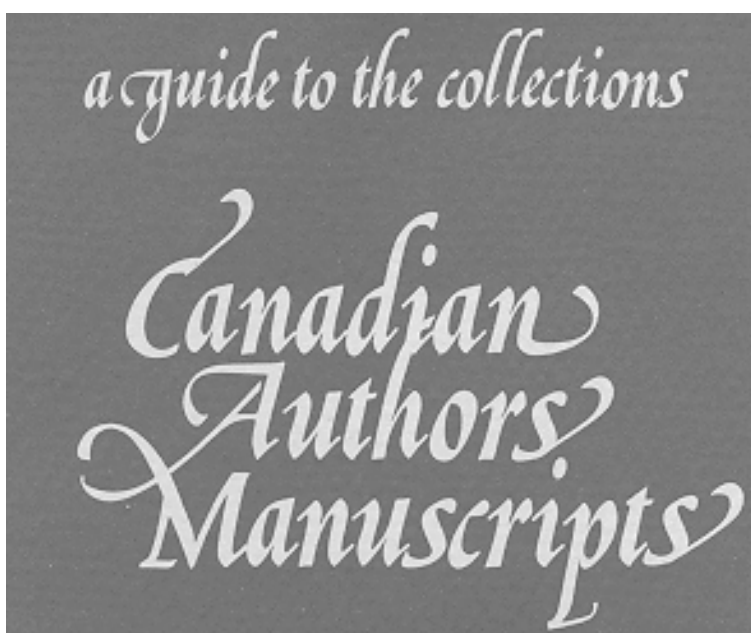




## Special Collections

# THE UNIVERSITY OF CALGARY LIBRARIES SPECIAL COLLECTIONS Occasional Paper No. 2



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## PREFACE

When the Rare Books and Special Collections Department was organized in the Library in 1971, the concern was to find some focus which would make it unique. I found to my surprise that no university library had felt a special mission to collect the papers of contemporary Canadian authors. True, there were important collections of a few authors at such institutions as the University of New Brunswick, Queen's University, the University of British Columbia, and the University of Toronto, but not sufficient to justify the claim to be a centre of Canadian literary studies.

A beginning was made in July 1973 when the papers of Hugh MacLennan, whose historic book *Two Solitudes* won national acclaim, came on sale at a public auction in Toronto and I was fortunate to be the successful bidder for the Library. This was followed, in 1974, by the acquisition of the papers of Mordecai

Richler, whose fame became world wide with the release of the film *The Apprenticeship of Duddy Kravitz*. Another Canadian citizen, living in California, Brian Moore, was approached and when he expressed a wish to have his papers in Canada, the Calgary collection was soon enriched by a writer of international renown since the publication of *Judith Hearne*. The papers of writers who had made their start in Western Canada, but who went on to national fame soon enlarged and enhanced the collection: W.O. Mitchell, whose book *Who Has Seen the Wind* and the radio series *Jake and the Kid* became Canadian classics; Robert Kroetsch, native Albertan and winner of the Governor-General's Award in 1969 for *The Studhorse Man*; Rudy Wiebe, Manitoba born, steeped in the history of Western Canada as revealed in his novel *The Temptations of Big Bear* which won the Governor-General's Award in 1973; James Gray, whose understanding of the sociological and economic problems of the West is ably documented in such books as *Men Against the Desert*; Grant MacEwan with roots deep in the soil of Saskatchewan, writes of the pioneers in the settlement of the West in such books as *Between the Red and the Rockies*. These authors wrote of an area which they knew and interpreted life in the West to a wide audience. Malcolm Ross of Dalhousie University, whose knowledge of Canadian writers is evident in his editorial work and literary criticism, also added his valuable records to the collection.

No one would claim to have a Canadian collection of literary manuscripts unless French Canadian authors were represented. The first to come to Calgary for the presentation of his papers was Claude Péloquin, poet, film director and popular interpreter of various aspects of the life of French Canada. Then in 1977, the papers of the internationally known Quebec author, André Langevin were acquired. His 1953 work *Poussière sur la Ville* was awarded Le Prix du Cercle du Livre de France and this, with the recent translation of his major works, made him better known in all of Canada.

There is one author who is a writer, editor, and confidant of the Prime Ministers and public leaders of Canada. His various writings, from the publication of *The Unknown Country* in 1942 to the appearance in 1977 of his autobiography *The Far Side of the Street*, earned Bruce Hutchison the unofficial title "*Mr. Canada*". The papers of Ernest Watkins, who wrote the definitive work on R.B. Bennett, were added later.

There were other phases of Canadian literature that needed to be covered such as children's literature. No better interpreter of the legends of the West Coast Indians could be found than Christie Harris, who won the 1977 award of the Canadian Association of Children's Librarians for the book *Mouse Woman and the Vanished Princesses*. The papers of Cliff Faulknor, author of *The White Calf*, and 1977 winner of the Alberta Department of Culture Non-Fiction Award for *Pen and Plow*, strengthen this collection.

Playwrights have interpreted the Canadian scene on the stage, radio and television and George Ryga, whose play *The Ecstasy of Rita Joe* opened the new Arts Centre in Ottawa, was the first to let his papers come to Calgary. He was soon followed by Michael Cook from Newfoundland, Len Peterson of Toronto, and Joanna Glass, originally from Saskatoon. Of course, these writers have written more than plays, but their work was the beginning of the drama collection. A major collection of the plays which have been produced by the Canadian Broadcasting Corporation drama department were included in the papers of Morris Surdin. While Surdin is a composer and conductor and wrote the music for many CBC productions such as *Jake and the Kid*, he had the foresight to retain the scripts as well as the scores and gives the Library an extensive and valuable collection of Canadian drama.

These collections were made possible because of the financial assistance which the Library received from the University of Calgary Administration, from the Government of the Province of Alberta, and hence,

the people of Alberta, and we are grateful for their generous support of Canadian studies. In addition, there was tangible support from individuals and families such as the Belzberg family, Richard Bonnycastle, Harry Cohen, Arthur Block, and corporations such as The Alberta Gas Trunk Line and the Bank of Montreal. The Alumni Association of the University of Calgary made substantial donations for the acquisition of the papers of Hugh MacLennan, W.O. Mitchell and Bruce Hutchison.

I would like to record my appreciation to Halivard Dahlie, Head of the Department of English at the University of Calgary for his interest and support and Ernest Ingles, Librarian of the Rare Books and Special Collections Department, whose co-operation, competence and enthusiasm for the project has helped make the collection possible. Ernest Ingles and his associate Jean Tener wrote this brochure from their knowledge of the collection.

In the issue of *The Review* (No. 4, 1977, p. 5) William French, Literary Editor of the *Globe and Mail*, Toronto, wrote, "Perhaps the most confident vote on the future of Canadian literature has been taken at the University of Calgary." That was the aim and this brochure is a brief record of the journey thus far.

Kenneth M. Glazier  
Chief Librarian

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## HUGH MACLENNAN, 1907 -

A native Nova Scotian, Hugh MacLennan grew up and received most of his education in Halifax. From the Halifax Academy he proceeded to Dalhousie University, graduating with a B.A. in Classics in 1929, the recipient of both the Governor-General's Medal and a Rhodes Scholarship representing Canada-at-large. After spending the years 1929-32 at Oriel College, Oxford, he commenced Ph.D. studies at Princeton, supported by a graduate fellowship. In 1935, degree in hand, MacLennan returned to Canada to find that the only available job was that of schoolmaster at Lower Canada College, a position which sustained him as a writer for ten years. A Guggenheim Fellowship enabled him to spend 1943 in New York, and after the publication of *Two Solitudes* in 1945 he gave up teaching to concentrate on his writing. During this period he supported himself with freelance journalism and broadcasting until, in 1951, he re-entered the academic world at McGill University.

MacLennan's talents have been widely recognized in Canada. He has received more than a dozen honorary degrees at Canadian universities from his native Maritimes to British Columbia. He became a Fellow of the Royal Society of Canada in 1953, and when Centennial Year saw the first citizens invested with the Companion of the Order of Canada, Hugh MacLennan was one of those so honoured. In the purely literary field, MacLennan was awarded the Lorne Pierce Medal for Canadian Literature in 1953, and has received no less than five Governor-General's Gold Medals, three for novels, and two for volumes of essays: *Two Solitudes* (1945); *The Precipice* (1948); and *The Watch That Ends the Night* (1959); *Cross Country* (1949); and *Thirty and Three* (1954).

Hugh MacLennan was a nationalist author long before it became fashionable. Canada, he urged, "should stop listening to the courtly muses of other countries and develop her own literature." He followed

his own dictum that no "creative writer can do his best work outside his own milieu," but it was, in his eyes, no easy task, since writers of his generation "were in the position of having to make the country recognizable to itself." *Barometer Rising*, his first published novel, was a deliberate attempt to make "at least partially visible a Canadian psychological landscape which in those days was virtually unexplored."

MacLennan has served the cause of Canadian literature by pleading for better literary contracts for Canadian authors, and the revision of income tax interpretations for authors' royalties. He feels to "some extent responsible for persuading the Canadian Government to inaugurate the O'Leary Commission to save Canadian magazines," in which cause he "wrote and lobbied extensively," and he is a supporter of quotas of Canadian professors in Canadian university faculties.

His faith and pride in his native land are not reduced, however, to a narrow nationalism. For him, a literature must have "deep roots in the author's own society ... [but] its spirit must be international." His avowed principle has "always been to address myself primarily to Canadians ... [but] to hope that some people in the great world beyond would listen in." In this respect, MacLennan believes that it is an illusion that we have a provincial literature in Canada. It is an illusion because the distinction between national and cosmopolitan writing is "entirely artificial and unreal; ... the most cosmopolitan writers in history have written out of their own countries." It is therefore singularly appropriate that MacLennan's greatest significance is said to lie in "the original way he has presented his vision of the Canadian condition to his fellow countryman and to the world at large."

A prolific writer, MacLennan has had articles in more than three dozen periodicals, and he has written scripts for both radio and television. Besides the works already mentioned, his published books include: *Oxyrhynchus* (1935); *Each Man's Son* (1951); *McGill, the Story of a University* (1960); *Scotchman's Return and Other Essays* (1961); *Seven Rivers of Canada* (1961); *The Colour of Canada* (1967); *The Return of the Sphinx* (1967); and *Rivers of Canada* (1974).

The University of Calgary now holds the earlier manuscript versions and the final manuscript and galleys of *The Return of the Sphinx*, correspondence with publishers, editors, literary agents, various societies, and institutions from 1941-1973; and personal correspondence of the same period, including several letters addressed to his father in 1949 after the latter's death. The collection (1.8 metres) also contains scrapbooks of newspaper and periodical clippings, reviews, published articles, photographs, and other mementoes collected by MacLennan's wife over the period 1941-66.

