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The cover illustration is taken from ***Sarah and the People of Sand River*** *by W.D. Valgardson. Illustration © 1996 by Ian Wallace. Published by Douglas & McIntyre/Groundwood Books.*

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The illustration on page 2 is from ***Mooch Forever****, by Gilles Gauthier (reviewed on page 90), a translation of* ***Ma Babouche pour toujours****.*

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Editorial: As the Twig Is Bent, So Grows the Tree

In summer 1997 a professor from India came to the University of Guelph during her research semester to gain an overview of Canadian literature. She wanted to introduce English Canadian books into her teaching repertoire, so each of our Canadianists recommended essential novels and critical books to her. Soon her office desk was piled so high that it looked as if she would need a year to survey them all. Faced with the daunting task of taking the measure of an entire culture through its literature, and doing so in a matter of mere weeks, she asked to start by skimming through the 80-some issues of *CCL* published since 1975. That might seem surprising, since her objective was to learn about *adult* Canadian literature, not about *children's* literature. As she observed, however, one very quick way to access the attitudes, beliefs, and preoccupations of a culture is to survey the books produced for its young people.

In Canada's case, this is particularly appropriate, given that the period of Canadian nationalism in the 1960s and early 1970s affected the production of children's and adult books alike, producing a self-conscious flowering of both. In fact, when *CCL*'s founding editors (John Robert Sorfleet, Elizabeth Waterston, Glenys Stow and I) first mooted the idea of a serious critical journal devoted to children's literature in Canada, we noted that many emerging Canadian literary figures were also producing books for children: these writers understood very well that cultural "rooting" takes place in childhood.

In 1975, when the first issue of *CCL* rolled off the press, Canada had a negligible children's book industry, except for our one internationally celebrated writer, L.M. Montgomery, whose books had been read round the world for 70 years, with some still best-sellers. The nationalism — and the funding programs — which fuelled our adult literature in that heady period also propelled the children's book industry.

Today, Canadian children's literature is well established. Its authors are widely translated and read internationally. *CCL* has followed this development, commenting on it and encouraging it. There are major libraries in some 20 foreign countries that subscribe to *CCL*, and thus have a window on Canadian culture through its children's books.

This issue of *CCL* draws on some of the international scholars who write and think about the artistic structures and ideological frameworks which underlie a culture's output for its young readers. Australian critic Rosemary Johnston, writing on L.M. Montgomery, introduces Mieke Bal's concept of "deep structures" to show how religion provides the matrix of Montgomery's narrative shapes and her imagery. Using radically different subject matter from roughly the same time period, South African scholar Elwyn Jenkins (who likewise came to Canada during a sabbatical, but to survey Canadian *children's* literature) dissects ideological positions of nineteenth century British imperial-

ism: he looks at how such simple matters as naming reveal and perpetuate attitudes about the indigenes in boys' adventure novels. The books he writes about were, of course, read all over the British empire, and are found, for instance, in the early Mechanics' Libraries in Canada. Re-reading these books today, we can easily spot pernicious and prejudiced views which our century inherited and naturalized. Also in this issue, Jennifer Litster, a young scholar from Scotland who is writing a PhD thesis on Montgomery, discusses at length the recent *The Annotated "Anne of Green Gables."* We know that the 1908 *Anne of Green Gables* went round the world, prompting Montgomery to write in her journal about a fan letter from India on April 28, 1934:

> Had a very interesting letter today from a Mohammedan girl in Hyderabad, India, who has read and loved my books. She writes in excellent English with quite a modern outlook but the names of herself and her sisters sound like something out of the Arabian nights. Her father is evidently very liberal in his views for he does not make her wear the veil at home and she has been allowed to take the matric exams to Cambridge University. So even in India the day is breaking for women.

Culture is a living organism, and it is transmitted, perpetuated, and critiqued through its texts for children. We might ask, for instance, what role Montgomery's novels — which encourage female assertiveness — played in the formation of values of young girls in Hyderabad, India. Juvenile literature brings pleasure to its readers, and it also tells us — and others — who we are, or perhaps who we want to be.

Mary Rubio

Présentation: Les leçons de la littérature pour la jeunesse

Au cours de l'été 1997, une collègue originaire de l'Inde a passé son congé de recherche à l'Université de Guelph dans le dessein de découvrir les livres essentiels de la littérature canadienne. Les volumes se sont si vite accumulés sur son bureau qu'il lui aurait fallu au moins un an pour mener à bien son projet. C'est alors que, feuilletant un exemplaire de notre revue, la *CCL/LJC*, elle a décidé d'en dépouiller les quelque 80 numéros parus depuis 1975. Voilà qui devient paradoxal: en effet, venue explorer sur place la littérature du Canada anglais, elle devait forcément s'intéresser aux ouvrages destinés aux adultes et non aux enfants! D'après elle, cependant, un tel choix se justifie d'autant plus qu'on peut percevoir très rapidement les croyances, les valeurs et les comportements d'un peuple dans sa production pour la jeunesse.

Et c'est dans cet esprit que la *CCL/LCJ* a été fondée: pour John Robert Sorfleet, Elisabeth Waterston, Glennis Stow et Mary Rubio, l'essor de la littérature canadienne, la prolifération des oeuvres marquantes et la prise de conscience nationale dans les années 60 et 70 se manifestaient tout autant dans le domaine littéraire pour les jeunes lecteurs que dans celui pour les adultes. Et depuis plus de vingt ans, le rayonnement international de la litttérature canadienne pour la jeunesse, qu'a suivi notre revue dont les abonnés se retrouvent maintenant dans autant de pays, ne fait plus de doute comme en témoigne le présent numéro. Ainsi, on sera à même d'apprécier la collaboration de trois spécialistes venant de l'étranger, qui s'intéressent entre autres aux structures artistiques et aux appareils idéologiques qui régissent la production pour la jeunesse. L'universitaire australienne R. Johnston s'attache à l'"infrastructure" religieuse du discours romanesque de L.M. Montgomery; le spécialiste sud-africain E. Jenkins analyse l'inscription dans le langage des valeurs impérialistes des romans que lisaient les jeunes Canadiens à l'époque victorienne; et, enfin, Jennifer Lister, une doctorante écossaise, se livre à une analyse de l'édition annotée d'*Anne des pignons verts*.

Par ailleurs, pour nos lecteurs francophones, qui savent combien les oeuvres pour la jeunesse ont participé au renouveau sinon à l'émergence de la littérature québécoise, une analyse comparative de G. Landreville consacrée à la formation de l'identité de l'adolescente au moment de la première menstruation fera ressortir, au-delà des différences culturelles et historiques entre l'Amérique du Nord anglophone, la France et le Québec d'antan, la permanence de certains non-dits, voire de certains tabous.

Daniel Chouinard

"Reaching beyond the Word": Religious Themes as "Deep Structure" in the "Anne" Books of L.M. Montgomery

• *Rosemary Ross Johnston* •

Résumé: *L'auteur soutient que les convictions religieuses de L.M. Montgomery peuvent expliquer la structure narrative "profonde" de ses oeuvres narratives. Empruntant sa méthodologie à des théoriciens comme Mieke Bal, Mikhaïl Bakhtine et Paul Ricoeur, elle s'attache à démontrer que, dans quatre des romans-clés, la densité métaphorique s'appuie sur une spiritualité se percevant tel "un palimpseste caché sous les strates de sens qui fondent le récit".*

Summary: *This article argues that Montgomery's system of religious belief provides the "deep structure" which gives her novels thematic consistency, inspiring the poetics of setting, the actions of characters, and the dynamics of narrative. Using literary theorists such as Mieke Bal, Mikhail Bakhtin, and Paul Ricoeur, as well as religious philosophers such as Martin Heidegger and Kevin Hart, Rosemary Johnston then gives close readings of four key Montgomery novels, demonstrating how they illustrate her thesis that Montgomery's books ground their meaning and metaphorical layers on spirituality, and that, in general, "Ideologies are the rich palimpsest beneath the layers of meaning that make up story."*

"In childhood I had very deep religious instincts but I do not seem to possess them now," wrote Maud Montgomery in her journal on 13 December 1920 (*SJ* II 394). Her journals indeed tell a story of growing doubt and disillusionment, especially with the church and its demands on ministers, and even more personally for her, on ministers' wives. Yet I would argue it is in fact the strength of Montgomery's religious impulse — the ideology or system of beliefs which, in John Stephens' phrase, "makes sense of the world" (8) through a belief in the Christian (and in the early books at least, with some gentle humour, Presbyterian) God — that gives the texts their structural coherence. M.M. Bakhtin writes that to "study the word as such, ignoring the impulse that reaches out beyond it," is "senseless" (292); the impulse that reaches out beyond Montgomery's words has its origins in an intertext of Christian concerns and conceptions, (concerns and conceptions that have always at their very heart included grappling with issues of faith and doubt). This intertext is part of Mieke Bal's "deep structure" (11); what has been criticised as moral overtone is in fact

thematic undertone, part of the impulse reaching beyond, not just something superimposed. It inspires the poetics of setting, the actions of characters and the dynamics of narrative. Even what Elizabeth Rollins Epperly refers to as Anne's "consciously instructive" propensity in *Anne of Avonlea* and what she calls that text's "positively preachy" narratorial voice (51, 49) becomes more delicately ironic, read against and with "insider" understandings — firstly, of the religious precepts of duty and conscience that have been so much part of Anne's training and, secondly, of her susceptible teenage character, playing out the role of teacher.

As many have noted (see, for example, Reimer, 1; Ahmansson, 14; Rubio and Waterston, *SJ I* xiii) the appeal of these texts is ongoing and universal. This is particularly surprising in Australia, where popular books are becoming much more locally-specific and are reflecting increasingly contemporary preoccupations. *Anne of Green Gables* is set in a remote (to Australia, anyway!) rural world of over a century ago, where the method of transport is by sorrel mare (I'm still not sure what sort of a horse that is), where late turnip seed is sowed "on the hill field beyond the barn" (turnips have long since been replaced by an exotic array of Asian vegetables in multicultural Australia), and where all the children appear to go to Sunday School (also generally long since out of favour). The high points, or "epochs," of this narrative are concerned with such events as Anne's visiting a maiden lady in the town, or of her being invited out to tea at the home of the local minister, or of her pretending to be Tennyson's Elaine. I don't want to disillusion Canadian readers, but this is also pretty far removed from contemporary Australia. There are long and frequent references to such outdated creatures of fantasy as elves, fairies, dryads and wood nymphs. And, most surprising of all, there are the frequent and undisguised narratorial interjections of overtly moral and religious inculcation.

It is my belief that these texts continue to be not just acceptable but so popular that new editions are constantly being produced, because of the coherence of the underframing impulse which finds its most explicit voice, but not its only voice, in those narratorial interjections. The rich symbolism of what I call the core four Anne books (*Anne of Green Gables, Anne of Avonlea, Anne of the Island*, and *Anne's House of Dreams*) articulates an abundance of religious connotations and associations which prepares a subtle subliminal receptivity to the discourse as a whole, to its subject matter and to its themes.

There is not space here to explore the complex distinctions between the concepts of morality, religion and spirituality; religion, however, is inherently spiritual and is framed in moral law (Hart 220). David Tracy's words concerning theological and philosophical definitions of religion are worth noting:

> The most notable substantive definitions proposed have been Friedrich Schleiermacher's definition of religion as 'the feeling of absolute dependence,' Rudolf Otto's phenomenology of the holy as the mysterium fascinans et tremendum, Paul Tillick's analysis of religion as 'ultimate concern,' and Bernard Lonergan's definition of religious experience as 'being-in-love-in an-unrestricted fashion.' (92)

The different emphases of these definitions (critical, mystical, moral, emotional) are revealing. Lonergan's definition — "being-in-love-in-an-unrestricted-fashion" — is reflected in the extravagance and exuberance of Anne's responses to "everything, the garden and the brook and the woods, the whole big dear world" (*AGG* 32). Schleiermacher's definition is implicated in the words of Captain Jim, in the text written in the midst of the Great War —"back of it all, God is good" (*AHD* 111) — and, in the same text, in the words of Marilla, trying to comfort Anne after her baby's death — "We can't understand, but we must believe that it is all for the best" (*AHD* 119). Anne as she grows older become less exuberant and more attuned to Otto's mysterium fascinans et tremendum, but this has always been a part of her intuitive response. In her first year at Green Gables, we are told:

> When the violets came out in Violet Vale, Anne walked through it on her way to school with reverent steps and worshipping eyes, as if she trod on holy ground. (13)

Marilla and perhaps Avonlea, and certainly, as Miss Cornelia continually and sharply informs us, Glen St. Mary, respond to Tillick's moral notion of religion as "ultimate concern" but without the love which that notion presupposes. The oppositions and conflicts that occur when, in *Anne of Green Gables* in particular, orthodoxy is set against spirituality, truth against pretence, and law against love, constitute a significant part of thematic infrastructure; they also of course lie at the core of the Christian message. Marilla adopts Anne because her conscience tells her that she should; Anne's decision to remain at Green Gables with Marilla is prompted not so much by a sense of moral duty (although that is a part of it) as by love.

The religious imagery is so inherent, so much a part of the whole, that it is unobtrusive, and therefore the texts have become acceptable to a wide range of readers. The more comfortable signifier "spirituality" can be substituted for the potentially problematical term "religion," the overtly "religious bits" can be skimmed and glossed over. This does not matter in a sense, but it does disregard the implicit impulse reaching out beyond the words. Montgomery's great art as a storyteller grows out of her own conceptions of the world, and her own struggles become a part of that story. Her growing resentment towards the church is to change the flavour of some the later texts, but not of these core four (although there are differences). Nonetheless, it is important to note that the criticism of the structures of the church within the texts are criticisms that Christians are entirely familiar with and may often share. Such church structures are strongly encoded in the spatial dimension of *Anne's House of Dreams*; Miss Cornelia, as well as being a staunch advocate of her sex, is the church's pithiest critic:

> 'That building committee held twenty-seven meetings, and at the end of the twenty-seventh weren't no nearer having a church than when they begun — not so near, for a fact, for in one fit of hurrying things along they'd gone to work and tore the old church down, so there we were, without a church, and no place but the hall to worship in ... The Glen St. Mary church wouldn't have

> been built to this day ... if we women hadn't just started in and took charge ... Oh, women can't preach or be elders; but they can build churches and scare up the money for them.'
>
> 'The Methodists allow women to preach,' said Captain Jim ...
>
> 'I never said the Methodists hadn't common sense, Captain. What I say is, I doubt if they have much religion.' (*AHD* 95)

Miss Cornelia's criticisms — of ministers, of the hypocrisy of revivalists "especially anxious about the souls of the nice-looking girls, believe me!," of the elders, of men in particular and Methodists in general, are those of an insider, not an outsider. Another insider, the contemporary Christian mystic, Carlo Carretto, writes:

> Here is the mystery of the church of Christ, a true, impenetrable mystery. She has the power to give me holiness, yet she is made up, all the way through, of sinners — and what sinners! ...
>
> How baffling you are, oh Church, and yet how I love you!
>
> How you have made me suffer, and yet how much I owe you!
>
> I should like to see you destroyed, and yet I need your presence.
>
> You have given me so much scandal and yet you have made me understand sanctity.
>
> I have seen nothing in the world more devoted to obscurity, more compromised, more false, and I have touched nothing more pure, more generous, more beautiful. How often I have wanted to shut the doors of my soul in your face, and how often I have prayed to die in the safety of your arms. (1981)

Symbols, signs that, in the words of Thomas Merton, "release the power of imaginative communion" (25) provide unity within the texts themselves, and within the series. Non-figurative images are linked to figurative symbols which simultaneously inject the image with the power of that symbol, and creatively expand the symbol within the context of that image. Consider the description of Anne's first trip along the Avenue,

> ... a stretch of road four or five hundred yards long, completely arched over with huge wide-spreading apple trees. Overhead was one long canopy of snowy, fragrant bloom. Below the boughs the air was full of a purple twilight and far ahead a glimpse of painted sunset sky shone like a great rose window at the end of a cathedral aisle. (*AGG* 21)

This simile, with its overt reference to a cathedral, inserts a penumbra of other associations around the signifiers. It also splices a special significance into the descriptive words that follow: Anne lifts her face "rapturously," her hands are "clasped before her," her eyes see "visions," her soul wanders "afar, star-led." Not only that, but the words that have gone before are now re-read and similarly enlarged. The avenue of trees becomes in retrospect that cathedral aisle, the fragrance evokes a spiritual dimension, "canopy" acquires an added richness.

The "great rose window" introduces associations of stained glass, and prismatic colours; this association of colour reaches back into the "glimpse of painted sunset sky" and teases it out into a myriad of other colours. The word "painted" implies a creation; the question becomes "Who painted it?" The answer has already been implied: this is a scene that evokes a church, churches are places of worship, it is God the creator who is worshipped there. Even the word "great," simple in itself, becomes more than a marker of just size; "large" sits at the front but behind it are "significant," "beautiful" and not far behind these are those connotations of greatness that inspire "awe" and even "rapture." In this richly related context, the colour "purple" carries an extra weight of meaning also: purple, beloved of Montgomery, is a blend of all the richness of reds and blues, and is the colour most commonly associated with ecclesiastical robes.

The next image builds on and further deepens these associations, because the groundwork for response has already been laid.

> Below them was a pond, looking almost like a river so long and winding was it. A bridge spanned it midway, and from there to its lower end, where an amber-hued belt of sand-hills shut it in from the dark blue gulf beyond, the water was a glory of many shifting hues — the most spiritual shadings of crocus and rose and ethereal green, with other elusive tintings for which no name has ever been found. (22)

"Spiritual" is already loaded from the preceding image, and is foregrounded again by "glory"; "rose" refers back to the "great rose window," while "ethereal" further emphasises that these colours are "heavenly" shadings.

By the time Anne actually sees Green Gables for the first time, the symbolism has become explicit:

> She opened her eyes and looked about her. They were on the crest of a hill. The sun had set some time since, but the landscape was still clear in the mellow afterlight. To the west a dark church spire rose up against a marigold sky. Below was a little valley, and beyond a long, gently rising slope with snug homesteads scattered along it. From one to another the child's eyes darted, eager and wistful. At last they lingered on one away to the left, far back from the road, dimly white with blossoming trees in the twilight of the surrounding woods. Over it, in the stainless south-west sky, a great crystal-white star was shining like a lamp of guidance and promise. (24)

Anne is at a high point, a crest, both physically and emotionally, because she is coming home. The sun has set but the infilling of its light is captured in the "afterlight," an evocative term also used in that other symbolical "coming home" of the last chapter (255). The "church spire" both signifies and throws back to "cathedral"; the star is an allusion to the famous Christmas star that also led to the fulfilment of a dream. The sky is "stainless" — pure — as the "dimly white" trees are pure; the star is "great" as the rose window was "great": significant, beautiful, awe-inspiring.

Related images amplify the antiphony of symbolism in the sequels. They also contribute to the type of scaffolding which, in the words of Manakhem

Perry, creates "maximum relevancy among the various data of the text" (124) — that is, among the story and characters which give the text life. When Anne arrives in Glen St. Mary, the lighthouse beacon is described as "a trembling, quivering star of good hope" (*AHD* 27), harkening back to that other arrival fourteen years before, and accessing those earlier notions of "guidance and promise." But the light of this star is "quivering" and "trembling" as an indication of the winds of change that are making Anne's way less sure, and her faith, which has found its most overt expression in the preceding text, *Anne of the Island*, less confident.

