

LITERARY VERSIONS OF EMILY CARR

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SEVERAL YEARS AGO, the Unitarian Church of Vancouver invited me to participate in its Third Annual Dorothy Pascal Festival of the Arts in a weekend of activities entitled “The Creativity of Emily Carr Explored.” Following Doris Shadbolt’s Saturday evening lecture on Carr’s work, the Sunday morning service was to include a reading of “White Currants” from *The Book of Small* and a dialogue based upon *Hundreds and Thousands*. Vaughan Williams’ rendering of Walt Whitman’s “Dost Thou Now, Oh Soul” and a flute improvisation inspired by the readings were to form part of the musical interludes.

In preparation for our first rehearsal, Joy Coghill (who was then researching a play on Emily Carr) had asked me to select excerpts from *Hundreds and Thousands* suitable for our dialogue. I pondered the word ‘suitable.’ To me it meant above all ‘appropriate for a church service.’ And to a Lutheran brought up in a Roman-Catholic convent school, that suggested ‘very serious bits.’ So I selected passages describing Carr’s spiritual struggles, shunning concrete evocations of her daily life, most particularly humorous ones. Joy was not wholly impressed, complaining that I had reduced the artist to a religious mystic and producing, *impromptu*, an alternative selection of journal entries, many of them showing Carr torn — often half-comically so — between a strong desire for creative solitude and an equally emphatic need for human companionship. Our script, as it was finally completed, became a compromise between Coghill’s view and mine. Yet it remained a partial picture, as we found out from members of the congregation after the reading: they too had had a concept of Emily Carr (‘the outrageous woman artist,’ ‘the Walt Whitman disciple,’ ‘the cantankerous landlady,’ ‘the lover of animals’) and, while they had liked our presentation, they underlined that it was — if by necessity — incomplete. After all, the Emily Carr of *Hundreds and Thousands* was a much more introverted, contemplative person than the active, often belligerent heroine of *Growing Pains* and *The House of All-Sorts* had been.¹

As each one of us had tried to capture, from a different angle, the ‘essence’ of Emily Carr, so have a number of Canadian writers, composers, and choreographers. In their work, interpretations of Emily Carr range from ambitious attempts at covering all facets of her existence to brief, condensed evocations. Like our own presentation, each one of these is significantly shaped by the occasion for

which it was produced and by the tradition informing its author's work. In the following discussion of drama, poetry, fiction, music, and dance dealing with Emily Carr — a discussion which does not pretend to be exhaustive — I wish to trace a development leading from naturalist, anecdotal approaches to increasingly metaphorical ones, a process not necessarily identical with the chronological publication or performance of these works. In writing this essay, I do not propose to join the ever-increasing controversy over Carr's "true" personality;² instead I wish to explore her as a *literary* phenomenon.³

The most biographically oriented version of Carr's life is Don Harron/Norman Campbell's musical *The Wonder of It All*, originally planned — like *Anne of Green Gables*, a previous product of the Harron/Campbell team — for performance at the Charlottetown Festival, but then broadcast as a 1971 CBC television special and revived for performance in Victoria's Newcombe Auditorium in 1980 and 1981.⁴ Initially, a fifty-six-year-old Emily was to open the play, a lonely landlady preoccupied with her lodgers, menagerie, and the occasional bothersome visitor. Flashbacks about her childhood and years in San Francisco, England, and in Indian villages were to follow, until the frame closed, once again in 1927, with the keeper of the House of All-Sorts discovered by Marius Barbeau and departing on her way to the East to meet the Group of Seven. In concentrating on these episodes, Harron focused on the 'action'-filled sequences in Carr's life: her spontaneous, unconventional behaviour as a child in Victoria, her naiveté as a young woman in wicked San Francisco, her sympathy with Indian culture in Ucluelet and Kitwancool, are all translated into briskly moving scenes accentuated by song and dance sequences. Many of these are comical through exaggeration of dress, mannerisms, and accents. Even Carr's long months in an English sanatorium are contained in a fast-paced scene with bird-feeding, a song, and a photo-taking session as highlights. Through its various productions, *The Wonder of It All* increasingly stressed the Indian component. In keeping with political developments and with the location of the 1980 and 1981 productions, great pains were taken to include carefully researched and authentically performed songs and rituals. In the 1981 production it is no longer Emily who opens the play, but Jimmy Tanook, in conversation with Marius Barbeau and a missionary. In contrast to the missionary's ethnocentrism, Barbeau acknowledges the wisdom of Jimmy's people, pointedly asking for the *privilege* of learning from him. The rewrites for the third production strengthen Indian material throughout, even suggest that topical allusions be made to contemporary problems such as the exploitation of salmon resources through the white man. Although some of this material is taken from Carr's books, the language of *The Wonder of It All* is for the most part colloquial; quotations from *Growing Pains* and others of her books were in fact even more reduced in the 1980 and 1981 productions than in the initial version, thus eliminating most literariness from the text.