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## MORDECAI RICHLER, 1931 -

When asked at the age of twenty-five how long he had been writing professionally, Mordecai Richler replied, "Four years." Richler's family lived in a Jewish working class community and he grew up and was educated in the St. Urbain neighbourhood of Montreal. His two years at Sir George Williams University coincided with the influx of World War II veterans, and when his friends among them graduated, Richler quit. Wanting to be a writer, he decided that the "best thing was to cut myself off and find out if I could write." At nineteen, therefore, he left Canada for Paris, where he published his first small "mood-pieces" in a little literary magazine called *Points*, and wrote his first novel, *The Acrobats*. During a visit to Canada

pending the acceptance of his first book, Richler turned his hand to everything, from working for a diaper salesman to news editing for the Canadian Broadcasting Corporation. The publication of *The Acrobats* enabled him to go abroad once more.

Although Richler's solution - expatriation - was diametrically opposed to Hugh MacLennan's, it sprang from a similar awareness of the problems facing Canadian authors in the 1940's, when, as Richler pointed out, they had little or no audience, sales were still punishingly small, and Canadian literature courses were regarded as standing jokes. These were the days when students could, and according to Richler, did invent Canadiana titles and authors rather than search them out in the literature! But although he lived abroad, Richler refused to think of himself as an ex-patriate. Living in England only gave him a "broader perspective on Canada," and freed him from a "tremendous danger" he saw for young writers in Canada - that of over-valuing themselves. But he insisted, "I'm not a European writer and I couldn't be one if I stayed here twenty-five years. All my attitudes are Canadian; I'm a Canadian."

After nearly twenty years, however, Richler found that in Montreal he "no longer understood the idiom," and that he "was now in danger of finding Canada foreign too." Moreover, he had begun to notice that "too many other expatriate commonwealth writers ... had been driven in exile to forging fictions set in the past, the usually dreaded future, or indeed, nowhere." In 1968-69 he accepted a Writer-in-Residence appointment at Sir George Williams University, and in 1972 he spent a year as Visiting Professor of English at Carleton University. He has made his permanent home in Montreal since that time.

No matter where he has lived, however, Richler's commitment to his creative talent has always been a profound one. In this context, then, he regards each novel as a failure which provides "the compulsion to begin afresh." For him, literature is "more than a local address, or familiar street names, or good intentions. It's what hopefully makes our short passage here more endurable." Richler has said that any serious writer is a moralist. Reminiscent of Brian Moore, he feels that "we have to make value judgements all the time, it seems in relation to nothing." He regards his novels, therefore, as statements "about values and about people living in a time when ... there is no agreement on values."

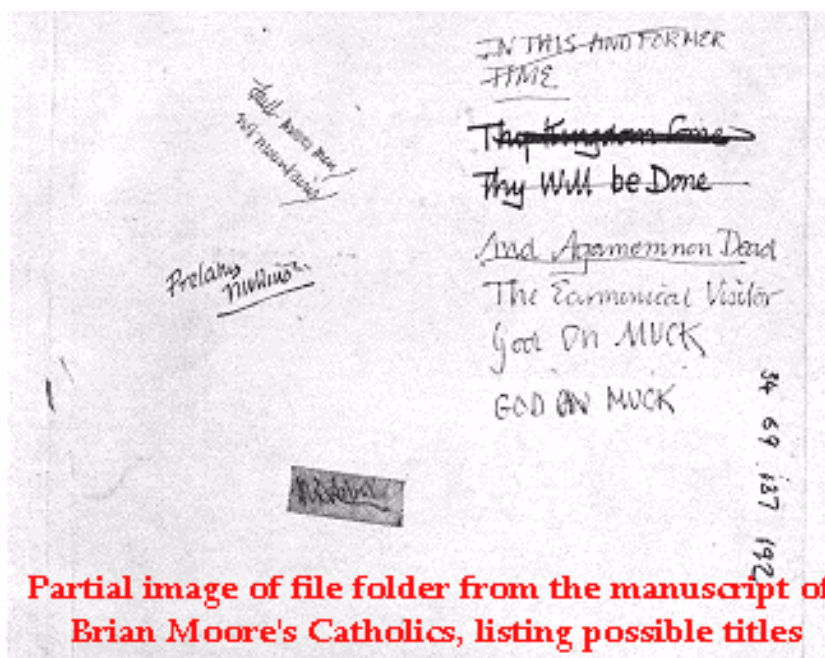
Richler's achievements are impressive. His books include: *The Acrobats* (1954); *Son of a Smaller Hero* (1955); *Choice of Enemies* (1957); *The Apprenticeship of Duddy Kravitz* (1959); *The Incomparable Atuk* (1963); *Cocksure* (1968); *Hunting Tigers Under Glass* (1968); *The Street* (1969); *St. Urbain's Horseman* (1971); and *Jacob Two-Two Meets the Hooded Fang* (1975). He has also edited a number of anthologies, written several screenplays for television and film, and produced innumerable articles and reviews for British, American, and Canadian magazines.

From 1959 to 1961 Richler was the recipient of Canada Council Junior Arts Fellowships. He was awarded a Guggenheim Fellowship for creative writing in 1961, and in 1966 received a Canada Council Senior Arts Fellowship. He has received two Governor-General's Gold Medals: in 1968, jointly, for his novel *Cocksure* and his collection of essays *Hunting Tigers Under Glass*, and in 1971 for his novel, *St. Urbain's Horseman*. He was awarded the President's Medal for the best general article published in Canada in 1963 by the University of Western Ontario, and the Paris Review Humour Prize in 1967. The film version of *The Apprenticeship of Duddy Kravitz*, for which he wrote the screenplay, was the first Canadian film to receive the Golden Bear Award for best feature entry at the 1974 Berlin Film Festival.

The Richler papers (6.8 metres) include various draft manuscripts, page proofs, and galley proofs of

the novels, as well as the manuscripts of uncollected reviews, essays, and articles written for such publications as *The Spectator*, *New Statesman*, *London Sunday Times*, *London Observer*, *London Magazine*, *Punch*, *Commentary*, *Maclean's* and *Saturday Night*. Included also are drafts of television plays: *The Trouble with Benny*; *Paid in Full*; *The Fall of Mendal Krick*; *Mortimer Griffin*, *Shalinsky*, and *How They Settled The Jewish Question*; *A Spare Room*; *The Acrobats*; *The Apprenticeship of Duddy Kravitz*; and *A Friend of the People*. Manuscripts of screenplays in the collection include: *Life at the Top*; *No Love for Johnnie*; and *Cocksure*. The remainder of the collection is made up of correspondence both of a personal and business nature dating from 1954 to 1972, publishers' contracts, and film, television and book reviews.

## BRIAN MOORE, 1921 -



Partial image of file folder from the manuscript of Brian Moore's *Catholics*, listing possible titles

Brian Moore spent his childhood in Belfast, where he attended St. Malachi's College until 1940. He left school without graduating, however, and although he took correspondence courses from the University of London toward a Baccalaureate Degree, the Second World War effectively ended his formal education. Between 1943 and 1948 he worked his way through seventeen countries from North Africa to Poland, variously employed with the British Ministry of War Transport, with the United Nations Relief and Rehabilitation Administration, and as a freelance reporter. At the age of twenty-seven he emigrated to Canada.

While working as a proofreader with the *Montreal Gazette* for \$27.00 a week, Moore began writing short stories "to do something to keep my sanity." In 1952, meeting with some success, he quit the newspaper job and supported his serious writing with pulp publications. Since 1959 Moore, although a Canadian citizen, has lived in the United States. Unlike Robert Kroetsch, Rudy Wiebe, or Hugh MacLennan, Moore has not been a professional academic, perhaps because he claims to feel "uneasy discussing the teaching of writing." He has served, nonetheless, as Regents' Professor of English (1974-75) on the Los Angeles Campus of the University of California.

Moore's literary interest has been in "exploring, through fiction, a world in which man exists without belief." His first novel *Judith Hearne* (1955) received "an immediate and international acclaim," winning the Quebec Literary Prize, the Sigma Chi Award, and the Author's Club of Great Britain First Novel Award. It was followed by *The Feast of Lupercal* (1957); *The Luck of Ginger Coffey* (1960); *An Answer from Limbo* (1962); *Canada* (1963); *The Emperor of Ice Cream* (1965); *I am Mary Dunne* (1968); *Fergus* (1971); *The Revolution Script* (1971); *Catholics* (1972); *The Great Victorian Collection* (1975); and *The Doctor's Wife* (1976). In addition, Moore has written screenplays and tele-plays of *The Luck of Ginger Coffey* (1962); *Torn*

*Curtain* (1966); *The Slave* (1967); and *Catholics* (1973). His short stories, articles, and reviews have appeared in *Northern Review*, *Atlantic Monthly*, *Weekend Magazine*, *American Magazine*, *Tamarack Review*, *Threshold*, *The Irish Genius*, *Cornhill*, *Transatlantic Review*, *Gentleman's Quarterly*, *the Spectator*, *Midstream*, *Holiday*, *Maclean's Magazine*, *Book Week*, *Vogue*, *Literary Guild Magazine*, and the *London Sunday Times*; and in such anthologies as *Great Canadian Writing: a Century of Imagination*, ed. Claude Bissell (1966); *A Book of Canadian Stories*, ed. Desmond Pacey (1963); *Ten for Wednesday Night*, ed. Robert Weaver (1961); *Canadian Writing Today*, ed. Mordecai Richler (1970); *Modern Canadian Stories 12*, ed. John Pudney (1961); *The Dolmen Miscellany of Irish Writing* (1962); and *The Best American Short Stories*, eds. Martha Foley and D. Burnett (1967).

Brian Moore's talents have received widespread attention and praise from reviewers and commentators in Canada, India, the United States and Great Britain. He has been the recipient of a Guggenheim Fellowship, a Canada Council award, and a fiction grant from the U.S. National Institute of Arts and Letters. *Judith Hearne* and *An Answer from Limbo* have both been proposed for the U.S. National Book Award, for which, unfortunately, Moore is ineligible because he is not an American citizen. *Catholics* won the W.H. Smith Annual Literary Award for 1973, and Moore has the distinction of receiving the Governor-General's Literary Award for Fiction for both *The Luck of Ginger Coffey* (1960); and for *The Great Victorian Collection* (1975).

The Brian Moore collection (6 metres) is comprised of numerous draft manuscripts, page proofs, and galley proofs of all his writings, meticulously kept and later annotated by the author, together with files of correspondence with publishers, admirers and friends. Manuscripts and files of correspondence relating to the production of the screen plays *Ginger Coffey*, and *The Feast of Lupercal*, are included in the collection. Of particular interest is the existence of Moore's first published work in North America, and his publications under the pseudonyms "Bernard Mara" and "Michael Bryan", together with several complete and incomplete manuscripts which were never published. Moore's personal copies of the translations of his novels, also in the collection, indicate the author's literary renown beyond the English-speaking world.

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## W.O. MITCHELL, 1914 -

William O. Mitchell once reflected that "the landscape has everything to do with the way we grow as human beings." Few writers have captured the essence of the prairie setting better than Mitchell. He is an intrinsic part of Western Canada and in writing from such roots has created for himself an important place in Canada's literary heritage.

