Canadian Historical Fiction: A Survey

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Since about 1950 Canadian fiction has shown an increasing commitment to realism at the expense of romance.[1] Given this emphasis, it is hardly surprising that historical fiction for adults has received less and less attention, since the events of history often seem "bigger than ordinary life," and thus ideal grist for the mill of romance. In juvenile fiction, however, the historical novel still possesses a major appeal. Teachers and writers have recognized that, while historical fiction is certainly not history, it can serve, in a way no textbook or scholarly monograph can, to transform the past from a series of names, dates, and places into something that is truly alive. Young readers do not need the extravagance of romance to make a historical story exciting. But the writer of historical fiction, for children as well as for adults, walks a dangerous tightrope. He must embellish authentic details, but never to the extent that the embellishment erodes the factual accuracy of his novel.

As an identifiable form, the historical novel is a child of the nineteenth century. Sir Walter Scott, in novels such as *Ivanhoe* (1819), *Kenilworth* (1821), and *Quentin Durward* (1823), first fleshed out the great events of history. Also in England a comparable combination of history and romance was produced by such writers as Thackeray in *The Virginians* (1857-59), Dickens in *A Tale of Two Cities* (1859) and George Eliot in *Romola* (1863). America added Fenimore Cooper's *The Last of the Mohicans* (1826), Hawthorne's *Scarlet Letter* (1850), and Lewis Wallace's *Ben Hur* (1880). These works, along with a host of imitators, motivated Canadian writers to produce for adult readers their own peculiarly Canadian historical novels. As with the greatest British and American books, however, the best of Canadian historical fiction was carried by young readers to their own shelves, reaffirming that where good historical fiction is concerned the distinction between books for adults and for young readers is ambiguous.

Most important of early Canadian writers of historical fiction was Sir Gilbert Parker, who, despite an annoying habit of portraying everything outside Old Quebec as savage and uncouth, produced one significant work of historical fiction, *The Seats of the Mighty* (1896), which in time also became a "children's classic." The honour of producing even earlier works of Canadian historical fiction might well go to Emile Chevalier for *L'Île de Sable* (1854) or to Aubert de Gaspé

for *Les Anciens Canadiens* (1863). The latter, as *Canadians of Old,* remains a useful supplement for early Canadian history courses, and a still-readable piece of fiction in its own right.

Apart from these works, the flowering of Canadian historical fiction was delayed until the years 1925-1950, when a host of novels dwelling on Canadian history appeared,[2] mostly depicting the colour and romance of French Canada or the struggle of prairie settlers. Of those novels written about French Canada, Franklin McDowells' *Champlain Road* (1939) and Alan Sullivan's *Three Came to Ville Marie* (1941) are romances set against a background of Indian massacres and life in the Canadian wilds. So too is Philip Child's *Village of Souls* (1933), a more intense story of the divided love of a French trapper. Not all historical novels on New France are, however, quite so romantic. Annie Ermatinger Fraser's *Drum of Lanoraye* (1932), for example, focuses on the diplomatic intrigues of the great intendant, Jean Talon.

Most novels of the early days on the prairies can more properly be called "introspective fiction," rather than "historical fiction," since most deal with a past within the author's memory: Arthur Stringer's prairie trilogy and Wilfred Eggleston's *High Plains* (1937) and *Prairie Symphony* are good examples. Such is also the case with Frederick Niven, although he did produce a genuinely historical novel in *Mine Inheritance* (1940). Sometimes, in fact, Niven's concern for history gets in the way of plot development, so that his account of Selkirk's Red River Settlement reads like a history textbook.

A different kind of historical fiction, written for the adult market before 1950, was the work of Grace Campbell. In *Thorn-Apple Tree* (1942) and *The Higher Hill* (1944), Campbell focuses on the response of her heroines to the restlessness of freedom-loving heroes. Although she pays attention to historic details, these seem less important than formulaic sentiment. A comparable effect appears in *Lord of the Silver Dragon* (1927), by Laura Salverson, author of the poignant introspective novel *The Viking Heart* (1923). *Lord of the Silver Dragon* is an unabashedly romantic account of Leif Ericsen, which depicts him more as Lord Byron than as an Icelandic tribal chieftain.

