A STUDY OF THE EDEN MYTH IN
CANADIAN LITERATURE

by

Mary M. Balsevich
B.A., The University of British Columbia, 1969

A THESIS SUBMITTED IN PARTIAL FULFILMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
Master of Arts
in the Department
of
English

We accept this thesis as conforming to the
required standard

THE UNIVERSITY OF BRITISH COLUMBIA
April, 1971
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The University of British Columbia
Vancouver 8, Canada

Date June 25, 1971
ABSTRACT

The purpose of this thesis is to determine the presence and manipulation of the Eden myth in Canadian literature. The interrelation of form and content existed from the beginning of Canadian literature in the travel journal and travel literature. Myth and Eden are essentially man's reaction against, and his relation to this geographical surroundings as contained in his manipulations of the travel journal.

The thesis is divided into six chapters. The first will deal with the early travel journals. The second will delineate Hugh MacLennan's comprehension and definitions of Eden and myth. The third will present Gabrielle Roy's extenuations of this theme. The fourth will examine Gwendolyn MacEwen's manipulation of general mythology and her allusions to Eden and myth. The fifth will consider Margaret Atwood's poetry as a basic restatement of the early travel journals. The sixth shall be a general conclusion and commentary of D. G. Jones' *Butterfly on Rock* which hints at some of the themes in Canadian literature. Jones briefly alludes to Edenic concepts and some of the pervasiveness and implications of myth, mostly in terms of alienation and frustration. He thereby notes many of the subsidiary details and skims and miscomprehends their implications.
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INTRODUCTION

The Eden myth is a view of the land and its people in terms of puritanism. But the Eden myth in Canadian literature, unlike American literature, cannot be so easily defined. The Eden myth in Canadian literature is also very much either a matter of geography or tenously linked with general mythology. Again, unlike American literature, the Eden myth is not an integral part of the inception of Canadian literature. Canadian literature began with travel literature and the journal. These early writings were sample narratives of man's reaction to and relation with his geographical surroundings.

From the travelogue tradition Canadian writers moved to a search for ideologies. In the thirties, while still searching for ideologies, they were influenced by the Wasteland writers who had seen their own ideologies annihilated and thereupon began a quest for national myths. This quest for national myths also became the quest for such Canadian authors as Hugh MacLennan. It was only in the thirties and the decades thereafter that Canadian authors considered mythologizing seriously. With Margaret Atwood's The Journals of Susanna Moodie there is a cyclical return to the travelogue. Unable to come to geographical or mythical terms with the land, the Canadian writer creates a cerebral Canadian travelogue. Margaret Atwood seems to say that the phenomenon of Canada exists most fully only in each individual's mind. The Quest begins, occurs, and ends within the "limitations" of the mind.
John Maurice Hodgson in his thesis "Initiation and Quest in Some Early Canadian Journals," summarizes the scope of the early travel journal and its later implications. The implications become the various manipulations of the Quest as a national myth and as Eden myth in the works of Hugh MacLennan, Gabrielle Roy, Gwendolyn MacEwen and Margaret Atwood.

Hugh MacLennan attempts to define Canadianism as an artist. He thus presents many of the facets of myth and Eden. In Each Man's Son he presents a partial explanation of Canadian puritanism and the Eden myth. In The Precipice he gives his fullest explanation, while comparing it to American puritanism and the American Eden myth. In The Watch That Ends The Night he moves away from the Eden myth as delineated by puritanism and presents one that exists on its own while concurrently being presented through the myth of Odysseus and delineated by "doctrines" of humanism or quasi-mysticism. He returns, simply, to the "fact" of geography in Return of the Sphinx. Eden is still slightly visible but now without any theological or mythical trappings. It is only a heightened way of occasionally perceiving the land, the manner of the early explorers.

Gabrielle Roy presents other facets of the Eden myth. She presents one facet of this myth implied in the early journals that MacLennan does not develop, the role of the artist as the questor in interpreting his land. She does this in The Hidden Mountain. The study of Roy shall proceed chronologically, beginning with The Cashier and Where Nests The Water Hen as utopian novels and the presentation of the Canadian Eden myth within some of the boundary lines of modern utopian fiction. In The Tin Flute Roy presents a clear delineation of the relationship of
the puritan ideal and the Eden myth. In *The Hidden Mountain* she moves, as does MacLennan, in *The Watch That Ends the Night* to a non-dogmatic interpretation of this myth. Like MacLennan she presents this myth in a wholly Canadian context. It becomes a matter of geography resulting in a cosmic consciousness. Unlike MacLennan, however, she delineates the quest and the myth further by presenting it in terms of the artistic experience itself.

Gwendolyn MacEwen portrays Eden myth by means of general mythology. Unlike MacLennan who progresses in his figurement of this myth from puritanism to humanism and who parallels the Odyssey myth (classical myth) with the quest for Eden (Christian or quasi-Christian myth), MacEwen never differentiates. The quest for Eden is never differentiated either from general geography or the widest scope of general mythology. For MacEwen, Eden and the quest is generally for some state of innocence. Equal attention will be given to her poetry and to *Julian the Magician*.

The poetry of Margaret Atwood, essentially dealing with the discovery and comprehension of Canada, is a restatement of the travelogue. The Eden myth again simply becomes a matter of geography, but this time it is contained within the mind.

D. G. Jones' *Butterfly On Rock* over attempts to summarize Canadian literature. He does perceive a few themes but the most important of which he merely alludes to and then does not even begin to develop.
The Canadian Landscape offers the clue to the spirit of its art. The land has always been a majestic puzzle of a strange Eden. Michael Hornyansky speaks of the Canadian writer as a "combined discoverer and geographer." He indicates that the reader should concomittantly "explore the territories of his experience (savannah, slum, jungle, chasm, desert, or unexpected mountain)" and then map his discoveries into a clear, coherent, and accurate shape. Jack Warwick in The Long Journey - Literary Themes of French Canada refers to Carl Jung's idea of an external and an internal geography in explaining the feeling of unbridled liberty that Canada aroused in her first settlers. This feeling remains to the present day. Thus Canada, as an Eden, is very much an aspect of geography and the collective unconscious in its myth-making capacities than it is a perspective founded on historic Puritanism. The earliest settlers did not imbue the Puritan dictums of their American neighbours in rejecting beauty and pleasure, in condemning man's physical and sexual nature and in emphasizing the compulsion to work. The migration of the United Empire Loyalists and successive immigrations from Western Europe and especially the British Isles planted this weed on Canadian soil.
Perhaps the greatest exemplum of Canadian puritanism is to be found in the Prairies where it is an aspect of the harshness of the land:

Canadian puritanism is obviously not the same as the original Puritanism of the sixteenth and seventeenth centuries, but neither is it simply the rigid and narrow-minded morality the worst form of its historical development. . . . The problem of man's relationship with the soil, the problem of woman, and the problem of authority. The land like the Puritan God, is the arbitrary master, controlling the seasons and the outcome of the crops, and demanding obedience and cooperation of man. The rigorous nature of farm life and the need for children encourages the Puritan attitude that the proper role of woman is that of a hard working wife and mother rather than that of an intellectual or sexual companion. 3

But Doris Cameron concludes that an increasingly urbanized society will see the breakdown of this astringent Puritanism as entrenched in the Prairies:

It is obvious that whatever view replaces Puritan on the prairie, the Puritan influence will never be completely lost. If nothing remains but the characteristically Puritan manner of viewing existence, the heritage will still have been an extremely valuable one. . . . Canadian prairie fiction has established a tradition that is based on accuracy of observation. The specific doctrines of Puritanism may disappear, and the artists may discover new and dramatic myths, but it is to be hoped that the tough-minded and realistic Puritan approach to life will continue to exert its influence on the life and literature of the future. 4

To her first settlers, Canada was a schizophrenic sphinx. She was both magnificent and terrifying; qualities she retains to the present day. The quest to understand the land which the earliest settlers
undertook is one still maintained by Canadian writers. The earliest settlers, these "explorers" and "geographers" recorded their experiences in journals.

The form of the "journals" has varied since the 18th century from its poetic-prosaic wavering into the novel or the quasi-epic poem. The emphasis is on a first person narrator. The variance of the journal mode can be seen in the "novels" of Sinclair Ross and Malcolm Lowry or in the poetry of Edwin J. Pratt and Margaret Atwood. The contemporary Canadian writer consciously uses the journal to explore and map the land within his own mind and that of his reader. The initiation and quest of the early journal writers cohesified in the thirties. The collective unconsciousness of the quest, became, in the thirties terminology, the Quest of Myth, especially myth in terms of the adventures of Odysseus. With Hugh MacLennan's failure to postulate a national myth, literature heavy with mythological allusions fell into disrepute. The Canadian artist returned to the core of myth, the mere fact of initiation and quest in terms of cerebral experience and perception.

John Maurice Hodgson in his thesis, "Initiation and Quest in Some Early Canadian Journals" delineates what was and has been the foundation of Canadian literature. It has been the base of our literature both in essential form and content. Essentially, Hodgson sees these early journal writers not only as men undertaking a specific physical task but also as authors reflecting the spirit of their undertakings in their journals. To him:

the travel journal is an attempt to describe the human condition. The environment and travelogue
terminology are not usually associated with literature, and yet the genre manages, unexpectedly, to point up those universal themes so essential to all creative writing.

(iii)

He notes that the "heroes" of these journals are essentially "re-interpretations" of the hero Odysseus.

Categorizing the journals into the "realm" of literature, Hodgson states:

These journals, therefore, are in some instances, the reflection of an artist upon a physical quest, or at least the educated and sophisticated man of leisure, commenting upon the conquest of personal, physical, and spiritual privation for gain and glory.

(p. 3)

He then makes an important comment on literary style reflecting the spirit of adventure of the explorer. His comment on metaphysical poetry reflecting and being a reaction to the travel journals of 17th century England is a parallel situation in Canadian literature where the metaphysical quality of much of its poetry is a reflection of the same feeling of adventure from the land that the first Canadian explorers felt and recorded in their journals. Hodgson notes:

In the 17th century, some of the most famous metaphysical poems owe their success to capturing the new spirit of travel and expansion of man's physical realm and the New World loses nothing when reflected in the ethereal concept of the metaphysical conceit. An example is Donne's effective and moving images of an expanding and contracting world and universe in "Sunne Rising."

(pp. 5-6)
Some critics have ventured to state that some of Donne's longer poems and sermons are really novels. Thus the possible maleability of Canadian literary forms is again prefigured.

Not only is the explorer spirit reflected in metaphysical poetry but Hodgson also realizes that it is a predominant aspect of Romanticism. Thereupon the seemingly polar aspects of metaphysical and romantic writing are united. This is an aspect of Canadian literature that many critics still find difficult to believe. Yet the two seemingly irreconcilable feelings for and from the land, the physical and ethereal delight, the simple outburst and the clinical sophisticated delineation, that the earliest journal writers experienced, entails the Romantic and the metaphysical strain in Canadian writing. Hodgson suggests this when he interrelates the Romantics with Shakespeare:

The Romantics drew upon these journals almost exclusively for their interpretation of the noble savage life, just as Shakespeare did two hundred years before when he peopled Prospero's island with 'those goodly creatures.'

(p. 7)

Continuing the idea of form, and especially of form containing within its characteristics, content, is the fact that the early Canadian journals fell into two categories: the journal of exploration and the captivity or initiation journal. The journal of exploration contained within it the geographical fact of what was to be an Edenic perspective toward the land. The initiation journal had within itself the formulae for the mythologizing of this reaction to the land. The land, therefore, could be seen in terms of either Eden or Eden myth. Hugh MacLennan
tried to combine both these aspects in his work. Hodgson's comment on the dichotomy of the travel journals suggests what MacLennan tried to achieve:

All travel journals, whether of Initiation or Exploration, are dichotomic by their intrinsic nature—at once purposeful, direct, and immediate; yet moving into realms of the archetype: the quest, self-preservation, alienation, and search for identification. Each Explorer's journal, then, starts with either a scientific, geographic, or commercial purpose as each Captivity journal commences with the single theme of preservation; but both, depending upon the nature of the individual, develop to some degree toward universality, toward themes essential to the human condition. (p.92)

MacLennan's reference to Puritanism is not in character with the journal and therefore the Eden myth in Canadian literature. MacLennan did see the remnants of Puritanism among different ethnic groups in Canada, particularly his own Scottish people. What is an important theological or dogmatic aspect of the American Eden myth has completely different proportions in Canadian literature. Puritanism in Canadian literature was the flea in the pocket of some tweed coat that was to be seen on summer evenings along with the dragon flies.

The whole aspect of Canadian writers searching for their unique language and genre is a very important aspect of the journal literature. On language, Hodgson remarks:

The feeling which they (the journal writers) experience demands the utmost of their creative powers to describe, whether it is natural phenomena or unexpected human communion. (p. 92)
Hodgson makes two paradoxical statements on form; again he unknowingly emphasizes the dualistic tendency in Canadian letters.

Of the journal as novel, he says:

The more readable journals, those which transcend their immediate and contemporary purpose, like Tanner's and Hearne's, unconsciously approach the genre of the novel and thus can be judged both in their actual and archetypal categories.

(p.92)

The following quote from Samuel Hearne's journal substantiates this premise:

Ditto Weather. Paddl'd about 30 Miles to the S° and SBW through gray goose Lake and River, then came to 9 Tents of Indians amongst whom ware the wives and families of those who accompany me from the Fort. . . . From where we set out in the Morning we had the Currant in our favour and in gray goose River it Ran at the Rate of 2 miles Per hour – at least. This Part is Call'd Ne-me-o kp-a-hagon. As soon as our Tents ware Pitchd and all things put to rights, I sent for all the Prinsable Indians and presented each of them with a bit of Tobaco and acquainted them with the desine of my coming Inland. Part of which seem'd to approve thereof, and others seem'd to doubt of our Success, saying that the Pedlors by this time has to much influance, and that I ware to late in comeing. The Pedlors genorosity is much talk'd of, and as for Knives, Steels, Worms, Flints, awls, Needles & Paint, these Indians would Persuade me that they Never Trade but are given gratice to those who ask for them. Guns, Kettles, Powder, Shott, Cloth, Gartering & c they also tel me are much cheaper then at the Company's Standard. - I cannot pretend to say anything to the Contary at Present, but shal hereafter Endeavour to make myself better acquainted with the trooth of this very Extraordinary account. I must needs say that it gave me no little uneasiness to see so many fine fellows of Indians and their Families not only Cloath'd with the Canadians goods finely ornimented, but ware also furnish'd with
every other Necessary artical, and seem'd not to be in want of any thing. Not the least appearance of the Companys Trading goods among them, Except a few guns and Hatchetts, the latter of which the Canadians brings but Few and sell them Dear . . . .

Commenting on Henry Kelsey, he notes the poetic qualities of the journals:

The ninety lines which comprise Kelsey's journal-poem are irregular and immature dabblings in the poetic discipline, but since they are probably the first lines of poetry written in English in Canada, that alone commands some attention. Apart from stylistic or aesthetic consideration Kelsey's lines follow the traditional quest pattern - purpose, doubt, involvement and achievement. There is an appealing directness about Kelsey which shows not only in the drive that every explorer exhibits, but in the informal and solely informative material in his verse.

(p. 63)

This very combination of the poetic-prosaic has always been an aspect of Canadian literature.

The dual aspect of these journals and their writers as being both explorers (initiators and being initiated) and being captives is the reaction to the land that persists to this day. The land is vast - it liberates; its awesomeness also inhibits and destroys. Yet there is some "integration" with the land. Hodgson's summary acknowledges this:

But perhaps the Canadian explorer and captive are identifiable, or at least inseparable, by the spirit of their experience. At least this may be true of the truly successful Canadian journal writers, those who integrated with the land and the people. There must be a unique spirit in the writings of these men, perhaps not overtly a Canadian spirit, but an awareness of time and place which in some way is identifiable as Canadian.

(p. 94)
In his journal, Thompson states:

The country, soil and climate in which we live, have always had a powerful effect upon the state of society, and the movements and comforts of every individual, he must conform himself to the circumstances under which he is placed, and as such we lived and conducted ourselves in this extreme cold climate.

(p. 95)

These journalists began and achieved what Canadian artists have been attempting and achieving since then:

a combination of immediacy and universality, of experience and artistic relation of events, awareness of self, integration and spirit of conscious purpose.

(p. 95)
CHAPTER ONE - FOOTNOTES


3 Doris Cameron, "Puritanism in Canadian Prairie Fiction, M. A. Thesis (University of British Columbia, 1966), iii.


CHAPTER TWO

PROJECTILE SPHEROID TOWARDS THE PRECIPICE

OF EDEN AND MYTH - THE WORKS OF

HUGH MacLENNAN

Hugh MacLennan, more than any other Canadian writer consciously seeks, as Hugo McPherson states:

... to confront the tangle of his countrymen's experience, and to chart its limits, its major cross-currents of opinion and belief, its intellectual and emotional resources, and its relation to its near relatives, Britain and the United States. He was to attempt, in short - as the artist alone can - to reveal dramatically, the nature of his country's character.¹

He manipulates the travel journal to ascertain a geographical and mythical perspective within the co-related sphere of social awareness.

Because the landscape is so pervasive, there is, in Canadian Literature, even greater truth to Robert Gilley's statement that "myth and literature are of the same family of human expression."² Myth is "literature which suffuses the natural with preternatural efficacy."³ In myth "man expresses his awe at the wonder of the universe, its great natural cycles, its oppositions of joy and suffering, life and death."⁴ In Canadian literature the general characteristics of myth, the special cosmic awareness of the land, has always been present and was earliest recorded in the travel journals. Hugh MacLennan utilizes "ancient myth
in his novels for both structural and thematic purposes, combining classi-
cal and modern philosophy with classical, Celtic and Christian myth in
an effective synthesis."^5 Myths are "ingeniously symbolized concepts of
the universe or beautiful veils concealing profound moral principles."^6
Germinal to the travel journal, after the sense of exploration and the
mythic possibilities of the initiation and quest, is the development of
a social organization, a national consciousness. Robert Gilley acknowledg-
ishes that:

"... the paramount function of all myth ... and, hence literature, has been to engage the
individual, both emotionally and intellectually, in the local organization. In MacLennan's
case, we may expand the local organization to include the national organization."

Critics such as Joseph Campbell and Northrop Frye concur that
initiation and quest seems to form the core of mythology and expresses
the totality of man's experience. The structure of the travel journal
is equivalent to "the structure of the quest myth [in which] man continually
perceives the motions of the external world and within himself."^8

The two aspects of the travel journal are the two steps of the
quest myth:

The first step of the questing hero is into a
state of withdrawal or detachment (separation);
he retreats from the normal world, weighed down
by an increasing sense of dissatisfaction. In his
detached state, the hero clarifies his difficulties,
eradicates them, and is transfigured in the process
(initiation). Ideally, through transfiguration, he
finds peace from his previous troubles and is able
to accomplish the second step, to return revital-
ized to the normal world to teach the lesson he
has learned of the renewal of a balanced personality
and positively directed life. In other words, the hero breaks away from his ordinary life, suffers various trials - thereby gaining increased knowledge of himself - and returns to put this self-knowledge to use in restoring and maintaining balance and order in society.

Myth is "the fact" of the travel journal and the journal contains within its facuality, myth:

- . . . the world of the Odyssey, the whole world of classical literature, is woven into MacLennan's world so tightly that the two worlds, classical and modern, sometimes become indistinguishable. The dividing line between myth and social realism is extremely hard to draw.

This is especially true in Canadian writing because of the pervasive influence of the travel journal. Robert Gilley concludes his introductory chapter on myth in MacLennan by stating, "Hugh MacLennan is a mythmaker, a writer composing for himself and his readers a pattern that defines a basic conflict both in his society and in the individuals who comprise this society." This is merely a re-statement of the capacities of the travel journal as apprehended and utilized by an artist perhaps overly aware of his country, who overattempts definitions when the land and the age no longer necessitate these.

Perissodactylic Periscope -

Barometer Rising

The form of Barometer Rising is perhaps an aspect that has been long overlooked by the critics; it is the journal or diary of an omniscient
narrator, a "reporter," a modern day explorer and observer who presents the immediate surroundings as well as a panoramic overview. Thus by using the journal form MacLennan is able to find the means, as were the early journal writers, of controlling and fusing what Hugo McPherson calls "the microcosm-macrocosm parallel between the individual drama and the national drama." The hourly, erratic, episodic quality of Barometer Rising exactly parallels that of the travel journal: The novel begins on Sunday at four o'clock; there are two other entries for Sunday at five o'clock and eight o'clock. "Chapter Two" begins on Monday on an unspecified time. A subsequent chapter begins on Tuesday at no specified time. Whereupon after one paragraph, the time "eleven-thirty o'clock" is inserted and the narrative continues. This very obliqueness, haphazardness, and abruptness completely entails the aspects of the journal.

MacLennan's manipulation of the light and dark images is his simple "dogmatic" presentation of the Eden myth in Barometer Rising. In Two Solitudes, and the subsequent novels, he tries to discover the more complicated dogmatic aspects of the Canadian Eden myth, especially in the understanding of Canadian Puritanism. Gilley notes:

In Barometer Rising, the sun, the power of light, is generally identified with the west. Opposed to this, the night or power of darkness, is linked to the east. The east represents the past, stable but decadent, while the west represents the future, offering change and progress. The entrenched society of Halifax, forever turning its eyes toward England is identified with the old Wain house. Penny Wain recognizes that nothing in the house was ever changed and sees the house as 'an incubus' (18) an oppressive evil spirit of darkness. Like the house, Halifax herself, 'her back to the continent and her face to the Old Country . . . would lie here in all
weathers unchangeably the same, and her bells would ring in the darkness' (32). . . . In fact, the city has been constantly under siege from the very nature it chooses to ignore. 13

Halifax is an infected Garden, a blighted Eden. But there is some regeneration possible. There must be destruction before a re-creation occurs:

Only one part of the old Wain property has any positive value, the only part that Penny has any real affection for, the garden with its summer house and lime trees reminiscent of the tropics, land of the sun. . . . But before the sun returns the city must experience utter darkness, which it does on the night following the explosion, 'the darkest night anyone in Halifax could remember' (177). 14

The cataclysm is followed by a movement toward integration, Neil and Penny attempt to find their child and the future. Their westward direction is that of Paradise, Myth and Eden. All again hold forth as a possible affirmation.

MacLennan prepares the reader for the Garden that Neil and Penny will have to locate after their own blighted one has been annihilated. MacLennan unites the garden image with the Canadian consciousness when he presents this long scene describing Neil "skirting" The Wander's Grounds in the Public Gardens:

As he continued his walking of the pavements he felt at last that they belonged to him, and that Halifax for all its shabbiness was a good place to call his home. The life he had led in Europe and England these past two years had been worse than an emptiness. It was as though he had been able to feel the old continent tearing
out its own entrails as the ancient civilizations had done before it. There was no help there. For almost the first time in his life, he fully realized what being a Canadian meant. It was a heritage he had no intention of losing.

A few pages later, Penny meets Billy Andrews and she is reminded of her "former garden":

She remembered it had been in her own garden that she had last seen Billy Andrews. . . . As she remembered it now and saw again the details of the scene, it occurred to her it might have happened as easily besides the Yellow River in a remote dynasty when mandarins moved in dark kimonos, praising the flower beds and the vines and talking of wisdom.

(80-81)

It is immediately after this that she first gets a glimpse of Neil. Adam and Eve are on a return journey to Eden, to recapture the order and integration of the past from the disruption of the present.

MacLennan presents the garden of the past, the destroyed garden of the present, and, as Neil and Penny sit in the train on their way to Prince's Lodge, he presents the garden of the future. The garden becomes concomitant with a subdued geography, an awakening social consciousness and Neil's own mind. The emphasis is on Neil's mental conception of the land and its possibilities:

It was so much more than a man could ever put into words. It was more than the idea that he was young enough to see a great country move into its destiny. It was what he felt inside himself, as a Canadian who had lived both in the United States and England. Canada at present was called a nation only because of a few laws that had been passed and a railway line sent from one coast to
the other. In returning home he knew that he was doing more than coming back to familiar surroundings. For better or worse he was entering the future, he was identifying himself with the still-hidden forces which were doomed to shape humanity as certainly as the tiny states of Europe had shaped the past.

(218)

The land activates the mind, Eden and myth again interrelate. Neil is a new Adam going forth into his domain. MacLennan uses the image of the arch, thereby alluding to flood, the holocaust that terminated the growing blight of the first Eden, as a promise of a New Eden.

The story concludes with Penny and Neil on the pathway, in the dark woods; they are similar to Milton's Adam and Eve; they are guided by the "moonlight that broke and shivered in the Basin" (219) by their own affirmation of love that has come from the destruction. The "slight tremor of a rising wind" (219) suggests hope forthcoming.