In choosing to restrict himself to the period from approximately 1876 to 1927, Harron obviously complied with the demands of his genre; the following years, although the most productive in Carr's career as an artist, were too quiet in external action to be translatable into an entertaining musical. Yet a previous play about Emily Carr had made an attempt to transpose her solitude into dramatic terms, and that play too had been performed in Victoria. Herman Voaden's "Emily Carr: A Stage Biography with Pictures" interprets Carr's life as the tragic existence of an artist nailed to the cross both of her own creativity and of society's conventions.⁵ As a young man, Voaden had been much impressed by the Group of Seven and Housser's *A Canadian Art Movement* and had initiated a contest for plays based upon Canadian paintings later published in *Six Canadian Plays* (1930).⁶ In "Emily Carr," he transforms the painter into the "artista dolorosa,"⁷ the artist as Christ-figure emulated by early German Expressionism, the movement which appears to have shaped most of his work.⁸

Although Voaden's Emily Carr does not assert herself quite as vehemently as for instance the hero of Hanns Johst's *Der Einsame: Ein Menschenuntergang* (1917), the course and quality of her existence do suggest the life stations of a *Künstlerroman* rather than those of a *Bildungsroman*.⁹ That is to say, Carr determinedly rejects her sisters' and her lover's conventional expectations and chooses art, but also guilt and sorrow instead; as a result, her life resembles the Romantics' circuitous journey in search of perfection, not the upward unilinear progression toward a distinct goal typical of the apprenticeship novel. Moreover, her concept of life echoes Walt Whitman's, a strong influence on both the Expressionists and on the historical Emily Carr; *Growing Pains* concludes with a quotation from Whitman's work suggesting that physiological death may mean spiritual rebirth: "We but level this lift to pass and continue beyond."¹⁰

THE THREE ACTS of "Emily Carr" — covering her life from 1886 shortly before she left Victoria for San Francisco, to the celebration of her seventieth birthday in 1941 — are held together by leitmotifs enhancing the emotional and intermittent, rather than intellectual and cohesive, development of the play. The most important among these is the storm, a metaphor inspired by Carr's own description of her birth ("I was born during a mid-December snow-storm; the north wind howled and bit") and of gales in St. Yves Bay; counterbalancing the dynamic, spiralling motion of the storm are leitmotifs evoking tranquility and contentment, the lily-field and the white currants, in passages drawn from *The Book of Small* and *Growing Pains* respectively.

Voaden intended to depict the interpenetration of life and art not only in the "plot" of his play, but also in its presentation. Illustrating Lawren Harris' dictum

that "Life is creative and Art, creative Art is Life,"¹¹ Voaden planned to give equal attention to words, pictures (projected as slides), and music (accentuating the lily-field sequences) in a demonstration of his "symphonic expressionism."¹² In order to prevent the audience from assuming a hierarchy of the arts and from interpreting the pictures as subservient to the dialogue or vice versa, Voaden suggested that Brechtian alienation effects be introduced, that is, that the slides be projected out of synchronization with the dialogue and stage action.

Similarly distorted, from a naturalist point of view, is the psychology of the play's characters. Expressionist drama dismisses the characteristics of conventional individuality — looks, speech, name — as the paraphernalia of a burgher jealously guarding his ego from blending compassionately with humanity. The artist in particular is called upon to transcend "the personal . . . Personality is merely the locale of the endless struggle, the scene of the wax and wane of forces far greater than itself."¹³ According to the production notes for "Emily Carr," Voaden considered a non-realist approach de-emphasizing Carr's individuality as a human being and stressing the universality of her situation instead. Thus, actors were to double up for roles, acting and props were to be simplified and formalized, the stage was to use platforms rather than naturalist backdrops. The dialogue is stylized, often emphatically emotional. Spoken by Emily in conversation with a fellow-painter, the following passage from *Growing Pains*, describing dawn in Ucluelet, appears almost verbatim in Act 1, Scene 2: ". . . the square of window . . . clared to luminous greys, folding away mystery upon mystery. Out there tree boles . . . streaked the unfathomable forest like gigantic rain streaks pouring; the surge of growth from the forest's floor boiled up to meet it."¹⁴ Changes for the dramatic text (insertion of a comma after "folding away" and repetition of "pouring") enhance even the literariness of the passage with its uses of ellipsis, alliteration, choice of an active verb in conjunction with an inanimate object. For most of the play, Carr seems to be reciting an exalted monologue rather than interacting with the other characters.¹⁵ Often, they appear to be reflections of her Ego, conflicting forces in her own mind, *not* independent human beings. Carr's writing style and her painting resemble each other in the sparsity of syntax and brushwork, in her insistence on alliteration/parallelism and on the density of colour, in her preference for ellipsis and for simplification of form.¹⁶ Carr's written language, often transposed almost unchanged into the dialogue of Voaden's play, thus enhances the interdependence between Carr's life and work as well as tightening the connection with Expressionist drama and its often radical re-definition of syntax and semantics.