All these books remain readable. From each of them, young readers could gain some sense of the varied pasts of their country. At the same time, they are not without their shortcomings. Emphasis on romantic characterization and a tendency to overblown rhetoric and fanciful metaphor often compromise both historical accuracy and psychological realism. Too often writers disregard the complexity of the individual's emotional and intellectual makeup, and characters are

made to respond on only the most superficial level. Thus young readers, as well as adults, may come away with the mistaken view that the men and women of history are fundamentally different from themselves.

This does not, however, discount the fact that historical fiction between 1920 and 1950 was making a significant contribution to an understanding of Canadian history. Adult interest in historical novels during this period may have been in part a reaction against the work of early Canadian historians – a body of writing that had excluded the individual, turned away from the cultural and ethnic backgrounds of Canada, and had seemed to make a conscious effort to avoid the glamour and excitement of Canada's early days.[3] At least fiction could show that history need not be dull.

At the same time Canadian historians and writers of Canadian historical fiction were not absolutely opposed to one another. Canadian historians in the years leading up to 1950 had increasingly concerned themselves with the issues that also interested Canadian novelists.[4] One such shared interest was a concern for national identity, and in this regard theories about the unity and diversity of the country abounded. It was Harold Innis' contention that Canadian geography was not a cause of disunity, but lay at the very base of the nation's stability. The great river systems, which allowed for the exploration and unification of the country, nurtured the mutual interdependence of Canada's regions and peoples.[5] Another historian, Frank Underhill, could support the regional struggles of the west, yet applaud Canada's singleness of role in the First World War.[6] Most historians agreed that the plurality of Canada contributed to its unity as a single nation.[7]

What is very evident about Canadian historical fiction before 1950 is that it was regional in orientation. French Canada and the prairies received the greatest emphasis, although there was hardly a single area which did not receive some attention. Jane Rolyat's *Wilderness Walls* (1933), for example, presents the adventures of an apprentice at a Hudson Bay post on Lake Huron, and Thomas Raddall's *His Majesty's Yankees* (1942) dwells on the problems of English patriots of Nova Scotia during the American revolution. Despite this regionalism, however, writers of regional historical fiction, as much as historians, struggled to uncover what it was that constituted Canadian nationhood. They concluded, like the historians, that sameness was not a good thing and that one must go back to one's heritage in making a distinct contribution to the Canadian identity.

Other parallels can be drawn between Canadian historiography and

Canadian historical fiction pre-1950. Arthur Lower had contended that the challenges of the wilderness and the lack of social norms in a frontier society fostered a Canadian individualism.[8] If nothing else, Canadian historical fiction, written for young and old, stresses the belief that the ordinary man must dig deep within himself if he wishes to overcome the obstacles and dangers of Canadian life.

Perhaps the most interesting parallel concerns Donald Creighton. As an "artistic historian," Creighton aimed, much like a writer of historical fiction, to create the entire milieu of a particular period.[9] Bringing alive the events of history, Creighton concluded, could not be done without appeal to the imagination. With such a view no novelist could disagree. Creighton is also important because, although he did not see himself as a popularizer of history, his works were appealing to the non-academic reader. In this way he may well have anticipated the kind of popular history that has become increasingly prevalent. For example, Frank Rasky's *Great Canadian Disasters* (1961), *Taming of the Canadian West* (1967) and *Polar Voyagers* (1976) led to the best-known of popularizers, Pierre Berton. In works like *The Golden Trail* (1954), *The National Dream* (1970) and *The Last Spike* (1971), Berton has done more than anyone else to bring Canadian history to the Canadian public. It is also tempting here to conjecture that the writing of Berton and others of his ilk has in part been responsible for the demise of Canadian historical fiction. Popular history, which is at once informative and entertaining reading, would seem to attract the same kind of reading audience as historical fiction used to do, and it may have drawn readers away from the older literary tradition.

Since 1950, a very limited number of serious historical novels have been written for adults in Canada. Of recent writers, one stands well above the rest. In *The Temptations of Big Bear* (1976), *The Scorched-Wood People* (1977) and *The Mad Trapper* (1979), Rudy Wiebe demonstrates a remarkable ability for making historical personalities come alive, although not without taking some liberties with historical fact. But the complexity of style and structure of these books makes them, remarkable as they are, very difficult for most young readers.