Two Columns Without The Parthenon –

Two Solitudes

In Two Solitudes MacLennan again uses the form of the journal. Here he presents the problem of the Eden myth in terms of an urban versus a rural locale. Montreal Scottish entrepreneurs, such as McQueen and the Catholic rural seigneurial system personified by Athanase Tallard, present the diverse aspects of the Canadian Puritan ethic. Mythic parallels are lacking in this blurred look at the English-French dichotomy of Canada. MacLennan concludes as he usually does with a perspective toward geography, which is parallel to the uncreated consciousness of a race. Janet and Paul, the children of the warring races, become the new Adam and Eve.
The country is purified and prepared for them. MacLennan presents a visual overview of the nation then concludes:

But quietly, without bands or parades, while advertisers warmed up the slogans of 1914, the country moved into history as into matter-of-fact. Engineers went out along the rivers and railroad tracks: shipyards for the Maritimes, biggest aluminum plant in the world for the Saguenay, factories for all the power they could breed out of the rivers, from Ontario tanks, trucks, Bren guns, shells and bullets, from the West food for the Empire, from Edmonton aircraft flying surveyors to the Alaska boundary, on the coast naval bases and more factories, from all the provinces men and airfields for the United Nations.  

MacLennan posits the hope for the union of the two founding races and concomitantly union of dichotomies:

Then, even as the two race-legends woke again remembering ancient enmities, there woke with them also the felt knowledge that together they had fought and survived one great war they had never made and that now they had entered another, that for nearly a hundred years the nation had been spread out on the top half of the continent over the powerhouse of the United States and still was there; that even if the legends were like oil and alcohol in the same bottle, the bottle had not been broken yet. And almost grudgingly, out of the instinct to do what was necessary, the country took the first irrevocable steps toward becoming herself, knowing against her will that she was not unique but like all the others, alone with history, with science, with the future.

(370)

The mind has formulated a myth which results in the apprehension of a national awareness. The Edenic aspect of this myth is a land preparing for the changes of the future. In *Two Solitudes* MacLennan uses interrelated parallelisms. The dichotomy of the rural vs. the urban, the
French vs. the English are aspects of myth as chaos and order, as structure and content.

Pan American Horticulture -

The Precipice

The Precipice, which George Woodcock dismisses because "everything else . . . is eventually subordinated to the elaboration of the national theme, they are the least successful of MacLennan's novels, in human understanding and formal cohesion alike" is the novel in which MacLennan presents his fullest comprehension of the Eden myth. Doris Cameron has this to say in comparing and contrasting American and Canadian Puritanism:

The United States was founded by much more fervent Puritans and in a much more dramatic fashion than was Canada. Because of this it produced not only a more explicitly Puritan-influenced literature but a greater eventual reaction against British traditions and Puritanism. American Transcendentalism, the result of this reaction, furnished the writers with new and exciting possibilities for uniquely American myths and the clash between the two traditions kept the issues alive and led to a fairly high level of articulation of both positions.

No such reaction occurred in Canada. Canadian society was much more willing to retain its ties with Great Britain in both the political and cultural realms. In the literary field writers were content to work within established English traditions.

In The Precipice MacLennan compares the American and Canadian Eden myths and unites the Canadian Eve with the American Adam. The initial struggle between Lucy Cameron and Stephen Lassiter revolves around the
"fact" that both are imbued with the Puritan revulsion of the flesh, "for the Puritan, sexual sin is very serious because it represents a disas­
trous immersion in the world of flesh and a rejection of the world of
the spirit." Quoting Leslie Fielder, Cameron emphasizes another aspect
of Puritanism that looms over Lucy and Stephen, the puritan revulsion
from Mariolatry and the patriarchal view whereby a Father God presides
over a church of fathers where women were merely the occasions for temp­
tation and sin. As in Barometer Rising, the town or city and a particular
family and their dwelling emphasize the state of the contaminated Eden.
Halifax and the Wains of Barometer Rising are replaced by Grenville (Green­
ville - the original garden?) and the Camerons. That Lucy is a new Eve
is suggested early in the story; she has the power to re-invigorate:

It was an outward expression of the personality
of Lucy Cameron. Seven years ago, when her father
died, there had been no gardens and no color, the
splendid British colonial style of the house browned
off by the blistered tan paint, its lines unsoftened,
its fences wood instead of the hedges that had taken
their place. In those days it had seemed exactly the
kind of house old John Knox Cameron would choose to
live in, and to leave to the three daughters who were
his only children. He would have been horrified,
Bruce reflected, could he have guessed what Lucy
would do with it on the strength of four years' salary from the only paying job she had ever held.

Thereupon MacLennan immediately provides the Puritan "geneology":

And yet she had done nothing New to the house
at all. She had merely stripped off an imposed
ugliness and restored it to its proper position
in time, for it was one of the oldest properties
in Grenville, built by a Massachusetts judge who
had been driven out of New England at the time of
the American Revolution, owned by his descendants
ever since.
He then defines Puritanism as a Canadian quality:

Here was lodged the hard core of Canadian matter-of-factness on which men of imagination had been breaking themselves for years. Grenville was sound, it was dull, it was loyal, it was competent—and oh, God, it was so Canadian.

(13)

Over Lucy looms the archetypal Puritan father, John Knox Cameron. His name suggests his inbred Puritanism, yet he is a teacher. MacLennan suggests that it is knowledge and love that will "free" the Cameron family:

Knowledge could make them all free. There was also love. A fire of hungry love smoldered hotly in the whole Cameron family and always had.

(52)

Even Jane, who seems to find "release" only in her music, suggests a "sublimated" sexuality: "One would expect her to be at her best with a Bach fugue, but it was only in these slow movements of Beethoven, where religion mingled with a deeply sublimated sexuality, that Jane really found herself in Music" (107).

It is Bruce, her neighbour, who is the minor Canadian Adam, who poses some of the solutions to the predicament of Grenville:

'Il faut cultiver votre jardin—people have been praising Voltaire for two centuries for writing that, though neither he nor they dreamed of taking his advice. But you've actually done it. You're the only person I know who has. With the world falling to pieces all around you.'

(42)

MacLennan then links the dogmatic aspect of the Canadian Eden myth with political and philosophical inferences when he has Lucy say: "It was natural for Bruce to link her garden with a political and philosophical
idea" (42).

Bruce's reaction to Lucy represents his Puritan background:

Generations of Calvinism had made them all afraid of themselves. The great emotions, love and fear and hate and desire, could break like thunder claps in his mind as in hers, and because of their training they would both try to conceal them with matter-of-fact words or a quick change of subject.

(43)

His reaction to luxury is another aspect of his inherent Puritanism:

. . . then the puritan side of his nature was assuaged by the consideration that these imperious stones valuable enough to support a family in comfort for years, would probably be bought by a newly rich merchant who feared inflation, to be hidden in a bank vault or hung about the sinewy neck of a faded wife.

(163)

But he realizes within himself that the mold of Puritanism can be effaced. He quotes a poem reminiscent of the Romantics, which suggests the ideal of the Garden still persists:

He quoted a poem he had written. It was conventional, beginning with a general mood like that of Wordsworth's from Westminster Bridge. The middle part contained a passage about sin like a long-eared animal slipping softly around corners under arc lamps while unseen fingers scratched furtively on dark window panes and a steamer's horn throbbed like doom up the narrow trench of deBouillon Street. Then the sun had risen, the river was peaceful and everything became clean again.

(45)

MacLennan, in this paragraph, suggests the Romantic tradition that is one of the two polar, yet similar (the other being the metaphysical),
aspects, which arise from the awesomeness of the land which pervade Canadian literature. A contemporary example is Leonard Cohen whose works can be "branded" both as Romantic and metaphysical.

Stephen Lassiter, the "Efficiency expert" (22) the major Adam, becomes almost a cliche because of the manner in which MacLennan delineates his "Americaness." MacLennan suggests that Bruce is the American Adam when, in the library, Stephen looking for Lucy says:

'I'm lost among the Makers of Canada. I don't want to be rude about your country, but from the covers on these books it looks to me as if the makers all wore long underwear in the summer. Haven't you got anything new?'

(60-61)

Stephen then holds up The Great Gatsby "to the light" (61). MacLennan thus juxtaposes the American Eden myth with the Canadian. Bruce is, in a sense, Gatsby transposed to Canada, he is a potential maker of Canada. The myths have been interchanged.

Over Stephen also hovers a Puritan father, Abel Lassiter who supra-exemplifies the Puritan ethic of hard, grim work. Stephen's childhood memories are pervaded by this ethic:

Stephen had never forgotten a book his father had given him once for his birthday. It was called Great Men of America, and apart from Thomas Edison, there was not a man in the book who was not an industrialist, a financier, or a railroad king. Their lives had seemed to Stephen depressingly similar. Each had his own variation of the same formula for success. Each had his own variation of the same look in the eyes. 'Outside of Morgan,' Abel Lassiter told his son, 'there was hardly one of them who had it soft the way you do.'

(63)
Stephen's sister Marcia also carries the same "mark":

That's the trouble with Steve and I know it's the trouble with me - trying to run away from ourselves, not by finding something better but just trying to escape. Three hundred years of unspent pleasures in the bank and every one of us thinking we had the combination of the vault.

Marcia "frees" herself by adopting Catholicism.

Stephen also has salvation within him, his memories of a childhood Arcadia which a hunting picture in Grenville's inn recalls:

There was a cheap hunting print on the wall opposite the end of the bed; an English hunt, the Belvoir or the Bicester, he had forgotten which. With its rolling fields of intense green, with the sleek-coated horses and hounds, the picture reminded him of his boyhood. He had not belonged to a hunting family; far from it. It was the landscape in the picture which touched him; the gentle, cultivated, well-loved fields, the memory of happy days before he had learned how to worry.

Once Stephen awakes passion and love in Lucy, MacLennan emphasizes her new state by her reaction to her garden:

That night Lucy slept only a few hours. She woke in the morning to a cool fresh day, made breakfast and went out to the garden. It was no comfort to her, for the whole enclosure ached with the recollection of her own happiness. She saw the deck chair in which Stephen had sat and talked. Its canvas seat was limp and shabby and ruffled in the light breeze.

Lucy's new feelings and her re-evaluation of Puritanism are eased by her Uncle McCunn, a "former minister":

(263)

(62)

(132)
'But our Highland people - I learned this in the ministry - they really want to do the will of God. But the information they got on the subject all came from John Calvin, and all he told them was what not to do. Now me, I always thought John Calvin was the main reason why they unfrocked me.'

McCunn's "flagrant" sermon which "cost" him his ministry pinpoints all the Puritan fallacies:

'I told them the Province of Ontario was so innocent the only sin they could understand was the sin of fornication. I said they put so much stress on it, the worst kind of crook could cheat them and exploit them, and they'd never be quite sure he was a crook so long as what they called his morals looked okay. Why right here in this town, I said, there's one of the biggest skinflints and widow-cheaters that ever lived. But so long as he keeps out of the lawcourts he's going to get by, for he don't drink, he don't play cards and he'd be scared to look at a woman sideways so long as anyone from his home town was within fifty miles to tell someone else he did it. . . . From now on, I said, when I preach about sin - and I'm going to do it aplenty - I want it clearly understood I'm thinking about what the young ones do in the hammocks behind the ivy. Little children, I said, looking at a young couple in the second pew, love one another.'

Again, MacLennan emphasizes that he is speaking for all of Canada.

MacLennan suggests Lucy's awareness and uninhibitedness of her newly aroused sexuality, when, in her memories she acknowledges the timelessness of myth and Eden, and that she is merely their re-enactment.

And then the thought came to her: what if she never saw him for years, and then some day when she was white-haired and used up, they were to meet somewhere quite suddenly and look at each other, and nothing would have the slightest reality
but the fact that thousands of days and nights had passed with nothing to show for them but the slow stain of unused time.

(149)

With Stephen's acknowledgement of love, the garden undergoes an alteration; the lilies must share the garden with the other flowers. Sensually is re-integrated into the Calvinistic garden:

The garden looked a ruin today, for yesterday she had cut down all the long stalks of the perennials and the debris lay thick on the beds, and spilled over onto the edges of the lawn. Hours of work would be required to prepare the garden for the winter. The manure had to be laid on, the debris had to be carted to the compost heap, several dozen transplantings had to be made among the daisies and especially among the lilies which had massed so tightly they threatened to take over the whole sections of the beds.

(152)

In comparing the American and Canadian Puritan ethic, MacLennan finds the American the easier:

Their spirit was new to Lucy. She never felt she knew any of them deeply; she never felt that it mattered much that she should. They were mostly like Stephen himself, living in the present, forgetful of the past, taking their chances with the future.

(215)

The Wasteland of the post World War I years and that of the oncoming World War II years also becomes MacLennan's concern and he thus aligns himself with the European myth conscious writers. When Stephen and Lucy are at Bolder Dam, Lucy has the following "vision":

... a garden of fruit and flowers belonging to Stephen and herself in a land which once had been
a desert but now was the richest growing country on earth, watered by a great and distant dam which Stephen himself, even in the smallest possible way, had helped to build.

(241)

She thus tries to integrate the Garden of the past with that of the future which is determined by technology.

The Precipice concludes with Lucy asking Stephen to return to Grenville, to the now redefined Eden. Lucy acknowledges the loss of her Puritan complex as Stephen only begins to acknowledge his disentanglement:

The walls of the room in this strange hotel in a foreign city seemed to slide soundlessly apart to leave her looking outward into infinite distance. The walls which had encompassed her all her life, the walls of a puritan tradition, were there no longer. . . . In Stephen's self-condemnation she could hear the authentic ring of her sister's voice, and she knew that both of them, Jane deliberately, Stephen by a sort of inheritance in his own subconscious, had spent their lives trying to keep the door shut between their own inner solitude and the mystery of life itself.

(318)

Lucy then acknowledges the realistic possible Eden, the "thousand Granvilles" (319) pitted against the utopian misconstructions of modern man:

. . . driving them away to cities which had lost all touch with the towns, driving some into a transplanted Asiatic luxury they could never understand, launching others into a rootless technology in which they could never do enough to appease the unknown monster on the other side of the door, leaving them unforgiven and longing helplessly for the purity and safety of a childhood to which none of them could ever return.

(319)
Stephen tries, unrealistically, to return to the land as a laborer but his Eden must be regained first within himself with his denial of his Puritan guilt feelings and then only will he be able to return to a technological Eden.

In The Precipice, MacLennan tackles and juxtaposes the problem of Canadian and American Puritanism. He tries, as he always does, to oversimplify matters. Marcia's conversion to Catholicism, her renunciation of Puritanism, and her love for Bruce seems to postulate that Canadian Puritanism is somehow better. In reality, what MacLennan originally attempted was a closer study of Canadian Puritanism as juxtaposed with a minor study of the American version. MacLennan's too neat knots almost discredit his comparison and definition of both brands of Puritanism as being almost overly simplistic. MacLennan has presented a rather detailed perspective of the geographical and mythical basis of the Canadian, and, to a lesser extent, the American, Eden myths.

In the Continent with the Legacy of Cape Breton Isle -

Each Man's Son

In Each Man's Son MacLennan again presents the Canadian Eden myth; he returns to the journal form with an omniscient narrator. As in journal literature, the trials of hero in undergoing initiation and quest occurs in terms of the classical myth of Odysseus. Again, as in Barometer Rising and Two Solitudes, the Eden myth is also examined in terms of Puritan dogmatism and in general geographic terms.
In his "Author's Note" MacLennan overtly delineates the interrelation between geography, Puritanism and the Odysseus myth:

To Cape Breton the Highlanders brought more than the quixotic gallantry and softness of manner belonging to a Homeric people. They also brought with them an ancient curse; intensified by John Calvin and branded upon their souls by John Knox and his successors - the belief that man has inherited from Adam a nature so sinful there is no hope for him and that, furthermore, he lives and dies under the wrath of an arbitrary God who will forgive only a handful of His elect on the Day of Judgment. . . .

But if the curse of God rested on the Highlanders' souls, the beauty of God cherished the island where they lived. . . . But they were still a fighting race with poetry in their hearts and a curse upon their souls.

MacLennan uses the myth of Odysseus and Sisyphus to present the Eden myth and the delineations of Puritanism in Each Man's Son. Mollie weaving her rug is Penelope; Alan MacNeil is Telemachus; Archie MacNeil is the very physical and spent aspect of Odysseus, while Daniel Ainslie is his spiritual and intellectual side. MacLennan suggests this when he depicts Daniel Ainslie reading the Odyssey. Daniel consciously recreates the Odyssey. Myth is again artifice and content. All are searching for integration. By his allusion to the myth of Sisyphus, MacLennan emphasizes the burden that Puritanism is to the islanders. Daniel, who is free of the dark entrapment of the men of the mines, is as much a Sisyphus as are they:

Now that the future was the present, and what had it brought? Only an end to seeing ahead. Not even posterity. Just the moment of hard work. The memory of work endlessly hard. The memory of striving, straining, heaving the huge rock up the
hill with the feeling that if he relaxed for a moment it would become the rock of Sisyphus and roard down to the valley bottom again. Was defiance all that remained?

(40)

For the "islanders" even the minister cannot offer any cohesion or affirmation, he cannot resolve the Puritan dilemma:

The Presbyterian minister stood under a lamppost with one hand scratching the small of his back and the other hooked by a thumb to his waistcoat pocket. He was brooding on the sermon he was going to preach tomorrow morning. He wondered if he should stop the doctor and ask him, as one scholar to another, if he thought it was going too far to warn the congregation against taking the promises of the New Testament too literally. For if God was love, what was to be done about Jehovah?

(41)

It is the mythical old wise man, in the figure of Dr. MacKenzie, prefigured by McCunn in The Precipice who disavows the hold of Puritanism. He affirms the power of love in recovering the losses of the Fall. He depicts Daniel and Margaret as Adam and Eve:

'Each of us has a flaw, and when two people love each other, each seems to expect the other to cure his flaw.' MacKenzie paused, and added in a quieter voice, 'As long as you've been married to Margaret you've resented her because she hasn't been able to wash away your sense of sin.'

(63)

Then MacKenzie elaborates the Puritan hold over Daniel:

'Dan, you haven't forgotten a single word you've ever heard from the pulpit or from your own Presbyterian father. You may think you've rejected religion with your mind, but your personality has no more rejected it than dyed cloth rejects its original color.' MacKenzie's voice became sonorous
with irony as he tried to remember Calvin: 'Man having through Adam's fall lost communion with God, abideth evermore under His wrath and curse except such as He hath, out of His infinite loving-kindness and tender mercy, elected to eternal life through Jesus Christ - I'm a Christian, Dan, but Calvin wasn't one and neither was your father.'

Ainslie then acknowledges his Puritan oriented fear of his sexual nature:

But why? Was there no end to the circle of Original Sin? Could a man never grow up and be free? It was deeper than theory and more personal.

(P64)

Puritanism has made the Highlanders ashamed even of living.

When Ainslie asks MacKenzie what he considers himself he says:

'A Scotch Presbyterian.' MacKenzie was still laughing but he checked himself. 'Our people were poets once, before the damned Lowlanders got to us with their religion. The old Celts knew as well as Christ did that only the sinner can become the saint because only the sinner can understand the need and the allness of love. Then the Lowlanders with their Calvinism made us ashamed of living. The way it's made you ashamed.'

(P66)

MacKenzie concludes, "Man . . . you're dead to the world" (P68).

Ainslie has within himself (in his sleep, the only time he allows his consciousness of himself to die) the memories of his childhood and the Garden of innocence and regeneration:

He was home in the Margaree Valley where he had been born, it was the Queen's Birthday and he was a boy of fifteen walking down the slope of the
hill from his father's house through John McGregor's field to the river bottom. The meadow at the foot of the hills was stately with lone elms, the fans of their upper branches distinct in the first light, their trunks dim.

MacLennan alludes to Ainslie's partial denial of the Puritan ethic in constantly referring to his devotion to Greek literature. MacLennan's references to Ainslie's reading material re-inforces the mythic structure but it also underscores the Greek idealization of beauty which Puritanism denies. MacLennan forcefully presents this in the episode in Church:

During the whole fifty-seven minutes of Sandy MacAlistair's extremely pessimistic sermon Margaret sat watching her husband while he read his copy of the Greek Testament which rested throughout the week in their hymnal rack. Now and then he put down the Greek text and picked up the King James Version to find the meaning of an unfamiliar word.

Archie MacNeil, who is not ashamed of his body and thus of his sexuality, is the physical Odysseus. By becoming the champion boxer, Archie in a sense wins the physical battle against Puritanism. Once Daniel Ainslie acknowledges his love for Alan he can fully disavow Puritanism which he has only intellectually denied. Daniel's picnic with Mollie and Alan in Louisburg, the site of great battles of the past, and his successful operation on that same day suggest that he is about to win his own battle against his past. The overgrown setting suggests the regenerative all powerful forces of the land, the Garden that will again affirm itself:
Grass grew over what had been streets and foundations, it almost obscured the rusted cannon and carronades which had been fished up from the harbour bottom by the coal company and deposited on the ground outside the museum. Nothing but grass, as Doucette had said, but it had conquered everything.

(131)

This realization of the power of the natural order results in Daniel's denial of the Puritan nightmare and the beginnings of his dream of affirmation. MacLennan uses the dream motif to underscore the critical cliched summary of the Eden myth in Canadian and American literature as the "Canadian and American Dream." Ainslie's affirmation of love is his release from the oppression of Puritanism:

There was no ending to such dreams. He raised his head as a last shudder passed through his body. The admittance of the one fact had brought him face to face with the other he had known all the time would be waiting there to trap him.

(183-184)

Ainslie's affirmation is not yet complete. MacKenzie suggests an unconscious desire that Daniel has from Alan, "You aren't looking for a son Dan. You're looking for a God" (189).

After Alan's appendectomy and when Mollie decides to depart with Camire, Ainslie finally and completely renounces Puritanism and affirms the personal "God" of his own humanism:

Underneath all his troubles, he told himself, lay this ancient curse. He thought desperately of Margaret and desperately of himself, and he knew that it was his fear of the curse which had hobbled his spirit. The fear of the curse had led directly to a fear of love itself. They were criminals, the men who had invented the curse and
inflicted it upon him, but they were all dead. There was no one to strike down in payment for generations of cramped and ruined lives. The criminals slept well, and their names were sanctified. . . .

He had reached his core. And there he had stopped. He got to his feet and looked down at the brook. In that moment he made the discovery that he was ready to go on with life.

(219)

Ainslie is like Coleridge's mariner, who by his affirmation of love and of his oneness with nature, affirms his God.

The shipwreck, and Archie's return, parallel the Odysseus myth. Mollie and Camire's death are aspects of the necessary destruction; their destruction parallels the intellectual breakdown that Ainslie must undergo before he can fully affirm his ability to love. Thus, the miner's trying to break into Mollie's house after the murder is MacLennan's metaphor for the islanders breaking and destroying the hold of the past on themselves and affirming their positive "beliefs," "Then he heard the rain of blows on the outside door and heard men calling in Gaelic voices to open up for the love of God" (234). The adulterous love of Mollie and Camire and their destruction by Archie who by this time also personified physical corruption ironically yields a physical awareness for the islanders. Their puritan shame of their emotions is both annihilated and purified. The Sisyphus allusions describing the miners and Ainslie now delineate Archie. Ainslie, now nearly fully integrated, can defeat Archie; "they saw the doctor drop his bag and put both hands on the boxer's shoulders and catch him as he lurched and fell forward" (236).

With his tears, Ainslie avows his humanity and fully acknowledges his love for Alan. Ainslie's comprehension that love is selflessness,
equality and sharing, is his denial of Puritanism and his affirmation of the paradise within. The ending of *Each Man's Son* parallels the ending of *Barometer Rising* in which the couple also look to the future and a child who is the hope of that future.

Robert Gilley notes further important parallels between *Barometer Rising* and *Each Man's Son* in the light/dark imagery which is a metaphoric aspect of Puritanism in all of MacLennan's novels:

Like *Barometer Rising*, *Each Man's Son* begins at sunset. Once again, an opposition is set up between light and darkness, between the glorious setting sun of June tinting the clouds and 'below the clouds the earth . . . darkening fast' (26). As the bright clouds move eastward, and the darkness grows, Margaret Ainslie stands watching and feels an increasing sense of loneliness, the same loneliness her husband feels in the dark. Also, because in the Ainslie garden both light and air coming from the west are fresh, neither having crossed a single colliery, an opposition appears between the natural and the unnatural.

The conflict of light and darkness is also individualized and made internal. . . . To Daniel, it represents many things. Having spoken with MacKenzie about the ancient curse and its accompanying guilt, he finds 'himself staring into the total darkness. His sin?' (67). He stares into the darkness and longs 'for the sight of something distinct' (68).

In discussing the sea (nature) image in *Each Man's Son*, Gilley notes the sense of fate that prevails, he relates this to the classic sense:

The melancholy Celts of Cape Breton generally feel that destiny works against them; they feel 'the luck must have been against them, a superstition which more or less satisfied them all' (140), including Ainslie. Truly, while they suffer
under the ancient curse, fate does work against them. . . . But what he (Ainslie) feels is fate working in his interest is only the stirring of his own misbegotten desire. . . . The Cape Breton giants, Giant MacAskill and Archie MacNeil, must fall as surely as the legendary Celtic giants, Finn McCool and Finn Gall, and their classical counterparts, the Titans (including the Cyclops), have fallen. As Zeus and His Olympians toppled the Titans, Odysseus the Cyclops, and Saint Patrick the Finns, so will the power of love topple the giants of Cape Breton. 23

But this is an inversion of the feelings of incompleteness in man resulting from the Fall and the affirmation of love that topples the accretions of dogma.

