No Home or Native Land: How Canadian History Got Left Out of Recent Historical Fiction for Children by Canadians

Heather Kirk

Résumé: L'analyse des récits historiques canadiens que proposent S. Egoff et J. Saltman dans *The New Republic of Childhood* néglige certaines tendances importantes du genre. En outre, leur affirmation selon laquelle ce genre s'est "amélioré" doit être revue en profondeur. Signalons quant aux tendances oubliées les faits suivants: la plupart des récits pour la jeunesse du Canada sont bien des romans historiques; la majorité des écrivains mêlent les genres, s'intéressent au passé récent, s'attachent aux individus et non aux groupes; enfin, beaucoup d'entre eux ont été influencés par le "réalisme" de la littérature américaine pour les adolescents. Toutefois, le manque de leadership des historiens professionnels et l'emprise de certaines conventions littéraires ont amené les auteurs à déformer la réalité historique canadienne.

Summary: In their discussion of Canadian historical fiction for children in *The New Republic of Childhood*, Egoff and Saltman overlook some important trends. Also, their claim that the genre has "improved" must be qualified extensively. Among the trends omitted: most of the best recent Canadian children's novels are historical fiction; most writers of children's fiction are now mixing genres; most are now focusing on the recent past; most focus on individuals rather than groups; most have been heavily influenced by the so-called "realism" of American young-adult fiction. Conclusion: lack of leadership from professional Canadian historians and the pressure to master certain literary conventions has caused writers of Canadian historical fiction for children to distort Canadian history.

Canadian Historical Fiction Today

In English Canada, historical fiction about Canada for adults has been out of fashion since the Second World War. As the *Oxford Companion to Canadian Literature* points out, "Interest in historical fiction dropped off sharply after 1900 ..." (Toye 569). Only in the decades between 1920 and 1940, says the *Companion*, were historical romances "highly popular" (Toye 572). Canadian historical fiction about Canada for children, however, only began to emerge after the War. The period from about 1950 to 1975 can be termed an era of prototypes, like James Reaney's *The Boy with the R in His Hand* (1965) and Christie Harris's *Raven's Cry* (1966), and one minor classic, Roderick Haig-Brown's *Whale People* (1962). The period from about 1975 to the present can be termed a flowering. Indeed, some — and I would argue many — of the best children's books in this country today are historical fiction. As Sheila Egoff and Judith Saltman say in their definitive *New Republic of Childhood*, "Canadian historical fiction has increased and improved. Modern Canadian children now have a wealth of historical narratives to choose from, all of them disproving the old cry that 'Canadian history is dull'" (129).

This improvement is noteworthy because historical fiction does, after all, teach about the past: an especially important task in Canada where many children are apt to feel rootless, because they come from another country, or because in their

daily lives they see little or no visible evidence of the past, except (if they are lucky) in their parents and grandparents. "Everyone has a new landscape," reflect educators Ron Jobe and Paula Hart in *Canadian Connections*, "there is nothing as common to all of us as change."[1] Such instability undoubtedly causes anxiety: to some extent the very anxiety addressed by Egoff and Saltman in the conclusion to their chapter on historical fiction in the *New Republic*, when they quote Danish writer, Erik Christian Haugaard: "Knowledge of the past — of history — gives perspective to our world. Without that knowledge our loneliness would be harder to bear and sorrow would easily crush us" (130). If history can strengthen children emotionally, historical fiction is surely worth close examination.

The fullest discussion of the now 50-year-old genre in Canada merits high praise. Yet the "Historical Fiction" chapter in the *New Republic of Childhood* needs supplementing. The discussion of older material, from, say, Richardson's *Wacousta* (1832) to the Downies' *Honor Bound* (1971), should be read in conjunction with Egoff's own comments in the earlier editions (1967, 1975) of the *Republic of Childhood*. Other helpful supplements are a 1981 article by David Atkinson in *Canadian Children's Literature*, as well as the *Literary History of Canada* (Klinck, ed.), the *Oxford Companion to Canadian Literature*, and Elizabeth Waterston's *Children's Literature in Canada*.[2] Without these supplements, the earlier periods are less well understood and some important primary sources, such as *Tomorrow the Stars* (1968), Kay Hill's fictionalized biography of John Cabot, are missed. The discussion of the contemporary period, from 1975 to the present, should be read in conjunction with Waterston's book and this essay. Otherwise, several important developments in recent Canadian historical fiction for children are missed. Waterston, among other things, points out the influence of feminism. In this article, I demonstrate that Egoff and Saltman's method of categorizing contemporary historical fiction causes important books and trends to be overlooked. I also show that Egoff and Saltman's claim that Canadian historical fiction for children has "improved" must be qualified, for the genre has developed in ways that actually negate some crucial aspects of Canada and its history.

The Categorizing Problem

In their chapter, "Historical Fiction," Egoff and Saltman exclude many good works of fiction that illuminate Canada's past. Specifically, they exclude "past-time fantasies" and "confine" the chapter to "those novels in which writers have re-created a period in which they did not live, or, to a lesser extent, have written about a situation of which they had no personal experience."[3] Excluded among the fantasies are Karleen Bradford's *The Other Elizabeth* (1982), about the War of 1812; Beatrice Culleton's *Spirit of the White Bison* (1983), about the white man's slaughtering of the bison on the Prairies in the nineteenth century; Welwyn Wilton Katz's *False Face* (1987), one of the few recent novels touching on pre-contact Native culture; Janet Lunn's *Root Cellar* (1980), about Canadians in the period of

the American Civil War; Kevin Major's *Blood Red Ochre* (1989) about the last Beothuks; Cora Taylor's *The Doll* (1987) about pioneering on the Prairies. These six novels Egoff and Saltman include in their chapter, "Fantasy."

Excluded among novels about the recent past are William Bell's *Invincible!* (1986), about the recovery from amnesia of a Vietnamese boat person; Brian Doyle's *Angel Square* (1984), about racial tension in Ottawa during World War II; Bernice Thurman Hunter's *Booky* books (1981, 1983, 1985), about the Depression in Toronto in the 1930s; Joy Kogawa's *Naomi's Road* (1986), about the interning of Japanese Canadians in camps in British Columbia during World War II; Jean Little's *Listen for the Singing* (1977) about a German-Canadian family in Toronto affected by World War II; Kit Pearson's *The Sky Is Falling* (1989), about British children evacuated to Canada during World War II. Egoff and Saltman include these six novels in their chapter entitled "Realistic Fiction."