Born in Weyburn, Saskatchewan, Mitchell spent his childhood in this small farming community. In adolescence poor health forced him to move to St. Petersburg, Florida, where he completed his education. He returned to Canada in 1931 and enrolled in the University of Manitoba in a premedical program, majoring in psychology and philosophy. As a university student he was active in sports, excelling in swimming and diving. He was also involved in drama and acted in the Winnipeg Little Theatre. Feeling the need to travel after his second varsity year, Mitchell shipped as a deckhand on a Greek steamer. His travels took him throughout Europe, including a lengthy period in Biarritz, France. Upon his return he became a reporter for the *Seattle Times*, while studying playwriting under Professor Glen Hughes at the University of Washington. He then came to Calgary and worked for a local radio station as an advertising salesman and writer.

Dissatisfied, he tried a number of other vocations including selling life insurance before returning to his studies in 1940 at the University of Alberta. He graduated with a B.A. in 1942.

At the University of Alberta, Mitchell studied with Dr. Frederick Salter, who recognized his talent and encouraged him to pursue a literary career. Dr. Salter advised Mitchell to concentrate on subjects with which he was familiar - the prairie landscape and its people. That Mitchell followed this advice is evident. Even after finishing his studies in Edmonton, Mitchell continued to seek advice from Salter on style and form. This is particularly visible when examining the numerous annotations by Salter on the drafts of Mitchell's early short stories and first novel.

When published in 1947, *Who Has Seen the Wind* received immediate acclaim. Edward A. Weeks, editor of the *Atlantic Monthly Press*, insisted that it was the "most remarkable novel we have had from a Canadian author since ... 1926." In Canada, William Arthur Deacon, celebrated literary editor of the *Globe and Mail* stated that the work is "the rarest kind of story, a work of complete naturalism of presentation coupled with the insight of an uninhibited imagination. The combination of humour and pathos, realism and fine sentiment, has resulted in a book that comes as close as any novel can to universal appeal." It is the story of a small boy, Brian O'Connell, growing up in a Saskatchewan prairie town, and relates his struggle, in Mitchell's words, "to understand what still defeats mature and learned men - the ultimate meaning of life."

With the completion of *Who Has Seen the Wind*, Mitchell turned to other genres. Between 1948 and 1951, he was fiction editor for *Maclean's*, and in that capacity continued to write short stories and articles for that and other magazines. Some of these stories laid the foundation for his highly successful radio and television series, *Jake and the Kid*, which ran from 1950 to 1958. The stories and later the dramatizations came to symbolize a western mystique. Margaret Laurence, when discussing the *Jake and the Kid* stories, recalled that "the prevalent feeling on the subject was ... that's us; he's writing about us." These stories, when published in an anthology in 1962, won the Stephen Leacock Award for Humour.

Mitchell has continued to publish and his novels include: *The Kite*, (1962), which tells the story of a young newspaper columnist and his relationship with the oldest man in the world; and *The Vanishing Point* (1973), a refashioning of *The Alien* (1953), serialized in *Maclean's*, dealing with white-Indian problems on a Stoney Indian reservation near Calgary. Mitchell has written a number of plays for radio, television and theatre, such as *The Black Bonspiel of Wullie MacCrimmon*; *The Devil's Instrument*; *Lost in the Long Long Grass*; and *Back to Beulah*. The latter was produced in all three media, and won the ACTRA award for the best dramatic production of a radio play in Canada.

The Mitchell papers (6.8 metres) include: *Jake and the Kid* scripts produced by the Canadian Broadcasting Corporation for radio and television, together with correspondence relating to their production both in Canada and in the United Kingdom; personal and business correspondence; various draft manuscripts and page proofs of *Who Has Seen the Wind*, *The Alien* and *The Vanishing Point*; rough notes and manuscripts of the stage play *Back to Beulah*; a manuscript for a novel entitled *Roses Are Difficult Here*; scrapbooks kept by Mitchell's mother relating to his father; and a number of newspaper and periodical clippings, published short stories, photographs and other memorabilia.

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## RUDY WIEBE, 1934 -



... to touch this land with words requires an architectural structure; to break into the space of the reader's mind with the space of this western landscape and the people in it you must build a structure of fiction like an engineer builds a skyscraper over and into space. A poem, a lyric, will not do. You must lay up great black steel lines of fiction, break up that space with huge design and, like the fiction of the Russian steppes, build giant artifact. No song can do that; it must be giant fiction.

This statement best reflects Rudy Wiebe's interpretation of his Western Canadian experience and explains the almost epic proportions of his fictional work. Wiebe is of the West. He was born near Fairholme, Saskatchewan. His early experience was of this north-central environment of poplar and birch, muskeg, stony hills, sloughs and swamps. When he was still a child Wiebe's family moved to southern Alberta to take up homesteading. Here he came to appreciate another perspective of the prairie landscape: the vastness of the grassland plains.

Books were scarce in rural Alberta. On the Wiebe homestead, as on many farms, available reading material consisted of the *Eaton's Catalogue*, the *Winnipeg Free Press*, and the *Bible*. Yet Wiebe had a voracious appetite for books. By the time he was in grade three he had read all the books in the small school library. He acquired an interest in literature which continued throughout his years of high school and post-secondary education. He attended the Mennonite High School in Coaldale and graduated from the University of Alberta in Edmonton with Bachelor and Master's Degrees. Wiebe also studied at the University of Tübingen, West Germany, and obtained a theological degree from the Mennonite Brethren College in Winnipeg. He has taught English at Goshen College, Indiana, and is presently Associate Professor of Canadian Literature and Creative Writing at the University of Alberta.

In the *Oxford Companion to Canadian Literature*, Norah Story makes the following statement:

Wiebe's religious views and his conviction that the development of the individual depends as much on his physical environment as on the economic, social and spiritual pressures to which he is subjected give force and variety to his work. He is able to create in his novels vivid settings for the moral questions that he asks.

Two of Wiebe's books draw extensively upon his Mennonite background. His first book, *Peace Shall Destroy Many* (1964), was initially prepared as a Master of Arts thesis under the guidance of Dr. Frederick M. Salter at the University of Alberta. It deals with one year in the life of a northern community and with the protagonist's conflict of conscience in weighing the attraction of an idealistic pacifism against society's often pragmatic violence. It was heralded as a book of literary significance when published, but touched off considerable debate and introspection within the North American Mennonite community.

In *The Blue Mountains of China* (1970), Wiebe once again draws from the Mennonite experience, this time in more epic proportions and in more positive terms. He deals with the Mennonites' emigration from

Russia and their search for peace and freedom in Western Canada and Paraguay. He looks at the values of these people, their adjustment to new physical and social environments, and the strength of their Christian conviction against persecution and cultural assimilation. Wiebe's Christian viewpoint is manifested also in his short stories and novels dealing with the Indians and Eskimos of Western Canada and the North. In his anthology, *Where Is the Voice Coming From?* (1974), and his novel *First and Vital Candle* (1966), Wiebe displays a sympathetic understanding of the native view of the land and shows his facility in expressing the richness of their heritage and the shameful inhumanity of white men. Perhaps Wiebe's abilities in this regard are best demonstrated in his novel *The Temptations of Big Bear*, which won the Governor-General's award in 1973. Here he tells the story of Big Bear, Chief of the Plains Cree, who refused to sign a treaty that would see his people humbled, debilitated and made homeless. In the course of six years of research Wiebe came to admire his subject and indeed achieved an intimacy with the spirit of Big Bear.

The Wiebe papers (2.7 metres) contain complete and dated draft manuscripts of published novels, short stories, poems and articles, and large files of research notes relating to his historical fiction. There is a significant amount of material representing Wiebe's early writing attempts, the major portion being the product of a creative writing course given by Dr. F.M. Salter at the University of Alberta. Correspondence, publishers' files, interviews, reviews and critical works round out the collection.

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## ROBERT KROETSCH, 1927 -

Robert Kroetsch was born on the Alberta farm where his German Catholic family homesteaded, and received his early education in Heisler and in nearby Red Deer. In 1944 he entered the University of Alberta, graduating with a B.A. in 1948. At university Kroetsch remembers that he "was a farm boy and [the other students] were all veterans. I couldn't believe these people's experiences." Perhaps for this reason, after graduation he went north to Slave River where he worked as a labourer on the Fort Smith portage for two years, sailed as a Purser on MacKenzie riverboats, and spent a brief time on Hudson Bay. Between 1951 and 1954 he was civilian Director of Information and Education for the U.S. Air Force, Goose Bay, Labrador.

In 1954, Kroetsch returned to graduate school in order to study the techniques of creative writing. In 1956 he graduated from Middlebury College, Vermont, with an M.A., having at the same time studied creative writing at the University of McGill under the Canadian novelist, Hugh MacLennan. He received his Ph.D. from the University of Iowa in 1961.

He then joined the faculty of the State University of New York, Binghamton, as a professor of English. During the summers of 1975 and 1976 he taught creative writing at the newly-founded Saskatchewan Summer School of the Arts. He also served as Writer-in-Residence at both the University of Calgary, and the University of Lethbridge for the academic year 1975-76, and at the University of Manitoba for 1976-77. In 1978 he will join the latter institution, returning after many years in the United States to an academic position in Western Canada.

Robert Kroetsch's many short stories, poems, and critical essays have appeared in *Fiddlehead*, *Alphabet*, *North*, *Grain*, *Northern Journey*, *Maclean's*, *The Montrealer*, *Essays on Canadian Writing*, *Alberta School Library Review*, *The Literary Half-Yearly*, *Prism International*, *Barrow*, *University of Kansas City*

*Review, Sage, Island, Clarendon, Copperfield, Pluck, Dandelion, Trace, Wascana Review, English Quarterly, Tamarack Review, Canadian Forum, Journal of Canadian Fiction* and the *Malahat Review*. He has also been editor of the prestigious literary journal *Boundary 2, a Journal of Post-Modern Fiction*.

His book *But We Are Exiles* (1962) was published in Toronto, London, and New York, an unusual achievement for a first Canadian novel. In 1966 came *The Words of My Roaring*, to be followed in 1968 by *Alberta*, in the MacMillan's *Travellers' Canada* series, for which Kroetsch returned to his home province for a year in order to visit both old and new scenes. In 1969 *The Studhorse Man* won the Governor-General's Award. *Creation* (1970) is an anthology of three Canadian authors: Robert Kroetsch, James Bacque, and Pierre Gravel. Kroetsch himself was editor. While professing not to be "interested in the old-fashioned chronological trilogy," Kroetsch wrote *Gone Indian* (1973) as the last of "a group of three novels that interrelate . . ." *The Studhorse Man* and *The Words of My Roaring* being the others. A fifth novel, *Badlands*, appeared in 1975. Two volumes of poetry, *The Stone Hammer Poems* and *The Ledger*, appeared in 1975, and were followed in 1977 by *Seed Catalogue*.