This denial of the accretions of dogma gives a strange twist to MacLennan's presentation of the Eden myth. Again we return to the form of the early travel journals and their elements of romance. Gilley states:

There are, in Each Man's Son, obvious elements of romance: the theme is chiefly argon or conflict; the characters are cast in typical roles of hero, waiting wife, wise old man and sinister parent. Also typical of romance is the heavy reliance on the quest myth: there are two quests in the novel. But here lies a significant difference in Barometer Rising, in which the quest myth is also central to the unfolding of the story. In the latter novel, the use of myth is merely a comic one. In Each Man's Son, however, while Ainslie makes a comic quest, one that fulfills its aims and suggests the appearance of a new society, a quest within a greater quest which extends by implication beyond the novel, Archie's quest is tragic, a quest that not only fails to fulfill its aims but ends in the destruction of the hero and his wife. Beyond this pattern, the two separate quests are linked together within a greater mythic cycle, the death of the old gods and the rise of the new. 24
Finally, as in *Barometer Rising*, *Each Man's Son* ends with the promise of the future.

**Willy Lowman as Adam — The Watch That Ends The Night**

In *The Watch That Ends The Night* MacLennan uses the artifice of the journal to present the Eden myth with the thirties as a backdrop for his conscious mythologizing. He has his hero, anti-hero is perhaps more correct, George Stewart, again the Scottish Puritan background is suggested, reacting in an age where all dogmas and ideologies are annihilated, where all are outcasts "not trying to live on dead myths" (253). 25

George is the modern Adam who is the reality to the superhuman, supermythical almost lucicrous Jerome Martell. Catherine with her rheumatic heart is the modern Eve in a technological society that can never be really made whole again. Catherine has a garden to tend, in the country, where she finds some physical and spiritual ease (pp. 28-29). Catherine and George's courtship is a reaffirmation of nature:

It was on the weekend of our Thanksgiving in 1941 that I drove Catherine down to a friends cottage beside a lake south of the city and there we spent three days in the cathedral silence of a land which in that season is surely the loveliest on earth.

(299)

With their marriage they seek to become one with nature:

In our country place we planted a garden and there was a spring of water beside it where warblers fanned themselves on hot days. Together
we grew intimate with the seasons, and we planted our lives in one another without trying to annul the past.

(301)

But Catherine realizes that human love isn't enough:

'It's so awful for a woman to learn that human love isn't sufficient. We need God, and He doesn't care. Perhaps because, we don't let Him care. But where is He? Where has He gone?'

(266)

Like Stephen Lassiter and Daniel Ainslie, George Stewart retains, in memories, the Eden of his childhood. He and Catherine experience both gardens. MacLennan is, in a sense, parodying himself when he creates Jerome the super Adam who comes between George and Catherine. He tries to posit a mythic Adam and then he tries to cut down and integrate him with an ordinary, everyday one.

Immediately after describing George and Catherine's youthful or first Eden, MacLennan develops the other facets of the Eden myth and describes "the Canadian scene" with its English/French dichotomy:

Montreal is a world-city now with most of the symptoms of one, but in those days it was as a visiting Frenchman described it, an English garrison encysted in an overgrown French village.

(58)

The rural/urban aspect of George's innocence/experience parallels modern man's bifurcation. No longer able to find solace in religion or nature, he hesitantly places his belief in material progress and technology.
Norah Blackwell, again the last name is a hint of her Puritan
guilt, who follows Jerome "the primitive" (145), the man untouched by
this dogma, in his pursuit of glory, is a remnant of the Puritan ethic.
Adam Blore, the Adam of Canada's Old Testament Puritanism comments on
the new Adams:

These puritans with their hot pants and their
little affairs in the name of art - my God, if
I'd known enough in time, I'd have got some doctor
to feed me the necessary hormones and turn me
into a homosexual. The pansies are the boys
today. The commies make me laugh with their big
talk about their great, big beautiful revolution -
bah! - the real revolution has nothing to do with
them. It's sexual.

(123)

To him Norah Blackwell is "a symbol of our sick civilization" (258).

From a "primitive" Adam, Jerome Martell becomes a "synthetic"
Adam half composed of Old Testament Puritanism, and the ideologies of the
modern age built upon the failures of the thirties. His creed and faith
is bound up with the "exaggerations" of the thirties:

This was a time in which you were always meeting
people who caught politics just as a person catches
religion. It was probably the last time in this
century when politics in our country will be evan-
gelical, and if a man was once intensely religious
he was bound to be wide open to a mood like that
of the Thirties.

(206)

Jerome consciously seeks modern martyrdom. Like his step-father who had
to destroy himself (through alcohol) to feel close to his god, Jerome
partially following in his footsteps must re-enact Foxe's Book of Martyrs.

Jerome's reaction to the land, his Eden is to its violence
and starkness. MacLennan compares Jerome and George's reactions to the landscape:

Jerome loved the stark grandeur of the Laurentian Shield which evoked a response in him it has never called out of me, for I prefer a gentler land where flowers and fruits grow. (252)

Jerome's childhood belongs to "days that are gone in Canada" (161). Yet his mother is destroyed by "the Engineer" (165) who is an aspect of the modern world. His quest thus is an aspect of the dualistic nature inherited from his childhood, he desires a martyrdom no longer possible while hoping to better a new technology.

As an aspect of the journal *The Watch That Ends The Night* is a blend of romance and myth. MacLennan personifies the polarities of the Quest in Jerome and George. Both heroes undergo external and internal battles. The novel ends with the best components of each fused in a portrait of Everyman as the Questor. The future in the hands of Allan Royce and Sally who are not burdened by the "neuroses" (sins) of their parents generation seems hopeful for Canada and a dawning world. They are the new Adam and Eve, beyond the Old and New Testaments, beyond Puritanism, beyond dogma and above the awesomeness of technology.

In *The Watch That Ends The Night* MacLennan has again used the journal as artifice to present a perspective of the land and to represent personal and geographical comprehension of the land in terms of initiation and quest. Initiation and quest are the basis for the romance (and romantic) tradition of Canadian literature as well as being the basis for mythical allusions, notably the classic myth of Odysseus. But unlike his previous
novels, in this study of Puritanism MacLennan moves to an affirmation of Christian humanism.

Indivisible Mosaic Shield -

Return of the Sphinx

Return of the Sphinx brings Each Man's Son to completion. Alan Ainslie, now Minister of Culture, tries to comprehend and define Canada. MacLennan presents his fullest understanding of the Canadian Eden myth. In Barometer Rising he alluded to the Eden myth. In Two Solitudes he presented the Catholic/Puritan antagonism. In The Precipice he attempted to define the differences and similarities in Canadian and American Puritanism and then tried, somewhat too neatly, to suggest that though harsher, Canadian Puritanism was better. In The Watch That Ends The Night, affirming the nihilism of the thirties, he denied his heavily Classical mythic orientation and affirmed the simple mythic orientation of journal literature. In The Watch That Ends The Night MacLennan denied Puritanism and postulated humanism.

In Return of the Sphinx MacLennan presents his most analytical investigation of the French/English, Catholic/Puritan conflict. Alan Ainslie's family by its own dichotomy reveal the dichotomy of the country. MacLennan begins and ends with the land, the "sphinx" the "idea" that has been translated philosophically, dogmatically, aesthetically and politically.

The book begins, "the land defied everyone's idea of what a land ought to be; just the land by being where it was, what it was and
how it was" (3). The strangeness of the land reflects the strangeness and incomprehensibility of its people, it is reflected in the members of the Ainslie family who do not really know one another. MacLennan concludes with Alan in his garden in the country:

Each of them had lived together believing they had perfectly known one another and all the time both had been secrets even to themselves. Now thank we all our God! . . .

Images of the land: the long wash of the decisive ocean against the granite; sunlight spangling the mist over the estuary the old navigator had mistaken for the Northwest Passage leading to the indispensable dream; the prairie wind almost as visible above the wheat as ruffling through it; the antlers of a bull elk cascading down the side of a Rocky Mountain; arrows of wild geese shooting off into the twilight over the delta of the Athabaska . . .

He went to the window and saw lake and forest married in perfect silence.

The vast land. Too vast even for fools to ruin all of it.

He went outside and walked in the cold air to the water and heard himself say in a normal voice, 'The sphinx has returned to the world before, after all.'

(302-303)

As in MacLenna's other novels, the only "solution" to the Canadian Eden myth is an awareness of the land and a concomitant awareness of one's power to love the land and others incomprehensibly. MacLennan tries to offer dogmatic and non-dogmatic solutions to Puritanism, in Return of the Sphinx which many critics regard as his worst novel, he ironically, offers his most mature vision of the incomprehensible, the sphinx.

Alan's wife Constance is an aspect of the past, the history of the country. She is an essential ingredient to a comprehension of the land.
Daniel Ainslie is "modern" manifestation of his adopted grandfather. The training of the Jesuits has marked him by heightening his fear of the flesh while enlivening his social zeal. Awakening after having made love to Marielle he remembers these fears. But MacLennan suggests the Jesuitical sense of mission and militancy imbued in Daniel and resulting in his political zeal when he writes:

Only to serve God and liberate his people - even as a little boy this pure dedication was in his face. To liberate his people at no matter what cost, to cut the cords of the strait-jacket of this nation the people loved so desperately.

(182)

Daniel's zeal for his country is, ironically, a denial of his father who also serves the country:

Daniel wrenched his wrist from his father's grip and made an impatient sweep. 'I wasn't talking about that! I was talking about that! I was talking about the whole French Canadian race. You grew up a part of the British Empire with the United States beside you and talking your language, with the whole huge, insensitive, crass, clumsy, conceited, interfering, hypocritical Anglo-Saxon System behind you. But we're orphans and at last we've found the courage to admit it.

(236)

Like Jerome Martell he craves for heroic tastes, but his cravings are not as unsubstantial, yet they are just as misguided.

Latendresse, the name ironical, is MacLennan's personification of the French activists. He, like Daniel Ainslie has rechanneled his religious zeal. Marielle asks Daniel if Latendresse is perhaps "a spoiled priest" (145). Latendresse postulates the core of the French/English
conflict as an economic one. Latendresse pinpoints the focal point when he says:

Dignity is what we want. The right to be ourselves is what we want. Even the right to be allowed to make our own mistakes is what we want.

(130)

MacLennan also discusses the other French/English conflicts especially the aspect of conscription during World War II.

Alan Ainslie whom MacLennan presents as the interpreter of country co-relates the people and geography:

What confused his soul was something far more obscure than this obvious split within the country; this much at least he understood. A change in the human climate seemed to be occurring everywhere. Only a few years ago he believed he understood this country as well as any man, but three nights ago, clawing at sleep that danced away whenever he gripped it, he found himself overcome by a sensation familiar and ominous.

(72)

Alan's religion is his love of the people and his country in his position as a "politician." Gabriel Fleury, Ainslie's closest friend who will eventually gain Alan's daughter Chantal, again the past and future intermesh, delineates Alan's "religion" in terms of his "politics":

To Gabriel, he seemed to love this huge, mostly unknown country as some people love the idea of growth in a child, and in this respect Gabriel believed he was much closer to what the politicians called "the people" than any of the professional politicians could ever be. He wondered if Alan understood the real difference between his love of the country and theirs - that they loved it mainly for the opportunities it gave them to practice their trade.

(29-30)
Finally, MacLennan has Alan express his "belief" for his country and his age:

I repeat that we try to see the present with the eyes of the past. It is human nature to do it. In this House we make a ritual of doing it. We use outworn political techniques to deal with something so new it - it so terrifies us that we refuse to admit even to ourselves that it exists.

I believe that the real cause of the world crisis - for that is what it is - no more respects frontiers than an influenza epidemic respects them. I believe that crisis came when humanity lost its faith in man's ability to improve his own nature. If the symptoms of this disease at times seem startling in my own province, it is only because the crisis has come there so suddenly. When people no longer can believe in personal immortality, when society at large has abandoned philosophy, many men grow desperate without knowing why. They crack up - and they don't know they have.

(267)

Linda Jane Rogers writing about the environment and the quest motif in Canadian literature especially prairie fiction provides an insight into much of the impetus in MacLennan's writing:

Time and place are the media through which the eternal is manifested for the comprehension of fallible man. It is the response to environment which has determined and shaped the human attitude toward ultimate mysteries. The patterns of nature are translated by the artist and philosopher into the ritual behaviour of man. The challenge of adversity and the joy of the morning or the new season are motivation for the restless desire to overcome the imperfections of human and geographical landscape.

The quest motif, which is an aspect of the romantic tradition of all cultures, is central to prairie fiction. The optimism of the journey toward the light is felt even in moments of darkness, during drought or a dust storm. There is a prevailing sense, in the Canadian prairie novel,
that man, through regenerate behavior will overcome. As he wanders through the physical and metaphysical landscape of the prairie, the individual learns to know God and to know himself.

This book begins and ends with an image of the land as geographical fact and the land as the Garden and Alan returning to it. It also ends with his affirmation of love and God. He is the Adam on the first and last day of creation. Alan looks over the land, he accepts his integration with it yet his isolation and smallness compared to it. He realizes his own mortality compared to its immortality.

The Canadian Eden myth as Hugh MacLennan understands it, and he tries very hard to completely understand it, is part of the unconsciousness of the race in their myth-making capacities, in their ability to comprehend the land, in their deepest most inner freedom from Canadian Puritanism. The journal tradition becomes each man's cerebral diary through uncharted territory.
CHAPTER TWO - FOOTNOTES

1 Hugo McPherson, "Introduction," Barometer Rising (Toronto, 1958), ix.


3 Ibid.

4 Ibid.

5 Ibid., p. 1.

6 Ibid., p. 7.

7 Ibid., p. 10.

8 Ibid., p. 13.

9 Ibid., pp. 13-14.

10 Ibid., p. 18.

11 McPherson, xiii.

12 Gilley, p. 33.

13 Ibid., p. 34.

14 Ibid.

15 Hugh MacLennan, Barometer Rising (Toronto, 1958), p. 79. All subsequent references will be taken from this text and will be indicated below the quotation.

16 Hugh MacLennan, Two Solitudes (Toronto, 1945), p. 370. All subsequent references will be taken from this text and will be indicated below the quotation.


19. Ibid.

20. Hugh MacLennan, The Precipice (New York, 1948), p. 10. All subsequent references will be taken from this text and will be indicated below the quotation.

21. Hugh MacLennan, Each Man's Son (Boston, 1951), viii. All subsequent references will be taken from this text and will be indicated below the quotation.

22. Gilley, p. 69.

23. Ibid., p. 65.

24. Ibid., p. 67.

25. Hugh MacLennan, The Watch That Ends The Night (New York, 1960), p. 253. All subsequent references will be taken from this text and will be indicated below the quotation.

26. Hugh MacLennan, Return of the Sphinx (New York, 1967), p. 3. All subsequent references will be taken from this text and will be indicated below the quotation.

CHAPTER THREE

PLANISPHERE PLANETARIUM AND THE QUANTITATIVE

PLANER TREE - MYSTAGOGIC UTOPIAS IN THE
WORKS OF GABRIELLE ROY

Along with Gwendolyn MacEwen, Gabrielle Roy tries to comprehend
and define the Canadian Eden myth in terms of Utopian and Arcadian thought,
although MacEwen is strongly influenced by alchemical theories and alchemy
as metaphor. Both use as their foundation the journal. Gabrielle Roy,
in her early works, looks at Eden myth in terms of the rural versus the
urban or the archetypal forms in the Utopian literature of the city and
the machine:

When one puts these two archetypal forms, the
city and the machine, side by side, one is finally
pressed to an all-but-inescapable conclusion:
utopia was once indeed a historic fact and became
possible, in the first instance, through the regi­
mentation of labour in a totalitarian mechanism,
whose regions were softened by the many captivating
qualities of the city itself, which raised the sights
on all possible human achievement. Through the
greater part of history, it was the image of the
city that lingered in the human imagination as the
closest approach to paradise that one might hope for
on earth - though paradise, the original Persian
word reminds us, was not a city but a walled garden,
a Neolithic rather than a Bronze Age image.  

The beginnings of society are aspects of myth:

... two social conceptions which can be expressed
only in terms of myth. One is the social contact,
which presents an account of the origins of society. The other is the utopia, which presents an imaginative vision of the telos or end at which social life aims...

The utopia is a speculative myth; it is designed to contain or provide a vision for one's social ideas, not to be a theory connecting social facts together.2

In Where Nests The Water Hen, Roy develops that aspect of utopia which "is a projection of the ability to see society, not as an aggregate of buildings and bodies but as a structure of arts and science."3 In this novel she develops the theory of education for this theory "connects a utopian myth with a myth of contract."4

On the whole, however, Gabrielle Roy's vision of the Canadian Eden myth is now in the tradition of Arcadia than in dialectic Utopian terms. This is also true for the slight Utopian allusions in MacLennan and this is the mainspring for Gwendolyn MacEwen's perception and development of Eden myth.

The Arcadian aspect of Utopian thought stresses the all pervasiveness of geography which itself is the cause and reason of Canadian arts and letters:

The Arcadia has two ideal characteristics that the Utopia hardly if ever has. In the first place, it puts an emphasis on the integration of man with his physical environment. The Utopia is a city, and it expresses rather the human ascendancy over nature, the domination of the environment by abstract and conceptual mental patterns. In the pastoral, man is at peace with nature, which implies that he is also at peace with his own nature, the reasonable and the natural being associated. A pastoral society might become stupid or ignorant, but it could hardly go mad. In the second place, the pastoral, by simplifying human desires, throws more stress on the satisfaction of such
desires as remain, especially, of course, sexual desire. Thus it can accommodate as the typical utopia cannot, something of the outlawed and furtive social idea known as the Land of Cockayne, the fairyland where all desires can be instantly gratified.  

In *The Cashier*, Roy depicts the Arcadian aspect of Utopian thought but she also describes, within her work, the route of modern Utopian writing:

The great classical utopias derived their form from city states, and though imaginary, were thought of as being like the city states, exactly locatable in space. Modern utopias derive their form from a uniform pattern of civilization spread over the whole globe, and so are thought of as world-states, taking up all available space. It is clear that if there is to be any revival of utopian imagination in the near future, it cannot return to the old-style spatial utopias. New utopias would have to derive their form from the shifting and dissolving movement of society that is gradually replacing the fixed locations of life. They would not be rational cities evolved by a philosopher's dialectic: they would not be rooted in the body as well as in the mind, in the unconscious as the conscious, in forests and deserts as well as in highways and buildings, in bed as well as in the symposium. . . . Utopia, in fact and ethnology, is not a place; and when the society it seeks to transcend is everywhere, it can only fit into what is left, the invisible non-spatial point in the centre of space. The question "where is utopia?" is the same as the question "where is nowhere?" and the only answer to that question is "here."  

Alexandre Chenevert's landscape becomes the physical and cerebral utopia of modern man. Roy also manages, in *The Cashier* to suggest the three progressions of Utopian thought:

Utopias since More have been divided into three ages of unequal duration. The periodization is of course somewhat arbitrary - it is certainly meant to be illustrative rather than definitive - and in a more detailed study subsidiary trends
would have to be enlarged upon. The first group might be called utopias of calm felicity, running roughly from More to the age of the French Revolution; the second comprises the dynamic socialist and other historically determinist utopias, which span the greater part of the nineteenth century; and the last are the psychological and philosophical utopias of the twentieth century.  

In The Hidden Mountain, Roy describes the Eden myth in terms of the experience of the artist. The journal form asserts itself and form and content become one, this is especially true for the last section of the book.

Iron Foundry Galvanometry as

Frutescent Frustrum - The Tin Flute

The heroine of Gabrielle Roy's novel The Tin Flute, Florentine LaCasse epitomizes the dual aspect of Utopian thought, the city versus the country, the free versus the contained. She contains within herself the delicacy and fragility of the past (Florence, and its glassware) and the contamination and enclosedness of the present. She is both verdant and desolate. One of Jean Levesque's first comments emphasizes his recognition of this fact.

'You hate me, don't you?' he murmured. 'You hate it here, you hate everything,' he continued relentlessly, as if he could see clear through to the very core of her, a wasteland where nothing grew but bitterness and dissent.  

Thus the basis for the Eden myth is again quest, not quest articulated in terms of Classic myth as in MacLennan but the primary quest of an
individual through a newly changing and emerging society, the quest of an individual comparing the utopias of past and present.

Along the road, the Garden and love remain but technology and change desecrate it:

The train went by. An acrid smell of smoke filled the streets, and a cloud of soot hovered between the sky and the roofs of the buildings. As the soot fell toward the ground, the church steeple emerged, without a base, like a spectral arrow in the clouds. The clock appeared next, its illuminated face breaking through puffs of steam. Little by little the whole church stood out, a tall edifice in the Jesuit style. In the center of the garden a Sacred Heart opened arms wide to receive the last particles of soot... Beyond it serried ranks of low houses stretched out on either side toward the slums, at the upper end toward Workman Street and St. Antoine Street, and at the lower toward the Lachine Canal, where the people of Saint-Henri toil at making mattresses, spinning thread, tending bobbins and driving looms, however the earth may shake and whistles blow, and ships, propellers and rails sing of the open road. (29)

This Utopia is in the midst of change. The prevalent wind metaphor continually re-inforces this aspect of change.

The quest, because it concerns the modern technological Utopia, also entails money. Therefore the symbol of the conclusion of the quest, the mountain, is both sacred and profane. For Emmanuel, the Saviour, the better part of Florentine, the mountain represents purity, it is aloof from the sordidness of the world. For Jean and Florentine it is also a status symbol:

'Have you ever been upon the mountain?' he asked.
Her smile was a bit ironical, a bit constrained. What an odd person he was! She could not make him out. Then her thoughts flew back to the restaurant, where she had had a moment of real happiness, and she too stopped to dream, leaning over the parapet. She too looked up at the mountain; her eyes shining through the snow, blinking at the falling flakes, she too looked up at the mountain, but what she saw was the mirror in the restaurant and her own face, her own soft lips, her own fluffy hair, all reflected as if in a dark sheet of water.

In the Canadian Eden myth, the landscape and the seasons must interact with the characters. This Arcadian aspect of this Utopian novel occurs in Roy's references to spring. In the Wasteland of Montreal, spring is half-blighted; it can only partially regenerate. Rose-Anna who represents, essentially, the Utopia of the past, who is Florentine-Past, is the best commentator on the spring:

The spring was in a measure her enemy. What had it meant for her? During all her married life two events were always associated with the spring: she was almost always pregnant, and in that condition she was obliged to look for a new place to live. Every spring they moved.

Jean also feels similarly about spring. His thoughts echo section one of Eliot's The Wasteland:

Spring was a season of paltry illusions. Soon there would be leaves screening the street lights; the people in the slums would bring their chairs out on the sidewalk in front of their houses; babies would be rocked to sleep on the pavement breathing fresh air for the first time in their lives; children would make chalk marks on the street and play hopscotch; and whole families would assemble in the yards to talk or play cards in the feeble glimmer of
light from the windows . . . He looked at the
dark mass of buildings, each of which cradled
its own share of poverty and romance, and it
seemed to him that the horrible springtime of
the poor had completed his disillusionment with
Florentine.

(172-173)

Jean's quest is to pass through this Wasteland of poverty.

Florentine, pregnant, also looks at spring as a Wasteland:

In front of the tower at the Saint-Henri
station a few flowers stuck their heads up out
of the famished earth. And high up, beyond the
belfries that surmounted the layers of soot,
the verdant flank of the mountain spread out,
its swaying branches weaving a lacy pattern of
pale green leaves. Spring was all about her,
Florentine realized, perhaps even a little past
its prime here in Saint-Henri, with a suggestion
of dust and sultry weather to come.

(200)

Florentine's quest is to pass through spring without having to avow any
guilt and also to escape the poverty that Jean also detests.

But even Rose-Anna, representing the Utopia (especially the
Arcadia) of the past, seems always to have a materialistic strain.

Her "dream" (an aspect of the quest) reflects this:

Simple, childish ideas came to her. She pictured
some rich uncle she had never known, who would
die and leave her a great fortune; she fancied
herself finding a pocketbook crammed with bills
which she would naturally return to its owner,
thereby earning a large reward. This obsession
became so vivid that she began to scan the pave-
ment with a feverish eye. Then she became ashamed
of her fantastic notions, and went to the opposite
extreme, becoming extremely practical.

(78)
The metaphor of the golden age becomes, in Roy's book, merely the image of the sunshine. Rose-Anna's most fulfilling return to the past suggests this:

Rose-Anna shook her head. The corners of her mouth rose in a melancholy smile. What she had just imagined was the home she had lived in as a bride; the child was Florentine; the sunlight was of her twentieth year.