There are precedents for allowing some fantasies to be considered historical fiction. Egoff and Saltman themselves mention Janet Lunn's *Shadow in Hawthorn Bay* (1986) in both their "Fantasy" and "Historical Fiction" chapters. Elizabeth Waterston in her *Children's Literature in Canada* does include Lunn's *Root Cellar* in her chapter on "Historical Fiction." Likewise, Bernice E. Cullinan and Lee Galda in *Literature and the Child*, include Jane Yolen's time-travel novel, *The Devil's Arithmetic*, in both their "Fantasy" and "Historical Fiction" chapters. Sheila G. Ray in *Children's Fiction: A Handbook for Librarians*, includes a number of time-travel novels in her chapter on "Historical Fiction." Lynda G. Adamson in *A Reference Guide to Historical Fiction for Children and Young Adults* makes the following helpful distinction between fantasy and fiction, and offers a new term, "historical fantasy":

> Historical facts also provide the basis for novels employing time shifts or other 'supernatural' occurrences. Since fiction, according to Jill Paton Walsh, is something 'not known to be true,' a fantasy is a fiction relying on something not known to occur in the logical world. Whether a work becomes labelled fiction or fantasy depends on the difference. Within these various confines, one must define a plot propelled by a psychological world as fantasy. If a novel, however, projects accurate history as a basis for plot progression, it belongs in this guide under the designation of historical fantasy. (ix)

I personally favour including some fantasy and even some myths, legends, and folk and fairy tales under the term historical fiction, because this shows greater respect for cultures such as the Native whose stories can convey different (sometimes more profound) kinds of truths about the past than the factual truths of Western historians.

There are also precedents for allowing novels about recent history to be considered historical fiction. Ray includes novels covering events "up to the Second World War" (104). Patricia Cianciolo in an article titled, "Yesterday Comes Alive for Readers of Historical Fiction," lists titles about World War II and the holocaust of Jews in Europe. So do Cullinan and Galda in the "Historical Fiction" chapter of *Literature and the Child*, which also includes novels about

World War I, the Great Depression, the Cold War period, and even the Persian Gulf War. Our own novelist Janet Lunn and historian Christopher Moore in their recent, award-winning history book for children, *The Story of Canada*, cover the era following World War II, mentioning events as recent as Roberta Bondar's spaceflight and the Oka Crisis. I believe one should keep in mind that, as Jane Yolan points out in her *Guide to Writing for Children*, "for children, a historical novel is about anything that happened before they were born. That makes World War II ancient history, and the Korean War and Vietnam the Middle Ages. To a young reader, anything set fifteen years ago is historical" (94).

The problem of how to categorize historical fiction for children would be merely academic (especially since Egoff and Saltman themselves discuss the issue thoroughly), if it did not lead to omissions and oversights. Fine novels that teachers of Canadian history could use to supplement their lessons cannot be found easily. Significant trends among the best contemporary writers for children go undetected: for example, during the past twenty years the majority of winners of the Canadian Library Association Book of the Year Award for Children, the Canada Council Children's Literature Prize, and the Governor General's Literary Award, are historical fiction according to my wider definition (see my endnote 5). The leading Canadian children's writers today, in other words, often find inspiration in the past, and they feel children need to know about the past. The search for historical roots is important to these writers; yet, as will be shown, the roots they find are not very deep or wide.

Mixing Genres and Focusing on the Recent Past

At the heart of the categorizing problem is an apparent contradiction. As Egoff and Saltman themselves mention, history as such — textbook history or what Jill Paton Walsh calls "public events and social conditions (19) — is no longer popular with writers; nor is adventure. Yet Egoff and Saltman are right to say, "Canadian historical fiction has increased and improved." Without history or adventure in the novel, how are the best children's authors making their writing about the past informative and exciting? Egoff and Saltman would say authors are doing it by improving the "literary" quality — this will be discussed shortly. I would say they're doing it by mixing genres and often focusing on the recent past still in the living memory of some people and still in evidence around us daily. A little history is mixed with much psychology and perhaps some fantasy.

Witness several recent winners of major awards. Michael Bedard's mature *Redwork* (1990), winner of the Governor General's Award, conveys contemporary, living evidence of World War I through the restrained, ironic use of ESP and alchemy, and the sensitive probing of an individual's psychological trauma. Julie Johnston's moving *Hero of Lesser Causes* (1992), another GGA winner, captures the 1940s by contrasting a Canadian girl's naive daydreams with the painful feelings of a brother struck by polio and several adults directly affected

by World War II. Of course, Kit Pearson uses time travel to take unhappy Patricia back one generation to Patricia's mother's youth in the 1950s in *A Handful of Time* (1987), winner of the CLA Award. Patricia learns about what Egoff and Saltman term "social history" in their discussion of the novel in their chapter on "Fantasy"; she also overcomes her emotional problems by better understanding her mother. Then, without fantasy, Pearson's CLA Award-winning *Sky Is Falling* and its sequels *Looking at the Moon* (1991) and *The Lights Go On Again* (1993), view the 1940s through the eyes of two uprooted, disturbed children who learn about Canada while learning about themselves, and healing. *Sky* also won a Geoffrey Bilson Award, a Dutch Vlag en Wimpel award, and a Mr. Christie's Book Award; *Lights* won the 1994 Bilson Award.

The Influence of Realism

Again, when Egoff and Saltman say historical fiction has "improved," they are referring to the literary quality of recent works in this genre. Egoff and Saltman criticise earlier works by saying "plots were manipulated and the characters made of papier-maché" (106). Presumably they feel that in the better, contemporary work, plots and character are somehow more believable or real. Devilishly ambiguous adjectives are "believable" and "real," but they are generally understood to mean something like recognizably similar to everyday life. Egoff and Saltman themselves discuss the term "realism" very intelligently in the opening paragraphs of their chapter on "Realistic Fiction." One of their most significant remarks is the following: as a "description of fiction of contemporary life for children, the term 'realistic' did not surface until after 1960," and the term today tends to mean a particular style of "social realism" in which the young are "in turmoil — with themselves, their parents (or the lack thereof), their situations — struggling to make order out of the chaos that surrounds them, and growing up in the process."[4] The influence of J.D. Salinger on writers of the American "realistic" young-adult novels of the 1960s and 1970s has perhaps been so strong that few if any Canadian writers of fiction for children escape. Of course, the influence of Freud and Jung on most twentieth-century novelists is also virtually inescapable.

Even the atypical, contemporary novels written to teach pre-twentieth-century, textbook history with broad sweeps of revolts, wars, and social upheavals, emphasize an individual's response to events — how he or she is emotionally affected — and tend to deal with a far narrower slice of the sweep than did their predecessors. What's more, these rather old-fashioned novels are usually produced by first-time or non-professional writers of children's books. Consider, for example, the following: Gregory Sass's *Redcoat* (1985) and Marianne Brandis's *Fire Ship* (1992), about the War of 1812; W.J. Scanlan's *Rebellion* (1989) and David Richardson's *Soldier Boys* (1993), both about the Riel Rebellions; or Barbara Greenwood's *A Question of Loyalty* (1984), about the Mackenzie Rebellion of 1837 and her *Spy in the Shadows* (1990), about the

Fenian Raids of 1866. Of these, only Brandis is not a first-time novelist; only Greenwood went on to devote her career exclusively to writing children's books (the others remained full-time teachers).

