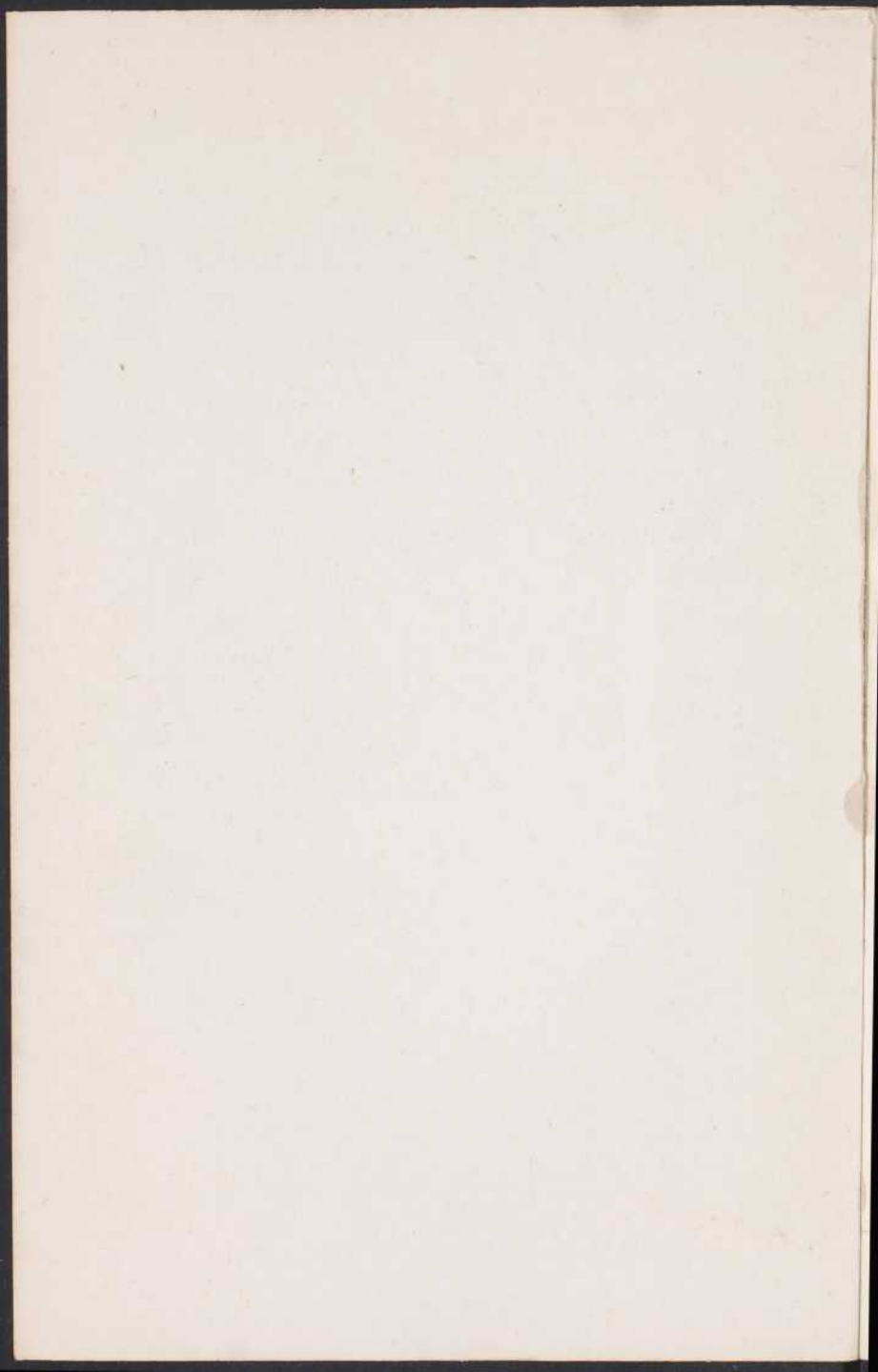
VANCOUVER, GEORGE, 210.
VAN TYNE, C. H., 222.
VÉRENDRYE, SIEUR DE LA, 207,
221.
VERLAINE, 59.
VERNON, C. W., 226.
VIGER, D. B., 178.
VIGER, JACQUES, 4, 48, 178.