However, *Anne of the Island* has marked the beginning of the change that is to become more obvious in *Anne's House of Dreams*; the "olden time" that was gently and nostalgically evoked in *Anne of Green Gables* has now, in 1915, become, with an incipience of sadness, an irretrievably lost paradise. "Everything is changing — or going to change," says Diana in the first chapter ("The Shadow of Change"). "I have a feeling that things will never be the same again, Anne" (9).

An overview of these four texts shows several related themes. There is an obvious motif of dreams versus realities, of "facts and fancies," of "poetry and prose," and these criss-cross and intersect with the metaphor of language, of reading and writing the world, a trope that Montgomery uses over and over again. Hart notes the "familiar metaphor that nature is God's book, ultimately totalised by divine consciousness" (24); the theological writings of Jacques Derrida extend this metaphor into that which, in fine, is totalised by a consciousness either human or divine (44). Montgomery extends the metaphor to include a book of life, and an author God:

> The page of girlhood had been turned, as by an unseen finger, and the page of womanhood was before her with all its charm and mystery, its pain and sadness. (*AoA* 252)

In *Anne of Green Gables*, Anne escapes into a fantasy world from a reality which is unloving; her world of the imagination is framed within mystical responses to the beauty of nature, responses which gradually become more "religious," more God-centred, as her physical world becomes more people-centred. Fascinated by words, naming and renaming her space as well as herself (or trying to), when she comes to Green Gables she uses the power of language, as cited in the Heideggerian formula "I am what I say," to make her dreams come true. Her dreams are all for the future, constructed (for the most part) on the presupposition of a possibility of realisation, and are encapsulated in her notion of "the bend in the road." The closure has Anne, and everyone else, in their rightful place because "God's in His heaven"; the underlying premise, symbolically represented in the beginning and then played on and built upon by story, is that God is Love, and that it is love, not law or orthodoxy or convention, which must become the initiating stimulus of any real God-centred "religious" behaviour.

In *Anne of Avonlea*, a much more episodic narrative, the motif of dreams is extended retrogressively, reaching backward into the past, rather than

forward into the future. A past dream is something very different; as an echo of what might have been, it may be a mocking reminder of what never was. Miss Lavendar lives in a world of echoes, of "dreams and make-believes" (183) and the nature of the echo is to die, as the poetic intertext makes clear:

> *Blow, let us hear the purple glens replying:*
> *Blow, bugle: answer, echoes, dying, dying, dying.*

Anne of Avonlea is much looser in structure than the earlier text, but its unifying theme is that dream must be nurtured by "truth," not just the appearance of truth; artificial dreams only reveal emptiness. The text explores in a variety of ways (including the incident with Mr Harrison's jersey cow, his presentation of himself as a bachelor, Parker selling his vote, Uncle Abe's predictions, Davy's "whoppers," Paul's stories and Anne's poetic fancies) the relationship of appearances to truth, of truth to reality, and the significance and power of language in writing truth, and in reading truth correctly. The Avonlea Improvers discover that when an error is made in language the results may have to be lived with for a long time: a bright blue Hall is the result. Miss Lavendar is living with loneliness not only because of the words spoken in anger but also because of the conciliatory words which she did not speak. It is the enlargement of the notion of truth into a religious connotation that most relates this text to the implicit stimulus of the core four texts. The underlying religious premise of *Anne Of Avonlea* is that it may not be a perfect world, but that if it is read truthfully, there is a "mantle of charity" which can be written into every life and which can give each life a new beginning:

> It had snowed softly and thickly all through the hours of darkness and the beautiful whiteness, glittering in the frosty sunshine, looked like a mantle of charity cast over the mistakes and humiliations of the past.
>
> *Every morn is a fresh beginning*
> *Every morn is the world made new,*
>
> sang Anne, as she dressed. (93)

Here, Montgomery uses "charity" in the biblical sense as another signifier for Love (King James Version), a love which at its essence presents an ineffable truth. Implicitly, God is the truth that underlies all reality, that enables the new beginnings, and in *Anne of Avonlea* His truth is love.

In *Anne's House of Dreams*, the setting of the title overtly points to the realisation of all Anne's deepest desires, but ironically it is in this text that Anne must learn that dreams don't always come true; it is a wavering faith in "the goodness of God" that she must cling to as the world crowds in with realities that are so harsh that they leave no space for dreams — "I can't dream now, Captain Jim. I'm done with dreams," she says (121). With the exception of Leslie's new life after Dick's operation, and of course the birth of Little Jem, there are few new beginnings in this text. It is in fact pervaded by a leit-motif of loss: Marilla, her face looking "very gray and old" (27) loses Anne, Captain Jim has lost Margaret, Anne loses Joy, Leslie has lost everyone; ultimately Anne loses

the House of Dreams itself. Anne enters a hurting world when she travels the sixty miles of her wedding trip from Avonlea to Four Winds Harbour. The religious impulse now becomes less sure, and immanent rather than transcendent. At Green Gables, Anne's quest has been outward-looking, towards a place where God is in His heaven; in *Anne's House of Dreams* the journey is more inward: she (like the Montgomery revealed in the journals) must explore the depths of her own soul as she confronts both her own suffering and that of others. As Anne awaits her baby's birth in a pastel and fragrant spring world, birth and death images, "the spring-moan of the sea," "the bell of the church across the harbour" which contains the graveyard where Joy is to lie, become part of a symbolical representation of the realities of death-in-life, of death as a part of life, even in spring, even in the beginning of things. It is only through faith, through a desperate belief that, as Captain Jim says, "back of it all, God is good" (111), that Anne, and Montgomery herself, can hold on to the hope that the evil of a world gone mad (the text was written in 1917, during the Great War) is, again in Captain Jim's words, "going to get the worst of it in the long run" (113). "Though I doubted God last Sunday I do not doubt him today," wrote Montgomery in her journal on 31 March, 1918 (*SJ* II 245).

Anne of the Island, however, is the text in which Montgomery most overtly declares her theological beliefs. Again, she uses the metaphor of language to encode and draw all her themes into a religious framework; it becomes the matrix for these relationships. She continues to use the reading metaphors of the preceding texts to express Anne's eventual realisation of the truth, and to integrate her themes and reflections on life. The *Bible* is a strongly embedded intertext, entwined with both Keats and Tennyson at the end of the first chapter to make what is probably the clearest statement of thematic intent in the book. Anne is richer in "dreams than in realities," says Montgomery, because "things seen pass away, but the things that are unseen are eternal" (14). Her usage of the word "dreams" in this way dramatically extends its semantics: the continuing motif of dreams and realities is given a religious interface. "Dreams" are now a contrast to transience, they are permanent rather than ephemeral; it is the very intangibility, or more precisely the invisibility, of the dream, which gives it its power, and its truth. The biblical intertext is strongly encoded:

> We having the same spirit of faith, according as it is written, I believed, and therefore have I spoken; we also believe, and therefore speak;
>
> Knowing that He which raised the Lord Jesus shall raise up us also by Jesus, and shall present us with you.
>
> For all things are for your sakes, that the abundant grace might through the thanksgiving of many redound to the glory of God.
>
> For which cause we faint not; but though the outward man perish, yet the inward man is renewed day by day.
>
> For our light affliction, which is but for a moment, worketh for us a far more exceeding and eternal weight of glory;
>
> While we look not at the things which are seen, but at the things which are not

> seen: for the things which are seen are temporal; but the things which are not seen are eternal. (2 Corinthians 4:13-18, King James Version)

This passage plays down the significance of the "outward man" and concentrates on the "inward man" who "believes" and "speaks out" his faith. There is a play here between the truth of words and the truth of the Word. In the last chapter, the lovers are "believing" and "speaking out" their faith in the future. After she and Gilbert declare their love for each other, Anne says, "Oh, dreams will be very sweet now" (221); in other words, her dreams for the future are now based on a reality of love. This makes "time" unimportant — "As for the waiting, that doesn't matter" (220): "for our light affliction, which is but for a moment ...," says St. Paul. The closing of each of the books presents a re-figuring of time; in *Anne of the Island*, the lovers are

> king and queen together in the bridal realm of love, along winding paths fringed with the sweetest flowers that ever bloomed, and over haunted meadows where winds of hope and memory blew. (221)

They are the archetypal lovers — every lover who has ever loved, lifted out of "real" time into a dimension of eternal time, which is both past — "haunted," "memory" — the present, and the future — "winds of hope." It is an example of what Paul Ricoeur calls "internal time, pulled back by memory and thrust ahead by expectation" (105); it also evokes what he refers to as

> the relationship of time to eternity.... Fictional narrative thus detects temporalities that are more or less extended, offering in each instance a different figure of recollection, of eternity in and out of time, and, I will add, of the secret relation between eternity and death. (101)

It is of course fear of Gilbert's death that causes Anne to read her "book of revelation" and the macrocontext becomes a landscape of metaphor as it echoes the storm that rages within her; it is "no accident that Montgomery uses a storm to fill the hours of Anne's agonised vigil," writes Epperly (67). Again there is a strong biblical intertext: Isaiah writes, "The spirit of the Sovereign Lord is on me ... to bind up the broken-hearted ... to bestow on them a crown of beauty instead of ashes, the oil of joy instead of mourning" (Isaiah 61:1,3). Pacifique gives Anne the "oil of joy for mourning" (216)."Beauty for Ashes" is of course to become a chapter heading in *Anne's House of Dreams:*

> Long after Pacifique's gay whistle had faded into the phantom of music and then into silence far up under the maples of Lovers' Lane, Anne stood under the willows, tasting the poignant sweetness of life when some great dread has been removed from it. This morning was a cup filled with mist and glamour. In the corner near her was a rich surprise of new-blown, crystal-hued roses. The trills and trickles of song from the birds in the big tree above her seemed in perfect accord with her mood. A sentence from a very old, very old, very true, very wonderful Book came to her lips: "Weeping may endure for a night but joy cometh in the morning." (216)

This line from Psalm 30, verse 5, again foregrounds the suspension of normal time which has been noted in the closure ("which is but for the moment"). Anne's spirit communes with the silence — on an earlier occasion she says, "The silence here is like a prayer, isn't it?" (27) — and with the morning. The "cup" of morning semantically enlarges in this context to a communion cup, a chalice. Montgomery is to use this image again in the following text: when Anne arrives in Glen St Mary the sky is "like a jewelled cup" (*AHD* 24). The roses are new-blown — this is another beginning and it is joy that has come. Anne is at one with her world in just the same way as she was at the end of *Anne of Green Gables*: the song of the birds is "in perfect accord with her mood" and the Psalmist's words are a reiteration of the "alrightness" of "God's in His heaven." Gilbert will live. Nonetheless, she must wait for his words to tell her the truth of his feeling for her; she must wait for him to "speak."

It is, however, death that comes to Ruby, Anne's schoolgirl friend, and *Anne of the Island* deals with the eschatological issues of death and life-after-death very explicitly. Graveyards provide a visual link between the two "worlds" of life and death. They establish meanings and relationships which are thematically significant, and which are repeated in this text and the later one. *Anne of Green Gables* ends in a journey from the Avonlea graveyard back to Green Gables, a tryst with death turned into a tryst with life.

The graveyard in Kingsport is a long way from Avonlea, but it serves to introduce the idea of endings, and of death touching the very young; the middy was only eighteen when he died (36). It also introduces the idea of "death in action," a term which was assuming a dreadful significance at the time of the publication of this text, and which presages Anne's own tragedy when Walter is killed at Courcelette (*RI* 219). However, although Anne is touched by the middy's story, and leaves her corsage of pansies on his grave, the graveyard itself is a romantic place, its tragedies distanced by time. The girls chatter light-heartedly about Phil's boyfriends, in much the same way that Ruby talks about her "fellows" (99). They wander happily around "reading the quaint, voluminous epitaphs" (29), another example of language and reading.

The graveyard at Old St. John's serves to bring death into life as a preparation for the life fading into death which confronts Anne when she returns to Avonlea. As she sits with the dying Ruby, the Avonlea graveyard has a very different appearance to the graveyard at Old St. John's. Ruby shivers and reads it as "strange" and "ghostly"; it represents the antithesis of "life" and what she'd "been used to." Anne has to formulate quickly words of comfort and hope, but also words of truth — "she could not tell comforting falsehoods" (101). There is a re-statement of the earlier text:

> [Ruby] had lived solely for the little things of life — the things that pass — forgetting the great things that go onward into eternity, bridging the gulf between the two lives and making of death a mere passing from one dwelling to the other — from twilight to unclouded day. (101)

Here again is the implication that the "dream" of heaven has a greater reality than the present earthly life which is like a "twilight" compared to the

light of eternity. Here again also is the concept of an infinity of time: heaven is free from the suspense of the temporal dimension and will be an "unclouded day" instead of a fleeting moment between light and dark.

Whereas the religious concepts are encoded more symbolically in the earlier texts, in *Anne of the Island* they become explicit, with frequent commentaries on life, love, peace, God, Satan, and conscience: "the life of heaven must be begun here on earth" (103), "It's [conscience] something in you, Davy, that always tells you when you are doing wrong and makes you unhappy if you persist in doing it" (97), and to Gilbert in the park, "Do you remember what Dr. Davis said last Sunday evening — that the sorrows God sent us brought comfort and strength with them, while the sorrows we brought on ourselves were by far the hardest to bear?" (158). It was surprising to read therefore Gavin White's statement that "there is very little religion in her books," although he does conclude by noting that her religious faith

> was a major influence on her writings, and would have made those writings more acceptable to her original readers, even if modern readers are unaware of this factor. (84)

Despite her own growing doubts, Montgomery has encoded the *Anne* books, or at least the core four of these, on the fundamental tenet of the religious philosophers, that God is the ground of all meaning. In *Anne of Green Gables*, God is love, in *Anne of Avonlea* God is truth, in *Anne of the Island*, God is the eternal reality, in *Anne's House of Dreams* God is a goodness that can only be sought through faith.

Ideologies are the rich palimpsest beneath the layers of language that make up story; they give the story its texture and are the material of its cohesion. L.M. Montgomery's innate conception of the world is God-created and God-oriented, and it is upon this premise that the *Anne* series has been encoded. Readers do not have to agree with her view, and as White points out may not even be aware of it, but it should be critically acknowledged; not to recognise it is to deny the truth of the "impulse that reaches out beyond."

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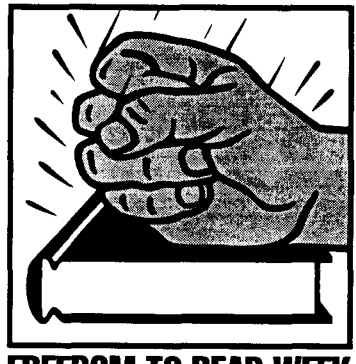

The Silent Bush-boy: Placing South Africans through Language and Names

• *Elwyn Jenkins* •

Résumé: *Dans cet article, Elwyn Jenkins examine la présentation et la description des Boschimans sud-africains dans les romans britanniques du siècle dernier. A l'instar du critique canadien Terry Goldie, il conclut que l'Altérité de l'indigène se manifeste surtout dans le traitement des échanges verbaux entre colonisateurs et colonisés, et qu'en dernière analyse, ce sont bien des marqueurs linguistiques qui inscrivent les valeurs de l'impérialisme dans le texte.*

Summary: *This article examines how "othering" occurs through the handling of language in imaginative literature. Jenkins focuses on nineteenth century Scottish and English writers who depicted British encounters with African "bushmen" in the juvenile fiction which was read throughout the British empire, including Canada. Looking at writers such as R.M. Ballantyne, A.W. Drayson, Thomas Mayne Reid, and Charles Eden, he asks questions like (1) whether they let the indigenes speak, and in what language (2) whether they name the indigenes and (3) whether they make them into real characters. He contrasts these and other nineteenth century writers with the recent South African historical writer, Jenny Seed, and he shows, as does Canadian critic Terry Goldie (who writes about the image of the indigene in Canadian, Australian, and New Zealand's literature), that imperialism is subtly conveyed through linguistic markers.*

In 1824 Thomas Pringle published his poem "Afar in the Desert," which has the refrain,

> Afar in the Desert I love to ride,
> With the silent Bush-boy alone by my side.

Thomas Pringle — a Scotsman, who arrived in the Eastern Cape with a party of settlers in 1820 — is generally regarded as the founder of South African poetry written in English. Strong men have not been shy to quote his poetry, including the nineteenth century boys' adventure writers R.M. Ballantyne, A.W. Drayson, Thomas Mayne Reid and Charles Eden. Since most of them never visited the country, Pringle helped shape their ideas of what it was like.

"Afar in the Desert" (Chapman 35-37) is probably Pringle's best-known poem, and it came to Ballantyne's mind (at least in retrospect) when, scouting South Africa in 1876 for his next boys' book, he went riding:

> Oh! it was a glorious burst that first race over the wild Karroo, on a spirited steed, in the freshness of the early morning — 'With the silent bushboy alone by my side,' — for he *was* silent, though tremendously excited. (*Six Months at the Cape* 26)

That single line encapsulates three issues about the way children's writers portray the indigenous people of South Africa: whether the indigenes speak a language, and, if so, what language; what they are called; whether they are real people. In this article I look at the linguistic issues of language and naming; but it would be equally fruitful to consider the implications of that word "alone" — when Pringle changes the line later in the poem to "Afar in the Desert alone to ride!" and says that he is "afar from man," does the Bush-boy share his solitude, or does he not count as a human?

Someone wishing to write a novel in English about people who have a different mother tongue has a range of options available. The writer can choose to follow a literary convention such as those of the nineteenth century adventure story or the less binding conventions of the modern children's book; the writer may attempt to follow actual speech customs; or the writer may take an idiosyncratic line. Whether the choices that writers make are deliberate or thoughtless, what they write must influence the reader's impression of the speaker, and, by extrapolation, of other speakers of the same language. This article examines the approaches that British nineteenth century children's adventure writers adopted in their stories set in South Africa, with some references to subsequent practice by South African writers.

Keeping a character silent, or giving the character less to say than others, is a subtle way of creating a hierarchy among characters. In the case of Ballantyne and the Bush-boy, as Gray (*South African Literature: An Introduction* 117) remarks, he "does not expect talk of anyone who is not English." Years later, G. Manville Fenn, who typified the worst form of hack writing about South Africa that was produced at the time of the South African War, introduced a black servant in *Charge! A Story of Briton and Boer* (1900) called Joeboy, who speaks a little pidgin, consisting mostly of the expression "Um!" This does not stop the narrator of the story condemning the Afrikaners for their "bitter and contemptible race hatred," (31). Modern children's writers are not quite as brutal, but speech and silence can still be used as part of the manipulation. Tötemeyer ("Towards Interracial Understanding through South African Children's and Youth Literature"), after studying many modern South African children's books in English and Afrikaans, comes to the conclusion, "We still find books in which black characters play subordinate roles, take orders given by whites, are passive as against the dominant and active roles of their white counterparts. They talk less ..." (80). Brantlinger (*Rule of Darkness* 196) quotes Fantz Fanon as saying, "A man who has language ... possesses the world expressed and implied by that language," and he points out the implications: "Victorian imperialism both created and was in part created by a growing monopoly on discourse. Unless they became virtually 'mimic men,' in V.S. Naipaul's phrase, Africans were stripped of articulation." Certainly, people who do not understand each other's languages may not be able to communicate

with each other; but a sensitive writer may see this as an instance of pathos, or even potential, rather than as confirmation of a racial hierarchy. Here, in contrast to Ballantyne, is Jenny Seed's account in *The Far-away Valley* (1987) of an encounter between a local boy and a little Dutch boy at the first European settlement in the Cape:

> They looked into each other's eyes and they both smiled as if they had shared a discovery. It was almost as if they had spoken to one another. (28)

Usually the plot of a story requires the indigenes to converse, either among themselves or with the white people. This provides the author with many options: using the indigenous language itself, or various degrees of pidgin, or English in various registers.