This matters little, however, for unlike the period before 1950, when young readers interested in history had to satisfy their appetites with adult fare, there is today an abundance of historical fiction written specifically for children and adolescents. It is possible, of course, to see this popularity as something of a fraud, the result not of good writing and appealing books, but of a preoccupation in Canadian schools with Canadian content. No one denies the educational purpose of historical fiction, and, as exemplified in such

series as "The Canadians" and "Frontiers and Pioneers,"[10] some books are written with this educational function specifically in mind. Yet the fact is that the historical fiction written for young readers in Canada is, in most cases, both good literature and good history.

Of Canadian historical fiction written specifically for children and adolescents, there is the odd early example such as R.M. Ballantyne's *The Young Fur Traders* (1956) and James DeMille's *Fife and Drum at Louisbourg* (1899). That there are not more early examples is hardly surprising, for the period before 1950 was a rather dry one for Canadian children's literature generally. Since then, perhaps because of the growing interest in things Canadian, there has been an increasing number of historical novels for young readers written and published in Canada. A striking feature of this fiction is that it covers a remarkable number of periods and locales, and, as a whole, gives a revealing portrait of the diversity of Canadian life and history. A simple list of books is enough to reveal this diversity: for example, Monique Corriveau's story of a young boy kidnapped by the Iroquois, *The Wapiti* (1968), Kay Hill's account of John Cabot's two voyages to the New World, *And Tomorrow the Stars* (1968), Ruth Franchere's story of the Klondike Gold Rush, *Stampede North* (1969), and Bill Freeman's prize-winning novel about a northern Canadian lumber camp, *Shantymen of Cache Lake* (1975).

Diversity in this fiction does not stop here, and a further feature of Canadian historical fiction for young readers is the many different ways its writers chose to present history. At one extreme are writers who concentrate on specific historical events, and who allow these events to control the development of plot and action. Good examples of this kind of writing are Morris Longstreth's *The Scarlet Force* (1953) and Robert Ferguson's *Fur Trader* (1961), both from the Great Stories of Canada series. One might well say that these works are closer to being history books than fiction. But each writer does use dialogue, which gives the characters and events a sense of immediacy and life. In *The Scarlet Force*, Northwest Mounted Police Superintendent Walsh actually carries on a conversation with Sitting Bull, and in *Fur Trader* we listen, along with Alexander Henry, to the Ojibwa debate that will decide his fate. One of the best examples of such writing is Delbert Young's *Mutiny on the Hudson Bay* (1963). Although the idea of a young cabin boy telling his story is fictional, the details of Henry Hudson's search for the Northwest Passage are as accurate as it is possible to make them. There is, as well, a rigorous adherence to chronology, much after the fashion of a ship's log, and this chronology clearly heightens the novel's historic verisimilitude. What makes Young's book particularly successful is that, despite his preoccupation with fact, the first-person account of his young

narrator and the dialogue incorporated into the boy's story make the characters entirely believable as human beings. This is quite unlike *The Scarlet Force* and *Fur Trader*, where it seems the historical narrative was written first and the dialogue inserted afterwards.

At the other extreme are writers more interested in giving a sense of period than in sticking to actual historic detail. One such writer is Ruth Franchere, who in *Stampede North* is especially successful in suggesting psychological responses to the Klondike Gold Rush. The story is told from the perspective of fourteen-year old Charlie Strong, who with his photographer father goes north to capture in pictures life in a mining camp. Charlie is disgusted with his father, who has no interest in gold, and who is totally immune to the gold fever which has struck practically everyone else, including Charlie. Gradually Charlie's perception of things changes, and he comes to see the wisdom of his father's ways. Charlie's romantic delusions are brutually destroyed by the realities of the Klondike, and through his eyes one gets vivid pictures of life on a Yukon river boat, the cold and darkness of the northern winter, the madness of gold fever, and the despair of frustrated dreams. The value again inheres in the author's recreation of the emotional temper of the times, although the book also dwells on the moral lesson that love and respect rather than worldly riches sustain one in time of trial and suffering. A similar book is Dorothy Barnhouse's *Quest of the Golden Gannet* (1979), which is the story of Tad Evans' search for his father lost on the Newfoundland banks. While the story emphasizes emotional response to adventure more than historical events, it is told against an accurately depicted background of the French-English conflict of the seventeenth century.