Robert Kroetsch is part of the "great national literary revival of the 60's and 70's in Canada." Angry that he got a B.A. without even hearing about one Canadian author, he considers that his task is to fill "the sense of absence" that such an experience produces in Canadians. As a Western Canadian, Kroetsch is consciously "involved in making a new literature out of a new experience." He speaks of "a strange sense of belonging and not quite being there." The result, as Margaret Laurence, another Western writer points out, "is an enormous sense of geographical background," which is universalized by the "almost mythic treatment" it receives at the hands of Robert Kroetsch.

Kroetsch's papers (3 metres) include the manuscripts of an unpublished novel in two versions, one his Ph.D. dissertation, and the other a unique copy of a revised version; manuscript notes, drafts, galley sheets and proofs of *The Words of My Roaring*, drafts and galleys of *Alberta*; notes, drafts and galleys of *The Studhorse Man*; drafts of *Gone Indian* and *But We Are Exiles*; and drafts and page proofs of *Badlands*. Also included are manuscripts and galleys of *The Stone Hammer Poems* and *The Ledger*. There are manuscripts and correspondence relating to published short stories and critical essays, plus correspondence and reviews for his novels and volumes of poetry, editorial correspondence for *Boundary 2*, and personal correspondence with friends at the University of Lethbridge. Various editions of his literary works complete the collection, along with copies of periodicals and little magazines containing Kroetsch contributions.

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## GRANT MACEWAN, 1902 -

John Walter Grant MacEwan was born on the family farm near the prairie town of Brandon, Manitoba. As a farm boy there, and later in Melfort, Saskatchewan, MacEwan developed a love for the land and a keen interest in the evolving methods and machinery used for its cultivation. Beginning his post-secondary education at the Ontario Agricultural College in Guelph, he graduated with a Bachelor of Agriculture degree through the University of Toronto in 1926. Two years later, with his studies supported by a scholarship, MacEwan received a Master's degree from the University of Iowa. He then spent the next eighteen years teaching scientific farming at the University of Saskatchewan, until 1946 when he was appointed Dean of the Faculty of Agriculture and Home Economics at the University of Manitoba.

In 1951 MacEwan resigned his academic post to enter politics. He first ran unsuccessfully as a Liberal candidate in the federal riding of Brandon. When he later moved to Calgary he sought public office again. He was elected to the city council in 1954, and shortly thereafter won a seat in the Legislative Assembly of the province. In 1958 he became Leader of the Liberal Opposition, but resigned after his personal defeat in the 1959 election. He again served as alderman in Calgary in 1960 to 1963, and then as Mayor from 1963 to 1965. In this latter year he was appointed Lieutenant Governor of Alberta, an office he held until his retirement in 1974. Grant MacEwan is presently on the faculty of the University of Calgary.

MacEwan's reputation as a writer and speaker became widespread in Western Canada. His first books were technical agricultural studies entitled *Canadian Animal Husbandry* (1936); *General Agriculture* (1934); *Breeds of Farm Livestock in Canada* (1941) and *Feeding of Farm Animals* (1945). Furthermore, the articles he published in the farm press made him an authoritative figure in the farming community, while his affable manner made him a popular choice as a speaker on agricultural topics, and as a livestock judge at western exhibitions and fairs.

From the outset of his career MacEwan had a strong sense of the frontier and its history. He was impressed by the accomplishments of the prairie pioneers and homesteaders and regretted that their achievements lacked the appropriate historical appreciation. In the preface to *Between the Red and the Rockies* (1952), he wrote that "the agriculture of Western Canada [had] a personality that [was] rich and colourful" and its story "should reveal entertaining academic and cultural values." In such books as *Agriculture on Parade* (1950); *John Ware's Cow Country* (1960); *Blazing the Old Cattle Trail* (1962); *Hoofprints and Hitchingposts* (1964); *Harvest of Bread* (1969); *Power for Prairie Plows* (1972) and *Battle for the Bay* (1975), he vividly describes the establishment and development of agriculture on the western plains.

MacEwan was also interested in the people, both native and immigrant, who made up the colourful western mosaic. In *The Sodbusters* (1948); *Eyeopener Bob* (1957); *Fifty Mighty Men* (1958); *Calgary Cavalcade* (1958); and .... *And Mighty Women Too* (1975), he explored their accomplishments. Three more books examined the lives of memorable Indians of the plains: *Tatangi Mani: Walking Buffalo of the Stonies* (1969); *Portraits from the Plains* (1971); and *Sitting Bull: the Years in Canada* (1973).

In addition, MacEwan has written books of a more general nature. *Entrusted to my Care* (1966) is dedicated to the awakening of "a greater concern for the care of resource treasures, of which the Canadian inheritance was great." *Poking into Politics* (1966) is a personal interpretation of the history of the democratic process, and draws heavily upon MacEwan's own political experiences. *West to the Sea* (1968), which he co-authored with his son-in-law, Maxwell Foran, presents an overview of Western Canadian history, stressing the significance of the area's natural resources to the region's development.

The MacEwan papers (2 metres) consist of correspondence, both personal and public, personal diaries, and financial records. Particularly significant are the numerous files of research materials, including scrapbooks, reports, submissions to government, newspaper clippings, and photograph albums. Supporting the manuscript file is Dr. MacEwan's excellent library of prairie local history publications.

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**JAMES GRAY, 1906 -**

In the introduction to his first book *The Winter Years*, James Gray remarked that his intent was to write about people, "ordinary, cantankerous, friendly, selfish, helpful, disenchanted, and irresponsible people." His goal was to "chronicle ... their minor tragedies, hilarious adventures, small disasters, and ephemeral triumphs, none of which made much history and some of which were our own." In this endeavor Gray has achieved success, particularly in presenting intensely personal yet encompassing observations on Western Canadian history. Gray's own experiences are indeed reflected in all of his books.

Born in Whitemouth, Manitoba, James Gray spent the formative years of his childhood and adolescence, recalled in *The Boy From Winnipeg* (1970), in that city. At the age of fifteen, forced to leave school in order to contribute to the family income, he sought employment at the Grain Exchange, where in a modest way, he prospered until the depression struck in the 1930's. Gray then found himself not only unemployed, but on relief, and gravely ill with tuberculosis. In many ways his writing career began in response to these desperate circumstances. To make money he began writing articles for various magazines, and by 1935 had achieved such recognition that he was offered a position as reporter for the *Winnipeg Free Press*, eventually covering a variety of assignments from Winnipeg City Hall to the labour beat, including the famed "On-to-Ottawa Trek" of 1935. He subsequently became an editorial writer and ultimately the paper's Ottawa bureau chief. In the newspaper business Gray was remembered as a jaunty character who could "write like hell and was afraid of no one." Yet he was an empathetic observer of society and was later able to incorporate his impressions and experiences in *The Winter Years* (1966), and *Men Against the Desert* (1970), both perceptive accounts of the years of drought and depression in Western Canada. Gray left the *Free Press* and his Ottawa post in 1947 as a result of a disagreement on editorial policy surrounding the government debate on the British Wheat Agreement. For the next eight years he voiced the concerns of the western agricultural community through his editorship of the Calgary-based *Farm and Ranch Review*. His associations in Calgary at this time and his interest in the developing oil industry brought him into contact with a number of businessmen intending to establish an organ to express the concerns of the independent oil producers, and in 1955 he assumed responsibility for the publication of the *Western Oil Examiner*. After 1958 Gray served as public relations manager for Home Oil Corporation until his retirement.

Retirement for Gray meant writing. The material he had collected in the research for his previous books had convinced him that there were a number of stories yet to tell. *Red Lights on the Prairies* (1971), a study of prostitution in Western Canada, proved, in Gray's words, that the West was not settled entirely by "monks, eunuchs and vestal virgins." A year later he produced *Booze*, an examination of the temperance-prohibition movement, and the last in what Gray at that time considered to be his "quintet" of prairie histories. He subsequently published *The Roar of the Twenties* (1975), a personal account of the years from the end of World War I to the 1929 stock market crash.

The collection (1.5 metres) brings together files of draft manuscripts, with a considerable volume of publishers' correspondence, and correspondence relating to his historical research. Included here are many letters of reminiscences from friends and other correspondents outlining the early days in Western Canada. The collection, moreover, includes research notes, newspaper clippings, pamphlets, and taped interviews. Unique in the collection is a lengthy transcript and file of correspondence dealing with Gray's relations with the Bronfman family concerning the publication of *Booze*.

## ANDRÉ LANGEVIN, 1927 -

André Langevin was born in Montreal and his early childhood was marked by tragedy as he lost both his father and his mother by the age of seven. The next five years were spent in an orphanage which he later described as an "asylum" - a "locked in world." Here he received his secondary school education under conditions which he felt were worse than those imposed on prisoners in the Saint-Vincent-de-Paul Penitentiary. His experiences during these years influenced much of his writing and are particularly evident in his first novel *Évadé de la Nuit* (1951), and the later *Une Chaîne dans le Parc* (1974).

Upon leaving college Langevin obtained employment as a messenger boy in the office of the Montreal newspaper *Le Devoir*. After only six months he assumed responsibility for the literary section of the newspaper, a position which he held for three years. During this time he read constantly in the attempt to "re-educate" himself, concentrating on the work of Sartre and Camus for whom he developed an affinity. However, as critic Ronald Sutherland pointed out in his introduction to the New Canadian Library edition of *Dust over the City* (1974), Langevin was not only influenced by the "thematic ideals of existentialism" but also drew from the "themes and motifs" of English and French Canadian writers. Through this process Langevin came to develop an exciting originality.

Langevin's first novel, *Évadé de la Nuit*, won for him the Prix du Cercle du Livre de France. It is the story of a boy, Jean Cherteffe, abandoned by his father, and raised in an orphanage. His second book, *Poussière sur la Ville* (1953), translated by John Latrobe and Robert Gottlieb as *Dust Over the City* (1955), won another Prix du Cercle du Livre de France and told the story of Alain Dubois, a doctor in the mining community of Macklin, and his unfaithful wife Madeline. It is in this novel that critic L.W. Keffer feels the influence of Camus to be the most evident. Keffer commented that the "plight of Alain Dubois is that he is desperately searching for happiness for himself and his wife in a brutal and absurd universe where there is no escape from suffering and no answers except in pity and a sense of human solidarity."

Some sixteen years passed between the publication of Langevin's third novel, *Le Temps des Hommes* (1956), and his highly successful *L'Élan d'Amérique* (1973), which was awarded the Grand Prix Littéraire of the city of Montreal and treated, in allegorical fashion, the expectation and frustrations of the people of Quebec. Langevin, however, was not idle during this period. He wrote and produced for the theatre, as well as for the Canadian Broadcasting Corporation. He also contributed numerous articles to *Magazine Maclean* and the short-lived *Le Nouveau Journal*.

In 1974 Langevin wrote what he considered to be his most difficult work, *Une Chaîne dans le Parc*, translated by Alan Brown as *Orphan Street* (1977). In an interview with Alain Poutaut of *Le Jour*, which was reprinted in the *Montreal Gazette*, Langevin commented on his method in writing the book. He stated:

This novel I undertook with trepidation because it carries with it two risks: the language, finding the right language, and excluding the pathos ... I had to close myself up for weeks without talking to any adults.