Unlike Ballantyne, most nineteenth century writers of juvenile fiction about South Africa never visited the country, so they were unable to give more than the occasional word in a local language. A.W. Drayson, who spent a lot of time there, liked to bring in whole sentences in his own idiosyncratic transliteration, such as "Uku sasa, inkosi," in the nonfiction "On the Hills and in the Kloofs around Natal" (1866), which he interprets as Zulu for "It is sunrise, chief," when his servant wakes him (127). (It actually means "Tomorrow, sir.") This allows Drayson to show off his knowledge and also adds local colour, stressing the exotic nature of his experience. Single foreign words, on the other hand, not only suggest the exotic, but also are used at times by all writers when no English equivalent exists for an object, creature, dish of food and so on.

In the hands of some writers, using the original language can convey the purity of the noble savage, untouched by hybridization. Less romantically, it creates a sense of harmony. J.M. Coetzee (*White Writing* 165) has pointed out that attempts by writers to use European terms and styles to convey a sense of Africa fail — "the veld will become inscrutable and indifferent"; the alternative for writers is "first, deciding that the real Africa will always slip through the net woven by European categories, and then wondering whether native African languages may not be in harmony with the landscape as European languages are not."

It was only when South Africans, rather than expatriates, started writing juvenile fiction that we see extended dialogue in African languages appearing, as in Telkin Kerr's *At Moseti's Bidding* (1905). Here the effect is no longer exotic but authentic. The passages are never long enough for the non-Xhosa speaking reader to lose the drift of the action. However, not many authors include extended passages in African languages.

One children's writer, Jenny Seed, succeeds in creating harmony with Africa in her historical novels. She began in the late 1960s by putting translations in footnotes, but her more recent stories omit them. Marguerite Poland's highly admired stories — *Sambane's Dream and Other Stories*, 1989, and *Shadow of the Wild Hare*, 1986 — incorporate San and Xhosa language in a way that blends setting and theme. Some recent books of African folktales in translation include songs in the original: an African translator, Nombulelo Makhupula, has several

in *Xhosa Fireside Tales* (1988), but provides a translation, whereas English-speaking Phyllis Savory does not for the song in *African Fireside Tales Part 1* (1982).

However, books of translated folktales (of which South Africa has a great many) are full of vernacular words and phrases, and the question arises as to whether a glossary should be provided. The books usually provide them, along with other ethnographic information. Although the glossaries are helpful, and the effect of the strange words and phrases should be to encourage the English-speaking reader to share in the culture from which the tales come, there is some justice in the observation of Terry Goldie (*Fear and Temptation* 57) that glossaries and notes contribute to the "process of defamiliarization" of the indigene.

It is common in books about South Africa for the authors to describe the indigenous languages, and especially the Khoisan languages of what used to be called the Hottentots and Bushmen, as "jabbering" and "clicks" ("Images of the San" 284). One can differentiate between attempts by writers to convey the impression that the languages make upon the whites when they first hear them, and thoughtless concurrence of the writers in the perception that these languages are an ugly noise and, by implication, inferior to European languages.

A typical first encounter occurs in *Richard Galbraith* (1895) by Emma Phillips, when the shipwrecked hero is approached by Africans "jabbering and leaping like fiends incarnate." However, the author immediately informs the reader, "They were of the true Kaffir type — tall, well-made, noble and graceful in their bearing, patterns of manly beauty ..." (80). It is a different matter when E. Money, in *A Little Dutch Maiden* (1887) describes an incident on a civilized farm when a messenger, a farm labourer known to Jack, asks him for tobacco, and the author reports, "Jack smiled, took out his tobacco pouch, and, taking from it a lump of fragrant cavendish mixture, dropped it into the paw so eagerly extended. April nearly choked himself with clicks" (177). Here the gratuitous description of the language combines with other racist features — the condescension and generosity of the white, and the metaphor of the messenger as an animal.

Ballantyne is one of several Victorian writers who likens indigenes to monkeys and baboons, and their speech to the sounds that these animals make. To him, Khoisan speech sounds like "klicks, klucks and gurgles" (*The Settler and the Savage* 3). Henty, in *With Roberts to Pretoria* (1902), has a character say that they "jabber" even when they speak Dutch: "Evidently Dutch is the language here, for even the Kaffirs and Malays jabber in it" (29). There is no hint that Henty disapproved of this; in fact, it seems to be part of his technique of instructing readers about the Cape. Two other illustrations could go in here — when they hear jabbering and think it is blacks but it is baboons, and the gobbling of turkeys.

As recently as 1986 John Coetzee, in *Flint and the Red Desert*, describes the San language as "a strange clicking sound" (52), though he might be intending to give the first impressions of a white boy. Nevertheless, it is amazing how this

tradition has persisted, considering that Edward Kendall had ridiculed it as far back as 1835 in *The English Boy at the Cape*: when an English woman tells her husband that a friend has written from the Cape, saying that "the Hottentots cannot talk without making a clicking or clucking noise in their throats — Martha says they talk like cherry-clacks," he replies, "As to that, Margaret, you know we have little people in England also, that can talk like cherry-clacks" (11).

Instead of having the indigenes use their own language, some writers present their speech in English although the reader will know that this is a convention to represent what they say in their own language. This is sometimes necessary when the plot calls for indigenes to converse with each other, and at other times, when we are told that the white person can speak the other person's language. All the retellings of folktales fall in this category since they are implicitly translations.

When authors use English, they can direct the reader's perception of the indigene through the register of English that they choose. This can be illustrated by quotations from two nineteenth century boys' stories. The first, by Charles Eden, *Ula in Veldt and Laager* (1879), opens with the same situation as Drayson portrayed — the narrator is awoken by a Zulu: "Awake, the eastern sky is flushing red, and the sun is at hand" (1). The second, from F.S. Brereton's *With Shield and Assegai* (1899), has a white boy cradling a dying Zulu: "Lift me, white brother, that I may look upon the sun, and upon Zululand, the country dear to my heart" (135). In both these stories, the white boys are born South Africans who speak Zulu like natives. Far from the bungled language of Drayson, these poetic speeches portray the nobility of the Zulus and their willingness to treat the whites as their equals, which, one feels, is an honour for the recipients. Jenny Seed, in her historical novels for children about the Zulus, such as *The Voice of the Great Elephant* (1968), uses the same style to show Zulus conversing with each other. However, it can be overdone, so that the speakers sound extremely alien, as in Telkin Kerr's *At Moseti's Bidding* (1905), where we overhear one Xhosa say to another, "That is well; and hast thou done what was given thee to do?" (77).

The use of a "high" style of English, with its element of the archaic, is common in translations of folktales. Nowadays it sounds rather precious, but it goes back to the days when most fairy stories were told in that way. When the South African, Kingsley Fairbridge, contributed to Andrew Lang's *The Orange 'Fairy Book* in 1906, his stories sounded like all the others:

> Now it happened that, after many years, when the hair of Gópani-Kúfa was turning grey with age, there came white men to that country. Up the Zambesi they came...." ("The Magic Mirror" 22)

Throughout most of the twentieth century, writers of stories about the San (Bushmen) have them speaking a kind of archaic English with strange turns of phrase which (improbably) are presumed to reflect the San languages. Dennis Winchester Gould does this as recently as 1993 in *God's Little Bushmen*, using it for the voice of the omniscient narrator. He describes love at first sight: "Nxaxa had looked at his little duiker doe, and she had kicked at his heart" (12); and

later, "Three-and-one babies had she born" (13). Yet to a San person, their language is as commonplace as modern English is to today's child reader. This practice of archaism is typical of the historicist view of indigenous peoples as existing in a timeless past, robbed of their own history.

There is an alternative to this style: Goldie (51) does not mention the high style as an option, but he does list the use of simple English. This was already the style adopted by Ethel L. McPherson in her *Native Fairy Tales of South Africa* (1919); Geraldine Elliot made it less formal in her classic South African folktale collection for children, *The Long Grass Whispers* (1939):

> Weeks passed and the Animals got used to doing without honey. Many of them, in fact, quite lost the taste for it and have never eaten honey from that time to this. But Chule, the Frog, was not one of them. He pined for his honey. He could think of nothing less; could talk of nothing else; and even his friends began to find him unbearable. He had only to see a Bee, to hear a buzzing noise, to at once start whining: "Oh! for some honey! I shall die if I don't have some soon, I know I shall!" Which was all nonsense, because Chule was no worse off than anyone else, and his longing for honey was nothing but greed. (58)

Since *The Long Grass Whispers* was first published, some popular retellings such as Hugh Tracey's *The Lion on the Path* (1967) have set a style of even racier modern English, though there are still retellers today who prefer the archaic style (Jenkins, *Children of the Sun* 18-19). On the whole, modern English versions of African folktales no longer draw attention through language to folktales as a separate genre and as a borrowing from another culture. Expecially if they are animal stories, they focus on the plot only and the delight of language as part of the storytelling.

There is a marked contrast between the fluent English provided by the author as an acknowledged translation, and the broken forms of English which most nineteenth century children's books show indigenous people using. The same book of Brereton's (*With Shield and Assegai*) in which the dying Zulu hails his white brother also has a black army servant who speaks like this: "Time to get up, sar!" (102) — it seems that servants spent a lot of time waking their masters — and "With little cry him fall over on him side and die" (110).

The most common form of broken English which the nineteenth century adventure writers put in the mouths of South African indigenes was a kind of stereotyped "American negro" speech. The fashion might have been set by Thomas Mayne Reid, an Englishman who spent much of his life in the USA before settling down to write boys' books. He set a series of four novels in South Africa, which he never visited, as the geographical vagueness and factual mistakes in his books show. In the first of the series, *The Bush Boys* (1856), he has a Bushman, Swartboy, speaking this unlikely dialect, and Africans throughout his books use expressions such as "Lor'," which are not found in Southern Africa. A typical example from many subsequent authors is the sulky parlour maid in *A Little Dutch Maiden* (1887), by E. Money, who complains, "It's only the tea I'se puttin', Mass Freddy" (1). A whole volume of folktales by A.O. Vaughan,

Old Hendrick's Tales (1904), is narrated by an "old Hottentot" in the language of Uncle Remus, incongruously interspersed with badly spelled Afrikaans words, like this:

> 'Well, now, look a-hyere, Nief,' ses Ou' Wolf. 'I cahn't stan' him no longer nohow. I's yust a-gun' to get even wid him.' (20)

The fate of any African character who is given speech like this would be to make him alien to readers in South Africa and probably everywhere else.

Typically, the ludicrous pidgin that Victorian writers put in the mouths of semi-westernised indigenes reflects the contents of their speech and their behaviour. They are commonly portrayed as cowardly buffoons. A servant in J. Percy Groves's *The War of the Axe* (1888) says, "Plenty lion in Bosjeman's country, an' dey terrible savage dere too! Eat up poor black mans" (61). Often their cowardice arises from superstition, as Mayne Reid suggests facetiously in *The Giraffe Hunters* (1867): "Swartboy had a system of logic not wholly peculiar to himself" (73). The image of the indigene as a comic figure was a stereotype of nineteenth century adventure stories, part of the formula according to which the authors wrote. The trope of the comic foreigner continued well into the twentieth century in comics (and even, of course, the writing of popular novelists such as Dornford Yeats). The author of the Billy Bunter stories, Charles Hamilton, is quoted by E.S. Turner in *Boys Will Be Boys* as defending this practice by pointing out simply that "foreigners *were* funny" (214).

No doubt some black people did — and still do — communicate with white people in broken English and a form of pidgin, but what the Victorian writers did not show was that the white people responded in similar fashion. In fact, the creole Dutch spoken at the Cape since the seventeenth century had by the early twentieth century become Afrikaans, the mother tongue of the majority of white people and a great many other people. It became one of the two official languages of the country, and today boasts a body of fine literature. A pidgin Zulu called Fanakalo flourished for a hundred years as the official lingua franca on the mines of South Africa, spoken and even written by whites and blacks alike, and is still current. By showing only the indigeous people speaking pidgin the Victorian adventure stories perverted the actual linguistic situation in a way that portrayed them as less than human — worse than "mimic men."

Nevertheless, writers did not have to be part of the convention. Some of the earliest writers of stories set in South Africa were influenced by missionaries who steadfastly refused to be racist (and consequently were a thorn in the side of many settlers and successive governments). W.H.G. Kingston, himself a clergyman (unlike many of the other writers, who were military men), consistently avoided the racist trap that language could lead him into. When, in *Hendricks the Hunter* (1884), Umgolo the Zulu speaks to his white employer, the author remarks, "He had of course spoken in his native tongue" (3). With the phrase "of course" Kingston reminds the reader that Africans had a right to their own language. In *Philip Mavor* (1865) young Philip becomes friends with a converted African boy on his father's mission station:

> The young Kaffir already spoke a little English; but as their conversation was carried on partly in Kaffir and partly in English, it would be impossible to give it properly. (23)

Consequently the author proceeds to record their speech in normal English.

Some writers go ahead and attempt to reproduce the local patois without being insulting. This is not easy to do, and is almost impossible if the writer has never visited the country. In early nineteenth century adventure stories, most examples of this approach were their versions of the English spoken by white people of Dutch descent, whose home language was the "Cape Dutch" that later became Afrikaans. The results are so ludicrously inaccurate that the speakers look like clowns even though the authors may be attempting to portray them in a favourable light. A South African critic, Craig MacKenzie ("The Emergence of the South African Oral-style Story" 65), has recently criticised A.W. Drayson, who, as we have seen, had in fact visited the country, because in his *Tales at the Outspan* (1862) he "makes no attempt to capture the unique inflection of English in the mouth of a Dutch speaker, and the flat neutrality of the Boer's standard English is both incongruous and singularly unappealing" (65). However, by doing so Drayson wisely avoided sounding bigotted. MacKenzie had in mind the successful use of an "Afrikaans" English by the twentieth century writer, Herman Charles Bosman, but in the nineteenth century, as anti-Boer hysteria grew in Britain, boys' writers made Afrikaner speech sound increasingly brutal and repugnant.

The personal names that are given to characters in fiction follow the same pattern that the representation of their language does, only it is often easier to distinguish whether authors are personally denigrating towards an indigene or distance themselves from the racist behaviour of white characters.

The anonymous author of *A Missionary Present about Kaffir Children* (1871) sets the tone for European attitudes to African names by declaring dismissively, "Many of the names are mere meaningless sounds" (6), which is not more or less true for personal names in any language.

A typical response of whites in South Africa to names of people in indigenous languages has been either to simplify and shorten the name or to substitute a European name (Jenkins, "The Language Politics of Proper Names" 58). Two well known nineteenth century writers of boys' adventure stories, Marryat and Ballantyne, happily follow this custom. Marryat, without distancing himself, has his hero in *The Mission* (1845) use the same classification system for his twelve-year-old Bushman servant as he does for his pet baboon: "As my baboon is by title a princess, I think we cannot create him less than a prince. Let us call him Omrah" (160).

The facetiousness of Marryat's tone is typical. In *The Settler and the Savage* (1877) by Ballantyne, a Bushman servant is named "Booby," and the author refers to him in appropriate terms: "That ill-used and misguided son of the soil arose about daybreak with much of his native soil sticking to his person" (274). (Presumably, the white people sleeping near him on the ground arose immaculate.) One of the Xhosas in *The War of the Axe* (1888) by J. Percy Groves

is named Umtsikana, but young Tom, when referring to the Xhosas' practice of consuming medicines found when they sacked a white settlement, asks jocularly, "And did your friend Umpty go in for this course in promiscuous physicking?" (191). This kind of humour at the expense of indigenous people is a gratuitous indulgence by the authors.

In other books, we hear South African white boys, who the authors are at pains to show are not racist, on the naming of Africans: "I say, Dick, let's call them something else if they are going to stop with us. Sebopo! Bichele! What names!" (so they call them Coffee and Chicory because they are brown, not black) (Manville Fenn, *Off to the Wilds* 6); "When he first came to us he was blessed with a name as long as your hand, and it was gradually cut down" (F.S. Brereton, *With Shield and Assegai* 109). Since authors do not distance themselves from the white boys, it would appear that they do not regard naming practices as potentially racist. It may well have been typical of settler practice, but one suspects that the authors might have been simplifying the names for the convenience of their readers — or even their own, judging from Charles Eden's confusion in *An Inherited Task* (1871), in which he fluctuates between spelling the name of the famous Zulu king as *Dingaan* and *Dinquan*. Lian Goodall justly sums up this practice: "Through the Anglicizing of names or the renaming of black individuals and tribes, whites claimed power over the plants, animals and the inhabitants of Africa" (54).

A.W. Drayson, by contrast, sticks to African names — even difficult ones like "E Bomvu," which appears repeatedly in *Early Days Among the Boers* (1900). This is usually the practice of modern children's books, even though in reality the practice of whites might not have changed much since Drayson's time. It has the effect of accustoming English-speaking readers to African names, and the characters are not stripped of their dignity.

It is a small step from the personal names that people are given to the racial appellations that are applied. Labels can be used glibly that are really insulting. For example, writers until well into the twentieth century simply echoed the use of the word "boy" to refer to men servants, or even African men in general. It is ironical that they could use this term, considering that the great theme of the Victorian writers was that the British saved the indigenous peoples of southern Africa from the tyranny of slavery and subjugation at the hands of the Afrikaners. So we have a young, jingoistic English-speaking South African, the narrator of *Scouting for Buller* by Herbert Hayens (1902), justifying his support for the British against the Boers by explaining, "Wherever the red-cross flag waved, I had seen spring up, as if by magic, comfort and freedom" (25); yet he calls the farm labourers "boys." One exception was F.S. Brereton, Henty's cousin, who had the grace to distance himself from this usage in *With Rifle and Bayonet* (1901): "He paid the Zulu 'boy', who, as a matter of fact, was a fine, big, strapping man of about thirty-five" (65).

Setting aside racist epithets, what to call indigenous people is difficult. Most, like the San, have no general name for themselves, but only specific names for particular tribes or clans. The names that whites give to them soon take on pejorative connotations even if they did not have them to begin with. Yet most

nineteenth century children's writers treated this matter with insensitivity. Henty, for example, used "Kaffirs," "natives" and "blacks" interchangeably. Bessie Marchant was one of two or three authors who used the term "darkies," even though it was American (*Molly of One Tree Bend*, 1910).