(82)

The modern age even tries to suppress this glory of the environment, the sun. Rose-Anna realizes this when she considers Daniel's request for a flute:

'Which is more important? A flute like a ray of sunshine for a sick child, a happy flute to make sounds of joy, or food on the table? Tell me which is more important, Florentine?'

(99)

Daniel's death does not only result from poverty and apathy but it is representative of the technological age encarcerating its inhabitants so that they cannot emerge, as did the Biblical Daniel from his ordeal of fire. Daniel being comforted by Jenny represents the change that modern Quebec will undergo. It will become more economically secure while losing much of its heritage. Daniel's illness becomes pronounced after the family's return from the country. Roy seems to imply that there is no salvation in the country or in the past; each must bear up as well as they can in the midst of modern technological destruction. Florentine's Fall is also a result of this trip.

Yet all members of the LaCasse family seem to realize that
the machine looms over their lives and their destiny. Azarius who plans the "retreat" to the country and the past is nevertheless aware of "the time." He recognizes that he exists in a rapidly changing world. He can compare the past and the present:

'My wife is a first-class dressmaker. When we were first married she used to make a dress for two dollars, and she had all the work she could do. Now no one will give her even that much. You can buy a dress ready-made for a dollar and a half. . . .'

'Right you are,' said the mason. 'It's the same all over. We're losing our skill. We're forgetting our trades. Everything's done by machine. And yet -.'

(122)

Azarius cannot dismiss the present, yet he hopes to combine the past with the present. He malforms the twentieth century's emphasis on growth and expansion; he hopes to return to his existence as an idyllic carpenter:

His whole life passed before him, some of the events, clear and precise, others blurred, hazy. He saw himself first as a carpenter, building cottages in the suburbs. In those days Rose-Anna used to prepare a lunch for him to take to work with him. And at noon, sitting on a high joist, his legs swinging in the air, he would open his lunch box and always find something good to eat, some pleasant surprise.

. . . Those meals up in the air on a bright summer day, with the sun warm on his neck, were an important part of his life.

(126-127)

But he belongs to the modern age; time and the machine rule:

A clock struck the hour.

Like an automation, with stiff, clumsy movements, Azarius rubbed away at a little black apron, so worn and threadbare that the material fell to pieces in his hands.

(129)
Jean, who seems pleased with the rapid changes in society, also acknowledges the ridiculousness of the oncoming age:

This week I worked eighteen hours two days running. A man can't tell if he's still alive or if he's been turned into a machine . . .
'Yeah, it's a fu'ny life! Either you don't make a red cent and you have all the time in the world, or else you get double the money and you don't have a moment to spend a penny of it.'

(146)

Roy suggests that Jean's quest has been perverted when she describes the lodging that he leaves as he moves up in the business world:

With its gutters leaking water like the scuppers of a ship, its peeling paint and the drone of propellers all about, the house had the air of an old freighter in drydock.

(205)

The allusions to ship suggest Odysseus. The ship has become "materialized" into a mere cargo carrier. Jean's new quest entails the vehicle of the monstrous machine.

To escape the modern age, the LaCasse family attempt to return to the supposed Arcadic bliss of the Laplante family, whose name suggests growth and vegetation. But Rose-Anna's mother is also sterile in her own way; her inability to love makes the attempt to regain the past futile. As in MacLennan, the quest is only completed when the characters integrate with the land and with their society by some affirmation of love.

Yet the dream of Rose-Anna's childhood and the past is nevertheless an aspect of her present:
The joys of her childhood unrolled before her in an endless film. . . . Everything was bright and in sharp focus . . . Rose-Anna could hear the crackling of the great fire in the sugar house; she could see the pale yellow sap in the arch bubbling up, she could taste the syrup, she could smell it; the whole forest came to life in her mind.

(137-138)

Her departure from the country to the city was a break that neither time nor situation could repair; and her mother's words foretell this:

When Rose-Anna was married, she had declared; 'You may think you'll have no cares now that you're going to play the lady in the big city, but mark well what I say: trouble finds us out. You'll have plenty.'

(158)

The LaCasse children cannot be regenerated by the visit to the country, it is not a part of their consciousness:

To the children, the country was only a crazy-quilt, with patches of grayish snow interspersed with plots of bare earth and an occasional tall brown tree standing alone, but Rose-Anna and Azarius often gave each other meaningful glances, smiling as their thoughts took the same course.

(153)

The quest, the dream, ends as a nightmare; Utopia exists in the present and the future. For attempting to escape, the LaCasse family is punished:

Their trip to the country had been pure madness. Whenever they sought happiness it had always proved the surest way of bringing bad luck.

Everything was blurred in her mind: the accident a few miles from Saint-Denis; their return late at night to her mother's house; their arrival back in town on Monday evening. From Azarius' crestfallen manner it had not taken long for her to guess the
truth. He had taken the truck without permission, and now that his bluff was called, he dreaded being fired, which was exactly what happened the following morning.

(177-178)

As a result of the trip, Florentine has to change her quest:

How could she have brought herself to walk where he had walked? Suddenly she despised herself more for her maneuvers to snare him than for her lost dream.

(207)

She becomes a version of Fitzgerald's Jay Gatsby:

The jazz pounded in her ears and the cigarette smoke made her not unpleasantly giddy. She reviewed all the trinkets she had been yearning to buy, and visualizing herself adorned with them, she decided in favor of one against the other. By acquiring all the outward appurtenances of happiness she would make happiness come to her - not a vague sort of happiness, but something clear-cut, cold, metallic, like a silver coin.

She becomes a Judas to her quest.

For Emmanuel, the saviour in the modern technological age, who can only relate to the false ideologies of Utopia, especially those of aggression and aggrandizement, Florentine represents modern reality:

She was now like a street urchin, with crude turns of speech and vulgar manners. She was better than refined, she was life itself, with her knowledge of poverty and her revolt against poverty, with her long flowing hair and her determined little nose, with her odd sayings, her sharp comments, and her truthfulness.

(248)
Emmanuel's family, Letourneau, the starlings, represent a yet as wholly unintegrated present and future with enough of the freedom and goodness of both. M. Letourneau represents the "best" of the past and the present. He is a dealer in religious objects and:

Outside of business hours he associated almost exclusively with people of Traditionalist views, and occupied a post of honor in several religious and patriotic societies. His reverence for the past made him reject at once anything that seemed tainted with modern ideas or foreign elements. And yet he tolerated parties at his house and received young people of whose language, manners and levity he disapproved. There was an element of curiosity in this, as well as a certain worldliness.

(104)

Emmanuel must reconcile the present and the future and he feels he can only do this through Florentine:

This desire to understand the soul of the great mass of men was long familiar to him, but he had never felt it so intensely as now. In projecting himself toward the common people he seemed to be continuing his search for Florentine, a search that would lead him to understand her far better and remove all the obstacles between them. Somewhere, somehow he must find a voice that spoke to him in Florentine's language, in the language of the people.

(49)

In the modern Utopia, progress and materialism seem to channel themselves into power struggles and war with a flickering recognition of the need for human fulfillment and human love. Emmanuel's quest is the obverse of that of Sisyphus, but he is just as dubious:

Overborne by the weight of his thoughts, Emmanuel reached the observatory on top of the mountain.
He leaned over the parapet and saw the myriad lights of the city spread out below him.

He seemed to be alone in the universe, on the edge of the abyss, holding in his hands the most tenuous, the most fragile thread of the eternal human enigma. Which ought to be sacrificed, wealth or spirit? Which contained the true power of redemption? And who was he to be grappling with such a problem? . . . This whole question of justice and the world's salvation was beyond him; it was imponderable, it was immense. How could he expect to clarify it? . . .

And suddenly the girl's image came to him again, blotting everything else out, and replacing the doubts, the indecisions, the violent conflicts of the whole evening with a tumultuous desire for love.

(264-265)

The uneasy modern quest for love pervades Emmanuel and Florentine's "courtship." Florentine still in love with Jean and pregnant by him returns with Emmanuel, a misguided modern technological saviour to a blighted Garden.

The meal which Florentine shares with Emmanuel after he has returned from training occurs in the midst of dissolution (the decay pervading the scene) and enigma and incomprehension (the allusions to Chinese and Japanese):

Under a pretense of an arbor there stood a weather-beaten garden table bearing a faded brewery trade mark. As he glimpsed this rustic touch, Florentine had murmured:

'Isn't it jolly?'

And hoping to please her, Emmanuel had suggested that they have dinner there.

But she had refused to take anything but a hot dog and a soft drink. Inside the restaurant Chinese lanterns hung from the ceiling; the breeze from the river kept them in constant motion. The tables were painted bright red; the smudged walls were covered with crude designs of Hindu temples, Japanese pagodas, triremes on a quiet crayon sea.
There was a juke box in a corner, and Florentine kept asking Emmanuel to play the same hot jazz tune over and over again.

(266)

Their trip to Verdun only confirms what can never be regained. Roy uses the fishing metaphor again as an integral part of her allusions to Eliot and the quest to emphasize what cannot be regained in Florentine. Azarius the Fisher King is beyond regeneration and his offspring is likewise:

She had just remembered that when she was a little girl Azarius used to bring her here of a Sunday when he went fishing. Sometimes she longed to make Emmanuel understand what her childhood had been like, to make him love her for what she had been in the old days.

(272)

There is no possible return to the past; thus the modern Utopian Adam and Eve are obverse Sisyphus'; they rest on a boulder and must look to the future:

They had chosen this spot because a large boulder, flat on top and lapped at the base by a small eddy, offered a comfortable resting place. . . . Night was merciful; it blurred their faces and veiled their features, fusing time past and present, bring forgetfulness.

(276)

As in MacLennan's novels, a child represents the promise of the future. Rose-Anna produces a son:

There were too many memories from which to choose, and perhaps even the happiest of them all was tarnished by some secret unhappiness. But the child represented the future, he was their refound youth, he was the great challenge to their fortitude.

(302)
But in the light she discovers her husband's "new job." There is no certain future.

Florentine also looks to the future:

She was embarking on the future, without any rapture, to be sure, but without regrets. The calm that enveloped her after the turmoil of the last few months was welcome to her bruised spirit.

(313)

The thought of the future opens her to some human affirmation, her "fall" will be superceded:

It came as a surprise to her to recognize that there was almost no rancor left in her heart. And gradually she began to think of her child without resentment. It seemed to her that it was no longer Jean's child, but hers and Emmanuel's. She was not prepared to love it yet, this child that would make her suffer, and perhaps she would never love it. Even now she dreaded its coming, but little by little she would learn to dissociate the child from her own fall, from her own blunder. Emmanuel would take care of them. . . . Besides, she had not been ruined, she had not blundered. All that was over. There was no past, nothing but the future to be considered.

(313-314)

Departing, Emmanuel is Adam; he sees everything that he hoped to believe in become insufficient:

His final picture of the quarter was of a tree deep in a courtyard, its foliage drooping with fatigue before it had come into full leaf, its twisted branches pushing bravely up through a network of electric wires and clotheslines toward the sky.

(315)
The tree of life reasserts itself but it is heavily enclosed in the prison of electric wires, modern technology.

The *Tin Flute* concludes with the emphasis on an increasingly sophisticated technological utopia that still has the faintest glimmering of the past. Eden becomes the plastic jungle and myth is only the remnant of a migraine headache.

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**The Social Contractor - Where Nests**

**The Water Hen**

In *Where Nests The Water Hen* Gabrielle Roy presents an aspect of Eden myth and Utopian fiction rarely dealt with by Canadian authors. In this novel she presents Utopian and Edenic fiction in terms of a theory of education.

Roy represents the questor in the personnage of Luzina Tousignant. She is the one "who travelled the most." Her task is to secure an education for her family "deep within the Canadian province of Manitoba" (9). Luzina seeks to eradicate and overthrow yet retain the seclusion in which her family lives.

Luzina believes in progress and change but she believes that her family can retain their agrarian ways:

The buffaloes were the emblem of Manitoba: beast with great heads planted directly in their humps, without any length of neck or all neck-length, according to the point of view, and whose feet still seemed furiously to pound the prairie soil. They had almost been exterminated and now they symbolized the province's daring and belief in progress. It had been by Winnipeg's
schools, however, that Luzina had above all been
overwhelmed. . . . The government which ruled from
behind the two buffaloes was among the most advanced
in educational matters. It had decreed compulsory
schooling before there were enough schools for all
the children or roads for them to reach what schools
there were.

(40)

Thus, her dream is a dream for Canada:

No other province in the world could have such
powerful animals for an emblem. Canada itself
had only a beaver. In this dream of Luzina's
the buffaloes charged down from everywhere at
once against the ignorance of backward lands.

(40)

Luzina gets her school. As its name suggests, it does not
change the environment; it betters it and becomes a part of it:

She was won over. La Petite Poule d'Eau was
just right! How could they, once again, have
so long remained blind to the evidence! The
Little Water Hen! Thus would justice and truth
be re-established. Then too, what name could
be better suited to a school situated in the
very midst of water hen country.

(51)

In this novel, again the form suggests a journal, Roy postu-
lates a progress that is beneficial, that doesn't tame or destroy the
land, that increases its potentiality without lessening its beauty.

This is because of the manner of Luzina's quest and her vision:

In any case, Luzina's vision was much deeper and
broader than usual. She saw progress reach them.
Thirteen years ago she had come to this place over
a track you could scarcely make out in the wilder-
ness. Little by little the grass had been flattened
by the passage of vehicles, and at the end of a few
years you had been able to see a sort of road emerge, fairly well marked. Then they had begun to receive the mail once a week. Come, now! The year when Portage des post office had been opened, that same year the merchant Bessette had bought himself a car! Two years later, Nick Sluzick in his turn was calling along in summer in an ancient Ford. And now a school mistress was on her way to the island in the Little Water Hen. Oh, there was no doubting it at all: civilization, progress were blowing in this direction like the thawing spring breeze.

(62-63)

Education gives the Tousignants a sense of Canada's history and of the history of their own family:

Luzina had been given to understand that the French colonists had been carefully picked; that no loafer or thief had been able to slip in amongst them. All good people. They had established themselves in what was formerly called Lower Canada and which was later to be included in the province of Quebec. The Tousignants and the Bastiens were of their number. Moreover, venturesome and courageous as Luzina for the moment saw them, some of those Lower Canada Tousignants and Bastiens had emigrated to the West, even as far as Manitoba. Already they were far, very far, from the places of their origin. But wait! said Luzina out loud. A Manitoba Bastien woman and a Manitoba Tousignant man had turned up who had in their blood the same tastes as their ancestors, coureurs de bois and coureurs de plaine. Nowadays you no longer went West, but there remained the North. No railways, no roads, almost no dwellings; they had been drawn to the North.

(74-75)

Each teacher adds to the family and to their appreciation of their environment. Mademoiselle Cote increases their awareness of Europe and the Frenchness of Canada. Miss O'Rorke strengthens their sense of Empire. But to paraphrase Pope, a little learning can be dangerous. Bastardized knowledge invades in the form of Armand Dubreuil who considers
"the whole business a huge joke" (100). Armand brings worry and unease to the family and destruction to the landscape:

Never had they shot for the sake of mere practice. Now the schoolteacher was a good shot, and he should have been satisfied long since at the proof he had given of that fact. He continued to kill indiscriminately: water hens whose coarse flesh was scarcely edible, an unfortunate bittern, which had found asylum a few days earlier in one of the coves of Little Water Hen, a long-shanked, melancholy, lonely bird that had shattered the air with its booming; and female ducks, almost certainly.

(103)

After his many small treacheries Armand Dubreuil leaves, and his departure makes Tousignant wonder about Luzina's quest and dream:

As he moved away, he turned and fixed his eyes on the small building Hippolyte had erected for the future and for knowledge. What would be the outcome of all this? A great deal of sorrow, perhaps, for Mama Tousignant. What, indeed, would come of it? Discontent first of all, which lies at the root of all progress. And afterward?

(112)

Dubreuil realizes that his type of knowledge is corrupting the Eden and offers this advice:

'Would you like my advice, Mama Tousignant?' he inquired, still laughing but a trifle more serious than usual. 'Close your school. You'll never get anything here except old battle-axes like your Miss O'Rorke or fellows like me who come because they want to hunt. And eventually you won't even see the likes of us. In the end, summer classes attract only misfits, and from what I hear that species is dying out in our profession.'

(112)
The only solution is to send the children away. The close connection of the family to nature, and the family to the water hens who give the school its name, parallels the migration of the Tousignant children:

From day to day the birds were flying higher. They were practicing for their long flight. One of these mornings, when you got up, you would be astounded at the unwonted silence which reigned over the deserted sedges. At dawn, when no one yet suspected anything, the birds would have gone, and at the hour when their going was discovered, they would already be far away; they would have covered a good stretch of the road to Florida, where, it seemed, the sun shone bright the year round and where there were always flowers. Even the life of a young bird had its mysteries. They seemed to want things that they had never known.

About the time of year when the birds emigrated from the North, the first of the Tousignant children departed.

(120)

Luzina's "project" is partially abandoned; her children are scattered in other schools but the beauty of the Arcadian existence remains with them. It is the primary education that remains with Luzina's children, "And Luzina's educated children momentarily felt their hearts contract, as though their childhood back there, on the island in the Little Water Hen, had reproached them for their high estate" (148).

In Chapter three, Roy emphasizes the co-existence of the Arcadic and Utopian aspects of the Eden myth. She describes Manitoba as an incomprehensible country in its physical inaccessibility. In its incomprehensibility it epitomizes all of Canada yet within this emptiness is contained, suggests Roy, all the culture and knowledge of Europe:
Manitoba's lakes are grouped in such fashion as to form an almost complete barrier for the country they enclose: very large bodies of water like Lake Winnipeg and Lake Manitoba; others which would seem large indeed when not compared to these two, such as Lake Winnipegosis and Lake Dauphin; and almost all are joined together on the map's emptiness by blue networks representing unknown rivers. But of names of towns, villages inhabited places along their banks - almost nothing. Here is one of the world's least peopled regions, a sad, lost land, where nonetheless you encounter representatives of almost every race on earth - as many nationalities among these lakes as there are exiles.

(151)

Roy now represents knowledge in the form of Father Joseph Marie. Unlike the teachers and commoditized exporters of knowledge that Luzina had had to bear with, he epitomizes the integration of "factual," "textual" knowledge and an integration with the land and an affirmation of love for this land and its people.

Father Joseph-Marie (his name suggests the oneness of the holy family) completes Luzina's quest; his quest entails all:

Upon everything, upon the dirt road he was following, upon the lake, upon the relentless sky, upon the wild roses that spread at his feet, the Capuchin fixed the lively, friendly, jovial glance of his pale blue eyes. Father Joseph-Marie had not yet observed that he above all felt the surge and joy of love of man and God when, like the Saviour Himself, he took to the road.

(154)

His Utopia is his "achievement" at Rorketon. He establishes a fur trading co-op, he arranges marriages, he acts as mid-wife and general doctor. He creates one family of man, and again mentioning his name, he himself represents this family.
Father Joseph-Marie tempers Rousseau's axiom that men are inherently good. He can see their dual aspect, yet through love, he acknowledges that they can overcome their frailties. Nevertheless the world does not change:

Even in the confessional it was not the bad side of human nature which struck him. There he very often understood the good will of souls. Sometimes the revelation of this rectitude struck him to the heart. Then he would look beyond his penitent, his eyes filled with melancholy, and what he contemplated was the inexhaustible sum of goodness on earth, the tragic, perfect good will of so many human beings, which all the same did not succeed in changing the world.

(221)

He acknowledges that, "the world's pain remained inviolate for him, always inexplicable; but the same held true for joy and love" (223).

Luzina finally understands that the teacher and the knowledge that she has been seeking for herself and her family are found in the priest who personifies Knowledge and God:

God must be of the very same kind as the Capuchin, knowing almost all languages, a great Latin scholar, a might traveller who had seen everything, now aged and doubtless tired, yet, precisely because he was beyond petty things, little skilled at dealing with them.

(228-229)

Luzina's quest for knowledge which is metaphorized in the water hen which also gave its name to her school is sublimated and fully explicated by Father Joseph-Marie who uses the same metaphor:

Souls, said the Capuchin, were a little like the birds. Some were heavy and could barely fly.
You have all seen prairie chickens? he asked, and, at the slight nods of assent registered especially by the women and children, the Capuchin point out that these birds did not go very high, that they just succeeded in leaving the ground. Nonetheless, they made their small effort, and thus was it with many souls; they tried to soar on high, they tried to know Heaven, but they were held back by their earthly concerns and their passions, and they soon tumbled back to earth. You must be more daring and perseverent if you wished to attain a certain height. He then turned to the water hens. Here were birds already much lighter. Had you seen them soar up, perfectly skilled in the air? Yes, Luzina's children had often seen this sight, this superiority of the water hens over the poor prairie chickens, and they showed it by their shining eyes and their complete agreement. And the wild ducks! continued the priest. They too had light wings. So likewise the bitterns, the herons, the loons, the various waders, all of which, large and clumsy when they were on land, seemed not a bit heavy when they were in full flight. . . . Souls created by God for the purity and the light of Heaven in like manner achieved their real element only when, by a great effort, they had wrenched themselves free from the slime, the mud, the "gumbo" of human passions.

(235)

After his sermon, Father Joseph-Marie organizes a dance - his knowledge utilizes both the physical and the spiritual.

Roy concludes the book with an integration of the past, the present and the future. Utopia and Arcadia have existed and still exist; the context of this existence is all important. Father Joseph-Marie represents Adam and Eve in Christian theological terms. He is a God figure and even an Old Testament Adam figure whose Old Testament Eve is Luzina. For three-quarters of the novel, Luzina is Eve who is creating a plausible semi-modern Utopia. Roy concludes the book in affirmation, all is contained within Father Joseph-Marie:
Above his old head shone billions of bright stars; in the grass fireflies emitted their brief sparks of light.

Upon the tips of the high-standing grasses, when they bent in the lantern glow, great flowers took shape, only to melt away a moment later.

... To him also the old civilization seemed far-away, lovable, gracious.

The further he had gone into the North, the more he had been free to love.

(250-251)

Like MacLennan, and as in her earlier work The Tin Flute, Gabrielle Roy defines Eden myth in terms of the quest within the mythical possibilities of the journal as man affirms himself within the context of his environment. Roy also presents the Utopian aspects of this myth, but like MacLennan, man must, in the end, affirm his ability to hope and perhaps even to love.

Galvanic gandy dancer - Adam

grambling - The Cashier

The Cashier is again the story of a quest; the form is again that of a journal of an omniscient reporter. Alexandre's quest is not merely as W. C. Lougheed seems to feel, "the quest of the rationale of suffering, the understanding of pain and evil" rather it is the quest of a Modern Gandhi slowly destroyed by the surrounding technological Utopia, who has a few glimpses of the past, the "green world" before subsiding under the infection of his times.

Early in the story, Roy presents the international aspect of her utopian novel:
Gandhi had just started a new hunger strike. Alexandre Chenevert had a liking for him ever since the day when, glancing at a photograph of him, he had discovered what he considered a certain resemblance to himself; like the Indian Mahatma, he was thin, almost skeletal, and, Alexandre thought in his heart of hearts, perhaps good into the bargain. The stevedores were on strike too; food intended for starving peoples was rotting on the wharves. . . . What was more, air travel was far from a safe business. Again yesterday a plane had crashed somewhere in Newfoundland. THIRTY-EIGHT DEAD.

The poor old world hadn't stopped spinning for a trifle like that. Alexandre envisioned the globe as you see it at the movies, at the beginning of a newsreel. . . . a faceless man talking into a microphone. He announced: the world has become one and indivisible. 'Indivisible, indivisible . . .' Alexandre began repeating. He chanted the word, broke it into parts, counted its syllables. Five syllables.

Alexandre is not the modern Adam that MacLennan's George Stewart is; he is more like Daniel Ainslie, a modern Sisyphus with some of the divinity and meekness of Gandhi. Alexandre approaches his age with a fear greater than George Stewart's:

What business had he to live in such an age? Like many imaginative men, Alexandre felt that he was not made for the century in which he lived, this epoch of appalling tedium all too little relieved by gadgets, by nickel, aluminum, plastic, celluloid, Bakelite, nylon, zylon . . . . Alexandre sensed his utter inferiority as a man, with all his little stomach troubles, his endless colds, his confused problems. . . . What more did Alexandre ask of life than his refrigerator - the last payment finally met - what more than a sure meal ticket and a new suit every two years? Then, just as he asked himself the question, he realized that he was far from being alone in the world. Almost everyone on earth, had Alexandre been able to question them that night, would have replied: Peace, it's peace we long for.
The present cages and stifles him as it does the LaCasse family and, ironically, even though he works in a bank he has none of the materialistic motivation that will eventually save them. Alexandre's quest is personified by the book *The Keys of the Kingdom* (50). His quest is for peace and a simpler life, a reunion with the positiveness of the land:

He imagined a deep forest. He moved along, clearing himself a path, in perfect silence. He found an abandoned cabin. He let himself fall upon a bed of sacking. Here were no newspapers, no radio, no alarm clock. Alexandre was becoming less tense; his hands began to unclench; his mouth lost some of its grimness. The trees of the forest stirred in the wind. As Alexandre imagined them, these trees were full of kindly welcome, tender, green and his unconscious nostalgia imparted to them a gentle notion which charmed him. It was like a soft patter of raindrops all around Alexandre. A feeling of restfulness overwhelmed his soul as it found ease in the absence of all but vegetable life. But he had no umbrella. He had lost his umbrella. What would he do without an umbrella?