Here once again we see the orphaned child as protagonist. Langevin develops further his general theme of alienation particularly between adult and child. Moreover, he comments powerfully on the "permanent

damage the adult world does to the child. That is to say, the aggression."

More recently, Langevin has been a scientific producer and advisor with the Canadian Broadcasting Corporation. The series *Connaissance d'Aujourd'Hui* or *Knowledge of Today* is his creation and questions science and technology "in all its forms, in relation to society and social changes."

The Langevin papers (1.3 metres) contain a variety of manuscripts, galleys and proofs for *Évadé de la Nuit*, *Le Temps des Hommes*, *L'Élan d'Amérique*, *Poussière sur la Ville* and *Une Chaîne dans le Parc*, as well as material relating to translations, including galleys for an English translation of *Poussière sur la Ville*, which was repudiated by the author. There are also manuscripts for plays and short stories. The papers include: Langevin's articles for *Le Nouveau Journal*; his contributions to *Magazine Maclean* from 1963-69; and general contributions to publications such as *Le Devoir*. The texts of the series *Connaissance d'Aujourd'hui* make up a significant part of his papers. The correspondence section contains letters with publishers about editions, copyrights, and royalties, as well as letters from friends. There is a considerable collection of Langevin's published works, and finally there are numerous news clippings, articles, essays and theses about the work of André Langevin.

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## CLAUDE PÉLOQUIN, 1940 -

Claude Péloquin was born in 1940 and by his own admission knew at a young age that he would be a writer. He entered the Quebec literary scene in 1960 when he began publicly reading and discussing his poetry. He supervised the publication of his first book *Jericho: Poèmes* in 1963 and has continued to be actively involved in the publication of all his subsequent books in order to insure quality and integrity in the transmission of his text. *Les Essais Rouges* and *Les Mondes Assujétis* were published in 1964 and 1965 respectively, and together with Péloquin's first book, illustrate the main theme of all his subsequent works: man's struggle against death. In 1964 he was a founder of the group known as "L'Horloge du Nouvel Age," dedicated to multi-dimensional collective presentations. In Péloquin's words: "L'époque des spectacles multidimensionnels est née au Canada." In 1965 a new group was formed, "Le Zirmatie," which performed numerous collective creations in the Montreal area including performances at Le Musée d'Art Contemporain and le Musée des Beaux-Arts. On these performances the *Montreal Gazette* remarked:

L'élan artistique est toujours l'expression de l'état spirituel d'une société. Cet effort en art collectif révèle sa signification la plus profonde.

The group also performed at the Pavillion de la Jeunesse à la Ronde at Expo '67. Through the period 1967 to 1975 Péloquin continued to work in a variety of artistic media including films, tape, theatre, songwriting, and of course, books, becoming a well-known figure in the social, cultural and political life of Quebec. He produced a number of films for the National Film Board, including: *L'Homme Nouveau*, which won the award for the best non-dramatic documentary film at the 1971 Canadian Film Awards; *Balle de Gin*, a statement on the anguish of urban living; and *Moi un Savon*, a comedy. He achieved recognition as a songwriter when working with Robert Charlebois, and in 1969 won the Prix Felix Leclerc for his song *Lindberg*. He was also engaged with composer Jean Sauvageau in research on electronic music, and

presented a paper on their work at a conference organized by Robert Moog, inventor of the Moog Synthesizer, at Trumansburg, New York. All the while he continued to publish. His books include such titles as: *Manifeste Subsiste* (1965); *Calorfère* (1966); *Manifeste Infra Suivi des Émissions Parallèles* (1967); *Mets tes Raquettes* (1972); and *Éternellement Votre* (1973).

The collection (1.7 metres) is comprised of draft manuscripts, galley proofs, research notes and correspondence relating to a number of Péroquin's works. Included also are scrapbooks, photographs, cassette tapes of readings and filmed interviews. A number of specially bound editions of Péroquin's published works complement the manuscript and audiovisual materials.

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## GEORGE RYGA, 1932 -

George Ryga is the author of Canada's best-known English language play, *Ecstasy of Rita Joe*. He is also one of Canada's most prolific authors. Having embarked on a career as a professional writer in 1962, he has maintained a taxing work program as a short story writer, novelist, radio and television dramatist, poet, and film scenarist, not to mention ventures into the world of ballet and opera. Fourteen years of this disciplined regimen have resulted in 190 plays, two cantatas, five screenplays, two long playing albums, three novels, and a book of poetry, as well as a considerable body of unpublished and unproduced work.

His controversial *Ecstasy of Rita Joe* was commissioned by the Vancouver Playhouse for Canada's Centennial Year, and was the first play performed in the new National Arts Centre in Ottawa in 1969 before an audience which included Prime Minister Trudeau and the assembled provincial premiers. It has been both broadcast and televised by the Canadian Broadcasting Corporation. Commissioned by the Manitoba Indian Brotherhood to mark the centenary of the signing of Indian Treaties 1 and 2, a ballet version of *Rita Joe* was presented by the Royal Winnipeg Ballet at the Centre's Opera House in 1971. Since its debut, this outstanding Canadian play has been frequently produced both abroad and across Canada, and always to acclaim. Furthermore, it has achieved the remarkable distinction of crossing the Canadian cultural barrier, having been translated into French by Gratien Gélinas. This translation, "the sole occasion on which Quebec's leading playwright has translated the work of an English- Canadian playwright," demonstrates the stature of Ryga's talent, and his place in contemporary Canadian culture.

George Ryga was born to immigrant parents in the farming community of Deep Creek in Northern Alberta. His family had arrived in Canada from what Ryga calls "medieval Ukrainian villages," and this uprooting no doubt lies behind "the sense of spiritual homelessness [that] is common in his work," and explains the need of "many of the characters [to] define themselves by their relationship to a country they have lost or one they never find."

His formal education consisted of seven years in a one-room schoolhouse, followed by some desultory secondary school correspondence courses, and by "hanging about some lecture rooms at the University of Alberta. . . ." At the age of 16, Ryga's competitive writing won him two I.O.D.E. scholarships to the Banff School of Fine Arts, which in turn led to study at the University of Texas. Before turning to writing as a full-time career, following the 1962 success of *Indian* on CBC television, Ryga worked variously as a farmhand, construction worker, janitor, postal worker, advertising copy writer, and "in other essential and some dismal



occupations."

George Ryga feels strongly that Canadians should consider "themselves capable of creating a national culture," part of which must be the presentation of Canadian drama which is "an accurate reflection of our life-condition," and which accepts "the language and human qualifications of the people to whom and of whom it speaks." Ryga believes that indigenous theatre is as essential "as potatoes and electricity" to the positive growth of a nation, and to this end, has been a vociferous supporter of a Canadian quota system for government-subsidized theatres in order to "open the doors wide to opportunities for [Canadian] playwrights. . . ." His own success with drama designed to "sear both the social and cultural conscience of the nation" provides resounding evidence that it is not necessary for any Canadian theatre to rely solely on imported fare.

The exciting talent of George Ryga must be accorded recognition as a "formidable dramatic presence" on the Canadian cultural scene, and the acquisition of his papers an important milestone in that culture's documentation. The papers (5.25 metres) cover Ryga's activities from 1956 to 1975, and include poetry, short stories, novels, feature film screenplays, radio and television scripts, stage plays, musical works, essays, and public addresses. The manuscript of the first work Ryga ever sold to the CBC is included - a short story entitled *High Noon and Long Shadows* (1960). There are various drafts of all three of his published novels, and manuscripts of his unpublished ones. Also included are the typescripts and CBC production scripts for the many radio and television dramas by Ryga that the national corporation has produced in a multitude of dramatical series - *Late Night Theatre*, *Matinee Theatre*, *Drama Special*, *Bush and Salon Series*, *CBC Stage*, *Mid-Week Theatre*, *Tales of the West*, *Studio Pacific*, *Quest*, *Shoestring Theatre*, *The Clients*, and *Festival*. Scripts sold to the Canadian Television Network and the National Broadcasting Corporation in the United States also appear. Ten titles also appear under the category of stage plays, and include major theatrical hits like *The Ecstasy of Rita Joe*, *Grass and Wild Strawberries*, *Captives of the Faceless Drummer*, *Sunrise on Sarah*, and *Portrait of Angelica*. Included are outlines, various draft stages, rehearsal scripts, revised scripts for productions subsequent to the first, music, lyrics, and reviews. There is a collection of tapes, including a live performance of *A Feast of Thunder*. Particularly valuable are Ryga's correspondence and financial files, which cover the years 1960-75, and perhaps unique in a collection such as this, a set of the files of Ryga's literary agent, Miss Renée Paris, which rounds out Ryga's career in a remarkably full and useful manner.

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## MICHAEL COOK, 1933 -

Since emigrating from England to the Maritimes in 1966, Michael Cook has become a vibrant spokesman for his adopted home. Newfoundland, he says, has given him "the focal identity" exhibited so strongly in his art. His basic source of inspiration "has been, and ... will continue to be, the people and environment of Newfoundland." He finds there "an heroic individualism" and "a language colourful, rich, musical, scatological.... full of the power of ancient metaphors," and from these components he artistically depicts "a way of life in which individuals struggle with the timeless questions of worth and identity against an environment which would kill them if it could." The power of his work is evident in the number of his plays available in published form: *Colour the Flesh the Colour of Dust*; *Tiln*; *The Head Guts and Soundbone Dance*; *Quiller*; *Jacob's Wake*; *Teresa's Creed*; and *Not as a Dream*. Cook himself, however, regards his work as populist rather than popular, and likes to think that he "speaks to the condition of all men who have

only recently come to realize that somewhere in the transition between rural and industrial man they left behind a portion of their souls."

Michael Cook's early life was spent in England, where he left school at the age of fifteen. He turned his hand to a variety of occupations - farm labourer, waiter, construction worker, and soldier (serving in Korea, Japan, Malaya, and Germany) - and then entered Nottingham University Institute of Education, graduating as a major in Drama and English. He is now a Canadian citizen settled in Newfoundland, where he has had an impressive career as actor, director, journalist, professor of drama and English, and most notably as a playwright. He has been the recipient of a Senior Arts Grant from the Canada Council, and has served as Governor of the Canadian Conference of the Arts. He has twice been named best actor at the Dominion Drama Festival, and has appeared in every major Canadian Broadcasting Corporation drama series. He has scripted and hosted a Creative Drama series for television, and co-scripted and co-hosted a weekly satirical series on Newfoundland politics for the CBC. He has served as director for the Memorial University Dramatic Society, and the St. John's Arts and Culture Centre, directing plays by Brecht, Anouilh, Becket, Gélina, and Shakespeare. He is both founder and artistic director of the Newfoundland Summer Festival of the Arts, and has directed plays elsewhere in Canada, such as his own *Head Guts and Soundbone Dance* at the Globe Theatre, Regina. He contributes a weekly column for the St. John's *Evening Telegram*, and is a regular contributor and member of the editorial board of the *Canadian Theatre Review*. He has also contributed to *Maclean's*, *Time*, and CBC's *Viewpoint* and *Telescope*. Since 1967 he has been associated with Memorial University, first as a drama specialist for the Extension Service, and then as Lecturer and Professor in the Department of English.