The single most dominant feature of Canadian juvenile historical fiction, then, is its aim at realism, reality being defined in one case as factual events, in the other as psychological response. This is entirely consistent with the trend to realism in modern fiction, which is found in children's literature in the candid dealing with hithertoo taboo subjects. There are a myriad of examples to demonstrate this iconoclastic realism in historical fiction. Another work from the Great Stories of Canada series, Kerry Wood's *The Great Chief* (1957), tells of the Cree Chief Maskepetoon's efforts to bring about peace between Indian and white man. The novel ends, not with Maskepetoon's success, but with his failure, and there is a cruel realism in the last few pages as Maskepetoon is murdered by the Blackfoot and his body mutiliated by dogs. Valuable in this novel, moreover, is the absence of stereotypes; nowhere does one find the savage redskin of old movies or the equally misleading notion of "noble savage." Emphasis is on Maskepetoon's sense of mission, and his disappointment at being

thwarted by those blinded by bias and misconception.

A similar kind of debunking realism is found in another of Delbert Young's novels, *Last Voyage of the Unicorn* (1969), which is not, in fact, unlike his *Mutiny on Hudson Bay*. This book, too, is about an ill-fated search for the Northwest Passage, this time by the Norwegian Jens Munck. Only three people returned from the expedition, Munck, a sailor, and a young boy training as a pilot. As in the earlier novel, Young uses the young boy as a spokesman, and in the boy's account one gets an unexpurgated view of the incredible hardship and suffering of such voyages. Another book about the sea told with the intention of exposé is Bill Freeman's *The Last Voyage of the Scotian* (1976), a tale of fourteen-year-old John Bains and his thirteen-year-old sister Meg, who end up on the old, weather-beaten schooner Scotian, he as a "crimp" (one forced to sign on board) and she as a stowaway. The captain, despite the dangerous shape of the ship, arranges to transport over three hundred immigrants from Liverpool to Nova Scotia, and much of the novel is devoted to revealing the impossible conditions the immigrants live in, stuck in the hold with rats, lice, vomit, and stinking bilge water. What is disturbing is that the conditions Freeman describes were commonplace in the late nineteenth century, as men and women, facing hopeless futures in their homelands, were willing to tolerate practically anything for a chance at a new life. Today *The Last Voyage of the Unicorn* will strike a particularly responsive chord in young readers. The situation of the Vietnamese Boat People is no different from that of the Liverpool immigrants, and reaffirms Freeman's message concerning man's cruelty and inhumane exploitation of the innocent. The effort to bring such matters to the attention of young readers is typical of the iconoclastic quality of the new "realism."

Despite such realism, one must not think that juvenile Canadian historical fiction is without romance. There is, for example, Monique Corriveau's *The Wapiti,* a novel originally published in French that contains all the elements of the idealized love story. Fifteen-year old Matthew Rousseau is captured by the Iroquois, who in turn give him to the Seskanoo. Because of his remarkable ability as a carver, he grows up to be a mighty medicine man respected by all tribes alike. A chance meeting with a childhood friend, Anne-Marie Le Normand, grows into love, and, despite the many years he has lived as an Indian, Matthew, now known as the Wapiti, returns to clear his name and claim the woman he loves. Another novel that has this "it's too good to be true" quality is Gordon Cooper's *A Second Springtime* (1973), which draws upon the very common nineteenth-century occurrence of bringing orphans from England to Canada, either to work as servant girls or hired hands, or, for the lucky few, to be adopted by Canadian

families.[11] Hester Fielding is one such child, who, along with five other orphans from Marcroft Orphanage, makes the Atlantic crossing in 1873. Most of the novel tends to be overly sweet, as Hester ends up with a family that cannot do enough for her. Cooper seems, however, to be setting up his reader for a fall, for at the very end of the novel, one of Hester's original companions to Canada appears at Hester's door, broken and abused by her foster parents. She dies, and in the circumstances of her death presents a more accurate picture of the lives many such orphans experienced in Canada. While the romance of Corriveau's book will most certainly generate enthusiasm in young readers, Cooper's use of romance to reveal that "real life" is harsh and far from romantic marks *A Second Springtime* as a novel of particular accomplishment.

The writing of historical fiction, whether realistic or romantic, is by no means an easy task. As well as the difficulties entailed in maintaining historic accuracy, a major problem for writers of historical fiction is characterization, especially if the main characters are themselves children. The kind of trouble into which a writer can get is obvious, for example, in Bill Freeman's *Shantymen of Cache Lake*. One year younger than when they appeared in *The Last Voyage of the Scotian*, John and Meg Bains, having just lost their father in a suspicious accident at a northern Ontario lumber camp, feel responsible for their widowed mother and younger brothers and sisters. Showing none of the reluctance about leaving home that one might expect, they convince the lumber company owner to let them work in the Cache Lake Camp, and upon arrival instantly mature into adults, leading, in fact, a movement to unionize the lumbermen. This maturity is hardly convincing, and it spoils an otherwise colorful and suspenseful book.