Voaden's anti-naturalist approach in "Emily Carr" was, however, never realized on stage. When the play was first performed in Kingston, Ontario in 1960, a critic commended it for its authenticity and described it as dealing with "A distinguished and colorful Canadian, bristling with eccentricities which were not

affectations but by-products, or better, perhaps, symbols of a strongly individualistic personality in association with unusual gifts."¹⁷ The emphasis is on Carr as an eccentric individual with painterly talents, not as a universal artist; the reviewer praises the "nicely disposed padding," a measure suggesting — naturalistically — Emily's advancing years, but finds himself confused by lighting techniques and the projection of slides. The actress portraying Emily Carr refused to speak over music; thus, the use of the lily-theme had to be reduced as well. No objections were raised against the heightened language of the play, partly because the quotations from *Growing Pains* and others of Carr's books made "this Canadian play . . . vigorously honest," partly, perhaps, because the critic interpreted and accepted the dialogue as "melodramatic." In depicting Emily Carr as a universal artist of Expressionist dimensions, Voaden had not taken into account (nor could he have) the extraordinary popularity Carr was to assume as a national and provincial symbol following the 1967 and 1971 Centennials,¹⁸ a popularity depending for general appeal on anecdotes about her eccentric behaviour — her menagerie, her outlandish clothes, her unpredictable manners. Whereas Voaden could still suggest in 1960 that an epic narrator be introduced to familiarize, in a prologue, the audience (especially an Ontario audience), with the story of Emily Carr, no such measure was necessary when the play was revived in Victoria, B.C. in 1966. Following conversations between Peter Mannering, the director; Margaret Martin, the actress who was to portray Emily Carr in this and two other productions (*The Wonder of It All* and Nancy Ryley's 1975 films *Growing Pains* and *Little Old Lady on the Edge of Nowhere*); and Flora Burns,¹⁹ changes were made in Voaden's script transforming Carr from a crucified artist with few personal idiosyncrasies into a character with distinctive speech habits and historically accurate costume: forty costume changes were necessary for the 1966 production. Voaden's poetic liberties with the chronology of Carr's life were eliminated, the dialogue was reduced, its literariness muted. A scene depicting Carr as a cantankerous landlady (to re-appear verbatim in Mannering's staging of *The Wonder of It All*) was added to counterbalance the melodramatic elements of the play. In his production-notes, Mannering stressed the dream-character of "Emily Carr," possibly to authenticate any remaining exaltation in conception and style. But for the most part, Carr had become a historical character and the play, realist.²⁰

POETRY — COMPLETE without realization on stage — does not enter into potential competition with naturalism. Thus Florence McNeil's *Emily* (1975),²¹ a cycle of poems with many parallels to Voaden's interpretation of Carr's life, has been more successful than its dramatic counterpart. *Emily* consists

of forty-six poems each presented through the voice of the painter. The first poem, "Awards," describing a moment late in her life when "someone in ermine has sent me an award," opens a frame to be closed by the last piece, "1945," spoken by a dying Emily Carr. Enclosed by this frame are poems dated 1871 to 1945, sketching the stages of the artist's development. McNeil's repeated insistence on dates ("History Lesson 1879," "1944") and on place-names ("Watercolours: San Francisco," "London I," "London II," "Vancouver") suggests that the collection is concerned with the historical Emily Carr, an impression enhanced by the use of archival materials (the photographs described in "Family Picnic" and "Rain") and allusions to her books ("Prayers" and many other poems). Yet even looking at the list of titles in McNeil's collection one may suspect that she is not only concerned with a poetic duplication of biographical and autobiographical material: several titles are repeated ("London I" and "London II"; "France I" and "France II"; "Totem I" and "Totem II"), a procedure suggesting that, like Voaden, she may be interested in patterns of reprise, variation, circularity in addition to a unilinear "life-plot"; Frank Davey has observed similar patterns in numerous other Canadian long poems concerned with autobiography such as Norris's *Autokinesis*, McKinnon's *The Intervals*, Bowering's *Autobiology*, Kroetsch's *Field Notes*, and others.²² A closer analysis of the individual poems in *Emily* reveals that, indeed, these two concepts of life (plot and circularity) are not parallel but contrapuntally opposed.

