leur art au service de la patrie, comme le fit notamment Alfred DesRochers en réactualisant les exploits de Dollar des Ormeaux. Enfin, dans une dernière partie, Hébert consacre de belles pages à la revue littéraire Lecture, sous l’égide des éditions Fides, un des derniers bastions de la censure catholique, alors que Le Devoir, dont la loyauté et le catholicisme ne devaient pourtant pas faire de doute, devient le nouveau héritier d’une certaine intelligentsia en rupture avec le catholicisme à la fin des années 1940.

Voilà donc une étude menée avec tout le talent d’historien et de penseur que l’on connaît à Pierre Hébert qui nous livre ici une belle leçon d’histoire intellectuelle. Ne craignant pas de renvoyer dos-à-dos certaines idées reçues en historiographie, l’auteur pose des questions essentielles aux historiens des idées. L’origine des mouvements d’émancipation dans le Québec de la première moitié du XXe siècle est traitée avec prudence : l’auteur ne tranche pas entre une téléologie débutant au siècle des Lumières, l’influence du libéralisme du XIXe siècle, et une relecture des apports du catholicisme même aux mouvements ayant conduit à la Révolution tranquille. On ne saurait lui reprocher cette circonspection. Quand le souci du détail historique, le goût de la synthèse et l’originalité du propos cohabitent avec tant de bonheur, voire même de bonne humeur, on doit souhaiter que Pierre Hébert se risque à interpréter les médias et, plus particulièrement, la télé-réalité, puisque la censure d’aujourd’hui, selon lui, consisterait en un recul de l’imagination devant la mise en scène d’un banal quotidien étrangement magnifié.

SEBASTIEN DROUIN

*Université Laval et Université de Versailles/Saint-Quentin-en-Yvelines*


The latest addition to the “Reappraisals: Canadian Writers” series, *The Canadian Modernists Meet* represents the work of 14 of the scholars who convened at the University of Ottawa’s 2003 symposium. The text expresses its sense of inclusiveness in a neatly organized table of contents, which subdivides the essays categorically for readers. Irvine’s introduction serves to foreground his conscious construction of the text and his desire to refocus critical attention in this rich area.
of study. The volume endeavours to address both marginalized and canonical authors, locating the importance of the Canadian response to the modernist movement in relation to other national versions of the period.

The collection begins with an essay by D.M.R. Bentley that examines “architexts – works that treat Canada’s architectural structures and built environments” (18), providing a reading of the works of A.M. Klein and F.R. Scott and analyzing corresponding structural photographs. The only cities that receive treatment in terms of specificity in modernism are Montreal and Toronto, and the reader learns in an essay by Stephen Cain, that while only 20% of Raymond Souster’s poems describe Toronto explicitly (61), he examines sites of “otherness,” poverty and the tranquil within merely 16 of the 400 square kilometres (63).

The next pairing of essays centres on women’s contributions to the modernist movement. Wanda Campbell queries masculinist modernism through the artistic works of two marginalized women writers: one from Quebec and one from Ontario. Glenn Willmott discusses Sheila Watson’s negotiation of competing discourses through her use of “primitivist elements” (including the Coyote figure [102]), while defining his use of the potentially problematic phrase as “any counter-discourse of an idealized world of human bonds” (105).

The third section, on “Eclectic Travellers” begins with Brian Trehearne’s investigation of A.J.M. Smith’s denial of his connection with surrealism. That assertion that is immediately disproved through an analysis of the points of contact with the movement, but the author suggests that while it was another creative outlet for Smith, it was not an expression of his true poetic philosophy. Tim Conley’s essay posits that Canadian modernism occurred between European and American modernisms, as marked by Canada’s dissemination of James Joyce’s text *Ulysses*, and moves to record Elizabeth Smart’s transgressive literary work as a clear signal of Canadian modernism. Tony Tremblay examines Ezra Pound, Marshall McLuhan, and Louis Dudek. The latter two are presented as “second-generation Canadian modernists” (154); both experienced similar relationships with Pound before employing Pound’s politics as a springboard from which to create specifically Canadian discourses of modernism.