W

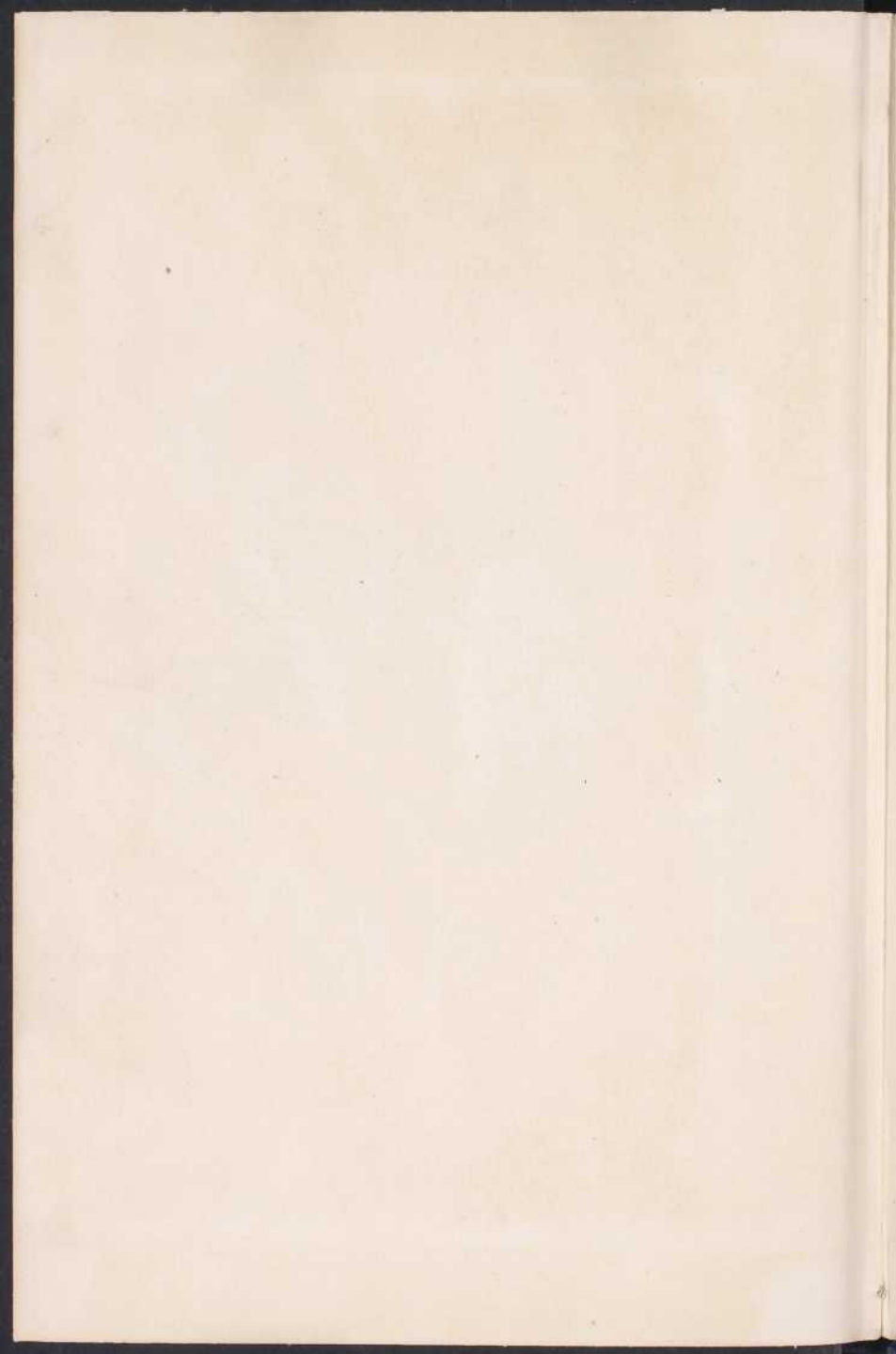
WALKER, ALMA LOUISE, 146.
WALLACE, P. A. W., 163.
WALLACE, W. S., 187, 194, 200,
218, 222.
WARBURTON, A. B., 225.
WARBURTON, G. D., 221.
WARD, J. W. G., 143.
WATSON, ALBERT DURRANT, 13,
91, 92, 93, 144, 147, 197.
WATSON, JOHN, 144.
WATSON, ROBERT, 39, 43, 109.
WATT, A. B., 184.
WATTS-DUNTON, THEODORE, 80.
WELD, ISAAC, 208, 210.
WELSH, R. E., 143.
WETHERALD, ETHELWYN, 13, 38,
69, 90.
WHELAN, EDW., 226.
WHITEHOUSE, F. C., 43.
WHITMAN, WALT, 11, 13.
WHITTIER, J. G., 11.
WILLIAMS, MICHAEL, 197.
WILLISON, SIR JOHN, 194, 228.
WILLSON, H. B., 221, 226.
WILSON, BECKLES, 194, 195, 213.
WINDSOR, J., 221.
WOOD, C. E. D., 184.
WOOD, S. T., 157.
WOOD, W. C. H., 221, 222, 224.
WOOLLEY, CLIVE P., 109.
WORKMAN, G. C., 144, 147.
WRONG, G. M., 186, 192, 219,
221, 223, 229.

Y

YEATS, W. B., 233.
YOUNG, E. R., 211.







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