(24)

Yet the city and the preponderance of the machine has incapacitated him so that he is physically cowed by the semi-wilderness.

Alexandre prays for peace but he must give obedience to the "prayer" of his bank:

Let us give our work the full power of our arms.
Let us bend our wills to follow the path religion points out to us.
Let us spend our strength in the spirit of Sacrifice and Thrift,
Prosperity and Happiness will reward our efforts.

(32)
The omniscient narrator comments:

Such was the outstanding glory of the Savings Bank of the City and Island of Montreal, certainly one of the few banks in the world to extol and, if you will, place on the same honourable footing, Religion and Prosperity.

(32)

Yet Alexandre has his salvation within himself; he is aware that he and mankind need love:

Not to have loved enough when it was time for love - that was Alexandre's great sorrow. Indeed his fifty-two years of life had taught him only this - which was no great consolation - that you never had enough love for the living.

(34)

Eugenie, the modern Eve, the physically domineering technological woman, affirms joy and peace only on a region of illness, the hospital:

By now she only half-wished to be back on her feet. Here she had been coddled and surrounded; she had rediscovered something of the climate of childhood: no responsibilities, no one to upbraid her, intelligent concern, the feeling of being in good hands. . . . Outside this room life seemed grey to her, too difficult, too real.

(84)

Alexandre's quest, however, contains both aspects of Arcadia and Utopia. Early in his life he wanted Idyllic bliss, but not that of the crude wilderness:

His first job had been as a copy clerk in the Snowdon Branch. . . . A little later he had been made collection clerk in an East End branch; once again he had moved. But the East End of the city reeked of gasoline, and he began to wish he were back in Snowdon: back there at least there had been
open spaces, trees, country air. There must have been a touch of madness in him, because he became fond of the East End too, but he had been near enough to the river to be able to watch the transatlantic liners glide by and dream of journeying to the Indies, to Martinique, or perhaps the Shetlands, after he had read somewhere that they were the saddest isles in all the world.

(36-37)

Section one of the novel ends with Alexandre about to attempt to fulfill his quest:

All this had served, maybe, as preparation for Alexandre's perfect joy when his eyes lit upon the following lines:

Small trapper's cabin. Inexpensive.
At Lac des Isles. Address your inquiries to Etienne Le Gardeur, at his farm four miles from Saint-Donat. We can certainly get together.

Everything about this suited Alexandre. His eye had first been caught by the word trapper. And then he liked the sound of the family's name: Le Gardeur, a name which inspired confidence and friendship, while at the same time conveying a notion of protective guardianship. And then there was everything implied by that 'We can certainly get together,' a formula you would hardly expect in the modern world, a sentence which in itself seemed almost wildly fanciful, delusive; yet there it was, all spelled out.

(110)

Ironically, it is Alexandre's first separation from Eugenie since their marriage yet he takes the luggage he bought at the time of his marriage on the journey. He thus tries to marry himself to the wilderness. He becomes the primitive Adam, by returning and remaining for a while, alone in the wilderness.

In Book two, Roy delineates Alexandre's re-entry into Eden.
This Eden is not the fantastic Arcadia of foreign climes but the simple verdant forestland. Alexandre's departure from this "retreat" is the beginning of his final destruction by his society. She describes with Pathos and humour how ineptly Alexandre presents himself in his "surroundings":

Here he was - he who had thought the home of solitude to be in some faraway Pacific Isle - headed into a forest of his own country, less than a day's journey distant, with the feeling of an adventure beyond recall. The brambles tore threads out of his brown suit, which he reproached himself for having subjected to the ordeals of such an expedition. For indeed Monsieur Chenevert had set off in his best clothes; as he struggled through briary swamps and clouds of mosquitoes, he still looked as though he were on his way to his bank. And yet, after such an escapade, how ever could he go back there, even find his way back? His very reasons for suffering had been, as it were, stripped from him along the way, had becoming trifling, meaningless.

(116)

The quest has an end but Alexandre must make his own road to it:

They came to a cabin built of rough planking. On one side a succession of peacefully contoured little hills, on the other a vast area covered with spruce. The valley thus defined opened upon a small lake, and no other dwelling looked upon it, no travelled road led to it.

(116)

Unlike the LaCasse family who expect transfixion, Alexandre only wants peace, yet as a modern man he is a Chaplinesque Adam:

The peace of the valley smote him like a reproach. Vain was your restlessness, without purpose your
anguish, without merit your suffering, all of it useless and silence to this spent man. And besides, have you really suffered? nature asked him; unable in this place to assert that he had, Alexandre bowed his head; he felt that in all the world there was no man more naked.

'How quiet it is!' he remarked in a sort of wail.

(116-117)

The country gives him some strength but modern man has been conditioned to a New Garden of silver machinery and gold. Modern man has been mutated beyond any semblance of the original Garden. If he emulates Gandhi, Roy seems to say, as does Alexandre, he will find ironic fulfillment:

No sound. Not a voice. Only a great silent reproach. He stood on the threshold of the cabin, a tiny silent reproach. He stood on the threshold of the cabin, a tiny man, his hat perched on the side of his head. In his hand he still held one of his gloves. And in all his life nothing had ever made him feel so alone as this landscape so deeply at peace and foreign, in its way, to his cares as a human being.

(119)

For Alexandre, this country and its solitude and alienation is no different from that of the city:

Even absorbed within her, Alexandre could not succeed in seeing what she was. A good? An evil?
He slept even less than in the city.

(120)

For modern man, the prospect of comprehending or feeling God is frightening:

Solitude seemed to be absence; absence of everything - of men, of the past, of the future, of unhappiness and of happiness - an utter
stripping. Yet, at the centre of this absence, there was something like a glance which overlooked no thought, no action of Alexandre Chenevert's. Was it God who in this deep night, far in the dark bush, had again sought out Alexandre. What could be the reason for such unswerving attention? What could God want with Alexandre who was on holiday? On whom the doctor had urged rest. Here God reigned in His most ambiguous aspect.

Those dark stirrings, those clouds, this exhausted creature in this unfamiliar place - all tonight seemed to dread Him.

Close as he was to his happiness, Alexandre was very near to forswearing it, to setting out at once on foot toward Le Gardeurs' and asking them for hospitality and succour. Yet what man can protect another against God.

(121)

He feels uncomfortable with his dream of the land and slightly more comfortable with his actual everyday dream:

Alexandre Chenevert dreamed. He was at the Savings Bank of the City and Island of Montreal. His gooseneck lamp was lit, the great ledger was spread before his eyes, and he was doing sums.

(122)

He seeks and finds fulfillment finally in obliteration. Modern man's only deliverance seems to be that of temporary states of complete forgetfullness and annihilation of total consciousness of a past, present and a future:

No longer was Alexandre answerable for original sin, nor yet for those weapons of our day so dangerous that men journey to test them on desert islands.

(123)

Alexandre's partial peace is paralleled by the tranquility of 'Lac Vert':
This commonplace name was not displeasing to Alexandre. It was easy but not at all vague. The Lake was in fact green. Wholly green. The deep green of the surrounding forest.

(136)

Because of his interest in animals, by his opening up of himself and his brief social conversation with Edmondine, the only Eve he can find in his seclusion, Alexandre briefly and frailly achieves his quest:

It was as though he (God) had forgiven Alexandre all the sins committed since the beginning of the centuries.

Better still: Alexandre knew deep within him that this evening he, of his own accord, on behalf of happy Edmondine, on behalf of one single happy being, could at last forgive God for the suffering so freely scattered over the four corners of the world.

(143)

But the happiness afforded by the Garden is brief, Alexandre, as modern man "doubted whether he hungered for happiness" (148). He is infected by the meaningless swarm and tempo of modern society:

Yet soon he wandered amid the tress no longer noticing them, grown weary of them; everlastingly smooth trunks and speechless boughs. Was this oppressive monotony, then, the distinguishing mark of peace?

... In place of dusky banks, he perceived the swarm of lights by which cities reveal themselves in the fulness of the night. Homesickness for the crowded lives there, for the intermeshed lives, startled him more compelling than any longing he had ever felt in all his days. Like a longing for eternity.

(149)

His thoughts and memories of his holiday he puts in letters to his friends but the letter to his wife Eugenie he will never deliver.
He voluntarily and willingly leaves Lac Vert two days early.

Returning home the irony occurs to him that:

A man's life seemed to consist in leaving the country in order to make enough money in the city to be able to return to the country to recover the health he had lost in the city.

(151)

Eugenie, his urban Eve, offers Alexandre no warm welcome, instead, she accentuates his insufficiency and his meagerness:

'It doesn't appear that your holiday has done you much good. Poor old chap! And the crazy notion of going all by yourself into the woods!'

(158)

Alexandre returns to the vicious circle of the technological Utopia where progress, is, ironically, increasingly destroying him.

Alexandre succumbs to a prostrate operation (Roy's insinuation is that he is prostrated by life) that reveals that he is infiltrated with cancer. In his suffering Alexandre retains the nobility suggested by his name:

He reached the point of asking himself whether God, after all, knew human suffering . . . Of course God knew men's suffering in part. But did he know what it was to suffer without nobleness? To suffer stupidly, meanly. He suffered in a godlike way, which was a very different thing.

(168)

It is during the Christmas season that Alexandre learns of his impending death. Realizing this he still ascertains that an earthly paradise, the Eden he had all too brief a glimpse of was better than any dogmatic Heaven:
Alexandre found Heaven sad ... after earth. What! No more flowers, no more birds with cries as gentle as the rain, no trees! He began to ruminate: how many kinds of trees might there be? Larches, pines, birches - perhaps the prettiest of the trees - then oaks and maples that changed colour in autumn; and one mustn't forget the willows, alders, poplars ... all those other trees which so loved moist places. Then he thought of lakes, of ponds, of tiny streamlets of cool water invisible in the thick grass. How very comfortable was man amid the birds, the fawns, the forests, the rivers! And why had God created the earth so lovely, only to remove man from its loveliness!

(198)

As he nears death he voices his wish to return with Eugenie and re-establish his colony, his Arcady:

'If ... I recover ... would you ... come live with me at Lac Vert?'

... She would gather the fruit ... he would take care of the garden ... they would buy a goat ... a few hens ...

(208)

But Alexandre's vision, his quest is realized only through heroin:

'Heroin acts on the optic nerve. It augments visual perception. It gives the illusion of amplified colours, more intense than in reality.'

'But everything is so green,' said Alexandre.

It was hard for him to believe that one injection could have succeeded in making grow before his eyes a nature so fresh, luxuriant, and wondrously beautiful. His deduction therefore was that instead of being at Lac Vert, he must at last have set foot upon his Pacific island.

(209)

It is only in the hospital that Alexandre finds, ironically, a true friend, Oswald Pichette. Pichette is also a questor whose desire for experience
has led him to cross and recross Canada. Oswald knows Alexandre's Eden as would an itinerant traveller.

MacLennan's study of the Eden myth culminates in each of his books, after a negation of dogma, to an affirmation of love. Roy in The Cashier can affirm tenderness:

During the last moments so great a gentleness had touched his face that those who saw it might have persuaded themselves, with this dying man, that the only assurance on earth comes from that tenderness for human beings which goes furthest beyond the bounds of reason.

(216)

Roy sees Eden in terms of a Modern Utopia juxtaposed with an Arcadia, myth is merely a basic aspect of the quest of journal literature. The Cashier in form and content is the journal of Alexandre Chenevert, a technological Gandhi caught and destroyed by progress.

Jargonelle of Dunrea and The Ministry of Colonization - Street of Riches

In Street of Riches, Gabrielle Roy records the growth of the artist which she describes most fully in The Hidden Mountain. Again the journal form represents the mythic aspects of the Eden myth merely in their relation to initiation and quest. As in Where Nests The Water Hen the questor is a woman, the mother, and her child the awakening artist.

A realization, and knowledge of the physical aspect of the land, its geography concurs with Christine's awareness of her growing capabilities:
I found Canada immense, and it seemed to me we had only crossed about a third of it. Mama likewise seemed proud that Canada should be so large a country. She confided to me that when you came down to it, and had circumstances permitted, she could have spent her life looking at people and cities; that she would have ended up a true nomad, and that would have been her real misfortune. And I became aware how much travel made my mother seem younger; her eyes filled with sparks that glowed at the sight of almost everything we saw.

Christine's father, an agent for the Ministry of Colonization, becomes and Old Testament God creating an Eden out of the geographical fact:

Agnes told us that Papa had described his Dunrea settlement as a sort of paradise, and that was precisely the word he used - a paradise.

He had to traverse ten miles of scrub, of swamp, of bad lands, constantly swept by the wind to reach Dunrea. And suddenly there came into view well-shaped trees - aspens, poplars, willows - grouped in such a way that they seemed to constitute an oasis in the bareness of the plain. . . . Could it indeed have been Papa - so close-mouthed and sad - who had furnished Agnes with all these details? And why her? No one but her? 'Is it surprising that Papa so deeply loved this Lost River?' said Agnes. 'Just think: he himself had created it, in a sense.'

The Ruthenians become, in a sense, an Edenic people, sealed off from misfortune or calamity, spared as even the Jewish race was not spared:

And Papa himself began to wonder why God seemed to love the Little Ruthenians better than the others. He was careful not to confuse their simple, naive minds; he did not too severely try their good will. And from then on Papa felt a kind of anxiety. He blamed himself for having certainly been too proud of Dunrea.
But the innocence and incalculated purity of these people does not remain; fire destroys the settlement. Christine's father must descend into the well, a symbol of knowledge to realize the impossibility of his dream settlement:

This was what gave him the deepest anguish when he thought back afterward: that everything in the depth of the well, had become so dismal, so smothered, so extraordinarily silent ... At the bottom of the well he barely could succeed in remembering life, having been silent. And how could he have the least taste for any return from so deep an indifference. Papa, believing himself dead, was a trifle astonished that death should be so gloomy, glacial, empty ... and so reposing ... that in death there should no longer be any affection possible. Within him there was a desert, just as above his head - in Dunrea - there was also a desert.

(84-85)

The Eden becomes a Wasteland and its Adam becomes blighted; knowledge his "descent" (fall) into the well leaves him morose. He is morose not from any dogma, Puritan or otherwise, but only from the knowledge of man's frailty and fallibility:

Still, here remained this most curious thing: Papa, become, as it were, a stranger to joy, so far removed from it that he was almost unable to recognize it in a human countenance, was nevertheless, sensitive to suffering.

(86)

Roy describes the quest and the knowledge of the land merely as a search for physical regeneration in the episode of Aunt Theresina; who journeys from Manitoba across Western Canada to finally discover salvation in California. The awareness of the land heightens Christine's desire to write:
Yes, such was the land that lay stretched in front of me - vast, wholly mine, yet wholly to be discovered . . . away - in the loneliness of the future; and that from yonder, committed at so great a distance, I was showing myself the road, I was calling myself and saying to myself, 'Yes, come this is the way I must travel. . . .'

And so I had the idea of writing. What and why I knew not at all. I would write. It was like a sudden love which, in a moment, bends a heart; it was really a fact as simple, as native as love. Having as yet nothing to say . . . I wanted to have something to say.

(130-131)

Geography again begins to "inspire" a probe into the unconscious. Myth and geography are again linked and Christine is the filter. Christine's mother then details of what the life of an artist consists:

'Writing,' she told me sadly, 'is hard. It must be the most exacting business in the world . . . if it is to be true, you understand! Is it not like cutting yourself in two, as it were - one half trying to love, the other watching, weighing . . . The gift is a little like a stroke of ill luck which withdraws others, which cuts us off, from almost everyone . . .'

(132)

As a teacher, Christine "begins with geography." It is the foundation of her knowledge and her most basic comprehension of Canada. The idea is the same as the simplest utopian definition of learning in Where Nests The Water Hen. Christine thinks:

I began with geography; here was the subject I myself liked best during my years as a student. It seems to me that geography is something that requires no effort, that you can't go wrong in teaching it, since it so captures your interest - perhaps because of the lovely big maps, each country indicated by a different color. And then it's not like history. In geography you don't
have to judge peoples; no wars are involved, no sides need be taken.

(154)

Christine is "defining" geography as an aspect of myth and herself as a recreator of myth. The simple landscape with its changing clime reveals the joy that a superimposed Eden no longer can. The landscape creates Christine the artist, the recorder of myth, and it yields her moments of mystical union with the land:

And I did not fully realize it yet - often our joys are slow in coming home to us - but I was living through one of the rarest happinesses of my life. Was not all the world a child? Were we not at the day's morning? . . .

(158)

Camouflage Percreating Armour

The Hidden Mountain

In The Hidden Mountain, Gabrielle Roy evaluates the Eden myth in terms of the artist and artistic experience. Although not adhering strictly to the journal form the novel suggests the journal. Myth is again contained within the mere aspects of Pierre's initiation and quest. Pierre as the artist has the power to create and transform his Eden and his Eve.

Pierre undertakes a particularly "Canadian" quest and his discovery of Eden is part of his "northbound" journey:

He had constantly been moving toward the Arctic Circle. By now such trees as had ventured thus far north from more temperate climates seemed to
have suffered an ordeal not dissimilar to human wretchedness. Stripped of their inner vitality, their urge to grow, their trunks looked sickly and stunted. And now, in Pierre's memory, the lovely garden Gedeon had cherished in its tiny clearing took on its true value.

Pierre, the artist, as Adam has a human Eve, Nina come into this life:

She seemed to him a tiny Eve, cast in some new mold, dwelling in the midst of these uncouth men - yet an Eve already possessed of a bitter knowledge of life.

(23)

By offering to do Nina's portrait he re-creates her. Nevertheless both Pierre and Nina are dwarfed by their surroundings. The physical fact of the land makes myth and Eden more ponderous than those who try to contain (Pierre as artist) or be a part of it (Pierre and Nina as Adam and Eve).

Roy suggests the paradox of the Canadian Eden and landscape in the following lines:

With broad strokes he filled in the outlines of the fragile countenance, already threadbare before its time. Despite himself he felt that she should be portrayed naked and shivering with cold in this reverse of any earthly paradise.

(27)

Nina will later marry Sigurdsen, Pierre's human alter ego.

As an artist Pierre can alter experience and the landscape. The Canadian landscape is a reality and perhaps exists most fully in the minds of her artists:
Then, eagerly, Pierre added a few lines and all was changed. Little as he had added, it brought the countryside back to life. For this was what had happened: near the door, where Steve and he, returning from their rounds, always placed them, Pierre had just added in their snowshoes—stuck upright in the snow.

Sigurdsen, "stopped to watch his companion, already hard at work. Leaning forward he could see the birth of a bit of living sky, see life return within this forest; at Pierre's every stroke, see the world reborn" (49).

Pierre's "broadening quest" (51) is his personal growth as an artist:

Pierre discovered that there was room within him, above and beyond the love of colors, for the intoxication of sounds, for the spectacle of the night, of the stars, for how many other delights! This sudden joy in living, moreover, enlarged his awareness of yet other sources of joy that came each by each to make ever sharper his perception.

Pierre tries to understand what the word artist means:

An artist — what on earth did the word really mean? He would have blushed to use it to describe himself.

The Garden becomes his own "internal sustenance," it is concomitant with his exploration of the Canadian landscape:

One evening, beside a rough cabin, he saw, stretching along the slope of the riverbank, a small vegetable garden. But nowhere in the vicinity or inside the building could he discover the inhabitant of the place. The vegetables,
of which he thought he might beg a few for his meal, tempted him. So he took the liberty of gathering some, knowing that the law of hospitality common to these parts reckoned this no crime. In repayment he spaded a small area along the dwarfed and bushy forest; he spent half a day weeding the almost smothered vegetable patch. And, fearing that this was not enough return for a few lettuces and one cabbage, he made a quick sketch of the place and its clouds. He pinned it on to the door. But where could be its proprietor? (65)

There is always the suggestion that the Canadian Eden belongs to no one, that even the artist who contains and unfolds myth and Eden moves in incomprehensibilities.

In Book two of The Hidden Mountain Roy describes Pierre's increasing awareness and realization of his own internal cerebral geography and landscape. Pierre's quest takes on heavy mythical allusions when he becomes a salvation figure:

Yes, pondered Orok, this very one must be the man of whom it was said that he had traversed almost all of Canada's great North with no other purpose than to paint on his sheets of cardboard the untamed world of God. (75)

Pierre, as an artist, becomes an interpreter of God:

God must speak with this man more clearly than Orok. Of this there was no reason to be envious. God spoke to whomever he wished. Then, too, it was not always desirable to be he to whom God spoke. Not necessarily expressing Himself in simple terms, God was nonetheless annoyed when He was not understood! (88)

But he still remembers that he is also a mere man, again the
reality or actuality of the quest in the journals presents both the divine and mythic aspects and the actual:

Then, realizing the absurdity of his quest; this infinitely weary man felt within him a poignant desire to be no more than a man like other men, concerned only to serve and cherish a few friends, perhaps a wife and children. This vision glimpsed by his exhausted soul had the same attraction as a passing ship would have for the eye of the shipwrecked sailor. . . . He thought of Nina, never altogether forgotten. Like a warm summer wind, plaintive, the desire to be among men, and simply a man, toyed with him.

(80)

Ungava, the personification of Pierre's quest, represents the truth and beauty which entails and is the completion of his quest:

Beyond all ordinary things I am beautiful; that is true, it was saying. As mountains go, I am perhaps the finest achievement of creation. Perhaps there is no other like me. However, since until now no man has seen me, did I in truth exist? As long as you have not been held captive in another's eyes, do you live? Are we alive if no one has ever loved us?

(83)

As in MacLennan and in Roy's other works, Eden cannot be re-captured, the physical aspect of the land cannot be understood but there must be some affirmation of the land and people inhabiting it:

You looked at this narrow opening - a crevice no thicker than a thread - on a distance invisible, luminous; and you held your breath, you were captured by quiet expectation; you could say to yourself, yes, this world is lovely and compassionate; this world is lustrous.

(109)
At the end of Book two, the outer landscape has become the inner. Eden and myth become part of the activity of the mind:

This Canadian wasteland, this boundless Siberia of our country - how could it indeed compare with that other solitude toward which he was winging, the utterly mysterious solitude of streets filled with people, with footsteps, and with light!

(116)

The wasteland has been crossed and superceded, the quest and questor affirm themselves.

Book three is reminiscent of MacLennan and especially Each Man's Son when Ainslie must complete his quest by leaving his country. His surrogate, Archie MacNeil does this partially by his exodus to the U. S.; Ainslie must complete the journey by travelling to Europe. Ainslie's journey is a refutation of the dogmatism of the past as much as it is the cyclical completion of an internal and external territorial charting. Pierre must undertake a journey to Europe.

His physical circumvention of the globe parallels his internal global completion:

It was as he had sometimes suspected. The world of art - for want of a better word - was vast, it encompassed almost the whole of man: his boredom, his thought, his dreams, his suffering, the sad joys, the summits, the depths . . .

(122)

With the near completion of his quest, Pierre can affirm the Garden and the Eve of his own mind, his creation:

He saw an Eve, naked, fragile with tiny breasts, a small, round head; was standing pensive in the
midst of somber, luxuriant, and almost tragic greenery, just as she had been at the beginning of the ages. He remained there, long enthralled. Was the female body then so pure, so finely wrought? . . . Oh, mother of men, fall woman, how you must indeed have trembled if ever you even dimly glimpsed what was to come of you: the saints, the poets, the tyrants, the martyr's. . . . He looked at her. She looked at him. They exchanged, it seemed to him, through the imponderable, the secret, abyss of art, thoughts of meeting, of consolation. (129-130)

Roy's metaphor of the river which parallels Pierre's quest, is the same metaphor that Joyce uses in *Finnegan's Wake*:

Certainly all rivers partake of the same nature; it is a folly of men to believe them partisans in history, each with its private and ambitious soul. Do not all the rivers of the world belong to all, exist to mingle all, and all to reunite? (133)

As his artistry grows Sigurdsen his very human alter ego is replaced by Stanislas his creative alter ego:

Stanislas was amazed. At last Pierre, in his painting, had almost attained the lightning speed of his pencil drawings. His brush stroke was growing lighter. These woods - so finespun - had the lack of reality, the pathos of a dream. How could so harsh a life, he asked himself, have produced so exquisite a being? In this lone man he loved a part of his own self that was becoming more and more clearly defined - the soul's obsession with places primitive and undefiled. (167)

Art finally begins to supercede life:

At first Pierre had been appalled by this idea. What! Art would require sacrifice of life - warm, true, suffering, and suppliant
life! But now he agreed that it was true, that at least a part of life died when it was cast in beauty—and from this his soul suffered a kind of grievous wound.