In a section focusing on modernist theatre and radio, Candida Rifkind presents an analysis of Depression-era theatre at the meeting point of socialism and modernism, discusses the inherent difficulties of accessing some of these agitational-propaganda works, as many
were performed in “non-anglophone” languages (185), and addresses the role of mass recitations and plays as read texts in the construction of a modernist socialist culture. In an essay on Dorothy Livesay and the role of radio programming, Paul Tiessen points out that radio – an important vehicle for critical consciousness and “a modernism of political action” (213) – became a significant non-literary element of Canadian modernism; and argues that it created an “interventionist space” (214) in which writers such as Livesay could perform their specific forms of Canadian modernism.

The fifth section is on “Modernism’s Archives and Ledgers” and begins with Marilyn Rose’s discussion of the problematic relationship of archives as “mediated experience” (232) or “a repository of possible truths” (234) to the creation of literary biographies, dealing particularly with the increasingly marginalized modernist poet Anne Marriott, and moving to negotiate questions of bias and imposed patterns in self-conscious terms. Colin Hill’s essay addresses the issue of source material in Sinclair Ross’s *As For Me and My House*. As Hill incontrovertibly proves, Arthur Stringer’s earlier prairie trilogy, an inferior but never acknowledged source, holds many intersections of themes, forms, and scenes.

In the final section, Anne Quema reappraises the work of two women defined by their relationships to men: Elizabeth Smart, at a late phase of modernism, and Cecil Buller, an artist of modernism’s earliest stages. These women provided a counter-discourse through their particular use of texture, intertextuality (namely *The Song of Songs*), experimentation, and expression of spiritual and gender concerns. Usefully included are several of Buller’s prints. Medrie Purdham next analyzes *The Mountain and the Valley* in perceptive detail, with the author contending that the novel represents experimentation with modernist aesthetics and notions of perception, including the forms in which language and notions of time mediate perception. In the final contribution in the collection, Shelley Hulan argues that the modernist binary of reason-emotion was employed as a positive construction rather than resisted in such modernist poetry as “Arras” by P.K. Page. In a close analysis, Hulan suggests that subject-object distinctions were similarly blurred in ways that permitted the tensions in language to be expanded rather than limited.

The collection is a laudable attempt to speak to the vexed questions of gender, class, content, influence (including international sources), issues of increased social mobility, notions of geography, and traditionalist themes. Readers may question the lack of French
expression of modernist thought in the text, despite representation from Quebec, but there are several strengths: the inclusion of key figures and the refocus on those slowly disappearing from the "canon," as well as the cohesive inter-relationship of the essays. The collection is multidisciplinary, including poetry and prose, art, architecture, and film, and should appeal to a wide range of modernist scholars.

JOAN CRANDALL
University of Saskatchewan


This second volume in Alan Twigg's unconventionally designed literary history of British Columbia brings forward aboriginal writers. No other book has entered this particular literary space as far as I know, though many other attempts have been made in learned journals. All of the writers explored in this book are necessarily of the twentieth and twenty-first centuries, for the simple reason that except for a few like E. Pauline Johnson and George Hunt aboriginal persons rarely had a European education to enable them to read and write in English until the early twentieth century.

Twigg is the Ali Baba of Canadian literary studies. He finds literary gems from the often silent and discursive past and brings them to life. The lives of individual aboriginal persons are hard to track through our history. Often they appear as fireflies in a dark summer night - we see them here, then there - illuminating in their passage the black void. Thus to bring together all of these aboriginal writers is no mean feat. Twigg does not attempt a grand survey, and that is a decision wisely taken. What he presents, rather, are representative portraits. Some of his subjects are familiar, and we learn more from these profiles. In this category are the classic literary personnel - Dan George, Gloria Cranmer Webster, George Clutesi, James Sewid, and Earl Maquinna George. In a less well-known group are Barbara Hager and Philip Kevin Paul. Twigg's literary history has wide dimensions, especially embracing the visual arts. We welcome his exclusivity of choice in this multi-generational survey. They are the new heroes and heroines of aboriginal literature. I hate to name some of them, thinking that