

vaste culture, qui se nourrit en fumant un tabac dont on se doute bien qu'il est très écologique. Qu'est-ce donc qui a si profondément changé sinon que le manichéisme et le sexisme d'Henri Vernes ou d'Isaac Asimov étaient du moins talentueux. Quand on songe aux grands textes que les enfants se sont appropriés, on demeure confondu devant des ouvrages comme *Les géants de Blizzard* dont les illustrations seules, qui sont de Serge Chapleau, témoignent d'un certain talent et qui a su capter le pessimisme profond qui anime les personnages.

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HENRIETTE DESSAULLES: ANOTHER ANNE SHIRLEY

Hopes and dreams: The diary of Henriette Dessaulles 1874-1881, translated by Liedewy Hawke. Hounslow Press, 1986. 344 pp.
\$29.95, \$15.95 cloth, paper. ISBN 0-88882-088-7, ISBN 0-88882-087-9.

Henriette Dessaulles (1860-1946) was the eldest daughter of a family descended from Joseph Papineau and the old seigneurs of St. Hyacinthe, Québec. When she was four years old, her mother died, and when she was nine, her father married the daughter of a cousin who had come to take care of her and her brother and sister. Henriette and her stepmother antagonized each other without respite. In Henriette's view, Fanny Dessaulles was fussy, rigid, bossy, cold, and inconsistent, and Henriette, a hypersensitive, passionate, idealistic and stubborn girl, resisted her steadfastly. She started to keep a diary at a very young age, but she destroyed everything she wrote before 1874. The entries in the extant notebooks express her feelings about three main subjects, romance, religion, and resentment of her step-mother, emotions that she could not expose to other people.

When *Hopes and Dreams* begins, Henriette confides her adolescent love for Maurice Saint-Jacques only to her diary, but as soon as she is old enough for balls and parties, she and Maurice attempt to court, Fanny resorts to nasty strategies to curb the romance, but they only harden Henriette's determination. Finally, when Henriette is almost twenty-one, Fanny gives the courtship her blessing. Maurice and Henriette set their wedding date; Henriette admits that she no longer needs her diary as a confidante, and she gives the notebooks to Maurice to read.

Henriette's religious feelings are so intense that the record of her spiritual growth has the effect of a parallel love story. In her diary, she prays passionately, she discuss God and theology, she complains about the stifling regulations, practices, and disciplines of the church and her convent school

and she ridicules the stupid priests and humorless nuns whom her behavior must satisfy. But little by little, she makes peace with the church by accepting what she can and ignoring what she doesn't like. She learns to live a deeply spiritual life, maintaining both her integrity and her loyalty to the church.

Henriette loves her stepmother, but she resents her. Fanny's consent to her courtship astonishes Henriette, and the last few pages in the diary suggest that their feud is over. In the excitement of planning her wedding, Henriette doesn't mention that, for this reason, too, she no longer needs her diary.

Hopes and dreams is valuable because it tells you how young Victorian Québécois lived, what their expectations were, and what others expected of them. Because Henriette used her secret diary as a sounding board for forbidden feelings and ideas, public events never cloud the picture. There is no evidence of French-English tension. Henriette's circle was totally French, but her Irish nursemaid taught her to speak English; she earned both English and French diplomas at the convent; and she associated with a thoroughly-intermarried mixture of French, English, and Irish Catholics. Protestantism is peculiar and pitiable, not hateful. In Henriette's world, class distinction alone causes social friction, and Henriette rails against it, not out of democratic sentiment, but out of fear of missing the fun.

Above all, *Hopes and dreams* is delightful to read. Is there something about wells of unexpressed emotion, combined with intelligence, a passionately spiritual nature, and orphanhood, that makes teen-age girls pour their souls into diaries? Every page of *Hopes and dreams* recalls Anne Shirley and Lucy Maud Montgomery's journals, even though Henriette is rich, French, and Catholic and retaliates against her step-mother with silence and malicious obedience, whereas Montgomery and her alter ego are poor, English, Protestant, and can't keep quiet. Liedewy Hawke's remarkable translation makes the reader forget that Henriette wrote her diary in French. It is so idiomatic, varied, and grammatically appropriate, and it recreates Henriette's voice and character so realistically, that it effaces itself entirely.

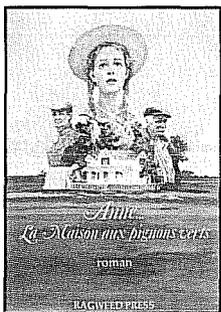
Similar praise cannot be lavished on the editors. The footnotes are of interest only to Québec genealogists, and, because there is no index, the information in them is not retrievable. Abridgements are not clearly noted in the text, and it is impossible to tell whether long gaps result from abridgement or from missing entries or missing notebooks. The original French editor is not named, and the responsibilities of the two English editors mentioned on the verso of the title page are unknown.

For many years Henriette Dessaulles Saint-Jacques wrote a column called "Lettre de Fadette" for her cousin Henri Bourassa's paper *Le Devoir*. I hope someone is preparing and translating a book of these essays as a

sequel to *Hopes and dreams*.

Laurel Boone, a Fredericton freelance writer and editor, is finishing an edition of the letters of Sir Charles G.D. Roberts and working on a biography of William Wilfred Campbell.

ANNE, MA SOEUR ANNE...



Anne... La maison aux pignons verts, Lucy Maud Montgomery. Traduit Henri-Dominique Paratte. Ragweed Press, 1986. 278 pp, 12.95\$ broché. ISBN 0-9204304-50-8.

L'histoire de cette petite orpheline de l'Île-du-Prince-Edouard a fait bien du chemin. Traduite en 17 langues, vendu à plus de 60 millions d'exemplaires, ce texte est sans aucun doute le plus grand classique canadien-anglais de tous les temps. La première version française parut avant les années trente, et il est surprenant qu'il ait fallu attendre si longtemps avant d'avoir enfin une version intégrale en français. Souhaitons-lui du succès dans la communauté francophone. Le texte est dans son ensemble fort bien rendu, même si on rencontre ça et là quelques expressions qui font tiquer — ce qui est probablement dû au fait qu'il est très difficile d'arriver à un niveau de langue absolument uniforme quand le travail est effectué par une équipe de trois traducteurs et de quatre correctrices.

Anne est à la fois sujet et objet de la féerie. Anne c'est la petite fée à la baguette magique qui transforme l'Avenue en Chemin blanc des Délices, la mare des Barry en Lac-aux-miroirs et le peu loquace Matthew en chevalier servant. Anne...de "sa" maison aux pignons verts apprivoise les choses et les gens, et elle-même, de petite fille malingre aux cheveux roux, se transforme en jolie jeune fille. Tout y est, et bien sûr le Prince Charmant au détour d'un sentier de village: Gilbert l'ennemi qui lui aussi succombe au charme et se transforme en Gilbert le généreux. Tantôt lutin malicieux, tantôt fée guérisseuse capable de sauver la vie d'un enfant, tantôt héroïne tragique, Anne passe par tous les chemins de la fantaisie. Hélas, les obstacles qui lui font face ne se trouvent pas tant dans la Forêt hantée que Marilla la force à traverser la nuit, que dans le monde bien réel qui petit à petit la grignote. Dès le milieu du livre, Anne est partiellement exorcisée