The only word some writers seem to have regarded as insulting was "nigger," which they usually put in the mouths of lower class whites such as Irish soldiers, sailors, and uneducated Afrikaners. Other writers, however, did not distance themselves from the term in this way, but allowed their heroes to use it as well.

Yet information on some of these terms was available. As far back as 1835, Edward Kendall, the writer who rejected the word "click" for Khoisan languages, also deconstructed the word "Caffre" for "African," pointing out authorially that it was not their real name but the Arabic word for "Unbeliever" (*The English Boy at the Cape* 3). Later, in 1892, Sarah Findlater, who obviously knew the Cape well, was ahead of her time in noting that the term "African" was correctly aplied to indigenous people, though the flood of racist hack novels of the South African War that was to follow paid no attention.

In *The Children's Voyage to the Cape*, which offers lessons in the old-fashioned didactic style of conversations between children and an adult, little Jennie asks her father whether, if Boer and Brit could become one nation, "Would the new nation be called Africans?", to which he replies, "That would scarcely do. We have too long spoken of the native tribes as Africans" (48).

One way around the absence of acceptable generic terms is, where possible, to call people by their tribal names. Sporadic examples are to be found throughout South African children's literature. The Victorian writers, drawing on what sketchy ethnographic information was available to them, distinguished such peoples as the Hottentots, Bushmen, Zulus and Korannas, and some writers use these names instead of generic terms. In recent years Jenny Seed, the historical novelist, has her white characters do the same, even though this might be anachronistic (Jenkins, *Children of the Sun* 117), and she even coins a term, "Bushranger", for the Khoikhoi because of the controversial nature of others terms used for them (*The Far-away Valley*). However, categorising indigenous people by "tribe" is nowadays regarded as a Eurocentred, colonialist practice, discredited even further by the theorists of apartheid. Instead, children's books with contemporary settings simply drop all labels, leaving the reader to infer where necessary the racial or linguistic origins of the characters.

When authors omit racial appellations and the linguistic markers of otherness that might imply inferiority, they are in keeping with the "best practice" that can be observed, going back to the earliest juvenile literature set in South Africa nearly two centuries ago. The import of this silence is to suggest the accessibility of other cultures and an *ordinariness* about people; to accept calmly that certain characters may speak another language or have a different appearance, whereas what matters is the sort of person they are.

South Africa is at present going through an awkward period when this liberal privileging of the individual is in conflict with concerns based upon the

interests of classes of people. The need for large-scale redress and the global re-emergence of nationalisms combine with the postmodern devaluing of the individual subject to make liberalism appear outdated. It will be interesting to see whether children's literature will follow this trend, and language will once more have to be found to denote difference.

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Profile: The Accidental but Fortuitous Career: Cora Taylor, Children's Writer

• *Bonnie Ryan-Fisher* •

Cora Taylor (in the picnic area of her acreage)

Résumé: *Dans une entrevue décontractée, Cora Taylor nous parle de son oeuvre romanesque pour la jeunesse, du monde de l'édition et de l'équilibre fragile entre les nécessités de la vie familiale et celles de sa carrière d'écrivain et d'enseignante.*

Summary: *Cora Taylor responded to my request for an interview with the invitation to have lunch at her office in Edmonton. I arrived to find a cluttered, friendly apartment office with an incredible view of the river valley. Over the next several hours we shared coffee, food, and rambling conversation about Taylor's writing, about marketing and publishers, about her family, friendships, and making a home, about her teaching and her students, about her dreams and goals, and her often breathtakingly busy schedule. This article is drawn from almost half a day of talk.*

"It was the luckiest thing that could be," Cora Taylor says of her accidental entry into the field of children's literature. Her first book, *Julie*, had its beginnings in a dream and, like most of her books, in a character. The fragment of dream, of a child standing on a hill watching ships coming across the prairie, was jotted down in a bedside notebook and left to rest. But the feeling lingered: "The feeling of the beauty of these ships coming across the fields and also the incredible sadness because she couldn't tell anyone ... What would happen if she told people?"

A couple of years later, the fragment was resurrected when Taylor took a course with Rudy Wiebe and began searching for short story material. Two surprising things happened then. Taylor, who says she always had difficulty

getting short stories long enough, found that she had a story that wouldn't stop. "This one went on to thirty pages," she says," and I was arbitrarily having to end it." And Julie was taking over. "This character and her point of view was so much more interesting and the others were being pushed into bit parts ... I was worried, and I think I even said to Rudy at one point 'This is starting to sound like a children's book....'"

Taylor had not begun with the idea of writing for children. In fact, she had the idea that no one takes children's literature seriously. She had no background in the field beyond her introductory course in children's literature at university which covered no Canadian authors and only one living author, E.B. White (who has since died).

Yet *Julie* exploded on the Canadian children's literature scene in 1985, beginning its incredible journey to fame when it was a finalist in the Alberta Writing for Youth Competition, later published by Prairie Books, taking numerous awards including the Canada Council Award for Children's Literature. It has been published in Britain, Australia, New Zealand, and the USA, and translated into Swedish and Dutch. Taylor says that *Julie* and her second book, *The Doll*, are still the ones most familiar to the school audiences she often visits.

Yet, that *Julie* was published as a children's book at all was a surprise to the author. Begun as her master's thesis and intended as an adult novel, the manuscript was put on hold when Taylor's husband was diagnosed with a serious heart condition. The arbitrary deadline of December 30, for the Writing for Youth Competition in 1984, allowed her to finally focus, seven years after the novel's beginning, and bring it to a close. At that time Alberta Culture sponsored two writing competitions and alternated the years. Taylor sent the manuscript off half expecting to have it returned as unsuitable for the youth category. Instead, it was a finalist.

Taylor feels that part of the secret of *Julie*'s success can be traced to the rules she broke in writing it, including not using "pablum words" for her young readers. Julie was written as an adult novel that just happened to have a young protagonist. Taylor says that she was suddenly called upon to speak to a variety of groups across the country on children's literature, while she was still trying to understand just what children's literature was herself.

She began *The Doll*, her second novel, believing that she was writing a book about reincarnation. In a conversation at the Children's Book Centre, she recalls being told "You're writing a time travel, you know. It's a genre." Suddenly she stopped and read dozens of time travel books in the middle of the writing process. Taylor says she is glad that she did this because it helped her to solidify her own ideas. Time travel is not just adventure to her. The experiences of the past must impact upon the present, must change the way the character lives her life in the present. Once again, character is the impetus.

With five novels to her credit now, Taylor has not changed her mind about the importance of character. Her 1994 book, *Summer of the Mad Monk*, is built around the character of Pip, a young boy growing up in a prairie town. Pip's character began in the stories her late husband would tell her of his own

prairie childhood. In fact the story began before her husband's death. It was to be her next novel after *The Doll*. "[T]hat one was based on his life and his childhood and I knew I couldn't work on it right away." Taylor's personal favourite among her books to date, *Summer of the Mad Monk* was voted Book of the Year for Children by the Canadian Library Association.

Asked about the relationship between biography or autobiography and her writing, Taylor smiles. "I remember reading C.S. Lewis talking about his writing, that he saw it and wrote what he saw. Whereas, I just have a character and then move from body to body so each of them is going to contain a lot of bits of me": bits of Taylor and other significant people in her life. Her grandmother, who was the model for the grandmother in *The Doll*, was a very important person in her life. The grandmother in the book Taylor is currently writing is a cross between "Mrs. Polifax and Auntie Mame," she says, but is also the kind of grandmother Taylor would like to be. The relationship between truth and fiction is an interesting one for her. She recalls her own difficulty making adjustments to the truth when she first began writing about the family of her own great grandparents. They had five children and so she used five children in her story. One turned out to be totally superfluous. "When you're teaching creative writing, this is a major thing for people to be able to jump from the truth into playing with the idea of fiction.... You start with something based on something and it takes awhile to want to make adjustments." Yet, "things that work best are things based on truth you didn't realize. They sort of drift in and then you think, oh yeah that was based on such and such."

This subconscious work is something Taylor is particularly good at. Her characters live. Their lives are real and their experiences touch readers. However, she admits to some surprise at what touches her readers sometimes. In two separate instances, school children reading *The Doll* were given the assignment of creating a play, a scene from the book. Both groups chose the scene where Meg talks to her parents about their divorce. Taylor had never considered *The Doll* as being a book about divorce and yet she concedes that she had been both parent and grandparent in these situations, worrying about the impact on the child. Perhaps it is her own warmth and intensity when it comes to feelings about family and home that underlies Taylor's success in recreating both in her novels — her laughter is fond when she speaks of writing tales around all seventeen of her grandchildren; she feels regret at missing the opportunity to hold onto some of the "Shearer family" land in Saskatchewan, which was recently sold back to the government. She admits to feeling sorrow even now about giving up "the farm" two years ago and moving into the city.

More and more, she "camps" now, living part of the time in Edmonton where she also maintains a separate, homey office, a space she has come to love. She grabs one of several prepacked suitcases as necessity dictates, travelling to do readings, writer-in-residencies, workshops, speaking engagements and the like. For two precious months each year she forgets the cold north and the bustle of her life and takes respite in California, where a diary substitutes for conversation, and she writes. *Julie's Secret* was written there, as were *Ghost Voyages* and *Summer of the Mad Monk*.

Cora Taylor takes her commitment to writing for children quite seriously now and remembering that she had once thought a book published for kids was a book no one would read, she exudes enthusiasm talking about the wonderful support network children's writers have through libraries and schools. She was once asked to do twelve readings in a Moose Jaw library and remembers thinking "Margaret Atwood couldn't get twelve readings in Moose Jaw."

She has a great deal of respect for her readers. Having learned from the success of *Julie*, she does not consciously write for a young audience, she writes for a "me" audience. And she hopes that "I'm giving in a non-preachy, teachy way some guidelines and some kind of ideals." Books also allow young people an alternative too to the extremely visual orientation of television and film. "[Those] don't bring the smells and the touch and the taste," Taylor says. "And I read somewhere that children's strongest sense is not vision. It is taste and smell. Smell particularly ... I've always really used that in my books." Perhaps it is because of this that she has mixed feelings about an upcoming film version of *The Doll*. The screen play is being done by Connie Massing and Kicking Horse is doing the movie. Taylor is certain both will do a good job. Still, she says she is dreading the first time she goes into a schoolroom and hears "We've seen the movie but we haven't read the book."

Most of all it seems that Taylor revels in the freedom that writing for youth allows her, freedom to indulge her imagination. "You know," she says," if you wrote a novel like *Julie* for adults, about someone with ESP, it would be in the funny section in the bookstore." In her new book, *Vanishing Act*, one of the young protagonists has discovered a spell for invisibility and Taylor says, "I'm having a ball with it. When I was a kid I desperately wanted to be invisible."

She sets herself new challenges with each book, trying to do something different. *Vanishing Act* was originally conceived as a mystery. She now calls it a spy thriller. It is written from three characters' points of view. In the future she hopes to write a pure fantasy, to bring *Julie* back in a third book and perhaps to write a sequel to *Ghost Voyages*. And yes, she still plans to someday write an adult novel. "But not for awhile yet. I'd like to get ten books out before I would feel I could take the time off to do something. You know, I'm starting in a different field if I do that."

Finding home again is also one of her goals. In the whirlwind of activity, she has a dream of unpacking the boxes that still remain packed since she left the farm, unpacking them in a place on the prairies, on top of a hill with a view. "You can't lose the sky, you know."

Published Works

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The Doll. Western Producer Prairie Books, 1987.
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Ghost Voyages. Scholastic, 1992.

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Awards

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Alberta Writers' Guild, R. Ross Annett Award for Excellence in Writing for Children, 1985; Canada Council Award for Children's Literature, 1985; Runner-up for Ruth Schwartz Award, 1986; Canadian Library Association Book of the Year for Children, 1986; Children's Book Centre "Our Choice"; Short-listed on Pacific Western Library Association Award, 1988.

For *The Doll*:
Ruth Schwartz Award, 1988; Runner-up for Canadian Library Association Book of the Year for Children, 1988.

For *Julie's Secret*:
International Youth Library White Raven, 1992.

For *Summer of the Mad Monk*:
Canadian Library Association Book of the Year For Children, 1995.

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Reviews / Comptes rendus

An Annotated *Anne*: The History and the Dream

The Annotated Anne of Green Gables. Edited by Wendy E. Barry, Margaret Anne Doody, Mary E. Doody Jones. New York: Oxford UP, 1997. 496 pp. $39.95 cloth. ISBN 0-19-510428-5.

First it was Alice, then Lolita, and now, some ninety years after her first appearance, the adventures of another little girl have been annotated. It will come as no surprise to those who have read *Anne of Green Gables*, loved *Anne* and, of late, studied *Anne* (written 1905-6; published 1908), that L.M. Montgomery's most famous novel should merit such annotated attentions, however modest and erroneous the author's description of her work as "such a simple little tale" (*SJ* I [Oct. 15, 1908] 339). The overnight success and massive popularity of this tale of an orphan girl who "wasn't a boy" left Montgomery as "surprised" as the three principal adult protagonists in the novel itself, and, as that success became sequel-demanding, even more often "properly horrified"—especially since, as Montgomery says in her journals, it was written with "a juvenile audience in view" (*SJ* I 339).

As Margaret Anne Doody's introduction to *The Annotated Anne of Green Gables* reminds modern readers, the classification of *Anne* as a children's book was not contemporaneous with its publication. It was originally marketed at and read by a general audience, including "grown-ups" conversant with E. Nesbit, Mark Twain, and Kenneth Grahame (*Anne* 11). Judging from the size and the price ($39.95 Cdn), this annotated version is also aimed at adults, not first-time and younger readers.

In truth *Anne of Green Gables* partly owes its publication to that appeal to adults. After her manuscript had been rejected by four publishing firms, Montgomery consigned the novel to "an old hat box in the clothes room" (*SJ* I 331), but unearthing it during a later rummage and turning the pages once more, she found it "rather interesting" and, as she wrote to her pen-friend Ephraim Weber, was thus "not without hope that adults may like it a little."[1] Indeed Montgomery was much less modest in describing her "best-seller" to the budding writer Weber (to whom, as well as to her Scots friend George Boyd MacMillan, she was always ready to impart advice on literary work). "Yes," she wrote, "I took a great deal of pains with my style. I revised and re-wrote and altered words until I nearly bewildered myself."[2]

Montgomery's bewilderment, like as it is to Alice's confusion over words in Looking-glass land, is not her only link with Carroll.[3] *Alice's Adventures in Wonderland* (1865) broke with the convention of moralism in children's fiction in favour of entertainment. When Alice tumbles into Wonderland she recalls such pious tales and the "unpleasant" things that happen to the children therein

"all because they would not remember the simple rules their friends had taught them" (*Alice* 31), only to find out that these rules have very little bearing at the bottom of a burrow or through the looking glass of her next adventure. Anne, too, encounters and adapts to a new set of rules in Avonlea, just as the good Mrs. Rachel comes to understand that "[t]here was no ciphering [Anne] out by the rules that worked with other children" (*Anne* 325). As we learn in the introduction to *The Annotated Anne of Green Gables*, Montgomery's first published novel was written as a reaction to her truly "first" novel, *A Golden Carol*, modelled on the Pansy books of Isabella Alden and "intended ... for a 'Sunday School Library book'" (*SJ* III 240). It was rejected by two religious publishing houses and Montgomery burned the manuscript. Prof. Doody rightly attributes much of *Anne*'s success to the fact that "it is not a work of shallow optimism or conventional piety" (*Anne* 11). Rather, through its heroine, *Anne* questions the very Sunday-school values upon which such works as *A Golden Carol* were founded.

Montgomery admired juvenile fiction which was "'fun for fun's sake'—with no insidious moral hidden away in it like a spoonful of jam" (*SJ* I 263). The fun in *Anne of Green Gables*, demonstrative of Montgomery's skills in storytelling and humour, is essential to the book's popularity. This is especially important with regard to annotation. Martin Gardner in his introduction to *The Annotated Alice* cites G.K. Chesterton's warning on the dangers of *Alice* scholarship: "[s]he has not only been caught and made to do lessons; she has been forced to inflict lessons on others. Alice is now not only a schoolgirl but a schoolmistress" (*Alice* 7). The annotator must therefore tread carefully, making the necessary explanations, for as Gardner writes, "no joke is funny unless you see the point of it" (7) but avoiding the distortion of "fun for fun's sake" into fact for fact's sake. (In one way the annotators of *Anne* have their task made easier. The reader already knows from *The Later Adventures of Anne* — as Montgomery wanted the sequel to be known — that Miss Shirley makes a charming school teacher.) *The Annotated Anne of Green Gables* will therefore stand or fall by how much the annotators add to the fun and how palatable their lessons are.

Unlike *The Annotated Alice*, *The Annotated Anne* offers more than just text-side notations for those who, like Davy Keith, "want to know." Under the direction of three editors (Margaret Anne Doody, Mary E. Doody Jones and Wendy E. Barry) the text of *Anne of Green Gables* has been revised, adjusting variants between the published editions of 1908 (American edition), 1925 (British edition) and 1942 (Canadian edition) and largely remaining faithful to Montgomery's hand-written manuscript. A chronology of the major events in L.M. Montgomery's life precedes the text, along with Professor Doody's introduction which describes the genesis of *Anne* and offers a stimulating analysis of the novel, in part expanding on ideas raised in her recent work, *The True Story of the Novel*. The story is followed by textual notes and short articles on topics which establish the socio-historic and material culture background of *Anne*. Essays on the role of elocution and use of literary allusion in the novel benefit from the inclusion of recitation pieces and songs, many of which would be unknown to modern readers and difficult to trace. Some early reviews of the

book, from the North American and British press, are also appended.

As if to answer Alice's query of "what is the use of a book ... without pictures or conversations?" *The Annotated Anne* is illustrated lavishly throughout with scenes from the novel (as conceived by artists of 1908, 1931 and 1933) in addition to photographs (many from Montgomery's personal collection held in the University of Guelph archives) and drawings which correlate to historical details and geographic settings. In their Preface the editors state their hope that through these various means the reader "will get a good idea of the world that Anne lived in, as well as a greater understanding of the book's nature and meaning. Above all, we want the reader to enjoy the encounter with Anne herself, and to feel the realities of Montgomery's imagined Avonlea" (*Anne* vii). In total, *The Annotated Anne of Green Gables* runs to nearly 500 pages, yet, astonishingly, lacks an index. What should be one of its merits — the distribution of information around the book so that the reader is like Mrs. Rachel, not overburdened with perception — becomes a deficiency, with this material becoming difficult to retrieve on subsequent readings.