Like Voaden's, McNeil's version of Emily Carr implies that "historical life" is only one layer of existence and a gratuitous one at that. In "Dear——," the painter writes to an insistent lover: "[I] am neither yours/nor (sadly) mine"; many years later she re-reads a letter of his on a rainy day, finally putting it away "realizing I pry / into a forty year old passion / meant for / some other self." Enclosed by "Dear——" and "Rain" are poems sketching stations in Carr's development toward a universal self; poems with identical titles often evoke moments of halting, trying again, and of final epiphany. Especially striking is this process in "Totem I" and "Totem II," two pieces separated by another, "Sundays"; in the first poem, her pastels begin to dissatisfy her; out of the genteel colours and shapes leans "a totem pole / penetrating the recreated sky" and she admits to feeling insecurity, perhaps even anguish: "it weighs uncertain on my memory." "Sundays" describes growing restlessness and determination. The tentative "I am allowed to imagine" in "Totem I" is transformed into "I want / like Alice to go through / the glass." The breakthrough occurs in "Totems II," when she abandons "the placid inner harbour" and declares in a poem imitating the lean shape of a totempole: "I have shut in / the confinable / thrown the ceremonies into stark relief / a dual reality." In return for her breakthrough, however, she loses her own self: "in retaliation my own [reality] has disappeared."

McNeil's collection — like Voaden's play — traces Carr's development through

leitmotifs. Concentrating on metaphors linking history and myth, intellect and spirituality, physiological decay and organic rebirth, McNeil's Emily Carr speaks of towns/houses/maps; of pictures/frames/sculptures; of bodies/limbs, and in doing so, echoes much of Jack Hodgins' metaphorical appreciation of Emily Carr in *The Invention of the World*.²³ "History Lesson 1879" sketches a picture of Victoria as "squarely British" and as endowed with the "respectable framework of the English village," a tidiness besieged and invaded by "miners running through the town / to reach the Fraser." Their randomness dissolves "the map until it was putty"; as a result "Victoria's solidity has unusual cracks / which ooze in embarrassing directions." Emily's father, an apparently stiff Victorian in high collar, occasionally betrays a love for luxuriant disorderliness in spite of himself: "his boots are golden with mud / his eyes glint in the sun" and "when he walked to church / on Sunday / [he] let his eyes play over the warm / mossy landscape / until his collar / nearly snapped." During her growth as an artist, Emily learns to think of her body as losing its distinct outlines, and metamorphosing into its natural environment: ". . . in this cool captivity / liquid life / surges through me / my feet sink and spring / in this moist enclosure." She even refers to an exhibition of her work in the East as "this odd structure my body / my sky-scape / has stretched across Canada," thus speaking of her work as an extension, atomization even, of her self.

The shape, texture and angle of the totem-poles in her paintings assault and unsettle the viewer; they lean out of their frames luring him into crossing the threshold between madness and reason. Here, McNeil's Emily Carr strongly resembles Margaret Atwood's Susanna Moodie in *The Journals*; ²⁴ the final poem, "1945," denies the truth of mirror- (read: naturalist —) images much like Atwood's "Daguerrotype taken in Old Age," and describes Carr's old face as a corrugated, cratered surface evoking Susanna Moodie's devastated features:

I have declared war on mirrors
 there is a deep gash where a mouth once was
 my hands that hold skin like a sense of duty
 cannot push off death.