Sass, Brandis, Scanlan, Richardson, and Greenwood all have their protagonist rebel against parental authority, and then enter the wide world of historical events in order to learn a lesson that will allow them to accept this authority. The lesson is more of the heart than the head. The emotional pain suffered by a British working-class boy who joins the army is the main subject of Sass's *Redcoat*; Brandis's *Fire Ship* is about how the brutality of the War of 1812 shocks a child. In Brandis's *Fire Ship*, father and son disagree over Dan's not wanting to be a carpenter like his father, and Dan's first-hand experiences of the War of 1812 come as a result of disobeying parental orders. In Sass's *Redcoat*, the father actually beats the son, driving the latter to enlist. Such routine conflict in recent novels is not found in older books like, say, John Hayes's *Treason At York* (1949), also about the War of 1812. In Hayes's book, there is no conflict between the generations. Alan's father supports the boy's decision not to go to sea but to join the fur trade; furthermore, Alan's involvement in the war is in co-operation with his father's own involvement. But the rule today is not *the worse the novelist the better the history*, for several of the "non-professional" novelists just mentioned have produced distinguished fiction that did not necessarily win awards.

Breaking With or Building On the Past

Surveying the twenty winners since 1975 of the Canada Council Children's Literature Prize and the Governor General's Literary Award for Children's Literature, I find that most are about healing emotional wounds and involve children who, like Salinger's Holden Caulfield, are alienated from parents and redeemed by an innocent, often younger friend or sibling who helps bring about emotional therapy. The fictions that deal with the past are no different in this respect than those that deal with the present.[5] In Bill Freeman's *Shantymen of Cache Lake* (1975), for example, John, with the help of his younger sister, Meg, struggles to reconcile his view of unions with that of his recently deceased father. In Myra Paperny's *The Wooden People* (1976), a boy sustained by the love of his sister nearly dies before he and his father come to terms. In Jean Little's *Listen for the Singing*, the older brother is healed emotionally and brought back to the family fold by a younger sister. In Barbara Smucker's *Days of Terror* (1979) the adolescent Otto, sustained by the devotion of his younger brother Peter, lives to regret breaking with the pacifist Mennonite tradition of his father and grandfather, and taking up arms; Peter himself, too young to rebel, is sustained through the terrors of war, bandits, famine, disease, and emigration by the innocent, trusting love of his younger sister Katya. In Jan Hudson's *Sweetgrass* (1984), the young protagonist must break the taboos of her tribe (and thus of her absent father) to save the lives of her beloved younger brother, as well

as of her unhelpful stepmother — and doing so paradoxically and perhaps unauthentically marks her passage from childhood to womanhood in the opinion of her father. Likewise, in Janet Lunn's *Shadow in Hawthorn Bay* (1986), Mary is guided in large measure by her feelings for a "worried little boy," Henry, to leave behind the mournful Celtic magic of her Scottish past, and adopt as her own the practical UE Loyalists with whom she must live in Canada. In Michael Bedard's *Redwork* (1990), the young protagonist has no father, cannot talk to his mother, and (aided and abetted by an asexual, sister-like friend), adopts a reclusive, traumatized war veteran as a kind of grandfather. In Julie Johnston's *Hero of Lesser Causes*, when Patrick's emotional problems are more dangerous to him than is his polio, his younger sister Keely, not his parents, is the catalyst for his recovery.

Contrast this convention of breaking with the past to the older convention of building on it. In Laura Goodman Salverson's *Viking Heart* (1923), a girl marries and establishes a family in western Canada to carry on the traditions of her Icelandic ancestors. In Frederick Niven's *Mine Inheritance* (1940), the young hero participates in the establishment of the Selkirk settlement, learns his trade, and makes good by rising in the Hudson's Bay Company — more like a Horatio Alger hero than a J.D. Salinger antihero. In Roderick Haig-Brown's *Whale People* (1962), the main character prepares himself to become chief of his tribe by learning the ways of his people and finding physical and spiritual strength — coming of age, not lost innocence. Whereas the young protagonists of earlier novels become victors who have triumphed over adversity, the protagonists of contemporary novels remain victims recovering from psychological wounds.

In earlier historical fiction for adults (until about 1940) and children (until about 1975) — both of which usually had a young (male) protagonist and thus today could be loosely termed "young-adult" fiction — the main characters *take part in* history. In contemporary fiction, they ultimately *flee from* history, often after rebelling unsuccessfully against societal as well as parental authority. In earlier Canadian historical fiction, romance is an adjunct that ultimately affirms the protagonist's role in the future as a fully-integrated social being who will help make new history. In contemporary Canadian historical fiction for children, romance is usually replaced by asexual, brotherly or sisterly love, so that the protagonist and his or her beloved ultimately create a new order that does not represent a new generation but a new, healthier state of mind.[6] Thus, often contemporary fiction is not only anti-historical but antisocial.

Historical Fantasy

In historical fantasy the parapsychological element is usually linked to these same literary conventions. Thus in Lunn's *Shadow in Hawthorn Bay*, Mairi/Mary's second sight can be viewed as a metaphor for her overwrought emotional state brought about by her longing for her beloved cousin, her grief upon learning of his death, and her alienation from the strangers among whom she

settles. In Welwyn Katz's *False Face*, the evil magic of the Native mask mirrors the destructive emotions in the troubled children, both from broken homes. In Wilma Alexander's *And the Boats Go Up and Down* (1991), as well as Pearson's *Handful of Time*, the time-travel device is connected with an adult who can give a troubled child knowledge that will provide emotional relief. In Kevin Major's *Blood Red Ochre*, the protagonist's visions of the Beothuk demise in the past can be said to be fuelled in part by his present alienation from his estranged father. Fantasy is used to make the past seem exciting to the young reader, but also to heal psychological wounds. The emotions of troubled children are distorted and magnified so that the children become disconnected from everyday reality. They are thus enabled to connect with the past, learn something there, and finally reconnect and cope with the present.

The Shift from Collective Events to Individual Perceptions

This use of fantasy which is an aspect of the use of psychology is a side-effect of the contemporary tendency in Canadian historical fiction to concentrate on individual perceptions rather than collective events. Whereas the older, pre-1975, Canadian historical fiction tended to be history driven (that is, the plot was determined largely by historical events), the newer, post-1975, historical fiction tends to be character driven (that is, the plot is determined largely by what the main character needs to learn). Or, as Egoff and Saltman explain, "The historical events do not move to a climax but end with a formative period in the protagonists' lives: they have changed and matured and that is the point of the story" (119). An older book like Gilbert Parker's *Seats of the Mighty* (1896) is arranged so as best to describe and explain the fall of Quebec; Frank McDowell's *Champlain Road* (1939), the fall of Huronia. Similarly, Thomas Raddall's *His Majesty's Yankees* (1942) is plotted on the main events in Nova Scotia during the American War of Independence; and Fred Swayze's *Tonty of the Iron Hand* (1957) must include all the trips of the explorer, de la Salle — historically correct, literarily stilted or stunted. In contemporary works, one does not get such overviews. Barbara Greenwood's treatment of the historical aspects of the Mackenzie Rebellion in *Question of Loyalty* is not as full as, say, Emily Weaver's treatment of the Rebellion in *The Only Girl* (1925). Similarly, from Bedard's *Redwork*, one could not list the major engagements of troops during World War I; however, from E.A. Taylor's *Beatrice of Old York* (1929) one could plot every battle of the War of 1812.