Michael Cook has written some forty plays for radio, television, and the stage, as well as documentaries and school broadcast series. His plays have appeared on all the major CBC English-language drama series, such as *CBC Stage*, *Tuesday Night* and *Mid-Week Theatre*, as well as being heard in the United States and in Germany. His works have been produced on the stage at such theatres as the National Arts Centre, Ottawa, the Neptune Theatre, Halifax, the St. Lawrence Centre, Toronto, the Saidye Bronfman Centre and the Centaur Theatre, both in Montreal, and at other regional theatres across the country.

The Michael Cook papers (1.8 metres) include numerous drafts of his plays for the stage, radio and television, and manuscripts for two unpublished novels, and many short stories. There are also scripts for his CBC programme, *Our Man Friday*, and for CBC school broadcasts. Included as well are manuscripts for his *Evening Telegram* column, and his contributions to the *Canadian Theatre Review*, plus a file of speeches delivered at a variety of functions. The papers also contain closely annotated scripts of plays that Cook has directed. There is a large correspondence section covering the years 1968-77, including correspondence with his agent, Renée Paris, as well as a collection of his published poems, articles, reviews, and plays, and a miscellany of production tapes, scrapbooks, notebooks, posters, and production photographs.

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## LEONARD BYRON PETERSON, 1917 -

Len Peterson has the distinction of being one of Canada's earliest playwrights for radio. He sold his first play to the Canadian Broadcasting Corporation in 1939, and since that date has written more than one thousand dramatic works for theatre, radio, television and film, as well as a number of novels. His articles

and short stories have appeared in *Canadian Forum*, *Maclean's*, and *Beaver*, and several of his plays have appeared in published form.

He has also adapted many works for radio including Lorca's *Blood Wedding*, O'Neill's *A Touch of the Poet*, Margaret Laurence's *A Bird in the House*, Verne's *Around the World in Eighty Days*, and Grove's *Settlers of the Marsh*. Peterson comes of Norwegian ancestry and was educated at Kitchener Public School, Scott Collegiate and Luther College in Regina. He then attended Northwestern University, Chicago. The result is claimed to be "an indelible distaste for conservatism, the realization that much of literature was 'artful in the worst sense,' and a growing interest in writing as social history." He is a member of the Association of Canadian Television and Radio Actors, and the Canadian Theatre Centre. In 1960 he was the recipient of a Canada Council Senior Arts Fellowship, and in 1963 he received a grant to write *All About Us* for Canadian Players.

His papers (72 cm.) include the research material, manuscripts and correspondence for his first novel, *Chipmunk* (1949); and his plays *Burlap Bags* (1946) and *The Great Hunger* (1958).

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## JOANNA M. GLASS, 1936 -

Joanna Glass, a native of Saskatoon, displayed an early interest in theatre. As a child she worked with Louise Olson's Quota Club, and later with the Saskatoon Community Players. Her writing career began when she was hired at the age of seventeen to write commercials for a local radio station. She continued with this occupation after moving to Calgary, where she also studied drama with Betty Mitchell. An Alberta Arts Council Scholarship enabled Glass to continue her studies at Pasadena Playhouse. She later attended the Warner Brothers Drama School in Hollywood.

Although best known as a playwright, Joanna Glass has written a novel, *Reflections on a Mountain Summer*, which was published in 1974, and chosen as the Book of the Month Club's Alternate Selection. It has also been serialized for radio by the British Broadcasting Corporation. In 1976 her short story "At the King Edward Hotel" was published by Macmillan London in *Winter's Tales* 22.

*Santacqua*, her first play, premiered at the Herbert Berghof Playwriting Unit in Greenwich Village in 1969. Her next play, *Jewish Strawberries*, was presented in Detroit. Since that time, Joanna Glass has written *Canadian Gothic*, *American Modern*; *Artichoke*; and *The Last Chalice*; and has seen these plays produced at the Manitoba Theatre Centre, the Vancouver City Stage, the Pleiades and Lunchbox Theatre, Calgary, the Persephone Theatre, Saskatoon, the Tarragon Theatre, Toronto, the Centaur Theatre, Montreal, the Manhattan Theatre Club and the Phoenix, New York, the Cricket Theatre, Minneapolis, and the Long Wharf Theatre, New Haven. *Canadian Gothic*, *American Modern* and *Artichoke* have all been adapted for the Canadian Broadcasting Corporation radio and television production, while *The Last Chalice* was a specially commissioned work for the Manitoba Theatre Centre's 20th season.

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## MORRIS SURDIN, 1914 -

The literary and dramatic resources of the Department of Rare Books and Special Collections are supplemented by the papers of noted Canadian composer-arranger-conductor Morris Surdin. The Surdin collection (50 metres) is made up of scripts, scores and related materials for some 2500 dramatic works, produced on radio, television or the stage, for which Surdin has composed the musical accompaniment. As a collection, it provides substantive proof of the contribution made by the sound media to the development of the literary life of Canada, as well as directly complementing such collections as those of W.O. Mitchell, George Ryga, Michael Cook, and Len Peterson.

Surdin is a native of Toronto, and as a child demonstrated his musical abilities by teaching himself piano, and later mastering the violin, cello, trombone and French horn, as well as studying theory and harmony. He was writing music for the ballet at the age of 13, and by 16 conducted his own dance band. Upon completing high school, Surdin gained practical experience as a copyist for Ben Bernie and Horace Lapp, working on the *Blue Coal Hour* broadcast from Toronto. Feeling the need to improve himself, Surdin moved to Philadelphia where he studied with the great Louis Gesensway. Returning to Canada, he joined the Canadian Broadcasting Corporation in 1939 and worked as a music arranger for two years. He then began his career as a free-lance composer, arranger and conductor.

In 1946 Surdin had the opportunity of working with playwright Ray Darby and well-known producer Esse Ljungh on *Once Upon a Time*, a series of musical fantasies. This collaboration was a success not only in Canada but also in the United States, having been picked up in that country by the Columbia Broadcasting System. Surdin and Darby subsequently signed long-term contracts with the CBC. It was during these years, 1949-1954, that Surdin gained invaluable experience working with individuals such as Goodman Ace on documentaries and CBS series, including *Mr. Ace and Jane*.

Although working in the United States, Surdin was still active in Canada. He worked on such programs as *In Search of Ourselves*, and *Jake and the Kid*, and continued to collaborate with Darby on the musical comedies *The Gallant Greenhorn*, *The Fever and the Glory*, *Ferdinand the Bullfrog*, and a remake of *Once Upon a Time*, all produced by the CBC. These and subsequent successes such as the *Stage* series, *Tuesday Night*, *Summer Fallow*, *Flick-Flack*, and *Foothills Fables*, to name only a few, prompted the following comment from Esse Ljungh:

The thing with Morris is his colossal versatility ... it's impossible to compare him with other composers, because his classical way of speaking, musically that is, is so different. His musical knowledge is vast, and his ability to adjust constantly is incredible - there might be a major script change which Morris wouldn't know about until he came to record, and he would scrap his score and compose new music right there on the studio floor. You can't buy that. This is the artist.

While Surdin was working on "music to order," he was also composing for the concert hall. He wrote for the full orchestra works such as *Credo* (1950), *Concert Ballet* (1955), and *A Spanish Tragedy* (1955), as well as works for string ensemble, brass ensemble, choir soloists with orchestra, instrumental solo and band. He has received commissions from the National Ballet Company, the Hart House Orchestra and the Shevehenko Ensemble, and is particularly well-known in Western Canada for his collaboration with W.O.

Mitchell on *Wild Rose*, which was commissioned in 1967 by the Centennial Commission.

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## CHRISTIE IRWIN HARRIS, 1907 -

Christie Harris came to British Columbia from Newark, New Jersey, as a young infant, and has lived ever since in Canada's most westerly province. It was there as a teacher of twenty-one that she began her literary career by writing what she calls nine "little nothings." These first short stories for children were, nonetheless, purchased and published by the Vancouver Province. Although after seven years Mrs. Harris relinquished her teaching career to raise her own growing family, she continued to exercise her writing talents despite the multitude of distractions to which motherhood is subject. Between 1938 and 1963 she produced over 300 school broadcasts for the Canadian Broadcasting Corporation, twelve adult plays, forty women's talks, miscellaneous humorous sketches, seven juvenile musical fantasies, and one juvenile adventure series (published as *Cariboo Trail*, 1957), as well as being the Women's Editor from 1952-58 for the *Abbotsford, Sumas and Matsqui News Weekly*.

She was already an experienced author, therefore, when her book *Once Upon a Totem* was published in 1963. This book of Indian legends proved a landmark in Canadian children's literature. *Once Upon a Totem* was nominated for the Canadian Children's Medal, and became required reading for anthropology students at the University of British Columbia. It was selected by the *New York Times* as one of the ten best illustrated children's books of the year, and by the American Museum of Natural History as one of the best juvenile books of 1963. Like good literature anywhere, it is significant not only because of the vivid retelling of indigenous folklore, but because the legends are chosen and interpreted "to illuminate universal values." Mrs. Harris's ability is also apparent in the genre of the historical novel, where in books like *West With the White Chiefs* (1965), she shows what can be done with a novel for children that maintains a relatively strict adherence to historical fact. Another strong tradition in children's literature is the story detailing a "career." Christie Harris brings to such books "style, characterization, fun and gaiety," endows them with a rare sense of reality, sanity and humour, and, by grounding their roots in real family life, conveys genuinely "useful insights into the difficulties and delights of an occupation." Fantasy has also been standard fare for children, although of slow growth in Canada. In *Secret in the Stlalakum Wild* she offers a real and identifiable setting, the use of Indian lore for atmosphere, and a substantial ecology theme.

Harris has been recognized by the Canada Council which financed her research into Haida Indians in 1964. She has won an award in the United States for her school radio series, and two of her titles have been named Book of the Year by the Canadian Association of Children's Librarians - *Raven's Cry* in 1967 and *Mouse Woman and the Vanished Princesses* in 1977. *Secret in the Stlalakum Wild* (1972) and *Sky Man on the Totem Pole* (1975) have been Junior Literary Guild selections. In 1967 she was the winner of the Pacific Northwest Booksellers' Award for Juveniles, and in 1972 she received both the International Book Year Award for "B.C.'s Best in Children's Literature" from the B.C. Library Development Commission and the B. C. Library Association, and the Vicky Metcalfe Award "for a body of work for young people."