The wisest decision that the editors of *The Annotated Anne* make is not to construct a precise dating structure for events in the novel. As Virginia Careless notes in her review-article, "The Hijacking of 'Anne'" (a sane and informative work from which *The Annotated Anne* draws wisely and well), although datable events are part of the narrative structure in the Anne series, often they are contradictory and inconsistent. Actual events such as the Liberal election victory in 1896 (*Anne's House of Dreams*) or World War One (*Rilla of Ingleside*) give conflicting "birth-dates" for Anne, themselves at odds with other details, such as clothing, hairstyles and so forth. In any case, as *Anne of Green Gables* was written as an isolated work, incidents in the later books are not indicative of the time-scale in the first. Virginia Careless (along, she writes, with Parks Canada) situates the events of the first *Anne* book largely in the 1880s: the editors of *The Annotated Anne* have stretched this forward to embrace an imagined setting of the 1890s. Although, as we learn from the essay on orphans, Marilla Cuthbert's casual word-of-mouth application for a boy could legally have been made only anterior to 1882 (*Anne* 428), such details as the visit of Premier Macdonald (1890), the electrification of Charlottetown (1885), harness racing at the Charlottetown exhibition (1890) and the telephone system on PEI (acts in 1885 and 1894) justify them in so doing.

Although this policy is not specifically referred to by the editors, the ethos behind it informs both the text-side notes and appended essays. This methodology performs two functions. Firstly, as Professor Doody notes in her essay on "Homemade Artifacts and Home Life," *Anne of Green Gables* "carefully registers a world in transition" (*Anne* 441):

> On the one hand, [Montgomery] understood well the delightful effect that descriptions of the simple life might have on readers. Yet even though she was truly recording the life that she herself knew at the time of writing, and had known in girlhood, that life was already partaking of the appeal of the pastoral (*Anne* 442).

Unlike some of the "regional idylls" with which her work is compared, or the fiction of the Scottish kailyard school which she admired and was influenced by, Montgomery's novels are realistic in their documentation of change.[4] The cultural clash which stimulates much of the narrative in *Anne of Green Gables* is symbolised in the first chapter by Matthew Cuthbert's horse-and-cart drive to collect the orphan who has arrived by rail. The commercialisation of Anne all too often ignores this realism in favour of the simple and the pastoral, a pitfall *The Annotated Anne* avoids. Secondly this technique, in preventing Anne from becoming too real, keeps Montgomery's artistry alive. *The Annotated Anne* marries factual detail with symbolic meaning, from the choice of flowers in the Barry garden (red flowers for passion, white for purity and death) to the dishes that grace the supper table at Green Gables. Thus the reader, unlike Marilla, is drawn from the safe concrete into the "dubious" paths of the abstract, and is all the better for it.

There is unfortunately a great deal too much of the dubious in the abstract of Montgomery's life which starts this volume. Some of these mistakes may be production errors with events filed under the wrong years: *Anne of the Island* was completed in 1914, not 1913; Ewan's bad mental relapse, the completion of *Emily Climbs* and commencement of *The Blue Castle* belong to 1924 not 1925; *Pat of Silver Bush* was published in 1933 not 1932; the "talkie" of *Anne of Green Gables* was made in 1934 not 1936. Others may be typographic. The dates given for Maud's arrival in and departure from Prince Albert, the birth of David Bruce Montgomery, the election of 1917 and the church union vote of 1925 all conflict with those recorded in Montgomery's journals. The chronology is confused over Montgomery's stories commissioned by *The Delineator*, making it unclear that the stories requested in 1924 were not those completed in 1925 nor those the ones rejected in 1927. The 1924 stories were about Emily, the 1925 stories about Marigold and it was a further set of Marigold stories that were returned by the new and more fashionable *Delineator* editor. Maud's friendship with her cousin Frede Campbell (b. 1883) did not develop in 1892 but in 1902, as Montgomery (b. 1874) clearly states in her journal (*SJ* II 302). Montgomery began recopying these journals in 1919, not in 1930. The significant event of that later year was Montgomery's trip west which is omitted from this list, as is the death of her beloved cat "Good Luck" in 1937. Friendships relevant to *Anne of Green Gables* are ignored: Nate Lockhart who "warbled the bars in a popular school song—and looked straight at me when he sang it!" (unpublished journal entry, February 11, 1932), cf. *Anne* 218, and the "kindred spirits" (*SJ* I 36), Will and Laura Pritchard. (Anne's phrase "creepy crawly presentiment" [*Anne* 339] owes its origin to Laura Pritchard [*SJ* I 55]).

To turn to the text itself, the first difference that the readers of *Anne* will note is the split of the familiar one-sentence first paragraph into two sentences, in line, as a textual note confirms, with the original MS punctuation. Further to this note, there is no commentary on what amounts to a massive and, dare I say, retrograde, change. Although the editors note that for many of the variants between editions, the 1925 British edition agrees with the manuscript, and therefore Montgomery was probably involved in correcting the British proofs,

they do not posit the conclusion that she had approved this change, for the first paragraph appears as one sentence in the 1925 edition, as in all others published. Indeed, as Elizabeth Epperly notes, the first paragraph is a "lengthy imitation of the twists of road and stream it describes and also a mimicry of Rachel Lynde's relentless questionings and vigilance" (*Fragrance* 19). To break this paragraph disturbs that flow.

Thankfully most alterations to the text as previously published are those of punctuation and hyphenation. No explanation of Montgomery's notation and revision system is given, despite the fact that this system is constantly referred to, although readers are pointed in the direction of Epperly's essay, "Approaching the Montgomery Manuscripts." Space and common-sense disallow a complete delineation of additions to the first draft of the text, and the editors do well to focus much of their attention on additions covering many of the phrases that we now most associate with Anne, illustrating the development of her character in Montgomery's mind over the course of the novel's composition.[5] Sadly, for what should be a definitive edition of the text, a couple of errors have crept in: Anne's soul is reportedly "wondering," not, as it should be, "wandering" (*Anne* 59); and Mrs. Spencer becomes Mr. Spencer (*Anne* 94) mid-scene.

As one would expect, the text-side notations cover points of historical interest, relate the fictional incidents to Montgomery's life and the Prince Edward Island setting and explain words and expressions which may now be unfamiliar.[6] The vast majority of these notes are informative and well-researched and therefore require no further comment from a reviewer, save to point out that the editors have particularly excelled in identifying Montgomery's legion of literary quotations and allusions, expanding on the late Rea Wilmshurst's initial paper on the subject.[7] However, it is unfortunately incumbent on the reviewer to point out errors and in so doing, I wish to stress that with some 450 notations, mistakes are few and far between.

In attributing Mrs. Lynde's statement, "A body can get used to anything, even to being hanged, as the Irishman said" to a proverb "about immunity to pain being based on proximity to it" depending on "a familiar prejudicial belief that the Irish are particularly prone to criminal activity" (*Anne* 42, n.11), the editors are doubtless identifying a common prejudice, but not one that is being expressed in this case. Mrs. Rachel's statement is not a proverb but an example of an *Irish* Bull, that is, an oxymoronic statement, as the presence of the *Irish*man indicates.[8] A body couldn't get used to being hanged for obvious reasons.

Annotations covering the visit of John A. Macdonald (misspelled "MacDonald" in the notes) are muddled. Firstly, the editors cite Virginia Careless as their authority for dating this visit, ignoring Montgomery's meeting with the Premier in that year (*SJ* I [Aug. 11, 1890] 25). They fail to mention that Montgomery was, by inclination and by birth, on Mrs. Lynde's side in politics (or rather Mrs. Lynde was on hers!) until Montgomery cast her first vote in 1917, pro-conscription and thus anti-Laurier. This rather contends with their claim

that "[m]ost of the English-speaking people of PEI would have been on the Premier's side (i.e. Conservative) in political matters" (*Anne* 199, n.1), as do election figures from PEI, which, although obviously not divided along linguistic lines, show a pretty even split between those voting Conservative and Liberal.[9] The derivation of the term "Grit" (*Anne* 202, n.9) is correctly attributed to the phrase "clear grit" but with no indication that the Clear Grits were a political party who, along with the Parti Rouge and the Reformers, were gradually drawn under the "Liberal" banner. The slang term "Grit" for Liberal thus has an earlier genesis than 1884.

Anne's reference to fictional characters who "lose their hair in fevers or sell it to get money for some good deed" (*Anne* 291, n.10) is rightly annotated by a reference to Jo March in *Little Women* and interestingly by one to Pat Gardiner in Montgomery's *Pat of Silver Bush*. Just as right would have been a reference to Montgomery's short story "Her Pretty Golden Hair" (*Philadelphia Times* March, 1899) which draws heavily on the Alcott antecedent. A more interesting reference to a character who loses hair in a fever would have been to Montgomery's "Mary Ethel's Apology" (published in *Household Guest*, Dec. 5, 1909; date of composition unknown). A luckless red-haired hero, *Gilbert*, having first lost his girlfriend Mary Ethel because she hates his scarlet tresses, next loses his hair to a brain-fever. His near-death brings Mary Ethel to her senses and a realisation of her love. She apologises and marries Gilbert who, post-fever, now has auburn hair — although his mother won't believe that the minx didn't return purely because of this hair change, until Mary Ethel gives birth to a red-haired child! Of interest here is that a male character has the reviled red-hair. Montgomery had teased a Cavendish school boy (not a Prince of Wales College boy as noted in *The Annotated Anne* 29) named Austin Laird, about his red-hair, calling him "The Boy with the Auburn Hair" in verse and "Cavendish Carrots" in the school-yard (unpublished entry Feb. 17, 1893).[10] In addition, Montgomery's friend Will Pritchard had red hair. Given these male red-haired antecedents, we might once more ask of Anne Shirley why she wasn't a boy.

The notes assert that the name of the Cuthbert's hired boy, Jerry Buote, would be pronounced "Boot" by the English speakers of Avonlea (*Anne* 82). "Buote" was a surname among French-Canadians in the Cavendish area and Montgomery's journals contain a specific reference to the phonetic pronunciation as "Be-ot," just as Gautier [*sic*] was rendered "Goachy" and Blacquiere "Blackair" (unpublished entry March 1, 1925): the property map for Cavendish in 1880 (again reliant on phonetics) lists one Peter Beott.[11] The editors speculate that the area of French settlement near Avonlea, the Creek, may be based on French River near Clifton, PEI, without reference to "Toronto," the French settlement near Cavendish, from where Montgomery hired Judy Gallant ("Gallong") when she visited Boston in 1910.

While rightly drawing attention to the prejudices of the Scots in Avonlea toward their French neighbours (and that these were a reflection of attitudes in PEI), the editors offer an unsubstantiated claim that "[t]here is a long history of conflict between the French and Scottish settlers of Prince Edward Island" (*Anne* 45). This rather gives the impression of a series of running battles between the

two emigrant groups and that the Scots, Auld Alliance notwithstanding, were the worst of the British nations in the offence. (The one incident of "conflict" that comes to mind from PEI history was the Belfast Riot of 1847, a fight between Scots and Irish settlers.) In another case, the editors explain the term "high dudgeon" as meaning "very angry, offended, or resentful, from dudgeon, the handle of a knife or dagger, thus, to be 'in high dudgeon' is to be ready to draw your dagger" (*Anne* 128-9, n.5). This is to conflate two unrelated meanings of dudgeon which have different etymologies. Wendy Barry adds insult to injury by finding a home for this distorted meaning in "the Highland Scots' clannish and sometimes contentious culture" (*Anne* 420). Doubtless many high dudgeons were grasped in PEI when the Scots put the boot in the French.

The essays which follow the main text are, with one exception, informative, well-researched, nicely illustrated and with the inclusion of recipes, fun. Essays covering aspects of material culture such as food preparation, gardens, and homecraft are placed within a general context that embraces not only the Prince Edward Island setting but also the influences on the province from the eastern US seaboard and the British Isles. Others, as well as some textual notes, could have benefited from a closer examination of the Cavendish community where L.M. Montgomery was raised. The social mainstay (outside church) of Montgomery's teens and twenties, the Cavendish Literary Society (surely a base for the Avonlea Debating Society), passes without mention in favour of a mystifying reference to "brass bands, orchestras, step-dancing competitions, French ballads and toe-tapping fiddle playing" (*Anne* 452). Many of these activities would have been anathema to the Presbyterian residents of Cavendish: to the Baptists even worse.

It would have emphasised the importance of education to know that the first school was founded in Cavendish in 1814, only 24 years after the Scottish Simpson, Clark and Macneill families first cleared land for settlement. The essay on the "geography" of *Anne* comes without a map of the Island or of the Cavendish area. Montgomery's decision to create a religiously homogenous community when she came from one that was divided, often bitterly so, might have been addressed. (This may result from the same purpose that Mary E. Doody Jones identifies for the exclusion of pets and named animals in the book (*Anne* 424) — Montgomery's desire to focus reader attention on Anne.)

Another thing that should be noted about these essays is that each comes with a list of "Further Reading." This is a misnomer. Although these lists may reflect works consulted or cited, they are often comprised of inaccessible material (legislative acts, periodicals, out-of-print books) which would not qualify as "further reading" for the average, non-academic, reader. Sadly, they fail to list several useful and accessible books.

The exception to these generally informative essays relates to "The Settlers of PEI" The subtitle, "The Celtic Influence in Anne," is the first of many mistakes. What the author is actually alluding to is the Scottish influence in Anne, or at a stretch the Irish influence, not the Welsh, or Cornish, or Breton French influence, all of which are embraced by the term "Celtic." No distinction

is made between Highland and Lowland (or culturally between the Gaelic and non-Gaelic Scottish migrants. Although correct in stating that "[m]any factors contributed to the Scots' departure from their homeland" (*Anne* 419), the author situates these reasons primarily in the Highland Clearances and the expulsion of a sick and poverty stricken tenantry whose culture had been systematically undermined. Firstly, Barry wrongly places the Highland Clearances solely in the late eighteenth century.

Secondly, such an analysis pays no heed to serious scholarly work on migration from Scotland to Canada and PEI The early migrants (pre-1815), including L.M. Montgomery's ancestors, were generally from the higher socio-economic groupings who were able to pay their own passage. (Legislative measures in 1803 from a home government fearful of depopulation greatly increased this cost.) To concentrate on a stereotype of victimised Highlanders is to ignore voluntary migration and research which shows the Gaels to be neither poor nor desperate, but making a positive rejection of social changes in Scotland in favour of continuing their traditional way of life in North America.[12] Widespread poverty and the largest clearances were a feature of post-1820 Scottish history.

The reason I stress this point is that the positive reasons for migration have to be recognised in order to understand the psychology both of Montgomery and her novels. The Murrays and the Lesleys consider themselves "chosen people" and among these fictional Scots there are levels of caste, dependent on wealth, "breeding," and generational distance from the Old Land. The resulting frictions between families are part of the community structure of Blair Water and Glen St. Mary and of course Cavendish itself. When Anne Shirley arrives in Avonlea she enters a "chosen community," self-appointed as superior to anything from the United States or Britain. But as the novel shows, in the stale religion and sour gossip, that community is limited. Matthew's infirmity and Marilla's failing eyesight are offset by the outsider Anne, not by caring friends. Far from representing "clannishness" (*Anne* 421), Matthew and Marilla have no family (until, that is, the appearance of the Keith twins in *Anne of Avonlea*). They are the last of their clan in Avonlea (as are the Lyndes and the Blythes) and the inter-familial squabbling rather puts pay to any wider definition of what constitutes "clan."

Anne of Green Gables focuses on a child, yet conversely discusses the problems of growing old. Although Barry's essay hints at Anne's dual presence as a cultural complement to Avonlea as well as a cultural "other" (determining the novel's eventual harmony as well as its battles), it is inserted in a fanciful commentary on Anne's "Celtic" inheritance of a belief in the supernatural. (Incidentally, to call Anne a "changeling" is risky, given that the lore arises from the need to find cause for deformed or mentally defective children.)[13] The role of the Scots in founding educational policy and the Scottish content of that curriculum is noted. One reason that Anne can belong in Avonlea is that the schools of her native Nova Scotia and Prince Edward Island teach the same texts.[14]

Anne embodies a heritage that Avonlea has lost, not one that it has never known. This point is raised by Professor Doody in her introduction, when she writes that "Avonlea has partly lost sight of its own identity and inheritance, and thus some of its vision" (*Anne* 30).[15] Anne's outbursts take Matthew and Marilla emotionally back to their childhood: her passionate conversation reminds Matthew of the merry-go-round ride of his "rash youth" (*Anne* 57); her volley of insults at Mrs. Lynde recalls to Marilla the sting of being called a "dark homely little thing" (*Anne* 117). The process of Anne's acceptance at Green Gables is complete when Marilla shares the story of her youthful romance with John Blythe. By focusing on the stereotypes of Anne's Scottish "otherworldliness" and its conflict with Marilla's Scottish "hardheaded practicality," the essay undermines this earlier observation. For example, this essay states that Marilla keeps her kitchen in the way of her Scottish-born mother and grandmother before her (*Anne* 421). Yet the text-side notes and other appended essays rightly show the twin influences of British and North American custom in the Green Gables kitchen. Matthew is more aware than Marilla of his cultural heritage (he loves their mother's Scotch rose-bush) and Anne is instantly accepted in his affections.[16] Marilla is emotionally stifled and thus further removed from this heritage, which is why the novel focuses on her co-learning with Anne. If Anne's red-haired presence is indeed a hint that she is "fairy bred," then the distrust the Avonlea residents initially feel toward her is testament to their own belief in the supernatural, all good Scots knowing with Mrs. Anthony Mitchell that fairies are "pesky mischievous" (*Anne of Ingleside* 113).

To call for a more detailed analysis of Cavendish and its settlers may appear to contradict my earlier praise for the editorial decision to concentrate on the periodisation of historical detail. The editors are correct in so doing, for this general context keeps the fictional character Anne within the imaginary landscape. But the editors have also chosen, and again rightly so, to make links between the fictional world of Anne and L.M. Montgomery's life and background. With the publication of Montgomery's journals, interest in her life rivals interest in her heroines and although there are obvious dangers in too much biographic identification, this analysis can be worthwhile, productive and informative.

However, *The Annotated Anne* can be too selective in the information it presents. For example, several references are made to Montgomery's removal from school in Prince Albert, as this neatly fits into a discussion of how the education of boys was prioritised over that of girls. Conversely, her maternal grandparents are praised for their support of her education (thus Matthew and Marilla's support of Anne). Yet the Macneills had also withdrawn the young Maud from school, not because her help was needed in the home, but due to a petty and bitter feud with a Cavendish schoolteacher, Izzie Robinson.[17] To include one example without the other is to distort Montgomery's life to consolidate a theory about her fiction.

Cavendish is Avonlea in more than geography. Much of Montgomery's success lies in her realistic portraits of both character and environment. Such skill is the product of careful observation and this book would have benefited

from a more specific look at the Cavendish Montgomery saw and fictionalised. Although strong on Montgomery's upbringing within the Macneill household, there is really very little of the Cavendish community in the references *The Annotated Anne* makes to Montgomery's life: the settlers, religions, ethnicity, and dynamics that influenced Montgomery's first novel. If Anne is *of* Green Gables, she is also *of* Avonlea.

In answer, then, to the aims stated in the Preface, the reader is perhaps lacking some of the realities of Montgomery's imagined Avonlea, but the editors have largely succeeded in the task of teaching about Anne's world without denuding it of romance. By such means as the identification of songs and thus Montgomery's ironic twists in contrasting Anne's style of rendition with the songs' subject matter, modern readers can fully appreciate, perhaps for the first time, Montgomery's literary skill. The joke has been explained and is funnier for the explanation.