Perhaps the contemporary novels could be said to offer the essence or spirit of history more than the facts. And that can be good. Lyrically and memorably, Hudson's *Sweetgrass* sketches the cyclical pattern of the pre-contact Native ways. Vividly, Freeman's *Shantymen of Cache Lake* depicts the greed and cruelty of rich capitalists that cause exploited workers to unite and revolt. But, as has been mentioned, contemporary novels also tend to focus on victims, and

this focus does affect how Canadian history is being portrayed, and this is perhaps not always good. Turn to the second volume of the recently-published *Historical Atlas of Canada* (Gentilcore, ed.) and one sees the nineteenth century portrayed as "the transformation of forest and grassland into farmland, accompanied by the growth of commercial centres in widely separated clusters of settlement." The first part of this volume of the *Atlas* is titled "Extending the Frontier"; the second, "Building a Nation." In other words, these contemporary historians picture the nineteenth century in Canada in positive, creative terms. By contrast, contemporary novels about the last century usually deal with the human cost of material progress, and picture development as inevitably negative.

Individuals as Victims of History

The emotional pain of immigration is the subject of Lunn's *Shadow in Hawthorn Bay*. Victimization of workers is the subject of not only Freeman's *Shantymen of Cache Lake*, but also his *Trouble at Lachine Mill* (1983), Marianne Brandis's *Quarter-Pie Window* (1985), and Julie Lawson's *White Jade Tiger* (1993). Victimization of Native people is the subject of Bellingham's *Storm Child*, Culleton's *Spirit of the White Bison*, Major's *Blood Red Ochre*, as well as Hudson's *Sweetgrass*. Neither Sass's *Redcoat* nor Brandis's *Fire Ship*, neither W.J. Scanlan's *Rebellion* nor Richardson's *Soldier Boys* view collective, assertive action (peaceful or otherwise) positively. These last-mentioned novels are not just against war; inadvertently, they are against political struggle. All the novels about the nineteenth century mentioned in this paragraph are about *re*acting, not acting. Only in Greenwood's novels is there a sense that participation in the larger, historical events (sometimes even a necessary war, however terrible) that affect the whole country is fulfilling or ennobling or worthwhile — yet the rebels in *Question of Loyalty* and *Spy in the Shadows* ultimately abandon their causes, defer to the ruling government of the day, and focus on their private lives. Healing comes only in the private world of friends and family, never in the public world of allies and nation. In not one recent novel for children of which I am aware is there incentive to participate in public life.

This is not so in earlier historical fiction. For example, both William Kirby's *Golden Dog* (1877) and Gilbert Parker's *Seats of the Mighty* focus on the corruption of high-ranking officials of New France like the Governor and Intendant, to justify the actions of those who bring about their downfall. In Charles Clay's *Young Voyageur* (1936), seventeen-year-old Ricard Cahier learns through his adventures in the employ of the historic Joseph Frobisher, fur trader and traveller, that in dealings with the "Redmen" one must never "stoop to deceit and dishonesty," and Ricard vows that in future as a "fur trade apprentice" he will always use "frankness and fair-dealing" (406). The novel ends with a "huzzah" from "the assembled voyageurs and coureurs de bois" as a toast is offered to Canada's far north and "to all the beaver in it." The men's

hardships will be worthwhile because the beaver "are worth as much as gold!" (409). Such justification for the conquest and (yes) exploitation that built Canada's present power structure is the norm in earlier historical fiction. I highlight this norm not because I find it praiseworthy — rationalizations for empire building are as hollow to me as to most of my contemporaries — but because I find it affirmative, and affirmation of the collective whole is a part of the picture not being depicted today. Present norms, like past norms, are not necessarily truth. The truth is the whole picture.

Beyond Iconoclastic Realism

No present fiction offers the completeness of, say, *Tomorrow the Stars*, Kay Hill's complex and largely fictional biography of John Cabot, which outlines the many forces that together made possible the voyage of discovery in 1495 — not only the time, place, social milieu, and personality, but also the economy and politics. Contemporary historical fiction for children goes a dangerous step beyond a trend identified by David Atkinson in most of the historical fiction of the transitional, 1950-75 period as a kind of "iconoclastic realism." This realism, he says, is "entirely consistent with the trend to realism in modern fiction, which is found in children's literature in the candid dealing with hitherto taboo subjects" (33). Atkinson sees an important aspect of a transitional novel like Kerry Wood's *The Great Chief* (1957) as "an absence of stereotypes" about Native people, and he points out that the novel ends not with Maskepetoon's success, but with his failure. A novel like Delbert Young's *Last Voyage of the Unicorn* (1969), Atkinson says, involves "debunking" the romance of exploration and giving "an unexpurgated view of the incredible hardship and suffering of such voyages" (34). Yet Maskepetoon takes full part in adult life and provides a model of leadership; yet Niels Andersen Olsen, the boy who sails on the *Unicorn*, grows up and learns a trade. There is no permanent, neurotic retreat into a womb-like, private world in these prototype works.

Canadian writers of historical fiction for children must be careful that mastering a literary convention that focuses on temporary, private concerns does not mean that the broad, public perspective of history is distorted or lost altogether. Canada needs novels that show the good side of entire, collective events and whole lives, as well as of brief, personal experiences. In the *Stone Book Quartet* (1976-1978), British writer, Alan Garner, portrays the inner life of distinct individuals at a particular moment while also portraying the broad sweep of four generations, showing changing language, social and economic patterns in England. In *Song for a Dark Queen* (1978) another Brit, Rosemary Sutcliff, celebrates the entire life of Queen Boadicea, as well as the rise and ultimate failure of Celtic resistance to the Roman conquest of Britain. American writer, Virginia Hamilton, in her fantasy about Black slavery, *The Magical Adventures of Pretty Pearl* (1983), likewise manages to capture both moments

and centuries, individuals and societies. The problem is not merely one of technique. Roderick McGillis's remark that "In Canadian fiction for the young, discourse on the structure of narrative transmission is generally straightforward, the narratives offering little in the way of disruption and obliquity" (8), was published in 1988. That was before the most experimental work to date of Kevin Major, Michael Bedard, and Welwyn Katz. But even these bold stylists have not said anything new about Canadian history.