(173)

Pierre, dying, acknowledges the completion of his quest in his own personal fulfillment. His artistry enables him to co-share in the divinity of creation:

The mountain of his imagination had almost nothing in common with the mountain of Ungava. Or at least what he had been able to capture of the latter he had, at his own inner fires, softened, melted, cleansed, to cast it anew, in his own fashion, making it a new raw material, henceforth entirely human, infinitely poignant. And certainly it was no longer any question of who had the better succeeded with his mountain, God or Pierre, but merely that he, Pierre, had likewise created.

(184-185)

In The Hidden Mountain Gabrielle Roy presents the Eden myth in terms of the quest of the artist. The form again resembles the early travel journal.

Jack Warwick has this to say about the relationship of geography to Canadian literature especially French Canadian literature:

The North is a set of symbols and modes of thought which are capable of infinite renewal. They awaken in the writer's mind aspirations of "beyondness" and the best guide to their artistic use is that they must go beyond geography. Yet they must still have an immediacy, a sincerity, which are invariably denoted by "real" northern imagery.

He continues:

Some of the best works in French-Canadian literature are either included in or contingent upon this topic, because they do in fact combine immediate perception with transcending vision.
Warwick notes that the journey motif in much French Canadian literature is a quest, "a journey which could be regarded as a national saga" (71). Yet he does not combine the aspect of Eden. Commenting on *The Hidden Mountain* he circumnavigates the issue:

The artist, like the happy savage, is in harmony with Nature, and there are distinct vestiges of the older figures. Pierre is happy like a savage. His life is perfect simplicity, his wants are few, he can always keep alive in the bush and there is no conflict in the little Republic of men like Steve. Pierre's natural genius is supported by various references to his "chere vie primitive" (139) to his closeness to the "caractere sauvage des rivieres du Nord" (178) and to the equation of genius with the term "sauvage" (136).

(93)

He then suggests the dogmatic aspect of Eden without overtly stating it:

Original sin and personal salvation, often against a background of moral turpitude or complacency form a prominent axis in the best of the novels under consideration.

Summarizing *The Hidden Mountain* he implies myth but again he doesn't perceive fully:

All of this plainly enough repeats the idea of the artist as a sacrificial hero having the terrible privilege of direct communication with Nature. This nature is both inner and external, united somewhere deep in the soul and never fully separated. Yet external nature, "le monde sauvage de Dieu" (94), is both necessary to the artist and hostile to him. It is in the struggle with and against nature that he realizes himself. He has to be detached enough from Nature to operate on it. This is the source of all art. For the
Canadian artist it is most intimately linked with the wild scenery of the North. (98-99)

When he does slightly concede the aspect of myth and utopia he only refers to them as aspects of irony:

Ironic literature, making fun of the ideals of French-Canadian history and social leadership, refutes the attempt to draw the pays d'en haut into nationalist conformity. (129)

Commenting on form and adducing to what I have called the two distinct yet similar polarities of Romantic and metaphysical writing arising from the landscape, Warwick oversimplifies the issue:

Consequently, it has proved a very appropriate imaginative setting for literature of social and metaphysical revolt. Involvement with nature has also been one of the permanent features of the northern journey, and adds intensity to the revolt as created by Andre Langevin and Yves Theriault as well as Gabrielle Roy. (99)

Warwick notes that it is Pascal who pervades French Canadian literature and much of Canadian literature in which the landscape causes the writers to feel and create a "main character (who) is alone with the cosmos" (161).

Finally, Warwick states, "the pays d'en haut at their best are a state of mind into which the boldest spirits can run to seek their self-completion" (163).

Gabrielle Roy's French Canadian origin activates much of her style and technique. Yet Warwick's commentary on French Canadian literature
and its mainsprings is not that different from what activates Canadian literature in general. The land activates the unconsciousness of the artist's mind. What Warwick does is to present, often most inconclusively, a slightly different shading of this fact as it occurs in French Canadian literature. In her works Roy presents two aspects of the Eden myth that neither MacLennan, MacEwen, nor Atwood delineate, the modern Utopian backvision to former Arcadias and Eden myth as a recreation of the artist's mind.
CHAPTER THREE - FOOTNOTES


3 Ibid., p. 38.

4 Ibid.

5 Ibid., p. 41.

6 Ibid., p. 48.


8 Gabrielle Roy, *The Tin Flute* (New York, 1947), p. 20. All subsequent references will be taken from this text and will be indicated below the quotation.

9 Gabrielle Roy, *Where Nests The Water Hen* (Toronto, 1965), p. 8. All subsequent references will be taken from this text and will be indicated below the quotation.

10 W. C. Lougheed, *The Cashier* (Toronto, 1963, copyright 1955), x. All subsequent references will be taken from this text and will be indicated below the quotation.

11 Gabrielle Roy, *Street of Riches* (Toronto, 1967, copyright 1956), p. 57. All subsequent references will be taken from this text and will be indicated below the quotation.

12 Gabrielle Roy, *The Hidden Mountain* (Toronto, 1962), p. 22. All subsequent references will be taken from this text and will be indicated below the quotation.

CHAPTER FOUR

SHADOW MUTAGENS FABRICATING AN IOTIC TIMEPIECE -
MYTH IN THE WORKS OF GWENDOLYN MacEWEN

Fundamental Constants - The Power of the
Continuum and Evebriated Eden -

The Drunken Clock

Gwendolyn MacEwen's preface to The Drunken Clock emphasizes her understanding of the role that language as content and artifice will play in her presentation of the various kinds of myth:

Such a doctor Babel is; it contends, wragles, and rages about the form of the word . . .
and strikes upon its prepared instrument without limit and measure as it pleases.¹

Her perfection of language as artifice makes her presentation and "definition"
of myth, formless and timeless. She thus, develops, unlike any of the other writers studied earlier, the linguistic implications of the journal form. Myth as communication begins to come into a detailed presentation. Gwendolyn MacEwen is thus developing some of the implication of Joyce's "extension" of myth:

At the time when Joyce was studying the trivium with the Jesuits there had occurred in the European world a rebirth of interest in the traditional arts of communication. Indirectly, this had come about through the reconstruction of past cultures as carried on by nineteenth-century archeology and anthropology. For these new studies had directed attention to the role of language and writing in the formation of societies and the transmission of culture. And the total or gestalt approach natural in the study of primitive cultures had favored the study of language as part of the entire cultural network.

Thus her first poem in The Drunken Clock, "All The Fine Young Horses," suggests this. Life is past and future intermingled, myth is an aspect of this and Eden is part of the juxtaposition and continuous existence. This continuous existence is the red dance:

Where the sun is ten years old,
Where your world is a foetus
in fire -

(LL.12-15)
The dance interfuses physical and "non physical" existence:

O my dancers (red and quick
to the nearest apples
that your hearts are),

(II. 6-8)

"Evidence of Monday" concurrently deals with the myth of creation and Eden myth. The "boy" of the poem represents both innocence and experience. The third stanza implies his innocence, he intuitively knows the pristine Monday world, which still has the rest of the week before it:

The brief boy entering with apples
on a clean-lined monday
only knows the flower nude; knows it without vase, knows it narrow,
locked in the brief green world.

(LL. 13-17)

His loss of innocence and the inception of creation as myth and Eden myth ends the poem:

a great tied evidence of his questionable monday
for himself
for him to carry back to the most old garden,
. . . eden under the tugging years,
. . . eden at the end of days.

(LL. 22-27)

"Wristwatch and Nile Time" is the focal point for MacEwen's "general" handling of creation and mythology in terms of timelessness and spacelessness within the formlessness of artifice. Her second stanza summarizes what is the "credo" of all her work:

But rape time 'til the structure shudders;
the frescoed skeleton turns its hinges
like so many bone doors . . . opening
to the Nile who carries pitchers
on its snake-green shoulders
and the woman lazy by the lazy Nile;
let the green nileblood jump the wrist
and liquid chariots river past door;
enter where priests still lustrate
for their gods
and the angular children of the pyramids
are licked like honeystone
by the snake, and they do not dwindle,
being elixered by sun
being runners of sun.

(LL. 16-30)

Line nineteen "on its snakegreen shoulders" is her acknowledgement of
the continuousness of the Eden myth in this general myth. She suggests
time and myth as artifice in the last two lines of her poem:

With the woman who carries the Nile
complete in Her pitcher.

(LL. 31-32)

In "Explodes, For Instance" and "Eden, Eden" she reaffirms the
timelessness of myth and Eden in the contemporary electronic world.
The third stanza of "Explodes, For Instance" is an example of the time­
lessness and spacelessness of myth and Eden:

for we are loud
and our lung-loud songs
call up dead gardens (inverted seed).

(LL. 14-16)

In "Eden, Eden" MacEwen presents contemporary man juxtaposed by the primitive
elements:

the stormed man is heavy with rain
and numbers beneath the elephant gargle
and his jaw locks human in the rain,
and under the unlocked jaw of the cut sky
and under the bullets of the elephant's trunk.

(LL. 14-18)
Eden is for him, as for the rest of contemporary man, part of the unconsciousness of the race, its myth-making capacity:

Behind sense he is thinking of a warped tree with heavy fruit falling; peaked rock fighting the ragged fern in the other storm's centre; a monolithic thunder tree and a man and woman naked and green with rain above its carved root, genesis.

(LL. 20-26)

In "Bow Broken" and "Rome and the Jesters" presents general mythology while reaffirming the existence of divine being. The metaphor of the bow and the shape of the poem (a bow) again affirm that MacEwen is dealing with artifice and that myth is part of this artifice. Eden is, because of her quest of this divinity being, both finite, and a fall is suggested, and it is also infinite as the poem's conclusion states. The narrator passes through the finite Eden "washed with blood" (L. 24) but this finite Eden contains the infinite Eden that has been an aspect of all of MacEwen's other poems. Line twenty-five suggests that the infinite is part of the finite, "redder than newest apples." This line is an extension of a continuous thought and state of being. That this divine being is an aspect of general myth is suggested in the line "saw the God with bellyful arrows." Just as the apple is being constantly consumed so the God is being constantly sought - his "belly" reinforces the "physical" (the physical is used very paradoxically in MacEwen) and the "spiritual" quest. Finally, the last sentence of the poem implies that the narrator is an aspect of artifice, and that by finding a "God," she has found and created herself, "witness the bow, count yourself."
With "Rome and The Jesters" MacEwen presents the timelessness of myth within its categorizations, pagan to Christian. The narrator dismisses those who would rationalize this "myth" from the modern "contemporary" fool to the "sophisticated" child-fool who jests, "in his mudworm sandcourt" (L. 9) for, says MacEwen:

and there's more reason
in the mudboy's sandjest
than's found in our hours of heavy
cal-cu-lus
fellow pushers, layers of the brick minute
hammerers on the skin of the old stone heart.
(LL. 73-78)

The twin children and the twin apples represent myth (general and Eden) and science (Newton) but they are really one in the lines:

let the logic of her polished whimsy grow.

The last stanza represents MacEwen's and her readers participation in this state of statelessness:

we have laid all morning
in hopéless minute - bricks
I must tell you the time, (it's
my foreman's duty, and the jesters
will not understand, of course -
God duly bless those 2 founders
of the rome-ing hour
and God help the suckered she-wolf).
(LL. 35-42)

By her last line, "it's noon" MacEwen emphasizes the timelessness of the state of Eden whether delineated by "Pagan" or "Christian" myth.
In *The Drunken Clock* MacEwen reaffirms the timelessness of man's subconscious myth-making powers and consequently the timelessness of Eden as part of this myth. Unlike Hugh MacLennan who writes of myth as interpolated by classical tradition and Eden as delineated obversely by means of the puritan ethic, within essentially the form of the travel journal. MacEwen goes back to the journal of the quest and initiation of the unconscious. In *Julian The Magician* she uses the most allusions to Christian myth but her emphasis will still be on the unconscious and the journal of the unconscious. Her epilogue to the "novel" makes use of an overt journal extra-structure and overobviates artifice.

**Atomic Energy of the Biosphere and The Mental Landscape – The Rising Fire**

In her second book of poetry Gwendolyn MacEwen again examines modern man aware of the Edenic and mythic aspects of his consciousness but in this book she will attempt her most overt and sustained study of the Canadian landscape and the Canadian consciousness. In this volume her manipulation of artifice (form) will most closely resemble the travel journals, but MacEwen's journal will be a cerebral one and will anticipate those of Margaret Atwood.

In "The Breakfast" MacEwen anticipates her third book of poetry, *A Breakfast for Barbarians*. In *The Rising Fire* MacEwen begins with the physical: the corporal human being inhabiting the physical landscape. From the physical, man moves to the concomitant spiritual and mythical. "The Breakfast" represents the physical/spiritual artifice that MacEwen
manipulate chauvinistically from her physical/spiritual survey of the Canadian landscape. The first two stanzas of "The Breakfast" emphasize the finiteness and limitations of man. Stanza two climaxes this:

a breakfast hysteria; perhaps you have felt it, the weight of the food you eat, the end of the meal coming before you lift the spoon: or eat only apples to improvise an eden, or forget the end takes place in each step of your function.

MacEwen concludes the poem by emphasizing that the infinite is contained within the finite, the macrocosm within the microcosm. This is a "reversal" of her first two stanzas:

by eating the world you may enclose it

seek simplicities; the fingerprints of the sun only
and the fingernail of the moon duplicating you in your body
the cosmos fits your measures; has no ending.

"Tiamut" is a recapitulation of the creation myth and precurses MacEwen's increasing interest in landscape especially the Canadian "continent" as artifice of myth and as an awareness of her heightening chauvinism. In the midst of the description of the tremor of the cataclysm of physical "terrestrial" creation, MacEwen alludes to shiverings "in the black Babylonian pre-eden" (L. 9). As in The Drunken Clock, creation and Eden is, essentially, suspended in time:

We, caught on a split organ of chaos, on the right half of a bisected goddess wonder why moon pulls sea on a silver string, why earth will not leave the gold bondage of the sun,
why all parts marry, all things couple in confusion
while atoms are wrenched apart in this
adolescent time.
(LL. 19-25)

In "Exploration and Discovery" MacEwen is openly chauvinistic
both as a person and as an author. Her first stanza states the role of
the Canadian artist in defining and presenting the land and its myth:

We must sing much to master wind's loud
love of land
in insistence of dimension,
and be bards ever
on green earth under
clear-cut sun cutting yellow dolls of us
in the morning.
(LL. 1-7)

In her third stanza, MacEwen in one of her very rare instances, gives
the very cliched dual English/French aspects of the Canadian heritage with
overtones of Indian folk-tale and myth:

A white bonbomme smokes the years in his pipe
his woman knits socks for her feet in her
daughter's womb
day like a blond bear leans down their shoulders.
(LL. 18-20)

She concludes by juxtaposing the physical landscape with the
primordial consciousness and this juxtaposition places a very emphatic
emphasis on the very last word of the poem, "earth." Earth becomes the
soil, the country and also the planet as part of the galaxy. Myth and
Eden become past, present, and future:

All gay seeds are split for primordial light
to enter.
Welcome to the earth.
(LL. 27-29)
The dulled consciousness of the Canadian people is posited as a contrast to a physical cataclysmic creation in "The Mountain: A Study in Relative Realities." Where the land and the mind should concomitantly reinforce each other's capacities, MacEwen acknowledges how far behind in grandeur the people's (the nation) awareness of their myth-making capacities are, how they are many "degrees" below the "pitch" of the land:

a mountain is an inviolate triangle in an offhand way, vaguely difficult to handle in a manual sense, but our sunset faces are sweet landscapes with rosy retinae and receptive nostrils and it is too soon to think of halfway vision and the questions of perception of an inverted people etcetera.

(LL. 13-19)

Punning on manual (a book and a hand), MacEwen is also referring to form and artifice and the travel journal both as a cerebral and an actual documentation. She concludes by deriding what has been accomplished in Canadian letters:

0 man mouthing staccato causalities, 0 women with queer cryptic reasons for all things - I grant it is difficult in these equivocal Canadian sunset to imagine that through your senses you do indeed invent the mountain.

Anyhow, absurd, but it does serve literature. Anyone for tea before the night falls?

(LL. 27-34)

MacEwen's poem is a sardonic version of Gabrielle Roy's The Hidden Mountain.

In "Universe And" MacEwen again uses the metaphor of the coming into existence of a mountain and establishes an anti-parallel between
this "myth of creation" and the myth-making capacities of the mind and how the mind does not rise to the concomitant "forces" of the land. MacEwen ironically begins her third stanza, "on earth the machines of our myth" (L. 8) which implies the unity of the earth and the mind but this line also suggests that the earth is miniscule compared to that of the rest of the cosmos, and that the machines of human myth are even more miniscule. The next two lines emphasize this:

grind down, grind slowly now, rushing
the wheels of human sense.
(LL. 9-10)

In her next two lines MacEwen suggests the initial similarities that both creation myths have the same qualities by the connotations of white:

we drink white milk while
high galactic fields open.
(LL. 11-12)

White among its many connotations suggests totality and nulity as well as youth and old age. In the three concluding lines of the poem, white refers to the future and the future as children and their "still formulating" capacity for myth:

and the terrible laughter of our children
is heard in that pocket; that high
white place above our thunder.
(LL. 14-16)

The future that was implied in "Universe And" is depicted in "Universe And: The Electric Garden." The consciousness of Eden remains but it is too heavily encrusted with the electronic age:
The protons and the neutrons move, gardener, sire their suns, spirals of sense, and servant their planets.

(LL. 1-3)

The narrator retains within himself the timelessness of myth and Eden, yet the modern age weighs heavily. MacEwen concludes:

I walk warily through my electric garden.

(LL. 21-22)

MacEwen again contemporizes and juxtaposes the earth and the spheres within the technological age in "Nikolayev and Popovich: The Cosmic Brothers." The myth of creation entails the universe as much as the planet earth, to the individual consciousness:

make no discrepancy between the cosmic egg and the eye's diameter.

(LL. 12-14)

Again, this individual consciousness is both the macrocosmic and microcosmic journal, the "brothers" representing these two aspects of this consciousness:

and finds at the end of the universe not walls, but mirrors reflecting the question mark of his own face back in to study it ironically, like brothers, amazed at their own similarity.

(LL. 30-36)

For MacEwen, the mind is the container and the containment of the timelessness of Eden and all myth.
"The Magician: Three Themes: foreshadows and, essentially capsulizes, Julian the Magician. MacEwen presents the three stages of "magic" or myth corporealizing all as aspects of an individual or a race's mind:

the brilliance of their own darkness,
their shrouded blood hooked out
on gleaming master fisherman's wires
for the dance of the ultimate arteries
and the brain's calypso and the shifting
of their minds' hard shadows.
(LL. 9-14)

In the second stanza the magician, the myth, assumes its own mind and creates the "required" conventional Eden:

producing pearly rabbits
for the lettuce-patches of any house.
(LL. 15-16)

But it is the timelessness of the consciousness that, again, is of utmost importance:

when my real love is the mind
moving as sail boat through the days,
the whiteness and the freedom of it.
(LL. 18-20)

In stanza three the emphasis is again on the powers of the mind:

holds the hard mind screaming;
the crust and the context of his act
holds in bright hypnosis
the white of their brains.
(LL. 27-30)

Contrasting with the electrolysis of the age, MacEwen presents a "free spirit" who only re-emphasizes the weariness and burdensomeness
of our age. She does this in "The Gypsy." MacEwen suggests the deep-rootedness of this exhaustion by using brackets to emphasize the "widespreadness" and totality of this feeling:

(Dear God, dear God,  
we are tired of folk tales  
and bedtime stories)  
(LL. 1-9)

The gypsy is, therefore, only another burden in the electric garden:

evening in some dreamy sleep  
or giddy kingdom, or  
alternative reality, the gypsy  
dances at the shoulder of the crane  
and the workmen work and rip the city  
to the urgent sound of tambourines . . .  
(LL. 18-23)

Although MacEwen refers to Eden myth in terms of the creation myth and myth in general as the act of the consciousness she seldom alludes to the artifice of the human creation myth or Adam and Eve. In "Fish and Totem" she does:

you are  
totem my  
morning myth.  
(LL. 1-3)

In her last stanza she emphasizes that she is writing about an actual creation and the myth of creation and how the two interrelate:

you are both  
fish and totem;  
the bear and the eagle  
burn together.  
(LL. 22-25)

This is also true for "The Catalogues of Memory."
In "The Two Themes of the Dance" - "One: God is a Dancer" and Two: Adam is the Dancer in Reverse" MacEwen implies the synthesis of God - Adam, spirit/flesh of the timeless myth-myticized creation and Eden that she emphasizes and epitomizes in "The Absolute Dance:"

but this: that more by will than circumstance
we drink a cider more than sustenance
and move towards the total power of the dance
to seek a single symmetry, an hour of totality
for within the dance lies its extremity.
(LL. 36-40)

Cosmic Eggs Benedict - A Breakfast for Barbarians

In A Breakfast for Barbarians Gwendolyn MacEwen looks at myth and the mind in terms of personal creation. The mind becomes the travel journal recording an increasingly internal journey towards a physical affirmation:

[O my barbarians
we will consume our mysteries] 4

Thus "The Garden of Square Roots: An Autobiography" is movement towards internalization while MacEwen contrapuntally puns on the words "inside out" and uses and misuses mathematical terminology. While there is a deprogression from the esoteric, the concrete and the natural is paradoxically, and humorously expressed in these terms:

and all my gardens grew backwards
and all the roots were finally square
and Ah! the flowers grew there like algebra.
(LL. 24-26)
"The Metallic Anatomy" is a rather weak restatement of "Universe And: The Electric Garden." This poem also presents the first instance when MacEwen dogmatizes her mythology to any extent and it is the first instance when she mentions the Fall. Previously she dealt with myth and Eden as a state of continuousness and timelessness with allusions to the disruption and change of this state by the Fall. Now she introduces the Fall but she does so unsurely:

Now I tell you Fall on your knees
Before the quivering girders of your city,
Fall on your beautiful precise knees
Beneath me in the black streets;
This is not poetry, but clean greed -
(LL. 11-15)

Is she redefining myth and Eden in terms of the Fall. Has she discovered a need for this inclusion of the Fall in her understanding of myth and Eden. Her last two lines are sheer bathos:

There is a sculpture which must be made.
0 citizen pose for this image of the city.
(LL. 16-17)

"The Left Hand and Hiroshima" and "Green with Sleep" are two other poems when MacEwen tries to introduce or feels the compulsion to denote a Fall in her depiction of general myth. Her whole book seems to be a re-evaluation and abandonment of concepts. She seems to acknowledge this in "Thesis" and "The Peanut-Butter Sandwich" especially these words from "Thesis":

I have noticed
that you believe in giants
recently, and your vision
is expanding.
still, there are shadows
on your flesh.
beside the light the immediate
darkness.

(LL. 14-21)

Yet there is a movement towards the doctrinization of the creation
myth in "Tesla: An Excerpt From a Verse Play":

From out the golden coils of His tongue
they run, those heaving frequencies
of sound and light; and I intend
to apprehend them, to
seize those octaves as my toys, to
seduce the darkness from all the theatres of night.

(LL. 30-35)

"Black Alchemy" also seems to echo this movement that will continue in
Julian The Magician.

With "Finally Left In The Landscape" MacEwen's study of myth
returns to its mainsprings in the physical landscape but not to a specific­
ally Canadian geography as she attempted in some of her poems in The Rising
Fire especially "Exploration and Discovery." The mental landscape takes
on all the qu  lities of the physical landscape and myth is part of the
voyage of initiation and quest:

Finally left in the landscape is the dancer;
all maps have resigned, the landscape has
designed him. My lines can only
plagiarize his dance.

(LL. 1-4)

MacEwen concludes with the emphasis on the journey (quest) and artifice.
The myth becomes a section, a page from a physical and cerebral travel
journal:
Life, your trillions people me,  
I am a continent, a violated geography,  
Yet still I journey to this naked country  
to seek a form which dances in the sand.  
This is my chosen landscape.  
Hear my dark speech, deity.  

(LL. 13-18)

Kantian Kaleidoscopic Myth -  

Julian The Magician

Julian The Magician and The Shadow Maker can be seen as the culmination and the synthesis of MacEwen's work. In both works MacEwen coalesces her attitudes toward myth and dogmatism. MacEwen's quotation from The Pistis Sophia indicates that in Julian she will interunify form and content and present the various manifestations and dogmatizations of myth.

The "Character" or "protagonist-antagonist" of this journal-novel is Julian or myth which he "refracts" from and to himself, from and to the reader:

Were they shouting it? No, they were clapping, yes - and waving their arms like windmills for him to come back. Somehow their collective shouts had merged in his mind, taken on regular syllables . . . .

Because he is an aspect of myth, Julian has power:

Magic is your bread, nevertheless, Julian. Keep to the essentials, I tell you. Your art is sharpened as fine as this blade . . . .