Uncovering that the "physical" model for Anne was the scandal-surrounded chorus girl Evelyn Nesbit opens up a tantalising question: was Montgomery really ignorant as to identity of the girl in the picture? Largely, the notes and essays are deftly handled and should appeal to a broad audience, to fans of Anne and to scholars. In short, *The Annotated Anne* should ensure that *Anne of Green Gables* is never dismissed as a "simple tale" again. The marriage of the history and the dream — of Montgomery's realities and Anne's imagination — is reminiscent of Whittier's reflective poem "Snowbound" and his description of the aunt who:

> Called up her girlhood memories,
> The huskings and the apple-bees,
> The sleigh rides and the summer sails.
> Weaving through all the poor details
> And homespun warp of circumstance
> A golden woof-thread of romance.

Notes

1 Letter to Weber dated May 2, 1907 (Eggleston 51). Montgomery's description of the genesis of this novel bears more than a passing resemblance, perhaps suspiciously so, to Walter Scott's account of writing *Waverley*.

2 Letter to Weber dated September 10, 1908 (Eggleston 73).

3 The comparison of Marilla to the Duchess in Wonderland in her fondness for inculcating a moral (*Anne* 106) is the most obvious textual reference to Carroll's works in *Anne of Green Gables*, although, as the editors of *The Annotated Anne* note, the presence of Tiger-lilies in Diana's garden may in part owe their origin to *Through the Looking Glass* (*Anne* 138). Notably, Anne ignores Marilla's moral on Diana ("she is good and smart, which is better than being pretty") and tells instead of the mirror-girl, Katie Maurice, who she had hoped would lead her through the bookcase (Anne's bookish "looking-glass" conversely following Marilla's rule on smartness rather than the mere vanity of prettiness) "into a wonderful place, all flowers and sunshine and fairies" (*Anne* 107). Alice's dismissal of the wonderland characters with, "You're nothing but a pack of cards" (*Alice* 161) is echoed

in Anne's new-found (after Marilla tells her she can stay) inability to identify with another looking-glass alter-ego, Lady Cordelia Fitzgerald (both Alice and Anne like "pretending to be two people" [*Alice* 33]), "You're only Anne of Green Gables" (*Anne* 109). Although taken from the name of Montgomery's imaginary friend, Anne's looking-glass girl, Katie, neatly echoes Alice's Looking-Glass cat, Kitty: more to the point Anne's bosom-chum Diana echoes Alice's closest real-world friend, Dinah. Both little girls experience problems with bottles and cakes which contain curious ingredients. Both encounter contrary, if not contrariwise, twins. Both experience a world where one talks to flowers (and as the editors of *The Annotated Anne* deftly note, Mrs. Rachel's address to the wild-rose bushes in the first chapter of *Anne of Green Gables* is a neat link between the outwardly dissimilar matriarch and orphan [*Anne* 436].) Both girls have problems with Sir Isaac Watt's verses "Against Idleness" and "Mischief": Alice cannot remember the words and her "How doth the little crocodile" (*Alice* 38) is now more famous that the poem it parodies; when Anne imagines that she is a bumble bee, her goal is not to "improve each shining hour" but to drowse lazily in an apple blossom (*Anne* 108). Alice wonders what she'd look like as a snuffed out candle (*Alice* 32): Anne is compared to one (*Anne* 80). Both little girls get very angry when their hair is criticised, Alice's by the Mad Hatter (*Alice* 94), Anne's by Mrs. Rachel (*Anne* 114) and call their assailants "rude." Both *Anne of Green Gables* and *Through the Looking Glass* contain characters who get annoyed with others who won't argue back: Alice with her kittens, "How *can* you talk with a person if they always *say* the same thing" (*Alice* 341); Marilla with Matthew: "I wish he was like other men and would talk things out... But what's to be done with a man who just *looks*?" (*Anne* 82). For links between Carroll's work and *Emily of New Moon* see Robin McGrath, "Alice of New Moon: The influence of Lewis Carroll on Emily Byrd Starr," in *Canadian Children's Literature* 65 (1992): 62-67.

4 "Kailyard" (meaning "cabbage-patch") is a term applied to a school of Scottish writers of the 1890s, including Ian Maclaren, S.R. Crockett and Sir James M. Barrie. Their frequently sentimental stories of small-town Scottish life were immensely, if briefly, popular, particularly in North America. Elizabeth Waterston, in her study *Kindling Spirit: L.M. Montgomery's "Anne of Green Gables"* (ECW Press, 1993) points out that the Cuthberts' white Scottish rose bush recalls the title of Ian Maclaren's kailyard novel, *Beside the Bonnie Briar Bush* (1894). Montgomery re-read this novel in November of 1905. Her choice of title, in format corresponding to earlier works such as *Rebecca of Sunnybrook Farm* and *Mrs Wiggs of the Cabbage Patch*, may also be a conflation of Hawthorne's *The House of the Seven Gables* and George Douglas Brown's attack on the pastoralism of the Kailyard School, *The House with the Green Shutters* (1901). *The Annotated Anne of Green Gables*, while strongly defending the right of *Anne* to be regarded as a general rather than a children's book, does not contextualise the novel with the contemporaneous regional idylls (from both sides of the Atlantic) which were also intended for general circulation.

5 Margaret Anne Doody's introduction lists the additions "You could imagine you were dwelling in marble halls, couldn't you?"; "I've got all my worldly goods in it, but it isn't heavy" and "It wouldn't be half so interesting, there'd be no scope for imagination then, wouldn't there?" as examples of "Montgomery's growing recognition that it is a characteristic of Anne-speech to draw the interlocutor in with interrogatives asking for agreements at the end of sentences" (*Anne* 21).

6 As goes with the territory, some explanations seem unnecessary: the need to include the chemical formula for strychnine seems somewhat superfluous (47) — and worrisome too, lest any homicidally-inclined orphan girls be around, that's what! — and no great intelligence is required to work out that currant wine is wine made from currants (186), a carpet bag is a travelling bag made from carpet (52), or that a foreign missionary is one who missions in foreign lands (54).

7 Rea Wilmshurst. "L.M. Montgomery's Use of Quotations and Allusions in the 'Anne' books." *CCL* 56 (1989): 15-45. It is a testament to Montgomery's literary complexity rather than the editor's negligence that there are perhaps some twenty allusions not referred to in the annotations, e.g. Marilla looking "things not lawful to be uttered" (*Anne* 214. cf. II

Corinthians 12:4); Anne's vow "as long as the sun and moon should endure" (*Anne* 140. cf. Psalm 72:5); "the risk of dashing her brains out" (*Anne* 232. cf. William Shakespeare, *Macbeth* I.vii.58) and perhaps the chapter title "An Epoch in Anne's Life" finds its origin in *The Pickwick Papers* ch. 12 "Descriptive of a very important proceeding on the Part of Mr. Pickwick; no less an Epoch in his Life than in this History." (Montgomery re-read *Pickwick* in 1905.) Only one quotation (although I have my doubts as to whether the "tramp of alien feet" [*Anne* 362] has its origin in L. Morris's "An Ode to Free Rome") is wrongly attributed. The first two lines of the poem Julia Bell sends to Anne (*Anne* 194), identified as "probably a keepsake verse," are actually Mrs Child's (more famous) misquotation of a couplet from Macdonald Clarke's *Death in Disguise*: "Whilst Twilight's curtain, gathering far,/ Is pinned with a single diamond star." [Eds. note: Rea Wilmshurst privately published a more extensive list of identified quotations before her death.]

8 See Maria Edgeworth's "An Essay on Irish Bulls." The OEC defines Irish Bull as "an expression containing a contradiction in terms or implying a ludicrous inconsistency. Often more fully 'Irish Bull.'"

9 In 1882 52% of the PEI electorate voted Liberal, 48% Conservative. These figures were replicated in 1891, the election year closest to John A. Macdonald's visit to PEI Indeed, looking at voting figures from 1878 to 1900, the Conservatives only took a greater share of the vote in 1878 (57% to the Liberal 43%). Figures from Hugh G. Thorburn. *Party Politics in Canada*. (3rd ed.) Scarborough, ON: Prentice-Hall, 1972.

10 Elizabeth Waterston notes in *Kindling Spirit* that Austin Laird's father had reputedly been in love with Maud Montgomery's mother: "a base for the story of lost love told by Marilla" (46).

11 This map can be found in Harold H. Simpson's *Cavendish: Its History, Its People*. Published privately, 1973.

12 See J. M. Bumstead, *The People's Clearance 1770-1815: Highland Emigration to British North America*, Edinburgh: Edinburgh UP, 1982. Marianne McLean, *The People of Glengarry: Highlanders in Transition*, McGill-Queens UP, 1991. Mike Kennedy, *Is Leis an Tighearna An Talamh Agus An Lan (The Earth and All It Contains Belongs to God): The Scottish Gaelic Settlement History of Prince Edward Island*. (Unpublished PhD Thesis, University of Edinburgh, 1995.)

13 Montgomery does use the term "changeling" with reference to two characters: Jims in *Rilla of Ingleside*, who is "scrawny, yellow and ugly" and Valancy in *The Blue Castle*, who is considered insane by her relatives.

14 The pupils of these schools would, unlike the editors of *The Annotated Anne* it seems, have known that Thomas Campbell's "Hohenlinden" takes a battle between the French and Austrians as its subject matter, not "the defeat and oppression the Scots suffered at the hands of the English" (*Anne* 457).

15 One scholar holds that Cavendish was settled mostly by Highland-Gaels (who may have known English), but that Gaelic culture was probably lost within two generations (Kennedy 168); at any rate, Montgomery describes the residents as Lowland Scots in a letter to MacMillan (*My Dear* 6).

16 This in itself argues for an interpretation of the novel wherein Matthew and Marilla are treated as separate people. Taking this back to Montgomery's life, *The Annotated Anne* (and they are not alone in this fault), classifies Alexander Macneill and Lucy Woolner as the "Calvinist" Macneills, emphasising their puritan "Scottish" traits. Lucy Woolner was of course English (she only left England when she was twelve) and Anglican by birth. We do not know the extent to which she embraced her husband's religion and should be wary of treating them as a unit in this respect.

17 This fight prejudiced Alexander Macneill against female teachers. He would not let Maud borrow a horse so she could attend interviews by school trustees when in search of a teaching post.

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The Perfect Abuser

The Primrose Path. Carol Matas. Bain & Cox, 1995. 152 pp. $9.95 paper. ISBN 0-921368-55-0.

This story for adolescents is certainly no "primrose path" but a slippery tunnel into the adult world of parental discord, religious fervour, and venal lust.

As in her previous books, Matas uses a young Jewish protagonist. Instead of a Holocaust theme she has a topical one — child abuse. Debbie's abuse is at the hands of her teacher, who is also the principal of the religious school she attends and the rabbi of the adjoining synagogue, as well as the father of one her classmates. This is strong stuff!

From the start we enter Debbie's world. Her parents are experiencing marital problems. Reluctantly she confides in her rabbi and receives kindly advice. Shortly after, her grandmother dies and the family experiences a

wrenching move to a new city and an orthodox Jewish community. The speed of the changes is overwhelming.

In order to be included and feel accepted in the orthodox community Debbie goes along with some of her classmates and joins their exclusive, closed-door sessions with their teacher-principal. They are the privileged ones. As well, her mother accepts comfort in the arms of the same man who is a charismatic leader to his congregation.

The storyline is plausible but somewhat contrived. The marital discord is certainly realistic and helps to explain the tensions between Debbie's parents and the biased view she has of her father. However, her mother's push for the family to embrace orthodoxy seems forced. Yet, it is key to the plot, as mother and daughter pay for their trust in the "religiously pure" as represented by the rabbi and his followers.

It seems unusual to me that young Debbie does not confide in anyone at all about her feelings of unease around the sessions in the rabbi's office and that she does not react more when touched by him in the car. At the beginning of the story she is portrayed as a budding leader, but by this point she is a follower.

This is a complicated coming of age story involving bigotry, betrayal, family love, and — most disturbing — sexual abuse of women. The sleek way the rabbi insinuates himself into both mother and daughter's affections is horrifyingly believable. The abuse is credible. But, I am still left with my concerns about who is the intended audience of this cautionary tale. Without tactful, reassuring, informed adult guidance, this book could have a very reactionary effect on young readers.

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The Tensions of Growing Up: Beached Whales and Cougar Cries

Keri. Jan Andrews. Groundwood/Douglas & McIntyre, 1996. 96 pp. $6.95 paper. ISBN 0-88899-240-8. ***Cougar Cove***. Julie Lawson. Orca, 1996. 144 pp. $7.95 paper. ISBN 1-55143-072-X.

Jan Andrews's first novel, *Keri*, examines an adolescent's resistance to change. Thirteen-year-old Keri lives in a small outport community in Newfoundland. The book begins with a convincing portrait of Keri's anger at her mother; however, Andrews quickly establishes that Keri's anger encompasses more than her mother's nagging. Her father, his fish traps ruined by icebergs, unable as a result to make the payments on his boat, has sold the boat and left home to work on a transatlantic ship. Keri's paternal grandmother, who told Keri stories of the Riley family going back to the eighteenth century, has died. When Keri's mother insists that the changes facing the family and the province must be accepted, that her father's experience is not unusual but a pattern of things to

come, Keri's anger only intensifies. Yet Andrews also suggests that, even without these economic changes, the adolescent Keri would be angry. For Keri's ten-year-old brother, Grae, is in comparison remarkably reasonable and sympathetic to his mother's position. If adolescence is when we resist listening to our mothers, then Keri is the ultimate adolescent.

Clearly Keri does not fully understand why she is angry at her mother, but her need to escape her mother's nagging, critical voice leads her to Rileys' Cove, which according to her grandmother has been family property ever since the first Riley was abandoned there in 1762. The grandmother's story of the abandoned girl and the beached whale that saved her, triggers Keri's fantasy/identification with the girl and the subsequent action of the novel. Holding the whale bone the grandmother has passed on to her, Keri imagines what might have happened to the girl.

When Keri and her brother discover a beached whale, and Keri convinces herself that they can somehow return the whale to the water, this act too is in defiance of her mother. For the mother has mocked her, "If you think those were the glory days, you should have been there to try it" (33). Even as Keri dreams of the abandoned girl's story, she dreams of the fame and wealth that will result. Rescuing the whale will also prove to her dead grandmother that she is as heroic as her ancestors. Andrews deftly captures the adolescent's complex yearning to defy her mother, affirm her link with her grandmother, and restore her father's work, even as she refuses Keri the happy fantasy ending that she longs for. In Keri's dream, the abandoned girl's baby does not survive; despite Keri's heroic efforts on the beach, neither does the whale. Unfortunately this refusal of one happy ending only draws attention to the suddenness of the reconciliation between mother and daughter. Mother and daughter hug on beach; mother confesses, "'I've made your lives a misery. Sure, you've been difficult, but I'm the adult'" (90). The transformation of the mother-daughter relationship does not quite work and the sudden narrative shift from whale's death to human reconciliation only ironically confirms our culture's fondness for placing animals in a supporting role.

In contrast, animals in *Cougar Cove* remain mysteriously other and function as more than simple devices to develop the heroine. Taking place on another island, on another coast, *Cougar Cove* is the story of eleven-year-old Samantha and her first big trip away from home. Since Samantha is pre-adolescent, there is no tension between mother and daughter; mother still knows best when she cautions her not to be carried away by her expectations of the perfect vacation, wise words which Samantha ignores as she spends the plane trip to Vancouver Island imagining how wonderful this vacation with her teenage twin cousins will be. She is, of course, immediately disappointed and confused by their joking and patronizing behaviour. Her first entry in her journal is the unwilling confession "*I made a mistake*" (58). The tension between the cousins and Samantha leads Samantha to explore the island on her own. Determined to prove to "the Horribles" (70) that she is not a Toronto wimp, she runs off to have an adventure. And falls asleep, only to wake up and see a cougar and two kittens. The cousins do not believe her story, and a reader might

sympathize with such suspicion given that Samantha had earlier decided "if nothing adventurous happened, she'd invent something" (70). It is only when all three see another cougar and Samantha scares it off by a very impressive screaming that they start to believe her and change their view of her. Although the book occasionally reads like a textbook in wildlife control, *Cougar Cove* works because Lawson maintains the separateness of animal and human life. Samantha does not make a pet of the cougar. Like the crabs she explores on the beach, she grows a new shell in the course of her vacation as she learns to experience and respect the difference of life on the island, and the difference between her expectations of the vacation and its reality. Like Samantha, readers are left with the memory of a haunting cougar cry, something humans may not understand but may be lucky enough to hear.

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Ethical Freedom in the "Real World"

Why Did the Underwear Cross the Road? Gordon Korman. Scholastic, 1994. 115 pp. $4.50 paper. ISBN 0-590-47502-9. ***Past Tense.*** Ken Roberts. Douglas & McIntyre, 1994. 112 pp. $6.95 paper. ISBN 0-88899-214-9. ***The Tuesday Cafe.*** Don Trembath. Orca, 1996. 127 pp. $7.95 paper. ISBN 1-55143-074-6.

It is hard to maintain a sense of perspective, confidence, and humour in an increasingly violent and unstable world. There are children's authors, however, who attempt to redress the balance on a literary level in favour of a more positive attitude of respect, understanding, compassion, and humanity. Gordon Korman's *Why Did the Underwear Cross the Road?*, Ken Roberts' *Past Tense*, and Don Trembath's *The Tuesday Cafe* provide a striking counterbalance for negativity. Each of these humorous and well-written books tries to foster a sane philosophy in which personal freedom is always balanced by a strong sense of social responsibility.

At first glance, the three novels seem to differ in terms of tone, character, and plot. Korman's story is about a group of misfits — Justin, Jessica, and Margaret — whose bungled attempts to win a fourth-grade "Good Deed Contest" get them into trouble with teachers, neighbours, and the local police department. Roberts' *Past Tense* is an equally light-hearted story about a boy named Maxwell Derbin, who is frequently embarrassed by his unconventional uncle's flamboyant disregard for public opinion. The central character of *The Tuesday Cafe*, Harper Winslow, is a delinquent whose feelings of loneliness and insignificance compel him to set fire to a garbage can at school. His punishment involves community service and an injunction to write an essay entitled "How I Plan To Turn My Life Around."

Despite their differences, the books share a concern with introducing young readers to serious and "adult" issues such as crime, punishment, death,

compassion, understanding, individuality, and responsibility. In Korman's *Why Did the Underwear Cross the Road?*, Justin Zeckendorf is teamed up with Jessica Zander and Margaret Zachary in a "Good Deed Contest." Justin is so desperate to win the prize that he tries to accomplish only one good deed — catching the car thieves who are at large in his town. He devotes most of his efforts to this pursuit, but with few results. And every time Justin and his group do attempt to help someone, they end up causing more trouble for themselves, as well as "negative points" on their teacher's score chart (13). When the group's score hits -30, Justin is discouraged. But as his mother points out, "This isn't about winning ... [it's] about trying" (89). Slowly, the group begins to recover lost points by washing cars. Through sheer luck, Justin and his group identify the car thieves, and win the contest by a margin of one point (100-102, 107). Korman's ending may be slightly far-fetched, but the "moral" of the story is accessible to young readers: sincere effort in everyday challenges is worth more than pursuing unrealistic goals, and a Machiavellian approach to life does not necessarily merit success.