Major's triple-layered *Blood Red Ochre* only says about the demise of the Beothuks that it was a tragedy that ought not to be forgotten. Bedard's *Redwork* is a thoughtful treatment of the permanent physical and psychological damage that can be caused by war and the heights of self-sacrifice and friendship that can also result — but the soldiers seem to have accomplished nothing, and thus the public sphere is again depicted negatively. Indeed, Mr. Magnus's alchemy can be seen as a metaphor for the ineffectual, private world into which he has retreated. Katz's *Come Like Shadows* (1993), the only fictional treatment for children of Quebec history by an English Canadian (see Egoff and Saltman 110), ingeniously discusses the defeat of the French at the Battle of the Plains of Abraham through a tale about magic and the witches in Shakespeare's *Macbeth*. Technically, her novel is avant-garde, although its atmosphere is irritatingly frenetic and its contents disturbingly violent; however, it has nothing but politically-correct platitudes to offer by way of insight into "*Je me souviens*." By contrast, Kit Pearson's technically conservative *Sky Is Falling* is complex and mature in subject matter, discussing as it does the results of peaceful colonialism on the mentality of Canadians during World War II: the unquestioned loyalty to Britain, the indifference to the plight of Jewish and Dutch children, the smugness about our own safety and affluence, and the incomprehension of the emotional trauma caused by first-hand experience of war. A novel's technique can be dazzling while the message is banal; the technique can be plain, the message original, even profound. The problem is one of vision. No one today exhibits the wisdom of Roderick Haig-Brown's *Whale People* — his complex idea of "unity with natural things" I discuss in *CCL* 51 (1988).

From Where Can Vision Come?

Until as late as 1975, Canadian writers of historical fiction saw Canada as an exotic proving ground for young men. Since 1975, writers have seen Canada as an indifferent or even hostile place from which children must be protected. Canada as home if not native land has largely disappeared. Perhaps our writers have been affected by the recent lack of scholar-led, popular debate about the broad issues of Canadian history. After all, writers of historical fiction are influenced by history scholars as well as by current events. For example, the highly-respected novel for children about the American Revolution, *Johnny Tremain* by Esther Forbes, first published in 1943, was influenced by the theories of nineteenth-century historians and the biases of World War II

propaganda. So says American historian and novelist Christopher Collier.[7] In Canada during the past 30 years, according to Canadian historian Michael Bliss, there has been little scholarly debate about history to influence the general reader. "The writing of Canadian history became specialized, fragmented and in both substance and audience appeal, privatized," explains Bliss. "Historians stopped writing readable histories of Canada. After W.L. Morton published *The Kingdom of Canada* in 1964, no one brought out single-volume syntheses of Canadian history of comparable range, readability and personal witness."[8] If historians are not giving us visions of this country, how can writers of historical fiction do so?

And why should they do so? What would be their motivation? As Jill Paton Walsh laments, all historical fiction struggles "for readership in an atmosphere of amused dismissiveness":

> believers in fiction adopt a high aesthetic tone and think that fiction should not be adulterated with the dross of history; historians ... put on the armour of truth and object strenuously to the mingling of anything compounded with the pure ore of historical fact.[9]

To most people, historical fiction does not seem as important as either nonfiction about history or pure fiction about, well, life. The nonfiction seems enough. I agree with Elizabeth McCallum's scathing review of Pierre Berton's nonfiction *Adventures in Canadian History* series for children. McCallum dismisses these 90-page volumes with titles like *The Klondike Stampede* (1991) as simply a rehash of Berton's books for adults:

> Berton's style of pouring on minute personal details, like the close-up description of soldiers' wounds and fights, his intimate pop-psychology character analysis, the short, breathless sentences following one after another — all these things appear to pander to semi-literate, television-saturated, juvenile and young adult audiences.... We are not advancing here. (C15)

But what about the distinguished Lunn-Moore *Story of Canada*, or Claire Mackay's sprightly *Toronto Story* (1990), or Ainslie Manson's delightful *A Dog Came Too* (1992), or Caroline Parry's lovingly-edited *Eleanora's Diary* (1994)? Surely such skilful, imaginative nonfiction is enough?[10]

Why Must Vision Come?

No, it is not. Such histories as these, for all their virtues, cannot sway children like a superb novel can. Good fiction writers need not feel their gifts are superfluous in teaching history, for mere facts, however exciting, cannot offer that emotional sustenance alluded to by Danish writer Haugaard. As British writer Geoffrey Trease explains:

> The nonfiction reference book, beautifully and lavishly illustrated, researched and written by a small team of editors and consultants, often produced and marketed as an international venture, is one of the most impressive phenomena of juvenile publishing in recent years. But while such volumes excel in the depiction of material things, they are not able to convey psychological truth. (27-8)

His compatriot Leon Garfield goes still further and claims the possibility of spiritual truth for this genre:

In all history, although we have made enormous advances mechanically — we can travel immense distances in a few hours; we can send a picture through the air; and we can cook a lamb chop in three minutes—in matters of the spirit we are still at the starting gate.... Our inner selves are still the same shifty, evasive, self-seeking, frightened and guilty fugitives from conscience that they've always been; and when we look back, we can recognize ourselves, whether in a doublet, toga, or, I've no doubt, in woad. It is this shock of recognition that is the very stuff of historical fiction. History becomes a mirror in which we see ourselves, for a fleeting instant, as others see us.... (737-38)

Canadian writers of historical fiction for children are indeed challenged. They must show children what we look like, outside and in.

How do we become invisible? Other countries' fictions blind us. But we do not have to write about Canada from the perspective of the postwar, middle-class USA of *The Catcher in the Rye*. And we can find that Salinger's solution — lost innocence found again through love and understanding — is not enough for any young person in any country. Personally, I don't think Holden found meaning satisfactorily in Phoebe and a psychoanalyst. I think he also needed to feel that he would eventually participate fully in the entire broad spectrum of an ultimately worthwhile adult life.[11] If children are not to despair, they must see the whole picture of themselves and us adults. The adult world may look bad, but it is a big, important community that has been evolving for a long time, and is waiting for their contribution.

NOTES

1 (Toronto: Pembroke Publishers, 1991) 93. Jobe and Hart regard "survival" as the main theme of the "Canadian ethos" (75) and discuss this theme under headings like "To the Edge and Back" and "Hanging On." Their choice of theme is presumably influenced not only by Margaret Atwood's *Survival* but also by Canadian children's books as well as by the many Canadian children and teachers whom they have taught.

2 (New York: Twayne Publishers, 1992). Further supplements to round out one's understanding of historical fiction are listed in the bibliography. Many of the secondary sources I examined were available in the reference section of Boys and Girls House, 40 St. George St., Toronto. The section's card index of articles on historical fiction was helpful.

