glaises, elle y participe en transmettant des messages, en encourageant la milice mal entraînée et en soignant des blessés. Malheureusement, deux jours après cette victoire, elle assiste aussi à la défaite des Patriotes à Saint-Charles. C'est à ce moment qu'elle rencontre son "beau Patriote", Laurent-Olivier Valois, son futur mari.

La défaite à Saint-Charles change irrévocablement la vie de Rosalie. Son père y est blessé et doit s'enfuir avec d'autres Patriotes, son frère Julien est mis en prison et sa mère sombre dans la folie. Avec sa mère, Rosalie déménage à Montréal où elle peut visiter Julien en prison. Elle y retrouve aussi Laurent-Olivier, qui devient un des compagnons de cellule de Julien. Son père réussit à la rejoindre à Montréal mais il y meurt de l'infection d'une blessure reçue lors d'un raid par les Patriotes. Après tant d'épreuves, elle ressent un grand soulagement quand Julien et Laurent-Olivier sont mis en liberté sous caution. Mais, pendant que Rosalie soigne sa mère, qui meurt peu de temps après, ses deux Patriotes bien-aimés font face à un autre échec, cette fois-ci, à Châteauguay. Incarcérés de nouveau à Montréal, ils sont finalement libérés comme la plupart des prisonniers patriotes, mais non sans avoir vécu la peur d'être condamnés à mort pour sédition. L'union finale des deux amoureux, Rosalie et Laurent-Olivier, ne peut que plaire aux lecteurs tendres, mais les retrouvailles de Laurent-Olivier, un enfant trouvé, et sa mère semblent un cliché gratuit.

L'inclusion d'une chronologie des faits politiques au Québec de 1832 à 1849 souligne les fins didactiques de ce roman, qui a valu à son auteur le prix Cécile Rouleau de l'ACELF pour 1988. Evidemment, dans un tel roman, l'analyse des événements historiques ne pourrait être que superficielle mais le récit de l'intrépide ancêtre de Nicolas et de Mijanou a sans doute de quoi inspirer chez les jeunes lecteurs une curiosité à l'égard de l'histoire québécoise qui sera un point de départ pour leurs études futures.

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VERSIONS OF THE POETIC PROCESS

The universe is one poem: Four poets talk poetry. Ed. George Swede. Simon & Pierre, 1990. 120pp., $14.95 paper. ISBN 0-88924-224-0; **Holes in my cage: Poems for young adults**. George Swede. Three Trees Press, 1989. 48 pp., $5.95 paper. ISBN 0-88823-147-4; **Kid's writers**. Janet Grant. Fitzhenry & Whiteside, 1989. 64 pp., $11.95 paper. ISBN 0-88902-851-6.

While *The universe is one poem* isn't a substitute for having a live poet in the classroom, it offers insights that four poets would give to students if they were holding a workshop or reading. All four pay attention to the sources of poetry (there are plenty of ideas for getting started), to the craft, and to the role of editing.

The essay by Penn Kemp, who is known primarily as a sound poet, has surprisingly little to say about sound, but she provides some useful exercises on finding a subject. She sees poetry as the log of a voyage into the interior and suggests ways to get students to write "the myth we live by" or to evoke a place. Her exercise on "Writing from the Directions" asks students to consider associations of the various directions (including the centre of the earth). Her essay is followed by a sample of poetry written by her and by students. Ted Plantos provides the most technical discussion in the book, a long piece on "Imagery: the whole sensory field." His exercises are sophisticated and, judging from the poems by students that he provides, successful. George Swede, best known as a haiku poet, is strong on the visual aspects of poetry, how it looks on the page. His article describes the typical workshop that he holds in schools and includes a section of questions that he is usually asked and the answers he gives. Yvonne Trainer, a young Alberta poet (born 1959), talks about classroom atmosphere, questions, exercises, and the process of revision. Her exercises include the obvious ("Write a chant") and the unusual ("Pretend you're an animal having a daydream"). The book comes with biographical and bibliographical information on the poets, who have managed to write or edit a total of fifty books. Teachers will find *The universe is one poem* a valuable resource at any grade level, and older students will find it useful reading. The tone is consistently right: conversational, friendly, and never patronizing.

George Swede's astutely-named *Holes in my cage* is aimed at young adults. It touches the favorite young adult subject of sex occasionally, but not luridly:

First a red
skirt and a pair
of blue jeans start
to roll around
together
then are joined
by several black
lace panties and . . .

The dryer window is
steaming up

He believes that teenagers will respond to poems dealing with "adult concerns, such as sexuality, love, and search for identity." His four previous collections

aimed at elementary school children have been recommended by the Canadian Children's Book Centre; the present book is meant to appeal to a group notoriously resistant to poetry. He avoids obscurity and archaic language and uses rhyme very sparingly: clearly he wants his poems not to look like the traditional poems often taught in schools. Unusual spacing stretches the reader's conception of what constitutes poetry. Swede's best poems are brief, piercing, and evocative. The haiku sequence, "I throw stones at the mountain," an elegy for a grandfather, is the height of the collection. The miniscule untitled poem that gives his book its title is not technically a haiku, but is imbued with the haiku spirit: "the stars / holes is my cage." Swede has tested the poems on audiences of young adults. It's a shame that the book isn't longer. His images are memorable and his wit is sharp.

In *Kid's writers*, a book in Fitzhenry & Whitesides's Canadian Lives series, Janet Grant provides profiles of four very successful writers. Her arrangement is interesting: she begins with Dennis Lee, who is one of the most widely-known living Canadian children's writer, and end with the classic writer, Lucy Maud Montgomery, who is less likely to be recognized by the very young reader. Grant also deals with Robert Munsch, whose "un"-fairy tales have a world audience, and Jean Little, whose work deals honestly with physical handicaps. The approach taken to the writers is intimate rather than reverent. She has had cooperation from the living authors and provides useful insights into their backgrounds and motivations. The section on Montgomery is less interesting than the others because it lacks such personal touches. The book is more visual than verbal: there are many pictures, including photographs of the authors at various ages, reproductions of book illustrations, news clippings and fan mail – a feast of images. More text would have been helpful, though. Children's attention spans are not that short. The most unusual biographical insights come in the chapters on Robert Munsch, whose mugging is dealt with frankly – it changed his attitude towards life – and Jean Little, whose severe visual handicap is related to her books on handicapped children. Young readers will get some understanding of the creative process from this book as well as interesting information about favorite authors. A complete reading list would have been useful: why whet appetites without giving directions to the restaurant.

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