Mrs. Harris' success no doubt springs from her belief that a good book respects a child's intelligence. Material for juvenile books must be researched "as thoroughly as for an adult." She writes from "her own backyard," sticking "to places I know and people I know so that I can write with conviction." She also brings

to her work an excitement "about every idea, every character, every plot turn," an element she feels essential to make her stories and characters visible to her young audience. Awareness of that young audience has been a central tenet of her creative work, which has always developed in a close relationship with her own sons and daughters, and with her grandchildren. Canadian children's literature represents a significant chapter in Canadian literary history, and authorship of the calibre of Christie Harris' enables it to stand "as a body of writing that deserves recognition and evaluation" both in Canada and abroad.

Besides the titles already mentioned, her work includes: *You Have to Draw the Line Somewhere* (1964); *Confessions of a Toe-Hanger* (1967); *Forbidden Frontier* (1968); *Let X Be Excitement* (1969); *Figleafing Through History* (1971); *Mule Lib* (1972), which she co-authored with her husband; *Once More Upon a Totem* (1973); and *Mouse Woman and the Mischief Makers* (1977). The Christie Harris papers (4.5 metres) contain copies of CBC scripts, short stories, articles, manuscript drafts, proofs, research notes, and correspondence relating to the publication of most of Mrs. Harris' books. Included also are personal diaries and numerous files of personal correspondence, mainly with her children, which indicate the importance of her family's experiences as background to some of the novels, and of family collaboration in the development of the manuscripts.

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## CLIFF FAULKNOR, 1913 -

Born in Vancouver, British Columbia, Chauncey Clifford Vernon Faulknor, better known as Cliff Faulknor, received his public school education on the West Coast, and after a lengthy period of travel and military service entered and successfully completed a program in agriculture at the University of British Columbia, graduating with honours in 1949. After a short period in the British Columbia Department of Agriculture, Faulknor joined the staff of the widely circulated periodical, *Country Guide*, as associate editor, and began his writing career in earnest. Through this rural magazine Faulknor gained immediate recognition. The public's appreciation of his talents increased with the regular publication of *Rural Route*, a column of satirical political commentary written under the pseudonym of Pete Williams. *Pete Williams - Prairie Philosopher* reached an even wider audience when it was broadcast on a bimonthly basis by the Canadian Broadcasting Corporation. As a writer of juvenile fiction Faulknor first gained notice with the publication of *The White Calf* in 1965 - a work which subsequently won for him the Little, Brown Canada Children's Book Award. *The White Calf* was the first book in a trilogy which later included *The White Peril* (1966) and *The Smoke Horse* (1968), dealing with the adventures of a Piegan Indian boy, Eagle Child, and his family from the 1850s through the initial period of their contact with the white man in Western Canada. Faulknor's historical fiction emphasizes "story quality above the recording of events," yet shows an appreciation for the necessity of accurate research and believable characterization. Another of Faulknor's novels is *The In-Between*, (1967), a blend of mystery and adventure revolving around a boy's adolescent years in West Vancouver. Faulknor also received the 1976 Province of Alberta's Department of Culture Non-Fiction Award for *Pen and Plow* (1976), a book dealing with western development from 1882-1939, utilizing as a focus the role of the rural periodical press. Faulknor's short stories and articles have appeared in a number of Canadian newspapers, farm periodicals, the *Canadian Geographical Journal* and the *Atlantic Advocate*.

The collection (1.3 metres) is comprised of manuscripts, galleys, correspondence and research notes relating to his books: *The White Calf*, (1965); *The White Peril* (1966); *The In-Between*, (1967); and *The*

*Smoke Horse*, (1968). Also included are copies of articles from a variety of agricultural and general interest journals, clippings of his weekly column in *Country Guide*, and a miscellany of editorial correspondence, scrapbooks, short stories, and scripts.

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## MALCOLM ROSS, 1911 -

Creation and criticism, it has been said, depend on one another. As one of Canada's most illuminating critics, Malcolm Mackenzie Ross stands at the forefront of those whose creative scholarship has nurtured a distinctively Canadian culture, and has helped win international recognition for Canadian literary and critical endeavors.

Ross attended Fredericton High School in his native New Brunswick. He then proceeded to the University of New Brunswick, where he graduated with an honours baccalaureate in English and philosophy. After completing an M.A. at the University of Toronto, Ross obtained his Ph.D. in 1941 from Cornell University. His subsequent career has been distinguished. He was a Guggenheim Fellow in 1949. He has held teaching positions at Indiana University, 1941-42, the University of Manitoba, 1949-50, Queen's University, 1950-62, the University of Toronto, 1965-67, and since 1968, at Dalhousie University. His record in university administration is equally noteworthy. At Queen's Ross was head of the English department, and at Toronto he was both Dean of Arts and Acting Provost. It is no surprise, therefore, that Dalhousie appointed him Thomas McCullough Professor, or that when U.N.B. bestowed a D. Litt. upon him it was in recognition of his "many years of outstanding academic service in our Canadian universities." In further recognition of his contribution to Canadian culture, Malcolm Ross was made an Officer of the Order of Canada in 1976.

Many cultural and academic organizations have sought Dr. Ross' experience and expertise. He was a member of the first Academic Panel of the Canada Council, and Chairman, successively, of their committees on publications and fellowships. He has been Chairman of both the Nuffield Selection Committee for the Humanities and Social Sciences, and the Committee on Research and Teaching of the Association of Universities and Colleges of Canada. He has served as National Secretary of the Canadian Association of University Teachers, as President of the Humanities Association of Canada, and as both Vice-President and President of the Royal Society of Canada (Section II). He has been a member of the Killam Awards Committee, and both head of the Fiction Section, and Chairman of the Governor-General's Award Jury. In addition Dr. Ross has been actively involved in the Committee on Cultural Activities at Dalhousie, the Neptune Theatre in Halifax, and the Atlantic Symphony Orchestra.

Malcolm Ross has also had an outstanding editorial career. He has served on the editorial boards of *English Studies in Canada*, *Four Decades*, and the *Church Historical Review*. His editorship of *Queen's Quarterly*, the oldest university magazine in Canada, is said to have established a new and healthier norm in Canadian criticism by encouraging Canadians to be at once critical and constructive about their affairs. What might be called creative editing was achieved by Ross in *Our Sense of Identity: a Book of Canadian Essays* (1954), a volume which successfully attempts "to catch and hold some sense of the variety and vitality of the Canadian mind." Other books edited by Ross include *The Arts In Canada* (1958), *Man and His World* (1961), *In Search Of Ourselves* (1967), and *Images of Man* (1967).

But perhaps Ross' best known editorial achievement has been the New Canadian Library reprint

series, published by McClelland & Stewart, in which nearly 150 Canadian titles have appeared. The project was conceived by Ross when he became aware of the difficulties of locating materials for Canadian literature courses, and was designed to secure "a representative cross-section of the best Canadian writing in its different forms from the colonial period to the present." Under his editorial guidance the N.C.L. became a unique paperback series.

Despite this wide range of commitments, Dr. Ross has published numerous articles in a variety of periodicals and scholarly journals - *Canadian Forum*, *Canadian Literature*, *Journal of Canadian Fiction*, *Queen's Quarterly*, *English Studies*, *Dalhousie Review*, *University of Toronto Quarterly*, *Thought*, *Hudson Review*, *Saturday Night*, *Centennial Review*, and *Comparative Literature*, to name but a few. He has been responsible for essays in *Our Living Tradition: Seven Canadians* and in *Essays in English Literature from the Renaissance to the Victorian Age Presented to A.S.P. Woodhouse*. Finally, of course, one must not overlook the two major works in his own particular field of critical scholarship - *Milton's Realism* (1943), and *Poetry and Dogma* (1954).

The Malcolm Ross papers (50 cm) include correspondence about Ross' academic career from 1934 to the present, and his correspondence with other scholars, including E.G. Sedgwick, Northrop Frye, Desmond Pacey, Marshall McLuhan, Jerome Buckley, and Christopher Ricks. There is an important collection of correspondence with Canadian writers and poets, such as Earle Birney, Morley Callaghan, Robertson Davies, Irving Layton, Charles G.D. Roberts, and Gabrielle Roy. The major part of the papers consists of Malcolm Ross' editorial correspondence about the New Canadian Library series from 1962-76.

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## BRUCE HUTCHISON, 1901 -

Always, in affairs great or petty, in Canada or in distant lands, among unlikely persons, I would watch from the far side of the street, the safe side, as spectator merely, while other men fought the fire.

The preceding is a characteristic understatement, for William Bruce Hutchison is one of Canada's most astute spectators and most able commentators. From his vantage point on "the far side of the street," he has viewed Canada and Canadians objectively, and in his writing, has attempted to introduce one to the other. In the foreword to his first book *The Unknown Country*, Hutchison lamented the lack of familiarity with Canada by outsiders or indeed by Canadians, and undertook to provide "a general glimpse of the surface of Canada and something of the substance, the people, the problems, the history, and the future beneath the surface." This purpose has been a recurrent theme in Hutchison's writing.

Hutchison was born at the home of his maternal grandparents, in Prescott, Ontario. After some years in Cranbrook and Merritt, British Columbia, his family moved to the capital of that province, Victoria, in 1911. Here he received his formal education, and began his career as a newspaperman. In 1918 he became sports writer for the *Victoria Daily Times*, and within three years was the paper's legislative correspondent. In 1925 he left Victoria and moved to Ottawa as the correspondent of the *Victoria Daily Times* and the *Vancouver Star*. He spent a number of years in the Parliamentary press gallery, and for several years was the



Southam newspaper correspondent in Washington. Between 1944 and 1950 he was associate editor of the *Winnipeg Free Press* and the *Victoria Daily Times*, becoming editor of the latter in 1950, and in 1963 he became editor of the *Vancouver Sun*.

Over his lengthy career Hutchison's work has appeared in a number of Canadian newspapers. Moreover, he has contributed many articles and stories to important magazines in Canada, Britain, and the United States. For thirty years he supplied a weekly column to the *Christian Science Monitor*, and has been a regular contributor on economic and political subjects to the *Financial Post of Canada*. Contributions of his can be found in *The Times of London*, *Saturday Evening Post*, *Collier's*, *Cosmopolitan*, *American Liberty*, *Maclean's*, *Country Guide*, *Canadian Comment* and *Saturday Night*.

His career has been distinguished by many awards recognizing his remarkable talents. He has been the recipient of honorary degrees from the Universities of British Columbia, Calgary, and Yale. Both the University of British Columbia and the University of Western Ontario have awarded him President's Medals for outstanding literary achievement. In 1961 he was awarded the Lorne Pierce Medal by the Royal Society of Canada, and he has twice won the National Newspaper Award for editorial writing. In 1959 a Hutchison series of sixteen pieces analyzing the relationships of Japan to Canada and the Commonwealth won both the National Newspaper Award for foreign correspondence, and the Bowater Award for achievement in the Commonwealth and international fields of Canadian journalism. When the Royal Society of Arts, London, England, established a new award for Distinguished Journalism in the Commonwealth in 1961, Bruce Hutchison had the honour of being the first recipient, and in 1968 he was inducted into the Toronto Men's Press Club News Hall of Fame. In 1977 his autobiography *The Far Side of the Street* won the Canadian Authors' Association Gibson medal.