(p. 5)
Yet MacEwen emphasizes the reality and unreality of Julian when

Any says:

'IAnd the world's only blond
magician!' she went on, inspired by her
bread. 'No wonder they love
you, eh?'
'True. I don't blacken myself . . .
probably the only legitimate part
of my act, after all . . . .'

(p. 5)

Julian represents all the aspects of myth and the developments
and offshoots of myth from the medieval ages to the present scientific

mythology and religion, astrology
and magic, mysticism and science,
literature and art, and many another
ingredient - including even music -
have contributed to the rise and develop-
ment of alchemy and hence of chemistry,
the most romantic and picturesque of
all the manifold fields of science.

In Julian MacEwen's cosmic landscape is a continuation of a
similar landscape as depicted in the 18th century and evolving into the
Victorian era which tried to cohesify the scientific movement with residuals
of the Romantic era with the main emphasis on the ego in relation to this
landscape:

When the eighteenth century plunged into the
cosmic landscape it was consciously and scientifically
seeking to reunite itself with primal energies
from which it felt remote. The dim past, the age-
old face of the earth, the primitive, the childlike,
the pastoral were alike landscapes in which the
sophisticated sought to merge themselves. But
this merging was also, for civilized men, an act
of symbolic suicide, a willful extinction of per-
sonality. . . . Similar ambivalence attends nineteenth
century England but for opposite reasons. It was the
reawakening of the individual ego after the self-
forgetful plunge into landscape that produced both
the social optimism and the personal melancholy which
Tennyson reflects.
Julian as dogmatic and non-dogmatic eternal timeless myth entails all these aspects:


(p. 7)

Julian is constantly described in terms of paradoxes. He is the only "blond magician in black" (p. 9). He pleases and frightens people, his performance is an "act," but what does MacEwen mean by act. Julian's baptism is paralleled by the description of Christ's. Whereas the mystical dove "801" (p. 14) which descends on Julian and is really many doves there is only one dove that descends on Christ. By emphasizing paradoxes MacEwen affirms that Julian is the personification of all myth:

the bird, the mystical dove . . . 801.
. . . the dove descending . . .
Alpha and Omega combined -
the sum of their numbers . . .
801, the ineffable name,
the dove . . .

(p. 14)

MacEwen also suggests that Julian is the composite of all myth when she presents his followers in terms of a descending chain of being in the Elizabethan sense:

Like three watches on three chains, Peter, Johann and Aubrey were all attached to Julian's belt. If the watches rubbed edges, irritating each other teasing up the blisters, nothing was to be done.

(p. 17)

He is, "a paragon of manhood, womanhood, sainthood and godhood" (p. 17). The only ancestry Julian is given is his own allusion, while in a fevered sleep, "So Mary slept with a soldier, Panthera? And my mother was seduced by a gypsy" (p. 18). But he adds:
'A-ha! Alpha and Omega! That
mystery is I, and I am that mystery. I
am Alpha and Omega, the duality of
existence, the attainment of completeness... 
(pp. 18-19)

Julian's first public miracle is parallel to that of Christ.

Whether Julian had actually accomplished anything is left in doubt. Each
of Julian's miracles is followed (paralleled) by a description, in italics,
of a similar miracle by Christ. As the "novel" progresses, the miracles
of Christ increasingly take on the colorings of Julian's actions, the process
of interfusion accentuates as the book progresses. The last two sentences
describing Christ's first miracle have "magic" for their main word:

The people believed his incredible
craft, grew new respect for his
kind of solemn magic
and his disciples believed
on him there.

The preposition on is the second most important word in this phrase. Julian
is a refraction of an on myth and he is a refraction of and on the reader.
The technique that MacEwen uses to present myth is through the consciousness
of the narrator, or the character by insinuating that this consciousness
inter-relates and is acted upon as much as it activates others.

That MacEwen is consciously working with and in artifice is
alluded to throughout the story as when Julian says:

'Poetic . . . you should
perhaps pursue literature and
leave magic to its rightful
rabbits, Peter. . . .'

(p.27)

That Julian is creating a work of art, an artifice as well as formulating
himself as myth becomes obvious in the words:
'Inside the womb . . . of the art, my dear Peter . . . is a foetus, another art. The virgin craft . . . expands, feeds the other . . . .'

(p. 29)

MacEwen emphasizes that artifice is her overall concern when Julian goes to stand by the river and unlike Christ's parallel miracle, Julian does nothing. Thereupon MacEwen describes the miracle at Bethsada but the description itself is charged, for:

Bethsadastank in the noon. Soon those waters would begin to stir, charged as with sacred semen from the phallus of the Almighty, and the race would begin.

(p. 33)

Julian's concluding remark on a "miracle" and even an event that didn't occur emphasizes the aspect of artifice:

He spoke calmly now, and with discipline. Searching for the correct words, he quoted slowly: 'Let the artist but consider . . . how he may awaken the dead and disappeared life which . . . lies hidden and captivated in the curse . . . .; and if he does -'

(p. 35)

When Ivan's miracle of sight ends in death, a death which will result in Julian's own death and resurrection, the emphasis is on artifice ordering the consciousness of chaos which is myth and which contains within itself creation and the fall:  

Julian was always beautiful.
Julian was the Unknown . . .
the wonder of the Unknown,
the love of the wonder, the
persistence of the love. An
antique clock with silver hands;
a handful of Devil's Paintbrush;
apples; fog.

(p. 69)

Julian has the vision of the artist and the deity, "Insanity is merely a word for exact vision . . . ." (p. 85)

Julian's trial is a paraphrasal of that of Christ, yet Julian acknowledges that he is before and after Christ, that he is the sum of all dogmatization of mythology:

Celsus thought Christ testified against himself when he suggested the possibility of magicians and sorcerers mimicking his own miracles. All three passages are right, and all three passages are wrong, Philip. As soon as we accept the reality that Christ's healings were early and superlative examples of the finest and purest magic - then the situation is clarified . . .

( pp. 93-94)

The trial which, in many ways, a paraphrasal of Kafka, is essentially against science. Julian as a refraction of the past is not accepted. Thus the argument with Philip about the distinction between Julian as alchemician who is "the mother" of science, and who is thus capable of constantly undergoing change.

Christ's death is described in terms of verbal articulation and thus as a literary artifice:

'Understand,' someone wrote much later, 'therefore in me, the slaying
of a word, the piercing of a word, the
blood of a word, the wounding of a word,
the hanging of a word, the death of a word

And therefore stretched - a 't' of flesh against a 't' of wood, against a 't' as in truth and triumph - the poor white magician from Nazareth.

(pp. 100-101)

Julian's death parallels this and, as the description of Christ's
death has been made into artifice, Julian's death has been depicted in realistic terms:

The thing didn't even look dramatic. It looked just like a magician tied to a silly cross and propped against a tree.

(p. 103)

The "Epilogue" in Julian The Magician overtly emphasizes the journal structure of the entire book and that this structure contains the same qualities of initiation and quest of the early travel journals and which defined myth:

Here lie, ink on paper, the blood, brain and soul of Julian the Magician. While we read this, he bargains for his soul by producing red rabbits for Lucifer and several clay sparrows for an audience of angels.

(p. 109)

Julian's "Epilogue Journal" itself is an aspect of creation and the creation myth. It has seven entries for the seven days of creation. Each day emphasizes gold and amber, each day is a growing and a movement towards perfection. The "closing" of Day One is typical:
Day One I count as closing.   
Closing on the bright night of  
the young star of the potential  
force of all things.  

(p. 116)

Julian is undergoing "a human alchemy" (p. 119). He will encompass within  
himself the past, the present and the future. He merges but does not  
destroy and is not destroyed:

0 I am no iconoclast; call-me  
a reconstructionist. Say I  
re-design. Call me a destructive  
reconstructionist; an inverted  
architect, but say I build, say  
I build. Kardin says I build but  
he doesn't know what I'm building.  
Kardin says I do drip holiness  
like butter, but he doesn't know  
about the bread or the oven.  

(p. 122)

Julian emphasizes his intersynthesis in Day Three of his journal:

We eat our parts to form wholes. And 
the wholes are parts of a Whole and 
the Whole has all parts and no parts.  
IAO IAO IAO. Is the High Self  
going forth in manifestation. IAO is  
the disciplined lower mind.  
IAO is Christ and I am iao.  

(p. 124)

The entry for Day Five is a "take off" on the journal form 
as artifice and a comment on myth in its narration of "a modern myth"  
(p. 135) of the character Ernest and his quest for gods who are "out of  
print" (p. 138) and especially for the non-existant god, Pan. The day  
ends with Peter, Julian's helper interfusing with him. This is another  
aspect of the dogmatization and personification of GENERAL MYTH:
The servitude is not difficult, as you might believe. I am the apprentice to the greatest Magician. I worship him and let him occupy me as he wills and carry out his brilliant career with my flesh as his robes . . . . I must sleep again, for he is waking . . . .

(p. 141)

With the end of Day Six, Julian prepares to undergo his second death.

The entry for Day Seven concludes with the emphasis on Julian as a timeless and transparent myth:

Here ends the diary of Julian the Magician.
Much was destroyed, and much, perhaps lost validity and meaning in an abortive text.
Without time and location, we cannot place his figure anywhere in history. Perhaps it is just as well, for we are the rabbits and the fingers he speaks of. We do not know.

(p. 151)

Just as Julian himself is inconclusive so is the book and the artifice that encloses him, so are the readers who have been acted upon.

In Julian The Magician MacEwen presents the timelessness and spacelessness of myth through the transparent personification of Julian. In doing so she presents all the stages of the evolution and the dogmatization of myth and she presents myth as an artifice. As in her other books, myth is an aspect of the consciousness which enables it to be microcosmic and macrocosmic simultaneously. What MacEwen had enunciated in The Drunken Clock and The Rising Fire she presents without any of the nationalistic overtones in her "novel." In Julian The Magician MacEwen
made an all inclusive study of myth and by emphasizing the myth as artifice and as cerebral travel journal she emphasized its canadianess at its sheerest and its universality at its densest.

_The Electronic Spectrum - Circuits and Synergy -_  
_The Shadow-Maker_

In _The Shadow-Maker_ MacEwen again presents myth as an aspect of the mind. Science, the modern alchemy, is dressed in its old robes. The Electronic Garden again becomes the medieval Enchanted Green. MacEwen seems to have muted her comprehensions and depictions of myth into a "Holy Terror." This is true for "The Eye," "The Taming of the Dragon," and "From The Tarot: The Ace of Cups."

In "The Eye" her mind moves to the God she has previously only "more than incomprehensibly named," she now calls him "Lord":

> You are pulling me in like a dying star  
> to know me outside of time and space,  
> so rapid I go and disappear  
> into your face  
> into the small beloved island of your Eye.  

She now acknowledges a face - an intensification of her perception of this being.

MacEwen seems to imply, in "The Taming of the Dragon" that she has attained some self-satisfaction in her quest and definition of myth and deity:
But now the beast is taming, and beneath
His noble claw I lie, crying to death
The end of his killing, and between his teeth
Are bits of flowers, for he's sworn off flesh;
He seems so glad and foolish, and around his
neck
There is a wreath.

(LL. 9-14)

The mood with some emphasis on paradox, is the same for "From
The Tarot: The Ace of Cups", MacEwen's consummation consumes:

Of course it drank you as you drank it down;
It was the broken chalice of your years,
Its shape on archaeology. You drowned,
And inside it was liquor, it was venegary and pain.
You cried, I drank once and I won't drink again!

(LL. 8-12)

Section One ends with "The Name of the Place." The world is a
"creation" of the lovers as they "create" myth, as a function of their
minds. The reference to tongue in line 26 is an allusion to artifice;
again artifice interunifies with content. Myth is contained within the
lovers who create themselves, the world and a total myth which is the
final artifice:

I know the name of the place so well
That it's just now slipped my tongue,
But it doesn't matter so long as you
Tell me I have not been there alone.
All things are plotting to make us whole,
All things conspire to make us one.

(LL. 25-30)

Section Two, "The Unspeakable" seems paradoxically both to
belie its denotation for this section is perhaps the least esoteric of all
of MacEwen's works. This section is very evolutionary in the darwinian
sense. This section is most reminiscent of the works of Margaret Atwood.
The first poem "The Compass" ends with the old world-travelled explorer jotting, "the first few letters of the alphabet" (L. 63). The explorer's quest and initiation is meager because his compass and his "grammar" (L. 5) are insufficient because the capacities of his mind are overinclosed. The artifice that is within and without his myth, is only the few letters. MacEwen compares this journal to her book of poems (L. 54) which is "a pointless gift" (L. 54) - it cannot be enclosed, as the myth is unbounded and unbounding, so is the artifice.

MacEwen emphasizes the unencompassment of her mind, her myth in "This Northern Mouth." Again speech becomes an artifice of the quest and myth as stanza two suggests:

I sometimes journey outward
and around; yet in the east
they ask me of the dark, mysterious
west.

(LL. 6-9)

Yet there is also a strong sense of direction, of the boundaries of a growing land.

"The Naming Day" is the journal of the mind wandering via Five League Boots over the world. The world is the "word" (L.15) that will sound forever "through the earth" (L. 16).

The suggestion of Five League Boots is carried over in "The Heel" in which the mind, the memory as myth is metaphorized as a heel. This brilliant metaphor suggests man's fallen nature (Achilles heel) and thus Eden myth and also, paradoxically, an endless growth and evolution. The heel as myth, and containment of myth or artifice is again timelessness and spacelessness:
I bless those who turned the double face of memory around,
who turned on their naked green heels and had great dreams
and in the queer hour when they are struck at the eyes
and in the last sunrise claims and cripples them,
I stand
and remark that on the edge of this strand I also feel
the holy waters lapping just behind my heel.
(LL. 16-23)

The interlinking of heel and eyes reinforces the infinite aspects of the "myth type" and artifice type."

"The Portage" and "Night on Gull Lake" are less successful, more crude, more chauvinistic restatements of "The Heel." In both the artifice of the travel journal is more blantant without any all-inclusive metaphors such as the heel or the eye, instead MacEwen uses the pronoun we in "The Portage" and the cliched and trite metaphor of the island on "Night on Gull Lake." "The Thin Garden" is the thinnest and one of the worst most obese poems that MacEwen has ever written. It says nothing that she hasn't said better in A Breakfast for Barbarians or in The Rising Fire and it does so in two belaboured pages.

In Section Three, "The Sleeper" MacEwen depicts the dreaming, growing land as an aspect of the dreaming, half-acknowledged myth of the mind. Stanza three of "Dark Pines under Water" summarizes this:

But the dark pines of your mind dip deeper
And you are sinking, sinking, sleeper
In an elementary world;
There is something down there and you want it told.

(LL. 10-13)
This is true for "Dreamer Dream On" and "Song for a Stranger." In the trilogy "Dream One: The Man-Fish," "Dream Two: The Beasts" and "Dream Three: The Child" MacEwen is paraphrasing Julian The Magician while avoiding dogmatic entailments. In the trilogy she moves from myth as physical and geographical evolution to myth as timelessness and spacelessness in the continuous artifice of the child, and a continuous myth in the powers of the child's mind:

I've always been here, turning and turning and I'll always be here, turning and turning From the beginning and to the end turning, from alpha to omega turning and turning, and I looked and I saw it was me.

Even MacEwen's use and non-use of italics suggests an aspect of artifice, and a differentiation between states of creation and being.

The trilogy evolves to "Sky-Riders" whereby evolution becomes a cosmic creation with a man, a woman and a child. Eden becomes the Cosmos which is both vast and minute, which is beyond and within the man and the woman and the child created by them and creating within them, "What we ride rides us finally" (L. 120).

Section Four of The Shadow Maker has the same name. MacEwen has now defined and circumscribed all aspects of myth, she now alludes to love; love in cosmic terms, love of a fifth earth. Her poems "The Love-Clock," "The Kingdom" and "Fire Gardens" exemplify this. The conclusion of "Fire Gardens" best summarizes these poems:

But a collision of love stole time and breath in a garden whose flowers were flames which burned beyond death.  
(LL. 17-19)
The three concluding poems of the book "The Shadow-Maker," "The Return" and "The Wings" go beyond the mere territorial aspect of myth, beyond the dogmatic implications of the fall and love, beyond a quest into Creation even as mythlessness as the last two lines of "The Wings" affirm:

\[\text{Nameless your name} \\
\text{Brings forth the floods.} \]
\[(\text{LL. 37-38})\]

Gwendolyn MacEwen, then, essentially returns to where she began. She began her early books with a study of creation as myth, she then dealt with Eden as part of this creation and myth and myth generally as an aspect of the consciousness. As she evolved a more complex comprehension of myth she nevertheless heightened her own and her reader's awareness of its timelessness and spacelessness. Nevertheless in her early books she began also to work with artifice. The aspect of myth is reinforced by the structure of the cerebral travel journal which is myth itself, thus myth becomes its own structure (artifice) and content. In Julian The Magician MacEwen transparently presented all the colorations of myth. In The Shadow-Maker myth as artifice and content is not creation but a "substance," a "shadow" making the timeless and the spaceless, TIMELESS SPACELESS.
CHAPTER FOUR - FOOTNOTES

1 Gwendolyn MacEwen, *The Drunken Clock* (Toronto, 1961). All subsequent references will be taken from this text and will be indicated below the quotation.


3 Gwendolyn MacEwen, *The Rising Fire* (Toronto, 1963), p. 3, LL. 6-10. All subsequent references will be taken from this text and will be indicated below the quotation.

4 Gwendolyn MacEwen, *A Breakfast for Barbarians* (Toronto, 1966), p. 1, LL. 19-20. All subsequent references will be taken from this text and will be indicated below the quotation.

5 Gwendolyn MacEwen, *Julian The Magician* (Toronto, 1963), p. 3. All subsequent references will be taken from this text and will be indicated below the quotation.


8 Gwendolyn MacEwen, *The Shadow-Maker* (Toronto, 1969), p. 4, LL. 7-11. All subsequent references will be taken from this text and will be indicated below the quotation.
The Circle Game begins, as do all of Margaret Atwood's books of poetry, with the individual confronting, and "attempting" to become part of the landscape that he is essentially an aspect of. The circular "movement" of Atwood's first book is the format of all her books. There is a movement from the present to the past or vice versa, yet all is encompassed and entailed within the timelessness of the consciousness as it creates a general mythology.

"This Is A Photograph of Me" is an example of the consciousness creating myth. As in MacEwen, general myth is a transcendence of time and space, and is very much an aspect of perception. The mind creates and orders myth:

but if you look long enough, eventually
you will be able to see me.¹

As in her other books of poetry, this poem begins the reversing, yet essentially, and paradoxically, unified and integrated circular movement of the book. The circle without beginning or end without, question or
answer. For Atwood, myth is so enclosed that she never even tries to partition it as assuredly as does Hugh MacLennan, or as haphazardly and vaguely as does Gwendolyn MacEwen.

The search for myth, to create or continue a myth is the theme of the ironic poem "A Messenger." The irony of the quest is suggested in the opening lines:

The man came from nowhere
and is going nowhere.

The myth which the messenger hopes to affirm within himself is either "green or black and white" (LL.36-37). It is positive as it is negative; it is an actuality as it is an implausibility. As in MacEwen, the quest, the consummation, is consuming:

[it] is feeding on him like a tapeworm
has raised him from the ground
and brought him to this window.
(39-41)

Yet it leads to an affirmation of perception (the window) and to an enun-
ciation. As in MacEwen's works, Atwood presents myth as artifice as well as content:

obliterated mouth
in a silent language.
(LL. 51-52)

This is also true for "Evening Trainstation Before Departure":

I move
and live on the edges
(what edges)
I live  
on all edges there are.  
(LL. 53-57)

Myth is a totality; it has form and it is formless. It contains the artist's mind and it is contained within his mind.

"A Descent Through The Carpet" is an aspect of the physical evolution of the land and its creatures, and the concomitant cerebral evolution of myth. The concluding lines again suggest MacEwen:

    my fisted  
    hand  
    my skin  
holds  

    remnants of ancestors  
    fossil bones and fangs  

acknowledgement:

I was born  
dredged up from time  
and harboured  
the night these wars began.  
(LL. 59-69)

"The Circle Game," which gives the volume its title, represents the physical and cerebral evolutionary aspect of myth, as well as an Edenic aspect which is rather rare in Atwood who steers clear of any dogmatizing of myth. The first two stanzas suggest Adam and Eve and the Fall:

    The children on the lawn  
    joined hand to hand  
    go round and round  
    each arm going into  
    the next arm, around
full circle
until it comes
back into each of the single
bodies again.

(LL. 1-9)

And in section four, stanza four, Adam and Eve are presented as geographical and cerebral entities:

So now you trace me
like a country's boundary
or a strange new wrinkle in
your own well known skin
and I am fixed, stuck
down on the outspread map
of this room, of your mind's continent.

(LL. 146-152)

The same aspect of a consummation that is consuming, that MacEwen metaphorizes, especially as an aspect of love, is also true for Atwood:

erase all maps,
crack the protecting
eggshell of your turning
singing children:
I want the circle
broken.

(LL. 290-295)

The poem contains all the aspects of myth. The circle becomes, as it does for MacEwen who also makes use of the same image, content as well as artifice. The myth as content and artifice becomes an interunified totality. The children are a metaphor for timelessness that both MacEwen and Atwood avail themselves of constantly, emphasizing language, the silent language, the circle that they hope to break but which is, in a sense broken by being uttered unutterably in the silent consciousness of the mind.
In "Migration: C.P.R." Atwood overtly refers to the travel journal. The initiation and quest of myth becomes a westward movement (physically and cerebrally). The fisherman becomes the metaphor of the quest. Atwood indicates that myth is artifice in her last lines by using brackets. That which is consuming is again consumed: that which would be uttered is left in silent containment yet "and language is the law" (l. 19) where:

(the fishermen
are casting their nets here
as well)
and blunted mountains
rolling
  (the first whales maybe?)
in the
inescapable mists.
(LL.125-132)

With "Journey To The Interior" Atwood backtracks from the journey into the mind which, for her, is extremely dangerous and painful:

that travel is not the easy going
from point to point, a dotted
line on a map, location
plotted on a square surface
but that I move surrounded by a tangle
of branches, a net of air and alternate
light and dark, at all times;
that there are no destinations
apart from this.
(LL. 12-20)

Atwood acknowledges that the mind is myth and artifice when she again refers to the circle and does so when enclosing it in brackets:

(have I been
walking in circles again?)
(LL. 30-31)
Atwood concludes:

Whatever I do I must
keep my head. I know
it is easier for me to lose my way
forever here, than in other landscapes.
(LL. 42-45)

Where Atwood fears the interrelation of objects, especially of the external and internal geography as external and internal myth in "Journey To The Interior," in "Some Objects of Wood and Stone" she presents the known interrelationship and the movement towards the fusion of this interpenetration. In "Some Objects of Wood and Stone" myth does not realize its totality, but rather only its totemic aspect. The emphasis is on a physical more than cerebral evolution, whereas in "The Circle Game" Atwood had included all aspects of myth and interfused all aspects of this physical and cerebral evolution. In this poem she acknowledges the inconclusiveness of the evolution:

In the darkness later
and even when the animal
has gone, they keep
the image of that
inner shape

hands holding warm
hands holding
the half-formed air.
(LL. 87-94)

The aspect of artifice is again presented in the poem: the hands become the means of presenting and experiencing the evolution (LL. 24-25) and also enclosing it and being part of the "total" form.

"Pre-Amphibian" is another poem in which Atwood presents myth in terms of a geographical and cerebral evolution and again, as in MacEwen,
the lovers are part of this evolution. Eden is thus a part of the timelessness of this evolution:

The earth
shifts, bringing
the moment before focus, when
these tides recede; and we
see each other through the
hardening scales of waking.
(LL. 30-35)

Atwood's last two poems in The Circle Game, "The Explorers" and "The Settlers" are both paradoxically, a progression of the idea of evolution and also a reversal or retreat into the past. In "The Explorers" the land has been made whole, yet the exploration has only begun. The lovers' skeletons finally become one gnawed bone. The lovers are out of Eden, yet it, like the exploration, is timeless:

(we can't see them yet;
we know they must be
coming, because they always come
several minutes too late)

(they won't be able
to tell how long
we were cast away, or why,
or, from these
gnawed bones,
which was the survivor)

at the two skeletons.
(LL23-33)

Atwood uses brackets to emphasize the myth as artifice; the myth is contained as is the "formed" land with its skeletal lovers who evolve as the myth itself is evolving.