There are various ways of solving the problem of characterization. One way is to set the novel in a time and place when children became adults at a very early age. In *Redwulf the Outlander* (1972), Herbert Tait's Redwulf, who flees from his Viking homeland, is able to become a trusted friend of the Saxons on whose shore he is shipwrecked. He is a key figure in the Saxon victory over the Viking invaders, and experiences, as few fifteen-year-olds can today, the mature love between man and woman. As well, Tait pulls no punches in depicting the brutality and violence of the age, which Redwulf accepts as a fact of life. Another way is to allow the child to behave and react as one would expect a child to. In *West with the White Chiefs* (1965), Christie Harris depicts the journey of two Englishmen, Lord Milton and Dr. Cheadle, who are led through the Rockies by the métis guide Louis Battenote. Harris' interest is in Battenote's son, who wishes only that his father will regain the respect of other men,

something he lost in killing a man. Unlike Redwulf, where the protagonist really acts and responds like a man, in *West with the White Chiefs*, young Louis is like any boy who glorifies in his father's successes and despairs in his failures. One of the most charming pieces of historical fiction for young readers, Leslie McFarlane's *The Last of the Great Picnics* (1965), expresses exactly the feelings and concerns of two children, who attend one of the huge Dominion Day picnics common in the 1880s. We share with David and Janet the wonder of Professor Fitzpatrick's balloon, the honour of a private visit with John A. Macdonald, and, since there is something of the child in all of us, the satisfaction of having David thrash the bald-headed bully.

In making children the main characters of historical fiction, these writers also avoid putting words for which there is no documentary evidence into the mouths of actual historic personages.[12] To create an account of such active participation is a difficult task, and very often dialogue and action become stilted, as in Longstreth's *The Scarlet Force*. It is much easier when placing fictional characters in an historical situation to leave involvement of historic personages to a minimum. In *Redwulf the Outlander*, for example, Alfred of Wessex is a dominating force, yet appears only very briefly and this towards the end of the novel. This compares to *The Scarlet Force*, in which there are no fictional characters, and such figures as Colonel Macleod and Sitting Bull remain front and center throughout. Avoiding historical personalities suggests, moreover, that history is not just comprised of famous people, but is also the story of ordinary people who in their own way are equally interesting.

Just as one is wise to avoid focusing on real people when writing historic fiction, so one should avoid events about which a great deal is known. To do so is to avoid tying one's hands as a writer, and limiting the scope of one's imagination. In the case of Redwulf, we know there was a Battle of Ethandune but we know very little about it; thus Tait has considerable latitude to create his own characters, to build up suspense, and to write an excellent adventure story. The same can be said for Dorothy Barnhouse's *Two for the Unknown Land* (1977), which recounts the adventures of twins Olaf and Birgit, who, with their father, Gunnar the Blacksmith, are part of Thorfinn Karlsefni's expedition to find Leif Ericsen's Vinland. Thompson relies for background on two tenth-century Icelandic sagas, the *Graelendinga Saga* and *Eirik's Saga*, which are suitably vague about details of the journey. Dealing in a similar way with a very different period of history is John Hayes' *The Dangerous Cove* (1957). Set against the right Charles II gave Devonshire fishermen to expel Newfoundland settlers, Hayes' novel is the story of conflict between fictional settlers and fictional fishermen. Yet it is also an account of the suffering and

injustice that surely must have occurred up and down the Newfoundland coast. In this choice of thinly documented and unfamiliar incidents in our history, writers sidestep a problem central to historical fiction: how to invest familiar stories with fresh life. At the same time, however, one must recognize the accomplishment of writers who take on the more formidable task of writing afresh those events of history which we do know well.