Well-known at home and abroad, he is justifiably regarded as one of Canada's foremost authorities on political and economic affairs. In 1942 his book *The Unknown Country: Canada and Her People* received the Governor-General's Award as the outstanding non-fiction book of the year. Other works are: *The Hollow Men* (1944); *The Fraser* (1950); *The Incredible Canadian: A Candid Portrait of MacKenzie King, his Works, his Times, and his Nation*; a volume which earned him his second Governor-General's Award for non-fiction in 1952; *Mr. Prime Minister* (1964), a collection of pen portraits of Canadian Prime Ministers since Confederation; *Western Windows* (1967); and an autobiography, *The Far Side of the Street* (1976).

The Bruce Hutchison papers (1.25 metres) include correspondence dealing with the publication of his books and articles, as well as with his radio and television broadcasts; correspondence (1940-61) with Grant Dexter, editor of the *Winnipeg Free Press*, who was a professional colleague and close friend of Hutchison; correspondence (1934-76) with eminent people in the scholarly, political, theatrical and publishing worlds, including Dean Acheson, Lord Beaverbrook, James Cagney, Henry M. Jackson, W.L. Mackenzie King, Mike Mansfield, Peter C. Newman, Lester B. Pearson, J.W. Pickersgill, C.G. Power, and Pierre E. Trudeau, to name only a few.

The collection also comprises general articles by Hutchison (1947-67); newspaper clippings of articles by Hutchison; various draft manuscripts of *The Far Side of the Street*; *Mr. Prime Minister*; *Canada - A Year of the Land*; an unpublished novel entitled *The Tall Trees*; a short story called *A Question of Substance*; and Hutchison's chapter in a book entitled *Neighbours Taken for Granted*; speeches, addresses, and talks by Hutchison; and a collection of "important but forgotten" speeches by Prime Minister Louis St. Laurent, and Lester B. Pearson.

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## ERNEST S. WATKINS, 1902 -

Ernest Shilston Watkins graduated in 1922 from the University of Liverpool with an LL.B. (Honours). Joining the Law Society of London in 1923, he practised law until 1939. During that time he was also a member of the Stepney Borough Council, 1932-35, and a member of the Council of the University Settlement Association, 1930-38. From 1945 to 1954 he was both assistant editor and legal correspondent for *The Economist*, and news commentator for the British Broadcasting Corporation. In Canada he continued his legal and political associations, being a member of the Law Society of Alberta, and the Alberta Crimes Compensation Board. Between 1957 and 1963 he was a Progressive Conservative Member of the Alberta Legislative Assembly. His publications include *No Depression in Iceland* (1942); *According to Plan* (1945); *Blessed Plot* (1946); *Cautious Revolution* (1950); *Prospect of Canada* (1954) and *R.B. Bennett - a Sketch* (1963).

The Watkins papers (4.85 metres) reflect his activities as a lawyer, politician and writer in both Britain and Canada, and include his financial records, and his personal and business correspondence. There are also files of correspondence relating to his legal practice, and an extensive amount of material reflecting his political services and interests, which includes correspondence, speeches, and broadcasts during his period as a Member of the Alberta Legislative Assembly. His national political affiliations are reflected in correspondence with such figures as Lord Beaverbrook, Duff Roblin, Donald M. Fleming, E.D. Fulton, Douglas Harkness, and Robert L. Stanfield. In addition, there are manuscripts of articles, plays, short stories, and novels, and the research and drafts of Watkins' study of R.B. Bennett, and his other non-fiction books.

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## A MISCELLANY

The Department also houses a number of interesting small collections and individual items. One of these is a holograph, signed poem by Charles G.D. Roberts inscribed "For Lewis Coleman Hall." Another is a letter from E.J. Pratt. There are some Earle Birney items and small collections of letters and manuscripts of minor Canadian poets such as Marjorie L. Pickthall, Grace Leroy Aitkens, Helen Ball, Marion Kathleen Henry, Helen Geddes, Agnes Aston Hill, Edith Catherine Slater, and Gilbert E. Bradbury, as well as papers of authors, Bud Cotton and Geneva Lent. Also present are the research materials and manuscripts of John Mellor's *Forgotten Heroes, the Canadians at Dieppe*, the 1976 winner of the Canadian Authors' Association Non-Fiction Award. The papers of Linda Sandler include drafts of an interview with Margaret Atwood, and correspondence with a number of Canadian literary figures, such as Jane Rule, George Woodcock, Ralph Gustafson, Susan Musgrave, Al Purdy, and George Bowering. The world of publishing is represented by the papers of Hancock House Publishers Ltd. This firm has published some 100 books during the past five years. The archive (4.85 metres) consists of manuscripts, corrected proofs, and galleys, together with relevant correspondence. The closely-related field of literary periodicals is represented in the collection by the archives of *Tish*, *Imago*, and *ARIEL: A Review of International English Literature*.

*Tish - A Magazine of Vancouver Poetry*, was first published in September, 1961. In its first editorial

the editors of the magazine stated that *Tish* was "the result and proof of a movement which we, the editors, feel is shared with other people as well as ourselves." indeed, the *Tish* poets did develop a movement which was distinctive in Canadian poetry. Described by one writer as "the earliest and still most significant of all the mimeographed, independent and fiercely individual little magazines", this fierceness and independence has been maintained to have a distinctly "Canadian" identity. Raymond Souster wrote in 1966:

*Tish*, the Vancouver-based 'poetry-newsletter' which spearheaded the new direction, was poorly mimeographed, but there was no mistaking the freshness of the poetry or the stubborn seriousness of its editors. Names like Frank Davey, Lionel Kearns and George Bowering began to appear more frequently in print, and provided much of the drive to the English-Canadian section of Poetry 64.

Other names associated with the Tish group include Daphne Buckle, David Cull, David Dawson, Gerry Gilbert, Robert Hogg, James Reid, Fred Wah, Gladys Hindmarch, Pam Perry and Dan McLeod.

The archive (1.2 metres) is comprised of mostly published materials representing the work of all those authors identified with the *Tish* movement. Also included are some manuscript materials of these works as well as correspondence.

*Imago*, a small poetry magazine, was first published under the editorship of George Bowering in 1964 from Calgary. As Bowering moved from Calgary to Montreal to Vancouver, so did the *Imago* imprint. A magazine of longer poems, *Imago* contains all of the *Tish* poets as well as representatives of their contemporary American and English counterparts.

This collection (24 cm.) contains the manuscripts of *Imago* 3, 7-19, as well as several issues of *Beaver Kosmos Folio*, including the manuscript of Frank Davey's *Five Readings of Olson's Maximus*, with author corrections, three copies of Gladys Hindmarch's *Sketches*, and interviews with a number of prominent *Imago* contributors, including Stan Persky.

*ARIEL*, a quarterly sponsored by the University of Calgary to succeed *A Review of English Literature*, devotes itself to the study of literature written in English throughout the world. Although it includes poetry and excerpts from fiction, the quarterly is mainly a vehicle for critical essays. Assessment of contributions is made on a detached basis - is it good writing? Diversity of critical viewpoint is encouraged in the belief that criticism "serves the need of man for individual freedom by recognizing, respecting and praising the writer who asserts and serves this human aspiration."

From 1970 to 1972, A. Norman Jeffares was editor, with Earl F. Guy and James Black, both of the Department of English, University of Calgary, as associate editors. In 1973 George Wing, also of the Department of English, University of Calgary, succeeded Jeffares as editor. Since 1976 the editor has been James Black.

The archive (2 metres) includes: a full set of *ARIEL* from January, 1970 to October, 1974; manuscripts, proofs and correspondence, for each issue from January, 1973 to October, 1974; the business and subscription files, 1972-74; and a file of rejected contributions, filed alphabetically by author, 1972- 74.

There is a continuing arrangement with *ARIEL* for future record deposits as they become available.

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## THE CANADIAN COLLECTION

The manuscript collections are complemented by a rapidly expanding collection of some fifteen thousand books and pamphlets covering both the historical and literary spectra. Its particular strength lies in the area of Canadian literature and Western Canadian history.

The Department is developing collections of poetry and fiction using Reginald E. Watters' *Checklist of Canadian Literature and Background Material 1628-1960*, as a guide. Titles such as: William Vaughan's *The Golden Fleece* (London, 1626); Frances Brooke's *The History of Emily Montague* (London, 1769), and Major John Richardson's *Wacousta* (London, 1840), one of two copies, bound three volumes in one, extant in Canadian libraries, together with significant editions of Thomas Chandler Haliburton, Susanna Moodie, Catherine Parr Traill, E.J. Pratt, and many others, serve only to highlight a collection which includes works of prominent as well as lesser known Canadian authors. The Department is grateful to R.A.N. Bonnycastle for his generosity in establishing funds for the support of this collection.

We are also grateful for the collection of Canadiana acquired by the Library from Margaret P. Hess. Her library supplements the existing collections and is rich in materials relating to Western Canada, including British Columbia, and the Arctic. It is described thoroughly in *The Margaret P. Hess Collection*, Occasional Paper No. 3 (Department of Rare Books and Special Collections, The University of Calgary Library). The Hess Library is made available to researchers at the University of Calgary through the kind co-operation of the Government of the Province of Alberta.

The Department further boasts a large collection of French Canadian books and pamphlets which span the historical, political, economic and literary fields. Significant in this latter category is a 1733 edition of Alain René Le Sage's *Les Aventures de Monsieur Robert Chevalier, dit De Beauchêne, Capitaine de Filibustiers dans la Nouvelle France*.

The Canadian collection is further enhanced by materials available in the departments of Humanities and Social Sciences within the main Library of the University of Calgary.

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## SOURCES

Sources for this material include reviews, clippings, interviews and correspondence contained within the collections themselves, and standard reference works such as Carl F. Klinck's *The Literary History of Canada*; Norah Story's *Oxford Companion to Canadian History and Literature*; Sheila Egoff's *The Republic of Childhood*; *Contemporary Dramatists*; *A Directory of Canadian Plays and Playwrights*; *Creative Canada*; and the *Dictionnaire Pratique des Auteurs Québécois*, compiled by Reginald Hamel, John Hare, and Paul Wyczynski. Also utilized were articles in the *Journal of Canada Studies*; *Studies in the Novel*; *Canadian*

*Literature; Performing Arts; Quill and Quire; Tamarack Review; University of Toronto Quarterly; Maclean's Magazine; Lakehead University Review; Canadian Forum; Queen's Quarterly; The Dalhousie Review; Canadian Fiction Magazine and The Fiddlehead, as well as monographs and theses such as George Woodcock's Hugh MacLennan and Mordecai Richler, Peter Buitenhuis' Hugh MacLennan, Hallvard Dahlie's Brian Moore; Mavor Moore's Four Canadian Playwrights, and Beverly Mitchell's A Critical Study of the Tish group - 1961- 63.*

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