3 Egoff and Saltman 129. Other categories not included are poetry, Native legends, and folk and fairy tales. Thus also missing from the "Historical Fiction" chapter are two recent winners of the Canada Council Children's Literature Prize: sean o huigan's *Ghost Horse of the Mounties* (1983), about the Northwest Mounted Police in Manitoba in 1874, and Christie Harris's *The Trouble with Princesses* (1980), which illuminates pre-contact Haida beliefs and customs. I would argue that folk and fairy tales like, say, those collected by Marius Barbeau and retold by Michael Hornyansky in *The Golden Phoenix and Other French Canadian Fairy Tales* (1958) in illuminating the old beliefs and customs of the Quebecois also can provide insight into history.

4 Egoff and Saltman 21. See also pp. 71, 72 for their discussion of the influence of J. D. Salinger. Compare to John Rowe Townsend, *Written for Children* (Harmondsworth, Middlesex, England: Penguin, 1976): "Since the Second World War the realistic has continued to be the dominant mode in American and Australian fiction for children.... Realism ... tends to connote the seamy side and the 'let's-face-it' approach ..." (261) Also: "A strong influence on realistic fiction in recent years, especially in America, has been the change in the relationships between the generations. The erosion of adult authority and apparent widening of the generation gap can be seen most clearly in the 'young adult' novels ... But there has been an effect on books for pre-teenage children too. It is no longer axiomatic that parents know best and that children can

be guided gently but firmly into the acceptance and transmission of established codes of behaviour." (275-76)

5 Following is a list of the twenty winners of the CC prize or the GG awards with symbols very roughly indicating their contents.
E = in Egoff and Saltman's "Historical Fiction" chapter;
K = in Kirk's wider definition of historical fiction;
H = about the healing of emotional wounds;
A = alienated or separated from parents or guardians;
S = healed with help of (often younger) friend or sibling.
1975: Bill Freeman, *Shantymen of Cache Lake*: E/H/A/S
1976: Myrna Paperny, *The Wooden People*: K/H/A/S
1977: Jean Little, *Listen for the Singing*: K/H/A/S
1978: Kevin Major, *Hold Fast*: H/A/S
1979: Barbara Smucker, *Days of Terror*: E/H/A/S
1980: Christie Harris, *The Trouble with Princesses*: K
1981: Monica Hughes, *The Guardian of Isis*: H/A
1982: Monica Hughes, *Hunter in the Dark*: H/A
1983: sean o'huigan, *Ghost Horse of the Mounties*: K/H
1984: Jan Hudson, *Sweetgrass*: E/H/A/S
1985: Cora Taylor, *Julie*: K/H/A
1986: Janet Lunn, *Shadow in Hawthorn Bay*: E/H/A/S
1987: Morgan Nyberg, *Galahad Schwartz*: H/A
1988: Welwyn Wilton Katz, *The Third Magic*: K/H/A/S
1989: Diana Wieler, *Bad Boy*: H/A/S
1990: Michael Bedard, *Redwork*: K/H/A/S
1991: Sarah Ellis, *Pick-Up Sticks*: H/A
1992: Julie Johnston, *Hero of Lesser Causes*: K/H/A/S
1993: Tim Wynne-Jones, *Some of the Kinder Planets*: some H/A/S
1994: Julie Johnston, *Adam, Eve and Pinch Me*: H/A/S

6 Greenwood's *Spy in the Shadows* is the only recent novel I can think of that ends with not only a foreshadowing of marriage but also a celebration that symbolizes the rebel's acceptance of, and perhaps future participation in, the establishment. A few other contemporary works of historical fiction and fantasy, like Hudson's *Sweetgrass* and Lunn's *Shadow in Hawthorn Bay*, do end with hints of future marriages. And Christie Harris's award-winning *Trouble with Princesses* (1980) really focuses on marriage and continuity. But Harris (born 1907) belongs more to the previous generation of writers and *Trouble* is essentially a translation of ancient Haida legends. Sometimes literary judgement involves subtle differences in emphasis: in Greenwood's, Hudson's, and Lunn's books, too, the balance is weighted toward discontinuity. The healthier state of mind gained in contemporary children's fiction usually consists of greater self esteem: the character feels both competent and beloved.

7 "Johnny and Sam: Old and New Approaches to the American Revolution," *Horn Book* LII.2 (1976): 136-37. Doubtless Collier's own novel about that revolution, *My Brother Sam Is Dead*, co-authored with his brother James Lincoln Collier and published in 1974, reflects his and his brother's reading of 20th-century historians and the biases of the era of the Vietnam War.

8 "Fragmented Past, Fragmented Future," *University of Toronto Magazine* XIX.2 (1991): 8. The article is a condensed version of the 1991 Creighton centennial lecture delivered at University College, University of Toronto.

9 Walsh 17. Hester Burton makes a similar comment in "The Writing of Historical Novels." *Children and Literature*. Ed. Virginia Hamilton. (Glenview, Ill.: Scott, Foresman, 1973) 299.

10 Several writers recently tried experimenting with a mixture of nonfiction and historical fiction. Donalda Badone's *Time Detectives* (1992) and Barbara Greenwood's *A Pioneer Story* (1994) are admirable, useful, books, but neither make human beings from the past come memorably "alive" (as the cliché goes). Their nonfiction is compelling, but their fiction (though correctly believable) is hobbled by its illustrative function. The fragmented story in *Pioneer Story* cannot

gather the emotional momentum of, say, Joan Blos's completely fictional *A Gathering of Days: a New England Girl's Journal 1830-32* (1979) — any more than can the purely nonfiction narrative and editorializing in Parry's *Eleanora's Diary*.

11 Even psychoanalyst Bruno Bettleheim would seem to support this when he says in his introduction to *The Uses of Enchantment* (New York: Vintage Books, 1977): "To find deeper meaning, one must become able to transcend the narrow confines of a self-centred existence and believe that one will make a significant contribution to life — if not right now, then at some future time" (3, 4).

PRIMARY SOURCES EXAMINED

Canadian Historical Fiction about Canada for Adults:1800-1950

Campbell, Grace. *Thorn-Apple Tree*. Toronto: Collins, 1942.
Child, Philip. *The Village of Souls*. (1933) Toronto: Ryreson, 1948.
Clay, Charles. *Young Voyageur*. London: Oxford University Press, 1938.
Cody, H.A. *The King's Arrow*. Toronto: McClelland and Stewart, 1927.
Denison, Muriel. *Susannah, a Little Girl with the Mounties*. (1936) New York: Dodd, Mead, 1937.
Duncan, Norman. *The Adventures of Billy Topsail*. New York: Fleming H. Revell, 1906.
Gaspe, Philippe Aubert de. *Canadians of Old*. Trans. Charles G.D. Roberts. F.p. 1863 as *Les Anciens Canadiens*. Trans. f.p. 1890. Toronto: McClelland Stewart, 1974.
Kirby, William. *The Golden Dog*. (1877) Toronto: McClelland and Stewart, 1969.
McDowell, Franklin Davey. *The Champlain Road*. Toronto: Macmillan, 1940.
Niven, Frederick. *Mine Inheritance*. London: Collins, 1940.
Oxley, J. MacDonald. *Fife and Drum at Louisbourg*. Toronto: Musson, 1899.
Parker, Gilbert. *The Seats of the Mighty*. Toronto: Copp, Clark, 1896.
Raddall, Thomas. *His Majesty's Yankees*. (1942) Toronto: McClelland and Stewart, 1977.
Richardson, John. *Wacousta*. (1832) Toronto: McClelland and Stewart, 1967.
Salverson, Laura Goodman. *The Viking Heart*. (1923) Toronto: McClelland and Stewart, 1975.
Taylor, E.A. *Beatrice of Old York*. Toronto: Musson, 1929.
Weaver, Emily. *The Only Girl: a Tale of 1837*. Toronto: Macmillan, 1925.