"Settlers" ends The Circle Game and the emphasis is again on an end that is a beginning; in stanza two the settlers arrive on a
non-existent land:

(of course there was really
no shore: the water turned
to land by having
objects in it: caught and kept
from surge, made
less than immense
by networks of
roads and grids of fences).
(LL. 6-13)

The brackets again emphasize artifice. The land itself as a physical
evolution is also an artifice: it receives form from what it catches.
Atwood ends the poem with the emphasis on the hands. In this book the
hands are the metaphor of the physical manifestation of the myth-making
unconscious of the mind, or the myth of creation itself. As in "Some
Objects of Wood and Stone" the hands have some form and they attempt to
contain the formless. The last stanza suggests the Edenic age that has
passed and, yet, that it is concomitantly occurring:

children run, with green
smiles, (not knowing
where) across
the fields of our open hands.
(LL. 37-40)

For Margaret Atwood, like Gwendolyn MacEwen, myth is an aspect
of the mind of a race as it attempts to undergo a physical and cerebral
evolution. When Atwood includes lovers in this evolution she suggests
the Edenic aspect of this myth. Unlike MacLennan who categorizes and
dogmatizes myth in general and especially Eden myth, and MacEwen who
vaguely categorizes myth and even more vaguely dogmatizes Eden myth,
Atwood indirectly refers to both.
Mitigating Mutants -

The Animals In That Country

In her second book Atwood again looks at her country and its incomprehensibility, and she feels the frustration - thus her title. The sense of futility and struggle that MacLennan blandly overlooks in his overoptimism and which MacEwen transcends by affirming the unity of the paradox of the comprehensible and the incomprehensible, Atwood realizes and struggles against.

Her "Title" poem is not the first in her book; rather her first poem "Provisions" affirms her deep felt frustration. The necessity for a journey and a quest is evident and necessary but it is a futility. The initiation and quest are both enormous and miniscule. The last stanza of the poem indicates that Atwood realizes there is a myth and that her consciousness is the "elastic band" on the "filing-cards" (L.13), but though they are printed with important facts they are small. Atwood's frustration is not so much her own as a writer as it is for her land and its people. Thus her first poem is the acknowledgement of her own power, yet its limitations by her people. Thereafter, the rest of her poems in the book are an inspection of the primitiveness, timelessness, and universality of her land, or the myth of creation as suspended by a land lacking progression and development. The first two lines of the poem suggest the primitiveness and universality of the land and the people. Yet it also emphasizes their backwardness, their slow evolution which MacEwen sees as constantly progressive and enclosedly timeless. For Atwood, paradox is not united; it is indefinite and her pronouns emphasize this:
In that country the animals
have the faces of people:

She ends the poem as a nonentity that suggests timelessness but isn't,
that suggests a metamorphosis that isn't:

They have the faces of
no-one.

(LL. 28-29)

"The Surveyors" emphasizes this lack of continuity, the possibility and yet the impossibility of change:

red vestiges of an erased
people, a broken
line.

(LL. 25-27)

In "Attitudes towards the mainland" Atwood brings the Edenic myth into her consideration of her land and her people. Unlike MacLennan or MacEwen who describe both the Arcadian and Electronic Edens, Atwood only alludes to some Ice palace. The snow is potentially destruction as much as it is creative, positive (innocent) as it is negative (aged, decrepit) but it is not suffusedly both. The first three lines of the poem suggest this:

Making it solid for me would include
making it solid for you

I can't make it solid.

The poem ends with the frustration eased, but the emphasis is still inconclusive:
the arid blizzard
in the water, the white suffocation, the snow.
(LL. 40-41)

"Notes from various pasts" again emphasizes this frustration; the journey, the quest as myth that is "revealed" only as nearly un-deciphered words:

The words lie washed ashore
on the margins, mangled
by the journey upwards to the blue grey
surface, the transition.
(LL. 30-33)

Again Atwood is emphasizing artifice when she emphasizes her role as "interpreter."

The past that Canada never allows herself to come out of, to develop from, which is the concern of "The Festival," is the same as that expressed in "The Surveyors" but very much less adequately and efficiently. The last stanza suggests that the country will not achieve a unity nor continue its growth:

Nobody has told them
they are in the wrong century,
the wrong
country.
(LL. 16-19)

This same frustration and incompletion is the subject of "The totems," "Elegy for the giant tortoises," and "The gods avoid revealing themselves." The eye metaphor that MacEwen uses to reinforce the aspect of the perception and the fullest realization of myth as creation is inverted in Atwood, and her poems abound with allusions to blind eyes
and invisibility. The mind is aware of its myth-making possibilities, but these are never fully realized.

Atwood inverts another image frequently used by MacEwen: the wheel. Where MacEwen can affirm some wholeness and concurrent timelessness and spacelessness, Atwood cannot. She emphasizes this in the last stanza of "The gods avoid revealing themselves":

Beside me at the wheel was someone who might have been bright green, bright blue, who would not let himself be seen. (LL. 25-28)

And especially by her pun on "beside."

"The Trappers" is the only Atwood poem where she suggests some dogmatic aspect of her general mythologizing and her rather vague reference to Eden. This is her closest affinity to MacLennan in "defining" the puritan fear of sensuality and their denial of joy. Atwood realizes (finally) that the puritan ethic remains and is passed down in the race as a "chain" (L. 13) of "steel circles" (L. 14). It is a "recurring fear" (L. 30):

of warm fur, the puritan shunning of all summer. (LL. 31-32)

It becomes the core and essence of existence:

the quiet they feel because they are (LL. 36-38)

become more affirmative and Atwood seems no longer to "consider" MacLennan
or to "invert" MacEwen but to affirm MacEwen's principles. In "Progressive insanities of a pioneer" the mind as pioneer stands:

on a sheet of green paper
proclaiming himself the centre.
(LL. 2-3)

As in MacEwen's poetry, myth is an aspect of artifice. The mind contains and it also formalizes or encloses. Atwood ends the poem not with blind eyes but "eyes made ragged" (VII, L. 80) by the struggle, the quest and journey "between subject and object" (L. 82). Yet there is a vision and it is green (L. 83). There has been some progression and some movement for that which has been "unnamed" (L. 84) now becomes the "whole invaded" (L. 85).

In Atwood's attempt to comprehend the north she is very much like Gabrielle Roy and the French Canadian writers who use the north as a metaphor for freedom and also that moment of supreme mental awareness, pure myth. Frankenstein becomes the totality of the Canadian mind. It is both an attempt at perfection and comprehension yet by its "attempt" it is a perversion. Atwood again paraphrases MacEwen's idea of a hunger that consumes itself. Frankenstein becomes content and artifice, myth enclosing and enclosed:

The creature, his arctic hackles
bristling, spreads
over the dark ceiling,
his paws on the horizons,
rolling the world like a snowball.
(X, LL. 113-117)

The myth of microcosmic and macrocosmic creation which pervades MacEwen's writing and which Atwood suggests but delineates more as Darwinian evolution
becomes "contemporary" in this poem. The Electronic garden of MacEwen's work becomes the totality of existence, past, present and future. In Atwood, however, there is always an element of fear as in "Journey to the Interior." Whereas MacEwen could surpass the elements and encompass the totality of the cosmos within her mind, Atwood fears such a totality of release and once there is a progression she acknowledges she is no longer in control:

and said it was
Creation. I could feel the knife.
Now you would like to heal
that chasm in your side,
but I recede. I prowl.

I will not come when you call.
(X, LL. 125-130)

"Arctic Syndrome: dream fox" is another example of Atwood's use of the northern metaphor. In her opening lines she again stresses concomitant artifice and landscape:

Out across paper, white
bedrock sheet, shifting icefloe.

Atwood constantly uses the animal metaphor to express her idea of evolution of the Canadian people and land, yet their still-retained primitiveness. Thus the myth-making consciousness of the race remains a possibility. Unlike MacEwen who stresses the creation myth, Atwood posits myth as possible creation and evolution:

In the neck
of the sleeping hunter
my teeth meet.

(LL. 28-30)
In her love poems Atwood suggests the mainsprings of myth and alludes to an Edenic state. "More and more" reiterates the "condition" of Atwood's other poems on this subject:

More and more frequently the edges of me dissolve and I become a wish to assimilate the world, including you, if possible through the skin like a cool plant's tricks with oxygen and live by a harmless green burning. (LL. 1-6)

The awareness of the primitive, of initial myth, is what remains and transcends. This is also true for a poem such as "Axiom" where myth is an aspect of creation.

Atwood summarizes her quest in "The reincarnation of Captain Cook." The land is again an aspect of artifice. Atwood's travel journal is both "literary" and geographical, and concomitantly cerebral. Her constant fear of plunging too deeply in the mind results in her wandering in a land half factual, half imaginary. She wants to evolve as she wants to recreate. She wants to deny the past and yet she has no foundation for the future:

into a new land cleaned of geographies, its beach gleaming with arrows. (LL. 26-27)

It is the future of "Astral traveller" who wishes to return to the present after having inconclusively presented the future:

Getting away was easy. Coming back is an exciting theory. (LL. 1-2)
Atwood finds herself lost between worlds and time zones. She tries to define the old Canada and does not succeed, and only emphasizes its primitiveness while trying to understand and comprehend the present as it becomes the future. She approaches her task with too much caution and fear. In The Circle Game the present devolved into the past yet somehow Atwood tried to suggest timelessness and the future. In The Animals In That Country the present supposedly evolves in the future yet is pervaded by the past. Atwood is an explorer who navigates the land but her own feeling and the readers', is that she never left her invisible base.

The Diary of The Mad Canadian Housewife -

The Journals of Susanna Moodie

With The Journals of Susanna Moodie, Atwood returns to the position she finds most comfortable, relating the past to the present. She takes the personna of Mrs. Moodie and seeps safely back to the past while retaining a foothold in the present. Atwood no longer wishes to investigate the future; she wishes to retain, redefine and crystallize her hold on the past. Her three divisions in the journal are an attempted progression to the present: Journal I - 1832-40, Journal II - 1840-71, Journal III - 1871-1969. Yet in The Journals of Susanna Moodie Atwood merges the problem of the ego in the cosmic landscape with the myth of the city. Actual cities as well as Susanna Moodie create and contain myth. Atwood develops multiple or cubist perspectives which she previously reiterated in her camera metaphor. MacEwen, in Julian the Magician, achieves multiple perspectives without benefit of the city and when she does refers to the city in some of her futuristic poems the city is consumed in the myth and does not release it.
Artifice pervades the book. The form of the travelogue, the initiation and the quest, are the forms into which myth moves and is contained. "Disembarking At Quebec" ends:

I am a word
in a foreign language.

Her subsequent poems in Journal One all emphasize this. In "Further Arrivals":

My brain gropes nervous
tentacles in the night, sends out
fears hairy as bears,
demands lamps; or waiting.
(LL. 14-17)

The mind imposes a landscape and a reality and thus orders the myth.

In "First Neighbours" the formulation of the unconscious as general myth is again what is most important:

In this area where my damaged
knowing of the language means
prediction is forever impossible.
(LL.37-39)

"Paths and Thingscape" emphasizes that this formulation of myth occurs without any assistance from Susanna Moodie (Margaret Atwood). The myth of creation occurs around her as does the Fall and she is only in its midst:

The petals of the fire -
weed fall where they fall

I am watched like an invader
who knows hostility but
not where.
(LL.22-26)

Susanna Moodie is part of the myth, and she contains it but everything moves around her and is an entity separate from her. Journal One is pervaded by the metaphor of fire. In "The Two Fires" external
and internal fires are burning; both destroy, and after the destruction there is supposedly a regrowth. This is the theme of the last poem of Journal One, "Departure From The Bush." But the frustration that is always an aspect of Atwood again colours her summary of this section:

There was something they almost taught me
I came away not having learned.

(LL. 36-37)

Journal Two consists of the closer inspection of the land and a slight movement away from the overemphasis on artifice. This journal is a study of dualisms of the land. Whereas in her earlier books and in the works of MacLennan and MacEwen dualisms are usually those of the macrocosmic and the microcosmic, Atwood here looks at the dualisms and paradoxes of ordinary existence.

"The Immigrants" is an example of a journey, an exploration in which initiation and quest lead nowhere and only turn in on themselves. The immigrants inherit and are disinherited from the land simultaneously. The myth of creation remains forever a fixed yet revolving point in their minds. Aside from the journal as cerebral travelogue, artifice is the unordering, uncontrolling mind:

their heads stuck out of the windows
at stations, drinking milk or singing,
their features hidden with beards or shawls
day and night riding across an ocean of unknown
land to an unknown land.

(LL. 37-41)

The sacrificial theme which pervades Canadian thought and letters in which self-destruction is an aspect of integration with the land is the theme of "Death Of A Young Son" and "Dream 1: The Bush Garden."
The son's death gives him and the country some identity:

I planted him in this country
like a flag.

(LL. 28-29)

In the "garden" poem Atwood again only alludes to the Edenic aspect in her mythologizing of the land. But the garden has been "sold" (L. 2) and the birthright lost. The result is labour and suffering. This poem is one of the most biblical and the most reminiscent of the Old Testament in Atwood's repertoire. In this poem she most fully repeats and rephrases Hugh MacLennan, unlike "The Trappers" which only has a slight allusion to the puritan ethic. Yet her ending suggests a frustration not inherent in MacLennan's works or his comprehension of the Canadian Eden:

In the dream I said
I should have known
anything planted here
would come up blood.

(LL. 17-20)

Atwood ends Journal Two with "The Double Voice" which emphasizes "reality" and "metaphor" of totemism and the concomitant dualistic reaction to the land. The land is a glorification and a creative possibility and it is also a fearful and a destroying entity. She again uses the eye to suggest the consciousness of the mind which contains general myth:

One saw through my
bleared and gradually
bleaching eyes, red leaves,
the rituals of seasons and rivers.

(LL. 19-22)

The myth evolves, paradoxically, in stasis, the "dead dog" (L. 23) lies
"half-buried among the sweet peas" (L. 25).

Journal Three is essentially Atwood's attempt to allocate the past in the present and to emphasize that though the mind and land are linked, the land frustrates the mythic capacities of the mind. The early struggles to tame and conquer the land have determined this reaction.

Travel journal literature was written, essentially to record the physical battle with the land. The initiation and the quest were proscribed and defined in physical terms so that the consciousness and myth were kept in the foreground. The physical presence pervaded and still pervades and Atwood notes, "there is no use for art" (L. 18). In "Wish: Metamorphosis To Heraldic Emblem" Atwood juxtaposes the mind/land as aspects of the myth of creation:

when I am dipped in the earth
I will be much smaller.

(LL. 5-6)

Yet creation is an anti-creation, myth is also anti-myth. As there is an affirmation there is a negation:

Fiery green, my fingers
curving and scaled, my
opal
no
eyes glowing.

(LL. 22-26)

"Visit To Toronto" reiterates Atwood's theme of frustration. The paths for the quest are always new but when they have been stopped up, "the lunatic asylum is yellow" (L. 3) and the relation between the external landscape and the internal is broken:
The landscape was saying something
but I couldn't hear. One of the rocks
sighed and rolled over.

(LL. 17-19)

But in The Journal of Susanna Moodie Atwood moves beyond this premise
towards an over affirmation which is simplistic and naive.

"Solipsism While Dying," "Thoughts From Underground" and
"Resurrection" are aspects of this movement toward over-affirmation.
In "Solipsism While Dying" Atwood acknowledges the interaction of the
person and the land; as the consciousness dies, so too dies the land,
the myth of creation becomes the myth of destruction.

A contrapuntal movement is the emphasis for "Thoughts From
Underground." The decomposition of the corpse is paralleled by the de-
composition of the grammar:

I began to forget myself
in the middle
of sentences. Events
were split apart.

(LL. 20-23)

"Resurrection" too, emphasizes the total integration with the land.
The consciousness becomes, at once fully integrated and fully obliterated.
Atwood finally acknowledges a divine aspect of myth. This is what MacEwen
constantly reiterates, for her all aspects of myth contain divinity.
It has taken Atwood much frustration over the physical reality of the
land, and this physical reality has affected the mythic comprehension of
the land until both the internal and external landscape echo the chaos,
the initial myth towards creation that Atwood feels is the land. The
non-progression and non-Darwinian aspect of the land finally becomes a
positive aspect:

god is the whirlwind
at the last
judgement will all be trees.
(LL. 23-25)

The chaos finally becomes the eternal.

Unlike MacLennan, MacEwen or Roy who delve into all aspects
of myth and come finally to some divine inference, Atwood seems to remain
always at the mainsprings of myth and fitfully tries to comprehend all
its aspects. She vaguely refers to its Edenic aspects then evolves from
the creative/destructive dualisms of the land and is myth, land/myth,
to the divine, inherent, potentiality of the land and myth.

Atwood is very much concerned with Canada in its historical
and primitive context. The Circle Game contains her best poetry and best
summarizes her belief. It is impossible for her to distinguish past,
present and future; in Canadian life they interfuse markedly. Therefore
the circle; therefore the frustration; therefore the artifice of the game.
Unlike MacLennan and Roy who define Canada in terms of regionalism and a
contemporary context, or MacEwen who looks at the Electronic Utopia,
Atwood finds the forest still gleaming through the automatic parking lot.
She is most comfortable in the days of the first settlers for she feels
that Canada and Canadians have not progressed much in their understanding
of self. Atwood takes the journal form, and its components of initiation
and quest become the artifice of the myth of chaos which is always at the
stage of moving into creation.
CHAPTER FIVE - FOOTNOTES

1 Margaret Atwood, *The Circle Game* (Toronto, 1966), p. 11. All subsequent references will be taken from this text and will be indicated below the quotation.

2 Margaret Atwood, *The Animals in That Country* (Toronto, 1968), p. 1. All subsequent references will be taken from this text and will be indicated below the quotation.

3 Margaret Atwood, *The Journals of Susanna Moodie* (Toronto, 1970), p. 11. All subsequent references will be taken from this text and will be indicated below the quotation.
CHAPTER SIX

Additions to the master Plan -

**Butterfly on Rock**

On the whole, *Butterfly on Rock* is only a pebble in the chain of the Rockies. Jones tries to knot together what has always been and will be, a very fine network. His overview of Canadian literature is adequate as a survey but rather erroneous when he tries to project his implications. The future will not lie in a nationalistic affirmation in Canada's arts and letters. The lack of identity that Canadian writers have always felt and which was perhaps climaxed by MacLennan's *overattempts*, is part of its internationalism, an internationalism which is growing and to which Jones is oblivious.

Jones introductory chapter is overly facile. The settlement of the Pacific did not denote a completion of the comprehension of the land or the beginning of a culture. Jones idiotically blasphemes when he says, "we have arrived at a point where we recognize, not only that the land is ours, but that we are the land's." The West was not the touchstone for the early or present day explorers as was the north, which was and still is relatively unknown.

When Jones discusses the Canadian writer's search for identity he overstresses the problem which is not so much a search for identity as it is an affirmation of change and growth. Jones does not place the correct emphasis on the interrelation of man and his landscape with language
and the affirmation of such an interrelation. The "whole inarticulate creation (does) cry out for expression" (p. 11) but not as he seems to feel, a distinctly blatant, Canadian culture. The lepidoptera will grow from the shield of the global village. In its early stages it may have had a Canadian colouring. "Canadian" literature and art has never been merely imitative nor has it been "unique" or "distinctive." In its mutability, it has always been, in a sense, international.

Chapter One

The Sleeping Giant and the Bean Stalk

In this chapter Jones looks at the sense of frustration in Canadian literature and tries to evaluate the "cultural schizophrenia" (p. 14) between aspiration and fulfillment. The Old Testament does indeed pervade much of Canadian literature but much is merely the isolation and frustration that the first explorers felt and recorded, of a land that even today offers the plenultimate of resources yet physically frustrates. It is not so much that Eve is locked in the garden and Adam out, as the garden is dark and incomprehensible as Jones semi-admits. Its darkness is reflected in the consciousness of man's mind which seeks as creator to bring forth light, to create a myth and to substantiate Eden, in the most general and boundarless manner possible.

Chapter Two

Eve in Dejection Because The Ways of the Journal Wasn't Woven

The "world of appearances and the world of spontaneous feeling"
(p. 33) is not reflected in what Jones calls a conflict between "nature and culture" (p. 33) but rather in his qualification, the conflict between "man and the land." Jones acknowledges the role of the diary and the journal as being the initial form and content of Canadian letters. He does not carry this idea through as the continuum in Canadian literature as the basis for the ordering and containment of the myth-making consciousness. Jones overemphasizes the sense of patria. The land is indeed a symbol "of the unconscious, the irrational in the lives of the characters" (p. 34). The land becomes an aspect of myth. The attempt to define the land becomes an aspect of the myth of creation, to order the chaos. Eden is an aspect of this myth, Eve is as Jones notes, "the land, a mother nature herself" (p. 55) that has come from the chaos of the landscape that is Adam. Jones suggests but does not interrelate this "fact." He only briefly alludes to any aspect of myth. To omit myth is to present the picture and then not see it. The land is an aspect of the unconscious. The unconscious like the land is not static, the unconscious is always creating or attempting to create myth. This attempt is very frustrating as Gwendolyn MacEwen and especially Margaret Atwood continually stress.

Chapter Three

The Dictatorship of the Mind -

The Utopian Vision as Myth

In this chapter Jones looks at the Canadian Utopian vision and man's attempt to "transform" and "refashion" the image of his ideal (p. 57). He then links Canadian utopianism with "Christian idealism" (p. 60) specifically in the works of Pratt and MacLennan, or in the simple
"faith in the future, a mixture of the nationalism of the eighteenth century and the sentimental piety of the nineteenth" (p. 61). Jones then discusses the Apollonian and the Dionysian elements of nature (p. 70). He alludes to Eden which manifests the redemption of the Old Adam by the New (p. 71). Jones does not mention Gabrielle Roy's *Where Nests The Water Hen* where Utopian theory becomes a practical tract. Education (personal and social) as exemplified by the theory of the social contract does not subdue the land, rather it integrates it. The erudite priest, Father Joseph-Marie represents the union of the Apollonian and Dionysian elements of nature. The Eden myth in the form of the travel journal of Mrs. Tousignant becomes Utopian myth. The myth of creation and the language of this myth pervades Cohen's *Beautiful Losers*. Cohen's book is a perfection of the ideas of Roy's book. Cohen takes the travelogue and makes it an aspect of myth and myth as creation. He unifies language as an aspect of the ordering of man's consciousness. Form and content become one.

**Chapter Four**

**JOBLESSBEING MYTH**

Chapters four to six are self-explanatory and essentially correct. The individual confronting the land is a Job whose problem is to affirm an ambiguous and seemingly hostile creation (p. 110). He must somehow progress without accepting or defying the land, he must move within the boundaries of frustration and affirm a willingness to be in the midst of a self-creation that is also a self-destruction. In Chapter six Jones repeatedly refers to MacLennan's *The Watch That Ends the Night* and Roy's *The Cashier* but he
completely omits the references to Eden and myth for these essentially interrelate with the problem of Job. Job's problem is internal as much as it is external. His mind can, to an extent, cope with the problem and can recreate the situation. In both MacLennan and Roy the myth-making mind has become atrophied by modern society. Both authors present not only the most general aspect of myth but both allude to Odysseus myth but with an inversion. In both books the Penelope's are not waiting, there is only half an affirmation to their quest. Alexandre dies and George loses Catherine. Thus myth reflects the internal personal chaos which is a reflection of the external chaos of the land. The land is an Eden in the affirmative aspects of growth, but, concomitantly, it is perhaps forever disappearing in the midst of the chaos of the mind.

**Chapter Seven**

**An Ancient/Modern Slang Stuttering Myth**

Only in this final chapter does Jones suggest the possibility of the interlinkage of Eden and myth as artifice and the foundation of Canadian literature:

> What many of the poets of the past decade have undertaken is precisely the role of the nth Adam. They have set out to take an inventory of the world but scarcely uttered, the world of the excluded or ignored... And it is the wilderness of language in which the official voices of the culture fail to articulate the meaning or the actual sensation of living and tend to become gibberish.

(p. 166)

Jones finally concedes the interunion of myth and word when commenting on MacEwen:
It is the myth of the word that ultimately occupies Miss MacEwen's attention, which is equally the myth of identity, of the dancer whose body becomes the 'first letter/of an unknown, flawless alphabet, the word incarnate that contains us all.' Only in myth, the symbolic or ritual gesture, can we grasp that flawless alphabet, the total order in which everything has a life of its own and yet one life.

(p. 182)

His concluding pages are oversimplistic. These are not "the first days of Creation [in which] life is now a matter of naming and discovering, of finding words for the obscure features of our own identity" (p. 183). These always were and shall always remain the features of Canadian writing. The basis of myth which is the basis of language shall remain at this unnationalistic and very universal level. The shrinkage in space and time of the past and the coming decades will eradicate not only the tendencies but the possibilities of national identity.

It will not be a Canadian literature that will tell us about our obscure landscape. In the next few years our landscape will be purely cerebral and our information data will be programmed from all parts of the universe.

Jones' book is replete with perceptions but he leaves many points to be clarified. He overalludes, however, to garrison culture, he hints at myth and Eden but he tries for overclarification where clear-cut answers never have nor ever will be forthcoming. The "wilderness of languages" (p. 166) will not only be presented in a literature but in the many "mutations" of that "literature."
CHAPTER SIX - FOOTNOTES

1D. G. Jones, *Butterfly on Rock* (Toronto, 1970), p. 3. All subsequent quotes will be taken from this edition and will be indicated by page reference.
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