Korman's book is the least "didactic" of the three novels being examined here, and yet he explores what could be considered "mature" issues of sincerity, honesty, punishment, and reward. Ken Roberts' *Past Tense*, however, manages to combine humour with an even more profound examination of "real life" problems such as disease, death, and personal integrity. Maxwell Derbin, the central character of the story, must face life as a fatherless boy. Uncle Chuck, an independent talk show segment producer, has become for Max a surrogate father, a source of slightly off-the-wall wisdom, and a friend. It is from Uncle Chuck that Max learns about the importance of balancing honesty with compassion in his dealings with other people. According to Uncle Chuck, honesty is crucial, but sometimes "misdirection" is necessary to spare someone's feelings and still maintain an honest code of ethics: "Mind you, not lying without hurting people's feelings is hard work" (14, 27, 29). Max is dubious about this worldview, but learns to juggle personal freedom and integrity with a respect for others. For instance, Mr. Cluff — an old friend of Uncle Chuck and Max's father — is dying from cancer. Uncle Chuck disguises himself as a female clown named Elspeth and performs magic tricks for Mr. Cluff — while Mr. Cluff is in the bathroom. Max and the rest of his family are appalled at what he perceives as Uncle Chuck's insensitivity; Uncle Chuck, on the other hand, stands firm against disapproval and argues that Mr. Cluff needs new experiences (104-5). Mr. Cluff may be dying from cancer, but he is still a living, thinking, and feeling person. Mr. Cluff has a disease; he has not become his disease. Max learns that even though disease and death are often unavoidable, human beings can find (and share) joy, freedom, and dignity through compassion and creativity (110).

The Tuesday Cafe, like *Past Tense*, has a strong undercurrent of seriousness that is never entirely eclipsed by its author's sense of humour. Harper Winslow, the budding young arsonist, joins the Tuesday Cafe, a small writing group in Edmonton, in preparation for writing his essay for the juvenile court judge. The Tuesday Cafe is a class for adults with "special needs, learning disabilities, or those wanting to improve their literacy skills" (31-2). At first, Harper's feelings about the Tuesday Cafe are ambivalent. But he learns that

there are different kinds of intelligence, creative ability, and ways of living. He realizes that people should not be judged inferior simply because they do not appear to be "normal" in behaviour, thought, or speech. Indeed, in the process of learning to accept differences in others, Harper is accepted for who he is by the other members of the class. In an open, non-judgmental environment, Harper's creative and writing abilities improve, and he becomes more honest about his own faults, prejudices, and fears. In his essay, Harper faces issues such as social responsibility, effective communication, parental authority, goal-setting, and personal freedom (112-20). But the essence of Harper's essay — and, indeed, the main thrust of Trembath's novel — is the importance of taking control of one's own life. Ironically, Harper learns this lesson from the people he previously underestimated — the members of the Tuesday Cafe: "I started to realize that life changes for people, and I can control how it will change for me" (118). By being open-minded, by listening to what other people have to say, and by being honest to himself and others, Harper attains a higher level of maturity — and humanity.

Korman, Roberts, and Trembath strive to emphasize values that are in danger of becoming obsolete in the often cynical and pessimistic climate of today's society. Personal integrity and freedom, respect for the rights of other human beings, and social responsibility are lofty concepts that are difficult to maintain in a far from perfect world. Indeed, achieving personal freedom while at the same time remaining acutely aware of one's obligations to society is a challenging task, demanding introspection, honesty, and a good sense of balance. But as Isabelle Holland's character Justin McLeod emphasizes to another confused boy in *The Man Without a Face* (1972), "Just don't expect to be free from the consequences of what you do, while you're doing what you want" (87). With any luck, this cautionary note will not be lost upon the young readers of Korman, Roberts, and Trembath.

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Revisionist Fairy Tales for Contemporary Young Readers

The Gypsy Princess. Phoebe Gilman. North Wind P, 1995. 30 pp. $15.95 cloth. ISBN 0-00-224398-9. ***Princess Stinky-Toes and the Brave Frog Robert.*** Leslie Elizabeth Watts. HarperCollins, 1995. 32 pp. $16.95 cloth. ISBN 0-00-224398-9.

Cinnamon, the gypsy girl who for a short while becomes a princess, belongs to the new variety of heroines that resist being co-opted by the traditional fairy tale's concept of happiness. While she does at first yield to the seductive vision of the aristocratic existence appearing in her crystal ball, the actual experience of stepping into that world does not constitute the usual happy ending, but her temporary downfall and loss of identity and freedom. Upon accepting an invitation to leave her gypsy community to join a typical princess in her palace

of artificial wonders, Cinnamon discovers that all that glitters is not gold and that even if it is, instead of bringing happiness it stifles the spirit.

While one would be justified to observe that the free and happy gypsy life is just as idealized as the princess shtick, the two worlds are diametrically opposed in significant, ideological ways. Cinnamon's relation to the earth is represented through her dancing with a wild bear, whom she dreams of replacing with a prince, but the palace dances turn out to be boring and empty rituals, devoid of the creativity and spontaneous energy characterizing gypsy dances. Cinnamon's body image is another effective vehicle for expressing the ideological change implied in manipulating natural appearance by forcing it into a luxurious but restrictive mold, represented by stiff, tight clothing and heavily pomaded hair. When she finally escapes from the golden cage and finds the bear, her alienated image causes him not to recognize her, and she throws herself into the river to purge herself of artifice and uncover her former identity. The illustration of her splashing ecstatically in the water effectively communicates the abstract notion of losing and finding a sense of self.

The affirmation of authenticity embodied by the gypsy has a long literary tradition that can also be classified as idealizing romanticism, but this milieu still contrasts with the palace fantasy in that it bespeaks such values as communal existence, proximity to nature, and the simple pleasures associated with a humble but free lifestyle. Both Gilman's text and illustrations suggest a vision akin to magical realism, in that fantasy, beliefs, supernatural communication, and the power of premonition all belong to the gypsy ethos instead of being excluded from reality as nonsense.

The technique of layering oil and egg tempera on gessoed watercolour paper does, as claimed on the information page, give the colours their luminosity. The images, that often verge on kitsch, don't simply duplicate the text, but succeed in representing abstract concepts in concrete, visual terms. An example of this technique appears on page 21, where the statue of a cherub in a fountain suddenly assumes a longing and tragic expression, reflecting Cinnamon's emotional state. Illustrations that manage to materialize subjective reality are not common in children's books, and this talent of Gilman's compensates for some of the shortcomings in her artwork. Some of the drawings are clumsy and don't capture Cinnamon's likeness consistently, but on the whole, they are expressive and richly detailed.

As suggested by the title, *Princess Stinky-Toes and the Brave Frog Robert,* this story is another subversive rendering of the classic fairy tale. The premise of a queen promising her first-born child to the witch who thereby will save her ailing husband is familiar, but how the little princess saves her own skin is a story of determination and perseverance not traditionally representative of a female character's realm of power. It is true that she gets some good sound advice from a frog who is actually a bewitched knight, but to follow through on his suggestion that she not bathe for a whole year takes courage and strength. Her parents don't seem to understand her plot to escape the cruel destiny of being fed to the witch's dragon in payment for the long-forgotten promise, and the princess must stand her ground and reject their orders to wash. Fortunately, the creature is a finicky eater and since he only indulges once a year, his meal must be grade A, and that means tender, royal flesh.

In this case, change of identity involves a change in appearance, for the princess starts looking more and more like the most destitute street urchin. She also smells so fetid that she is relegated to a high tower where her parents only visit her when there is a good stiff breeze. She is marginalized and loses all her friends save the loyal frog who obviously has a stake in her destiny, since he too is the victim of the same witch. The radical change in appearance, however, effects a change in character because the protagonist goes from being a pampered child to being a stigmatized outcast. But solitude and impending doom force her to find the inner strength required for self determination, and while in the end she does end up back in the castle in a nice hot bubble bath with a maid scrubbing her stinky toes, this resolution of conflict is wholly achieved through her own endurance and versatility.

When at the end, the enraged dragon rejects his unappetizing meal and swallows the scheming witch instead, all her victims are transformed into their former selves: the dragon into a bunny and the frog into Sir Robert, "a fine-looking knight with a big grin," who in the accompanying illustration bears a slight resemblance to Mel Gibson. Instead of fulfilling his traditional role as the crowning glory for any female who has suffered through hard times, the knight simply remains princess Lunetta's good friend. This narrative device allows little girls to concentrate on the story of maturation without having Sir Robert imposed as an unlikely object of desire.

Watts tells an engaging story whose liveliness and humour is enhanced by the illustrations. The princess, surrounded by flies, looks so filthy you can smell her, and such details as the fountain cherub holding his nose as she passes provide nice comic relief from the weight of her struggle.

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Mortimer Mooner Makes Lunch. Frank B. Edwards. Illus. John Bianchi. Bungalo Books, 1995. Distributed by Firefly Books. 24 pp. $14.95 cloth, $4.95 paper. ISBN 0-921285-37-X, 0-921285-36-1. ***Best and Dearest Chick of All.*** Bob Barton. Illus. Coral Nault. Northern Lights Books for Children, Red Deer College P, 1994. 24 pp. $8.95 paper. ISBN 0-88995-117-9. ***Little Kiwi at the Beach.*** May Rousseau. Illus. author. Trans. Anne Fotheringham. Editions Chouette, 1991 (The Concertina Collection). 24 pp. $9.95 cloth. ISBN 2-921198-29-0.

These three picture books take a lighthearted look at family life through the eyes of pigs, chickens and bears. In *Mortimer Mooner Makes Lunch,* readers get a glimpse into another day in the life of the Mooner family of pigs. "You have TEN minutes to catch your bus," cries Mortimer as his father jumps in the shower and Mortimer dashes into the kitchen to pack his dad's lunch. And what a wondrous lunch it is! As the countdown progresses, the usual parent/child roles are reversed. Mortimer is the one making lunch and yelling "Are you dressed yet?" to his parent who is frantically racing the clock to catch his bus on time. The text and the illustrations shift between Father Mooner and Mortimer. As Father Mooner "pulled on his socks and hopped to his closet," Mortimer "added some pickles" to the peanut

butter and cheese in a gigantic sandwich. John Bianchi's illustrations are wonderfully matched to the lively rhythm of the text and feature comical expressions and lots of exaggerated action, complete with clouds of dust and beads of sweat. It all comes to a crashing conclusion with an unexpected twist. This is a fast-paced and funny book, definitely *not* recommended for quiet bedtime reading.

A more subtle form of humour is apparent in *Best and Dearest Chick of All.* A sweet-tempered chick named Cheep Cheep is displaced in his family with the arrival of a younger half-brother with the formidable (and ridiculous) name of Little Yellow Fluffy Ball, Best and Dearest Chick of All, Not Another on the Farm, Boasts Such Beauty, Wit and Charm. Not surprisingly, "Best and Dearest" is spoilt by his doting parents and Cheep Cheep ends up doing all the chores. The book is richly decorated and the cast of barnyard characters are beautifully depicted by Coral Nault. The playful mice who inhabit the borders of each page create a minor story of their own and will capture the attention of young readers. Despite its humorous approach, the story cautions against selfishness and its surprise ending will leave children smiling and perhaps a little wiser.

Little Kiwi at the Beach will appeal to very young children. It is a quieter, more subdued story about a young bear cub's first encounter with the "watery giant" known to grownups as the ocean. This is a translation of *Petit Kiwi à la mer.* The book is attractive, with clean and simple illustrations by May Rousseau who also wrote the text. Her soft, earthy colours blend well with the glowing mauve endpapers and bright fuchsia cover. The story is told from the cub's point of view and his first impressions of the beach and ocean are captured imaginatively and in a simple way that will captivate young children. The book is marred, however, by the fact that in several places the rhyming text just doesn't rhyme and this disrupts the story's gentle flow.

Jennifer Charles has a journalism degree from Carleton University and is a scientific editor at the Environmental Technology Centre in Ottawa.

Music, Sound and Colour for Young Children

Pussywillow. Elizabeth Ferber. Illus. author. Boardwalk, 1995. Unpag. $6.99 paper. ISBN 1-895681-07-3. ***One Grey Mouse.*** Katherine Burton. Illus. Kim Fernandes. Kids Can P, 1995. Unpag. $12.95 cloth. ISBN 1-55074-225-6. ***Simon Makes Music.*** Gilles Tibo. Illus. author. Tundra, 1995. Unpag. $10.95 cloth. ISBN 0-88776-359-6.

Ferber and Burton have produced attractive books, with minimalist texts and strong visual content, ideal for young children. Ferber's book, with its loving portrait of her cat Pussywillow, makes engaging use of idiosyncratic images — Pussywillow as a kitten curled round a toaster, overturning a Christmas tree, eating a fly — done in bold colours. Attention to visual detail, a crucial element in attracting and sustaining a child's interest, is handled with aplomb. Ferber's empathic presentation of Pussywillow's traits walks with assurance the narrow

line between egregious anthropomorphizing and silly sentimentality. The line "When she yawns, I feel like yawning too," accompanied by a particularly effective illustration, makes its point about the symbiotic relations of animals and humans in a subtle and convincing way.

Burton's book highlights the work of illustrator Kim Fernandes, who works in Fimo, a type of acrylic modelling clay. The medium produces the illusion of three dimensions in the unaffected images of this book, designed to introduce children to the numbers from one to ten, as well as to ten colours. Fernandes comes from a line of artists, including her grandfather, Creig Flessel, illustrator of the L'il Abner comic strip, her mother Eugenie Fernandes, illustrator of over 80 children's books, and her father, Henry Fernandes, an animation designer and illustrator who has done animated shorts for *Sesame Street*. Though the illustrations are obviously well-executed, fimo, as a medium used in this way, does not produce the same densely satisfying, visual texture found in the plasticine illustrations of Barbara Reid — partially a function of Reid's skill in manipulating perspective, partially a function of Fernandes's decision to use plain, contrasting backdrops to frame her images.

One Grey Mouse uses tableaux to illustrate Burton's whimsical rhyming couplets, each tableau being linked by the repeated intervention of a grey mouse. The mouse motif, like the cat motif in Ruth Brown's neo-gothic *A Dark Dark Tale*, provides narrative continuity and variation within the book's essentially didactic context. The metre used by Burton, with its strong spondaic feel supplemented by alliterative monosyllables, produces some rather intriguing tongue twisters: have a tired parent try repeating "Five pink wigs / in yellow pig wigs" to an attentive toddler for mutual comic relief.

Gilles Tibo's latest in the Simon series — based on the notion that failure has its compensations and on the rhetorical device of *adynaton*, in which impossibility (counting snowflakes, finding the missing pieces of the moon, or, as in John Donne's "Song," catching "a falling star") — has Simon trying to interest animals in music he plays. The animals ignore Simon, who is told by a music-box dancer that animals "hear other sounds in the air. / It's the music of nature and it's everywhere." Simon embarks on a vain attempt to commune with nature's sounds only to discover, in the process, loneliness and fear. Finally another musician tells Simon that music's "even better with more than two," and the book closes with Simon's friends playing in an orchestra, begetting the "magic" that induces birds to "fly down and join in a chorus." As with others in the series, the book is beautifully produced, combining naive, folk-artsy images with a text full of onomatopoetic play and simple rhyme. The translation wavers between the French alexandrine and pentameter, a feature that can be distracting, if not unmusical, producing clunky lines like: "But my horse seems to hate my guitar and its sound."

The moralism of the story — community is harmony — is perhaps a bit too simplistic for those whose notions of community entail less idealism. The rejection or obtuseness the animals show for Simon's music, like the fear and loneliness provoked by Simon's attempt to play with nature's sounds, also rings

somewhat false. There is, after all, a long literary tradition (Arion, Orpheus, and so forth) demonstrating music's power to move the non-human, a tradition that had its uses in articulating the transcendental ideal associated with music. Similarly, the notion that human music is somehow out of place in the world of nature contradicts another venerable notion regarding the complementarity of all forms of music in producing the harmonia mundi. In fairness though, the book ends with a vision of mutual and shared song, Simon's earlier failures to address the animal and the natural worlds having been transmuted into the collective magic of which music is capable.

Daniel Fischlin teaches Renaissance literature and literary theory at the University of Guelph. He also co-edits the ***Journal of the Lute Society of America*** *(USA). His most recent books are* ***The Work of Opera: Genre, Nationhood, and Sexual Difference*** *(Columbia University Press, 1997) and* ***In Small Proportions: A Poetics of the English Ayre, 1596-1622*** *(Wayne State University Press, 1997). When not chained to his desk his favourite pastime is being told how to read children's literature by his three daughters, Hannah, Zoe, and Esme, all under the age of four.*

Wildflowers in a Meadow: Five Poetry Books You Ought to Read

Save the World for Me. Maxine Tynes. Pottersfield, 1991 (1995). 75 pp. $8.95 paper. ISBN 0-919001-70-X. ***I Once Had a Pet Praying Mantis.*** Leonard Gasparini. Mosaic, 1995. 47 pp. $9.95 paper. ISBN 0-88962-592-1. ***Images of Nature: Canadian Poets and the Group of Seven.*** David Booth (compiler). Illus. Kids Can, 1995. 32 pp. $18.95 cloth. ISBN 1-55074-272-8. ***Songs for Survival: Songs and Chants from Tribal Peoples around the World.*** Nikki Siegen-Smith (compiler). Illus. Bernard Lodge. Key Porter, 1995. 80 pp. $24.95 cloth. ISBN 1-55013-695-X. ***Poets in the Classroom.*** Betsy Struthers and Sarah Klassen, eds. Pembroke, 1995. 128 pp. $12.95 paper. ISBN 1-55138-055-2.

Like wildflowers in a meadow the five books included in this review are afire with colour and variety and energy. As a poet and teacher I am encouraged by the growing enthusiasm for reading and writing poetry in schools. These five books all make strong contributions to this growing interest. Every school ought to purchase copies of all five books — there is something here for teachers and students of all ages. Four of the books are collections of poetry, all lively with the poets' commitment to exploring themes of human experience, all experimenting with craft and form, all illustrated in inviting ways. The fifth book is filled with timely advice for writing poetry.

Maxine Tynes is one of my favourite Canadian poets. A teacher in Nova Scotia, rooted in the heritage of Black Loyalists, she writes about themes of family, ecology, school, community, heritage, racism, and relationships. Her poems often sing in a humorous voice, as in "Stop Eating Those Poems!":

> Stop eating those poems!
> Save some for me —
> I like mine with mustard
> I like mine with cheese.

But the poems embrace and evoke a wide range of emotions. All politicians ought to read "Dear Mr. Premier, and Mr. Minister of Education, This Is a Test":

> Will you let my teacher teach me?
> Will you give us the books and buses that we need?
> Will you put the history and literature
> of Native People and
> of Black People and of Acadians
> centre stage in our textbooks
> And in our classrooms where they belong?

My favourite poem is "The Profile of Africa" in which Tynes sings her proud heritage:

> we wear our skin like a fine fabric
> we people of colour
> brown, black, tan coffeecoffee cream ebony

Save the World for Me reminds readers that poetry is a way of opening up the world and making the world a safer place to be. Tynes writes in "I Am a Poet":

> To write is powerful medicine, magic,
> weaponry and love.
> To write poetry is the ultimate in that
> power

Tynes illustrates her poems with line drawings that are both humorous and poignant, confirming in readers the power of poetry working dynamically in the imagination and heart and conscience.