Canadian Historical Fiction about Canada for Children: 1950-1975

Downie, Mary Alice and John. *Honor Bound*. (1971) Toronto: Oxford, 1980.
Haig-Brown, Roderick. *The Whale People*. London: Collins, 1962.
Harris, Christie. *Raven's Cry*. New York: Atheneum, 1966.
——. *West with the White Chiefs*. New York: Atheneum, 1965.
Hayes, John. *Treason at York*. (1949) Toronto: Copp Clark, 1960.
Hill, Kay. *And Tomorrow the Stars*. New York: Dodd, Mead, 1968.
Reaney, James. *The Boy with the R in His Hand*. Toronto: Macmillan 1965.
Sharp, Edith. *Nkwala*. Toronto: Little, Brown, 1958.
Swayze, Fred. *Tonty of the Iron Hand*. Toronto: Ryreson, 1957.
Wood, Kerry. *The Great Chief*. Toronto: Macmillan, 1957.
Young, Delbert. *Last Voyage of the Unicorn*. Toronto: Clarke, Irwin, 1969.

Canadian Historical Fiction about Canada for Children: 1975-present

Alexander, Wilma. *And the Boats Go Up and Down*. Toronto: General Paperbacks Junior Gemini Book, 1991.
——. *The Queens' Silver*. Toronto: General, 1990.
Badone, Donalda. *Time Detectives*. Toronto: Annick, 1992.
Barkhouse, Joyce. *Pit Pony*. Toronto: Gage, 1990.
——. *The Witch of Port Lajoye*. Charlottetown: Ragweed, 1983.
——. *Yesterday's Children*. Hantsport, N.S.: Lancelot, 1992.

Bedard, Michael. *Redwork.* Toronto: Lester, 1990.
Bell, William. *Invincible!* F.p. as *Cripples' Club* 1988. Toronto: General Paperbacks, 1991.
Bellingham, Brenda. *Storm Child.* Toronto: Lorimer, 1985.
Bilson, Geoffrey. *Death Over Montreal.* Toronto: Kids Can, 1982.
Bradford, Karleen. *The Other Elizabeth.* Toronto: Gage, 1982.
Brandis, Marianne. *The Quarter-Pie Window.* Erin, Ont.: Porcupine's Quill, 1985.
——. *Fire Ship.* Erin, Ont.: Porcupine's Quill, 1992.
Clark, Joan. *The Hand of Robin Squires.* Toronto: Clarke, 1977.
Downey, Mary Alice, and George A. Rawlyk. *A Proper Acadian.* Toronto: Kids Can, 1980.
Doyle, Brian. *Angel Square.* Vancouver: Douglas, 1984.
Freeman, Bill. *Shantymen of Cache Lake.* Toronto: Lorimer, 1975.
——. *Trouble at Lachine Mill.* Toronto: Lorimer, 1983.
Godfrey, Martin. *Mystery in the Frozen Lands.* Toronto: Lorimer, 1988.
Greenwood, Barbara. *A Pioneer Story.* Toronto: Kids Can, 1994.
——. *A Question of Loyalty.* Richmond Hill, Ont.: Scholastic-TAB, 1984.
——. *Spy in the Shadows.* Toronto: Kids Can, 1990.
Harris, Christie. *The Trouble with Princesses.* Toronto: McClelland and Stewart, 1980.
Hewitt, Marsha and Claire Mackay. *One Proud Summer.* Toronto: Women's, 1981.
Hudson, Jan. *Sweetgrass.* Edmonton: Tree Frog, 1984.
Hutchins, Hazel. *A Cat of Artimus Pride.* Toronto: Annick, 1991.
Katz, Welwyn Wilton. *False Face.* Vancouver: Douglas, 1987.
——. *Come Like Shadows.* Toronto: Viking, 1993.
Kogawa, Joy. *Naomi's Road.* Toronto: Oxford, 1986.
Johnston, Julie. *Hero of Lesser Causes.* Toronto: Lester, 1992.
Lawson, Julie. *White Jade Tiger.* Victoria, B.C.: Beach Holme, 1993.
Little, Jean. *From Anna.* Toronto: Fitzhenry, 1972.
——. *Listen for the Singing.* Toronto: Clarke, 1977.
Lottridge, Celia. *Ticket to Curlew.* Vancouver: Douglas, 1992.
Lunn, Janet. *The Root Cellar.* Toronto: Lester, 1981.
——. *Shadow in Hawthorn Bay.* Toronto: Lester, 1986.
Major, Kevin. *Blood Red Ochre.* Toronto: Doubleday, 1989.
o huigin, sean. *The Ghost Horse of the Mounties.* Windsor, Ont.: Black Moss Press, 1983.
Paperny, Myra. *The Wooden People.* (1976) Toronto: Grolier, 1987.
Parry, Caroline. *Eleanora's Diary.* Scholastic Canada Ltd., 1994.
Pearson, Kit. *A Handful of Time.* Markham, Ont.: Viking, 1988.
——. *The Lights Go On Again.* Toronto: Viking, 1993.
——. *Looking at the Moon.* Toronto: Viking, 1991.
——. *The Sky Is Falling.* Markham, Ont.: Viking, 1989.
Richards, David. *Soldier Boys.* Saskatoon, Sask.: Thistledown, 1993.
Sass, Gregory. *Redcoat.* Erin, Ont.: Porcupine's Quill, 1985.
Scanlan, W.J. *Rebellion.* Toronto: Stoddart, 1989.
Taylor, Cora. *The Doll.* Saskatoon, Sask.: Western, 1987.
Truss, Jan. *A Very Small Rebellion.* (1977) Toronto: General Paperbacks, 1990.
Wynne-Jones, Tim. "Star-Taker." *Some of the Kinder Planets.* Vancouver: Douglas, 1993.