Good historical fiction must be more than an entertaining story or an accurate account of history, whether it turns to familiar or unfamiliar events of the past. A good piece of historical fiction will express a moral message that is relevant today yet not out of place in the historical context of the novel. Not surprisingly, this moral message has often been related to very fundamental themes like loyalty, honour, love, and courage. A really good work of historical fiction, however, will go beyond this simple moral dimension, and one can find many examples of Canadian historical fiction for young readers that do confront complex and difficult moral issues. One such work is Christie Harris' *Forbidden Frontier* (1968), which, like her earlier book, *Raven's Cry* (1966), deals with the destruction of the Haida Indians of British Columbia by white fur traders and Caribou gold seekers. Harris has herself carried out extensive research on the Haida, and her understanding of this once proud people is revealed in her sympathetic yet insightful account of their tragic downfall. *Forbidden Frontier* is also the story of Allison, whose mother is Haida, and Megan, the daughter of Irish immigrants. In their personal disagreements is mirrored much of the misunderstanding that plagues Indian-white relations, even today. W. Towrie Cutt's *On the Trail of Long Tom* (1970) has much the same complex message, stressing as it does the effects the white man has had on the Indian – alcoholism, disease, and despair. Against a background of the Riel Rebellion, Tom Findlater, the son of a Cree mother and Scottish father, struggles to reconcile within himself conflicting loyalties to his father and the white man's way and to his grandfather and the Cree way. In the end he sees that just as he is two persons in one body, so Indian and white man must live as two people in one land.

The idea that one must have patience and understanding and not be too quick to judge others also figures in Lyn Cook's *Rebel on the Trail* (1953). Deborah Cartwright and her brother David are kidnapped by the forces of William Lyon Mackenzie and inadvertently caught up in the Rebellion of 1837. For most of the novel Mackenzie is painted as a villain who threatens to break apart the Cartwright family, for Andrew, the oldest son in the Cartwright family, is a rebel sympathizer. Close to the end of the book Deborah and David, along with their aunt and uncle, give shelter to Mackenzie, and he appears to

them as a very different man from the political activist and rebel they have thought him to be. Beaten and hunted, Mackenzie is simply a human being in need of help. Unfortunately, this last section is not neatly tied to the rest of the book, and Cook could certainly have devoted more space to fleshing out the "other" dimension of Mackenzie's character. In contrast, recognition of the need for respect of every human's dignity is the central issue of John Hayes' *A Land Divided* (1951), which treats one of the most unjust acts in Canadian history, the expulsion of the Acadians because they would not pledge allegiance to the English crown. In depicting how families and friends were torn apart, Hayes reveals that, despite cultural differences, all men are fundamentally the same and deserve equal respect.

The spectrum of Canadian historical fiction for young readers is wide: in all its variants it provides exciting reading. While the contemporary world is certainly an exciting one, it is no more intriguing than the world we can reach when we go back in time to see where we have come from. Historical fiction tells both young and old readers how the world of today emerges from the very different world of earlier times. Yet the historical novel is not just escape any more than it is just historical reporting. Many examples of historical fiction transcend both romance and historical fact to deal with important social and moral issues. Simply put, the good historical novel is not easily written because it stems from a precarious combination of the real world and the world of imagination. Even so, there are Canadian books which stand as admirable examples of the genre and which demonstrate that our history is a rich source for the writer willing to chance this kind of writing.

FOOTNOTES

[1]William H. New, "Fiction," *Literary History of Canada*, ed. Carl F. Klinck, second edition (1965; rpt. Toronto: University of Toronto Press, 1976), III, 234.

[2]For a more complete "listing" of Canadian historical fiction than that given here see Desmond Pacey, "Fiction: 1920-1940," *Literary History of Canada*, II, 173-177, and *The Oxford Companion to Canadian History and Literature*, ed. Norah Story (Toronto: Oxford University Press, 1967), pp. 265-267.

[3]See Robin W. Winks, *Recent Trends and New Literature in Canadian History* (New York: Macmillan, 1959), pp. 6-18.

[4]In my discussion of Canadian historiography, I have relied heavily on

Carl Berger's *The Writing of Canadian History* (Toronto: Oxford University Press, 1976).

[5]Berger, pp. 97-98.

[6]Ibid., pp. 58-59.

[7]Ibid., pp. 238-258.

[8]Ibid., pp. 118-119.

[9]Ibid., pp. 208-238.

[10]Published by Fitzhenry & Whiteside and Dundurn Press respectively.

[11]A sensitive and detailed account of the eighty thousand children brought to Canada is found in Kenneth Bagnell, *The Little Immigrants* (Toronto: Macmillan, 1981).

[12]For a more "theoretical discussion," see Hester Burton, "The Writing of Historical Novels," *Children and Literature*, ed. Virginia Haviland (Glenville, Ill.: Scott Foresman, 1973), pp. 299-304.

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