question de Jessica:

— Comment se fait-il, John, que dans toutes les légendes ce sont les garòns qui font des choses courageuses, et jamais les filles? (p. 88)

La légende "L'Etoile polaire" a ainsi une fonction pédagogique certaine et une valeur littéraire qui semble résister aux traductions.

En conclusion, *La Dame épouvantail* serait plus utile comme sujet de discussion en classe que comme lecture libre, car, si les questions soulevées par Helen Chetin sont importantes au niveau d'une sémiotique sociale, elles n'en demeurent cependant pas moins posées d'une manière illusoire.

Alexandre L. Amprimoz *est professeur de littérature canadienne à St. John's College, Université du Manitoba.*

VARIETY IN A GOOD ANTHOLOGY

The princess, the hockey player, magic and ghosts, edited by Muriel Whitaker. Illus. by Vlasta van Kampen. Hurtig Publishers, Publishers, 1980. 158 pp. $12.95 hardcover. ISBN 0-88830-194-4.

The princess, the hockey player, magic and ghosts: Canadian Stories for Children is the fourth anthology edited by Muriel Whitaker and illustrated by Vlasta van Kampen in a series that also includes *Great Canadian animal stores* (1978), *Great Canadian adventure stories* (1979), and *Stories from the Canadian north* (1980). The first thing to say about this collection is that public and school librarians ought to buy it, along with the others in the series, for their collections. Children of about ten and older can enjoy reading most of these stories for themselves. And parents and teachers will find here a number of stories for a variety of tastes suitable for reading aloud.

Variety is perhaps the outstanding feature of the anthology. The first four stories and another one that comes later in the collection would be at home in a book of Canadian folk tales. "The Princess of Tomboso" from *The golden phoenix* is a European fairy tale about a cruel and devious princess who gets her comeuppance at the hands of a third son. "Ko-ishin-mit Goes Fishing", from George Clutesi's *Son of Raven, Son of Deer,* is a west-coast Indian legend about an overcredulous fisherman who finds out the hard way that sometimes people "tell things that are not true." "The Man Whose Soul Could Travel" is a splendid Inuit tale about a powerful wizard with a great deal of self-possession (when he found himself unexpectedly turning into a seal, "Avovang was surprised, but not altogether displeased. 'I always wanted to know what it would feel like to be a seal,' he said to himself, and immediately he felt his body growing rounder and covered with soft fur."). "How Old Paul Invented

Doughnuts" is a tall tale in dialect about that "mighty inventing man" Paul Bunyan, who invented doughnuts with the help of the doughpeckers ("huge birds that live around loggin' camps"), who invented the holes. "How the Crow Boy Forms His Magic" is the rite of passage of an Indian boy who is captured by an enemy tribe of Blackfoot and escapes with the help of his protector animal, the skunk.

Added to these five stories drawing upon folk material are nine others that include domestic fantasy ("Fog Magic"), realism ("Knowing Anna" about a ballerina and "Series Jitters" in which the rite of passage to manhood this time occurs during a decisive hockey game), autobiography ("A Child In Prison Camp" which recreates episodes from the author's childhood experience in a British Columbian Internment camp for Canadians of Japanese origin during WW II), adventure ("The Adventure of Billy Topsail") and parody (Stephen Leacock's "Buggam Grange: A Good Old Ghost Story").

Muriel Whitaker has also managed to include stories from most regions of the country. In addition to the Northern and Western stories already mentioned, there is the immigrant experience in "Knowing Anna," which begins "They said she was from one of those Baltic countries, but no one seemed to know which one." Newfoundland is the setting of Norman Duncan's "The Adventure of Billy Topsail," which is a genuinely exciting story of what happens when Billy's punt overturns and he battles for his life against the icy sea and against his faithful Newfoundland dog, who seems to have gone beserk. The French Canada depicted in E.W. Thompson's "Little Baptiste" is the old Quebec, rooted in a heritage of the land, the family, and the church, for whom the Quiet Revolution is yet a long way off. Prince Edward Island is represented by a chapter from a book by L.M. Montgomery — not about Anne Shirley but about the less well known heroine Emily Starr from *Emily of New Moon.*

One pleasure of a good anthology is that it brings to light less accessible and less well-known selections as well as the standard favourites. Of the fourteen stories, several are from books, such as Scott's *In the Village of Viger,* which are not thought of as children's works. Four are from sources which are not now in print. For example, to get Gloria Logan's "How Old Paul Invented Doughnuts," the editor went to *Rubaboo 2,* which was part of Gage's commendable but commercially unsuccessful series of anthologies produced in the sixties to publish original Canadian stories. One selection previously unfamiliar to me — Julia L. Sauer's "Fog Magic," about a Nova Scotian girl who goes inside the fog and backwards in time to another world — has whetted my interest for reading the book *Fog Magic,* published in 1943 and reprinted in 1971. To help the reader in tracking down the original volumes, the editor might have provided more bibliographic information. At the very least, it would be of use to have included the date of original publication, particularly for a story like "Little Baptiste," which is rather a period piece.

The fourteen full page illustrations, eight in colour and six in black and white,

are an important part of the book. Vlasta van Kampen is able to vary her style to suit the stories she is illustrating. She has produced for "The Princess of Tomboso" a tableau of sharp lines, clear colours, and a jewel-like effect. (See Figure 1.) For "How Old Paul Invented Doughnuts" she has provided an energetic black and white design of stylized doughpeckers drilling doughnut holes.

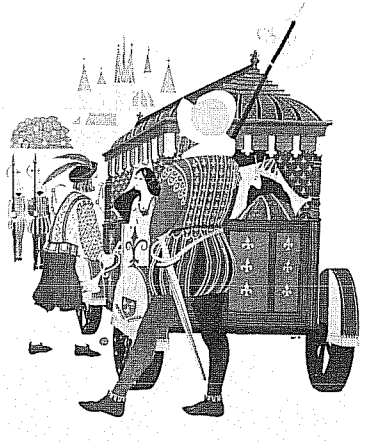

Figure 1

There is too much diversity in this book for the reader to be able to make, in Jay Macpherson's words, "a cosmos of miscellany." The stories remain separate stories and tend not to fit themselves easily into any pattern that I could perceive, except perhaps for the pattern of presenting a smiling view of experience. One of the excerpts from "A Child In Prison Camp," for example, describes the beauty of the white candles creating a circle of light on the wood table. But the editor has chosen not to include the concluding paragraph of the original selection, which provides an ironic context for the whole episode:

> I hear Mr. Kono talking to my father. "It's a blessing our children are healthy and do not mind this. Imagine eating by candlelight. No water." Father replies, "We're complaining to the B.C. Security Commission again. We won't give in . . . After all, it's beyond human dignity."

The collection does, as its title suggests, offer the reader a diverse cast of characters — a princess, a wizard, a hockey player, a ballerina, a tall-tale hero and so on. In the words of the conclusion of "Buggam Grange," the last story in the book: "What more do you want?"

Catherine Ross *teaches Children's Literature and Canadiana at the School of Library and Information Science, University of Western Ontario.*