SECONDARY WORKS CITED AND CONSULTED

Adamson, Lynda G. *A Reference Guide to Historical Fiction for Children and Young Adults.* New York: Greenwood Press, 1987.
Atkinson, David. "Canadian Historical Fiction: A Survey." *CCL* 23/24 (1981): 28-39.
Bell, John. "Time Voyages: An Annotated Checklist of Juvenile Books Involving Fantastic Journeys in Canadian History," *CCL* 38 (1985): 26-8.
Bliss, Michael. "Fragmented Past, Fragmented Future." *University of Toronto Magazine* XIX.2 (1991): 6-11.

Blos, Joan W. "The Overstuffed Sentence and Other Means of Assessing Historical Fiction for Children." *School Library Journal* 32.3 (1985): 38-9.
Brandis, Marianne, Barbara Greenwood, and Jean Little. "My Own Imagined World." *CCL* 48 (1987): 62-68.
Bruner, Katharine Everett. "Stereotypes in Juvenile Historical Fiction." *School Library Journal* 35.1 (1988): 124-25.
Burton, Hester. "The Writing of Historical Novels." *Children and Literature.* Ed. Virginia Hamilton. Glenview, Ill.: Scott, Foresman, 1973.
Carpenter, Humphrey, and Mari Prichard eds. *Oxford Companion to Children's Literature.* New York: Oxford University Press, 1984.
Ciancolo, Patricia. "Yesterday Comes Alive for Readers of Historical Fiction" *Language Arts* 58.4 (1981): 452-62.
Coblentz, Catherine Cate. "Walking Into Yesterday." *Horn Book* XX.4 (1944): 293-98.
Cohen, Mark. "What Shall We Tell the Children?" *Signposts to Criticism of Children's Literature.* Ed. Robert Bator. Chicago: American Library Association, 1983.
Collier, Christopher. "Johnny and Sam: Old and New Approaches to the American Revolution." *Horn Book* LII.2 (1976): 132-38.
——. "Criteria for Historical Fiction." *School Library Journal* 28.10 (1982): 32-3.
Cullinan, Bernice E., and Lee Galda. *Literature and the Child.* 3rd ed. New York: Harcourt Brace and Company, 1994.
Denton, Vivienne. "Materials for the Historical Study of Canadian Children's Literature: A Survey of Resources." *CCL* 38 (1985): 35-44.
Egoff, Sheila. *Republic of Childhood.* Toronto: Oxford University Press, 1967. 2nd ed. 1975.
Egoff, Sheila, and Judith Saltman. *The New Republic of Childhood.* Toronto: Oxford University Press, 1990.
Frey, Charles, and John Griffith. *The Literary Heritage of Childhood.* New York: Greenwood Press, 1987.
Fritz, Jean. "On Writing Historical Fiction." *Horn Book* XLIII.5 (1967): 565-70.
Garfield, Leon. "Historical Fiction for Our Global Times." *Horn Book* LXIV.6 (1988): 736-42.
Gellert, Jim. "Writing Retrospective Fiction for Children." *CCL* 37 (1985): 34-9.
Gentilcore, R. Louis, ed. *Historical Atlas of Canada.* Tronto: U of TP, 1993.
Gray, Elizabeth J. "History Is People." *Horn Book* XIX.4 (1943): 216-20.
Harnett, Cynthia. "From the Ground Upwards." *Horn Book* XXXVII.5 (1961): 413-18.
Horovitz, Carolyn. "Dimensions in Time: a Critical View of Historical Fiction for Children." *Horn Book* XXXVIII.3 (1962): 255-67.
Jacobs, Leland. "Some Observations on Children's Historical Fiction." *Signposts to Criticism of Children's Literature.* Ed. Robert Bator. Chicago: American Library Association, 1983.
Jalongo, Mary Renck. "Looking Homeward: Nostalgia in Children's Literature." *School Library Journal* 31.1 (1984): 36-9.
Jobe, Ron, and Paula Hart. *Canadian Connections.* Toronto: Pembroke Publishers, 1991.
Johnston, Patricia E. "Atlantic Canadian Historical Fiction: Where Is the Drama?" *CCL* 23/24 (1981): 51-8.
Klinck, Carl F. *Literary History of Canada.* 2nd ed. 1965. Rpt. Toronto: University of Toronto Press, 1976.
Lansing, Marion Florence. "Looking Backward: A Historical Bookshelf." *Horn Book* IV.4 (1928): 9-13.
——. "One Hundred Years and More."*Horn Book* IX.4 (1933): 196-99.
Lochhead, Marion. "Clio Junior: Historical Novels for Children." *Only Connect,* ed. Sheila Egoff, G.T. Stubbs, and L.F. Ashley. New York: Oxford University Press, 1969.
McCallum, Elizabeth. "Why History Is Still Bunk to Young Readers." *Globe and Mail* 22 August, 1992: C15.
McGillis, Roderick. "Where Is Here?" *CCL* 52 (1988): 6-13.
Nodelman, Perry. *Touchstones: Reflections on the Best in Children's Literature.* West Lafayette, IN: Children's Literature Association, 1985.

Ray, Sheila G. *Children's Fiction: A Handbook for Librarians*. Leicester, England: Brockhampton Press, 1972.
Saltman, Judith. *Modern Canadian Children's Books*. Toronto: Oxford University Press, 1987.
Smith, Lillian. "Historical Fiction." *The Unreluctant Years* New York: Viking Press, 1967.
Smucker, Barbara. "Historical Fiction." *Writers on Writing*. Ed. David Booth. Markham, Ont.: Grolier, 1989.
Sutcliff, Rosemary. "Combined Ops." *Only Connect*. Ed. Sheila Egoff, G.T. Stubbs, and L.F. Ashley. Toronto: Oxford University Press, 1969.
——. "History Is People." *Children and Literature*. Ed. Virginia Hamilton. Glenview, Ill.: Scott, Foresman, 1973.
Thaler, Danielle. "Le Voyage au Canada dans la fiction historique." *CCL* 35/36 (1984): 43-9.
Townsend, John Rowe. *Written for Children*. Rev. ed. 1974. Harmondsworth, Middlesex, England: Penguin Books, 1976.
Toye, William, ed. *Oxford Companion to Canadian Literature*. Toronto: Oxford University Press, 1983.
Trease, Geoffrey. "The Historical Story: Is It Relevant Today?" *Horn Book* LIII.1 (1977): 21-8.
——. "The Problem of the Historical Storyteller." *Junior Bookshelf* XV.6 (1951): 259-64.
Walsh, Jill Paton. "History Is Fiction." *Horn Book* XLVIII.1 (1972): 17-23.
Waterston, Elizabeth. *Children's Literature in Canada*. New York: Twayne Publishers, 1992.
Yolan, Jane. *Guide to Writing for Children*. Boston: The Writer, Inc., 1989.

Heather Kirk *is a freelance writer and a part-time instructor at Georgian College.* *She wishes to acknowledge the financial assistance of the Ontario Arts Council in writing this article. She also wishes to thank Dr. Priscilla Galloway, Dr. Elizabeth Waterston and Professor Mary Rubio for their helpful suggestions and moral support in the early stages of drafting the article.*