I Once Had a Pet Praying Mantis is a treat for the eyes and ears. Leonard Gasparini calls his poems "nature lessons in verse," and each poem invites the reader to see and hear with the attentive watchfulness that Gasparini has brought to his observations of nature. Carefully crafted with attention to rhyme and regular metre, the poems are vivid sketches of nature, enhanced by pen-and-ink illustrations by Robert Dykstra. These poems help readers know the natural world around them. Gasparini and Dykstra remind readers to look: "We hope this book encourages you to explore nature and enhances your appreciation of the splendid wildlife heritage of this continent."

It is one thing to read a biology textbook about earthworms, and another thing to read Gasparini's poetic description:

> This wriggly pink invertebrate
> Has no eyes, no ears, nose, nor chin;
> But no matter, it has five hearts
> And breathes through its sensitive skin.

Gasparini's poems do not anthropomorphize nature, or belittle nature, or create the sense that nature is just a garden for the amusement of people. Instead, Gasparini presents nature with a keen sense of its magic:

If I were a dragonfly,
I would hover and skim
Over a white-lilied pond
Where black whirligigs swim.

One of my favourite poems is "Spring Morning" because Gasparini evokes the wonder of spring:

My soul goes out
To meet what I see.
The spring morning swells
Like a choir inside me.

These are poems for filling the spirit, for helping us see and hear the world, bountiful and beautiful, all around us.

Images of Nature: Canadian Poets and the Group of Seven is a visual and verbal feast, a sensual celebration of the seasons. David Booth has selected twenty-seven poems about nature by F.R. Scott, Elizabeth Brewster, Earle Birney, bill bissett, Margaret Atwood, M. Nourbese Philip, Jean Little, and others, and linked them with twenty-four works by member of the Group of Seven and Tom Thomson. The book is a pleasure to read and view, to savour really. The poetry is rich with the idiosyncratic voices of many of Canada's best-loved poets, rooted in an abiding sense of fascination with nature. Canada is written in its geography, inexhaustible, colourful, diverse, like Tom Thomson's "Wildflowers." No one has done more to construct the sense of Canada than the poets and painters included in this book. These are poems about silence and stillness, ice and fire, distance and communion, rural and urban. Geography, as "writing the earth," is understood in this book as an active and ongoing process that has more to do with poets and painters than cartographers and textbook authors.

I am delighted to see Canadian poets and the Group of Seven connected. Too many boundaries have been erected to separate the visual and verbal. Booth has demonstrated how students can compile their own collections of poetry and art, thereby reclaiming a cultural heritage that was once revolutionary, in order I hope to continue to write the geography of Canada in transformative ways. Perhaps Booth will next compile collections of poetry and painting that extol other parts of the Canadian experience, such as the city and the north and the Atlantic region.

Songs for Survival: Songs and Chants from Tribal Peoples around the World combines the spirit and dynamics of the other books in this review. There is poetry and music and art (colourful and playful and moving illustrations by Bernard Lodge), and there is a commitment to poetry as political. To read this book is to be reminded that the world is very big, and yet very fragile. As the title suggests, "Songs for Survival" are songs about the history of surviving as well as songs that need to be sung and heard if we are going to continue to survive. Compiled for children, these songs represent the world-wide experience of singing about the natural world. They are guaranteed to inform and inspire, especially with regard to lessons about respecting differences among people

while still seeking ways to live harmoniously, all creatures together. There are many themes expressed in the songs, but a theme of seeking the way pervades many of the songs.

The Chinook of North America sing:

> We call upon the earth, our planet home, with its beautiful depths and soaring heights, its vitality and abundance of life, and
>
> together we ask that it
>
> *teach us, and show us the Way.*

The Garifuna of Central America sing:

> I'll not abandon my homeland.
> My footprints are there by my parents' door.
> My relatives are there.
> I'll visit from time to time.
> I'll come home to seek my town.

The Yoruba of Africa sing:

> Enjoy the earth gently
> For if the earth is spoiled
> It cannot be repaired.

These are songs for inspiring the writing of new songs. Poetry is a way of remembering the past in order to live more successfully in the present with abundant hope for the future.

Every teacher needs *Poets in the Classroom*, a collection of writing strategies and exercises by some of Canada's best-known poets, all connected with the League of Canadian Poets, including Fred Cogswell, di brandt, Patricia Young, George Elliott Clarke, Anne Burke, and Robert Gibbs. This is a book for reading and returning to. Exuberant with passion for poetry, it is also affectionate with desire for helping others explore their poetic voices. The poets commend the wonder of words, the significance of personal experience, the multiplicity of poetic forms, the fun of making poems. They provide strategies for getting started, finding ideas, seeking responses, using journals, reading models, experimenting with the writing process, and publishing poetry. They connect poetry to the body and performance and music and voice.

It is a book for carrying in a back pocket, for frequent returning to. On my first reading I found confirmation of many of my practices as a poet and writing teacher. The explanations of strategies and exercises complemented my own practices, but there was more. And I think *Poets in the Classroom* will continue to have that effect. There will always be new riches available as I need them. For example, di brandt's "The Poetics of Adolescent Desire and Lost Love" is a wise and eloquent call for writing that is transformative: "Love poems, real love poems, are revolutionary. The erotic is dangerous to this culture, not because it's destructive, but because it locates us in our bodies and

in our real lives." As brandt knows, "Teaching poetics without politics is fairly useless."

These five books are like wildflowers in a meadow, resplendent with riches, verbal and visual and visceral, treasure troves in which poetry and art and music are connected in order to explore themes of politics, heritage, ecology, and living poetically in the world. All students and teachers will be challenged and enriched by these books.

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Five Problem Solvers

Fred's Dream Cat. Marie-Danielle Croteau. Illus. Bruno St-Aubin. Trans. Sarah Cummins. Formac, 1995. 61 pp. $5.95 paper, boards. ISBN 0-88780-304-0, 0-88780-305-9. ***Maddie in Danger.*** Louise Leblanc. Illus. Marie-Louise Gay. Trans. Sarah Cummins. Formac, 1995. 62 pp. $5.95 paper, boards. ISBN 0-88780-306-7, 0-88780-307-5. ***Mooch Forever.*** Gilles Gauthier. Illus. Pierre-André Derome. Trans. Sarah Cummins. Formac, 1995. 60 pp. $5.95 paper, boards. ISBN 0-88780-308-3, 0-88780-309-1. ***My Homework Is in the Mail.*** Becky Citra. Illus. Karen Harrison. Scholastic Canada, 1995. 82 pp. $4.99 paper. ISBN 0-590-24446-9. ***Video Rivals.*** Sonia Sarfati. Illus. Pierre Durand. Trans. Sarah Cummins. Formac, 1995. 59 pp. $5.95 paper, boards. ISBN 0-88780-314-8, 0-88780-315-6.

Each of these five early chapter books focuses on a young person faced with a problem of major proportions. These problems range from learning to face loneliness in a new situation to dealing with strict and unsympathetic parents.

Parents are an issue in *Maddie in Danger* and *Fred's Dream Cat,* although the respective authors, Louise Leblanc and Marie-Danielle Croteau do not succeed equally well in their efforts. The children in Leblanc's tale, Maddie, Alexander, and Julian, are not allowed to watch *The Exterminator* on television, due to its violent content. We follow Maddie as she arranges a way to view the video, challenges the "leader" of her gang at school for his place in the sun, and discovers that real violence is threatening one of her classmates. With violence threading through the storyline, events are tightly woven and keep the reader interested. Nevertheless, certain aspects of the narrative seem exaggerated and do not fit harmoniously with others. In contrast, Croteau's telling of Fred's efforts to overcome parental resistance to the adoption of a cat is constructed with skill and grace. Fred plans, plots, and schemes. With each attempt he is certain his parents, finding him irresistible, will give in. He even gets his friend William involved and, for a time, contemplates recruiting some hapless baby mice from the farm where William and his father live. Fred is desperate in his desire for a companion animal and the reader finds him infinitely human, humane, and endearing as he struggles to realize his dream. Croteau's style is lively and engaging. *Fred's Dream Cat* is a pleasure to read.

In the volumes by Citra, Gauthier, and Sarfati, we encounter protagonists grappling with the loneliness of new situations. Once again, in this group of stories not all the authors have met with the same degree of success.

Samantha's parents in *My Homework Is in the Mail* have decided to get away from it all to the extent that Sam must go to school by correspondence. Her lessons will be sent to a teacher for evaluation. The reader responds sympathetically to Sam who, because of her sense of loss of school and friends, finds it impossible to embrace this adventure enthusiastically. Author Becky Citra explores a number of important issues. Isolated as she is at first, Sam wonders how an event or possession can have any value without the gaze of her peers. Later, when she meets the twins, Dana and Donny, rivalry and distrust take over. Self-validation is purchased at the heavy price of taunts and lies. As the narrative progresses, Sam starts to judge for herself. She begins to find that she can learn from and appreciate her new circumstances.

Sonia Sarfati's *Video Rivals* is built around a situation similar to that found in *My Homework Is in the Mail.* Raphael has recently moved and is attending a new and bigger school. His plans to become video-game champion in order to make new friends are thwarted by Damian, a classmate of questionable character. Damian's sabotage of Raphael's video-game player forces Raphael to think of some uniquely creative ways to keep his fingers nimble and in shape for the championship games. *Video Rivals* is fun to read, but the storyline is not as tight as that in *My Homework Is in the Mail.* Consequently, the reader remains distant from Raphael in contrast with the sympathy and recognition Samantha is able to evoke. Certain events of *Video Rivals* are not well integrated into the story line or remain unexplained. Myriam, Raphael's only new friend, offers us an example of this problem when she refers to her brother Steve as a bit of a hoodlum. Readers may find this comment somewhat strange since in addition to the help Steve offers his sister, he also advises Raphael not to steal from Damian for revenge. Perhaps the epithet "hoodlum" seems appropriate to Sarfati because she has Steve riding a motorcycle. When Myriam wins the video-game championship, it is suggested that she did so because she was coached by her brother. Is there a certain sexism behind this comment? The author may feel exonerated by her inclusion of Raphael's aunt Charlie, or Charlotte, an electronics technician who discovers why her nephew's video-game player refuses to function.

Of the five books considered here, the most ambitious undertaking and by far the most impressive and successful is *Mooch Forever.* Gilles Gauthier has taken on the formidable task of dealing with the unimaginable, the loss of a beloved animal and the pain and isolation that result from such a loss. Through Carl, his protagonist, Gauthier presents in a straightforward manner the closeness, love and devotion shared by people and animals. "I love Mooch as much as I love Judy, my mom. I do. It sounds funny, but it's true. Anyway, I don't believe there is that much difference between animals and humans." (21)

Carl's friend Gary offers his little dog Dumpling to help ease Carl's pain. Carl realizes what a wonderful friend Gary is to do this, but he also sees that

Dumpling knows he is Gary's dog. The arrangement would never work. Instead, Carl offers Gary the dubious favour of helping to train Dumpling. With gentle sensitivity, Gauthier relates Carl's slow, difficult adjustment to his devastating loss. Judy helps her son to appreciate the love and joy he shared with Mooch, explaining that nothing can take that away from him. She suggests that through the creative process of writing Mooch's story, Carl will enable Mooch to live forever.

In this group of early chapter books, those that are less successful include elements that do not appear to flow naturally from the circumstances established by the author. On the other hand, those narratives in which events evolve smoothly offer engaging and rewarding reading experiences.

All five volumes are enriched by the illustrations that accompany the text. Pierre-André Derome's images of *Mooch Forever* are particularly creative and evocative.

This reviewer was disappointed to find proofing errors in both *Video Rivals* and *Mooch Forever*. Because these volumes have been written and published with young readers in mind, better care should be taken in their preparation.

Leonore Loft, a student of eighteenth-century French intellectual history, taught primary French immersion for the Toronto Board of Education. She has written articles about and reviews of children's literature.

Ordinary Magic

Roses for Gita. Rachna Gilmore. Illus. Alice Priestley. Second Story, 1996. Unpag. $5.95 paper, $12.95 cloth. ISBN 0-929005-86-4. ***The Harvest Queen.*** Joanne Robertson. Illus. Karen Rezuch. Red Deer College P, 1996. 32 pp. $17.95 cloth. ISBN 0-88995-134-9. ***River My Friend.*** William Bell. Illus. Ken Campbell. Orca, 1996. 32 pp. $16.95 cloth. ISBN 1-55143-084-3.

Each of these recent picture books offers young readers a hint of something extraordinary. Relationships — between generations and between humans and the natural world — are pivotal in all three stories, and shifts in these relationships mark turning points in the characters' lives. Although supernatural magic is hinted at in one of the books, it is the more ordinary magic of everyday life that proves most potent.

Roses for Gita, a sequel to *Lights for Gita*, involves a young immigrant girl's quest to feel at home in her new country. She misses her grandmother Naniji terribly, and wants to plant a garden just like the one Naniji grows in India. Mr. Flinch, the old man next door, seems at first a fierce enemy until Gita hears him playing the violin in his garden and suddenly understands that his bluster hides a more sensitive nature. Gita's gift of wind chimes seals their friendship, and Mr. Flinch promises to help her plant the First Rose in their new

garden. Although this is a simple story, it highlights the magical way in which a simple gesture can transform a hostile neighbour into a friend. There is also a clear sense of the connections Gita discerns between her beloved Naniji and Mr. Flinch, who both share a deep love of gardens. Flowers form a bridge of understanding between Mr. Flinch and Gita, whose grandmother believes that flowers grow better when they are shared with others.

The Harvest Queen incorporates Celtic fairy magic into a story that highlights the closeness between Brigit and her grandmother. The last pumpkin of autumn has been saved for a special purpose: it is to become the head of Carlin, the Harvest Queen. Together Brigit and Grandma build Carlin from sunflower stalks, corn leaves, and other riches of the harvest. They weave her a necklace of red beets for protection. When Grandma tells Brigit of how the fairies come to dance with Carlin, invisible to all but the one wearing a four-leaf clover, Brigit determines to find the magical leaf. As darkness falls, she sees the fairies dancing with Carlin and is almost caught in their circle. But she pulls Carlin's skirt around her and claims the Queen's beet necklace as protection, and the fairies leave her alone. Brigit's experience may be a dream, but her reactions suggest that it marks a new maturity, and perhaps a new sense of identification with the female power that Carlin so clearly represents. The tacit approval of her grandmother, and a hinted-at connection with her mother (who has a four-leaf-clover pendant) seals the pact of understanding between the generations. Carlin's wild dance with the fairies and its revitalizing effect on the garden suggest fertility and abundance and the positive value of being female.

In *River My Friend*, an extraordinary encounter has negative rather than positive effects. Gang-gang, the son of poor fisherfolk, has taken his life on the river for granted until he overhears his parents worrying about money. One day when he accompanies his mother to the market to sell fish, a wealthy woman stops and buys all of their catch; her servant tosses them a silver coin — far more

than the fish are worth. Gang-gang becomes obsessed with finding silver coins to end his family's poverty. He calls on the river for help, and one moonlit night sees the water covered with thousands of silver coins. (One does wonder how a boy who has spent all his life near the river could be so easily fooled by light glittering on water.) Frantically Gang-gang casts his net and draws it in, only to find it empty. His desperate plunge into the water to scoop up the coins in his hands almost leads to tragedy when he is swept downriver. Only as he recovers does Gang-gang realize he must begin to cast his net for fish, not for elusive silver coins. He is then able to appreciate his true relationship with the river, and to take his place as one of the wage-earners of the family. The story's point that hard work is of greater value than luck is made rather baldly, yet the final solution is satisfying because it comes from Gang-gang himself.

All three illustrators bring a realistic style to stories that hint at the invisible magic of life. Alice Priestley's colourful illustrations in *Roses for Gita* focus on Gita and the bright flowers she loves. Priestley's plants surge with life, breaking through the boundaries of the pictures' frames just as Gita's friendship breaks through the boundaries that divide her and Mr. Flinch. Karen Rezuch's illustrations similarly focus on the abundance of nature, and her fairies — beautiful, glowing children of many ages and races — are realistic enough to be believable. Ken Campbell's paintings play with a number of intriguing perspectives to suggest much about the connections between Gang-gang and his parents and the river.

All three of these stories hint at the special nature of the relationship between humans and the natural world. Nature can be a friend, and can even draw humans closer to each other; but it can also be an implacable foe. *River My Friend* is the most overt and moralistic in this regard, and is less successful than the others in making its point gracefully.

These picture books all suggest that even ordinary lives can be touched by the extraordinary. Beneath the everyday layer of existence lies a kind of magic waiting to reveal new ways of seeing the world.

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*Joanne Findon is the author of The **Dream of Aengus** and **Auld Lang Syne**, both illustrated by Tolkien artist Ted Nasmith, as well as several short stories for young adults.*

Mini-Reviews

Recipes for Magic

Pizza for Breakfast. Maryann Kovalski. Kids Can, 1990. 32 pp. $4.95 paper. ISBN 1-55074-152-7.

Pizza for Breakfast proves that a children's book can successfully employ adult protagonists. Frank and Zelda, the proprietors of a pizza restaurant, are

endearingly human with their tired feet, bulging waistlines, grumpy moments and consoling hugs.

A fairy tale with a cleverly modern flavour, this book reworks the theme of being careful of what one wishes for, in case the wish should actually come true. Frank and Zelda, who "were happy even though they didn't know it at the time," resort to magic to improve their circumstances. Their wishes are granted by a "little man" — a genie figure who is humorously understated in both text and illustrations. Magic leads Frank and Zelda through a series of catastrophes. Finally realizing that they need a rational plan, they create their own solution and achieve happiness again. "And this time, they knew it."

Frank and Zelda have realized that magic is not always what it seems, that they are empowered to create their own happiness or misery, and that happiness is more a state of mind than a set of circumstances. Their trials and tribulations awaken our empathy, and delightfully harmonious illustrations bring the couple to life. Kovalski's book withstands frequent rereading, and lodges in the mind as a "good story."

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Revenge of the Small Small. Jean Little. Illus. Janet Wilson. Pengui, 1992, 1995. Unpag. $6.99 paper. ISBN 0-14-055563-43.

In this picture-book aimed at beginning readers, Jean Little unobtrusively draws upon her own childhood to relate how her youngest sister dramatically taught her older siblings, including herself, a lesson about respect. With the same sensitivity she brings to her novels, here she shows how cruel and thoughtless older children can be to the youngest. Patsy is depicted as a caring and thoughtful child and the child reader identifies with her perspective, no matter whether she or he has siblings or not. Similarly, the poetic justice of Patsy's revenge is appealing to the child since it is the logical outcome of a steady build-up of frustration. The inclusion of the father's loving support of her action is reassuring for the child.

The occasional three-fold repetition of comments by all three siblings lends a lyrical aspect to the brief text. The details which are included such as the contents of the box and the construction of the village are significant to the child and these are enhanced by the vivid illustrations. The double-page layout of "THE SMALL TOWN" is compelling: here, materials are included which are not mentioned in the text — notably the cotton-ball smoke from the chimneys. The final twist of the plot is effectively presented in the illustrations alone.

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