Also like Atwood's Susanna Moodie, McNeil's Carr often speaks with a flat, matter-of-fact voice (a typical feature of the "nonromantic, low-mimetic" approach of the Canadian long poem),²⁵ contrasting sharply with the literariness of Herman Voaden's Carr, but also with the occasional lyrical outbursts in McNeil's own book. Carr's major artistic and spiritual epiphanies toward the middle of the book are accentuated by incantatory language and experiments in concrete poetry: "there is no implied division between the actual and the real; the actual is the real; the phenomenal is the noumenal and can explode . . . with magic."²⁶

Only two of McNeil's poems allude to sexual love in Emily Carr's life, and both are emphatically vague and anonymous ("Dear—" and "Rain"). Yet in other poems, Carr's yearning toward union with nature in her work is clearly erotic, even suggestive of the *unio mystica* in metaphysical poetry.²⁷ Her growing defiance of Victorian value systems and surfaces is also a rejection of patriarchal power ("I will not be a face for your wall / I will not lie immobile in your cart / my feet pointing helplessly towards captivity"); at the same time, however, her defiance is — as we have seen — an acknowledgement of her father's passion for life, a passion much distinguished by the mannerism of patriarchal authority. McNeil's interpretation of Carr's sexuality differs sharply from Voaden's; despite Carr's family resemblance with Expressionist artists and their demands for an ecstatic, non-bourgeois existence, Voaden describes her life as tragic, and her art as a *faute de mieux*. Carr's suitor Martyn is present during much of the stage action and was even intended, as I mentioned earlier, to act as an epic narrator; even considering that Martyn may be interpreted as an aspect of Carr's own mind, I submit that it would be difficult to imagine that a similar role be granted to the frail and devoted women in Johst's *Der Einsame*.

UNLIKE *The Wonder of It All* and McNeil's poems, Voaden's play places little emphasis on Carr's encounters with Indian culture, hence does not explore, as *Emily* does, her growth away from conventional love into a pantheist form of eroticism. Interestingly, a ballet, commissioned for performance during 1975, the International Women's Year, avoids all reference to Carr's struggle against the patriarchal figures in her life but strongly alludes to her explorations of Indian cosmology as rites of passage toward creativity and selfhood.²⁸ Choreographed by Anna Wyman, with music scored for synthesizer, guitar, piano, drums, percussion, and voice by Ann Mortifee, *Klee Wyck: A Ballet for Emily* was first performed in the old Vancouver Art Gallery, with slides of Carr's work projected onto two side walls and onto a transparent screen erected between audience and stage.²⁹ Props and costumes suggested resemblances with both Indian and Carr's own art without attempting to imitate either; thus, the performing area contained a tent-like structure serving as a teepee or as the triangular vortex at the centre of Carr's "Grey" and other paintings. The costumes were designed in earthy colours occasionally patterned in ritualist motifs. No attempt was made to establish a plot; like Voaden and McNeil, Anna Wyman relied on leitmotifs to create "a series of seemingly unrelated scenes and sequences" nevertheless held together by recurrent movements, "a slow passing of the flat hand down before the face, for instance; a high and forceful thrust of the right leg with the foot flexed."³⁰ An earlier piece of music, Harry Freedman's *Klee Wyck*

(1971), also concentrates on Carr's involvement with Indian culture, but unlike Mortifee's music, it does attempt to imitate painting in programmatic music. Freedman, whose original ambition had been to become a painter, composed a suite in 1957-58 entitled *Images* in which he tried to translate into music the style of Lawren Harris's "Blue Mountain," Kuzuo Nakamura's "Structure at Dusk" and Riopelle's "Landscape."³¹ Similarly, his *Klee Wyck*, commissioned for the B.C. Centennial Celebrations, was written to evoke a composite impression of Carr's style; Freedman chose the image of the totem-pole and of British Columbia mountains as an organizing principle and composed a leitmotif soaring from the very low to very high notes. Nootka and Kwakiutl songs and tom-tom rhythms punctuate the piece.³²

Poems about Emily Carr — like dance and music — avoid anecdotal material about her life. Instead, each chooses a central idea often summarizing her existence by collapsing personal life, work, and landscape into one. The brevity of an individual poem — as compared to the loosely structured, exploratory character of McNeil's long poem — lends itself to simplified, highly compressed images of Carr's life; indeed, her presence resembles the brooding, oval shapes in her own paintings: "She sits, autumn falling at her feet — old season, old feet . . . / She sits, her face of no end speaking / into dust, her face of slow inflection / about to become sign . . ."³³ In often incantatory language (most apparent perhaps in Kathleen C. Moore's "Your eloquent silence stuns / And honours us / The big blue raven praises you / Klee Wyck / O, Laughing One!"),³⁴ poets invoke Emily Carr as a prophetess who inscribed her landscape with the language of her art, a language as close to the origin of creation as the letter A, or a blind man's braille,³⁵ but always as monumental as biblical myth. Wilfred Watson speaks of her as "Jonah in the green belly of the whale / . . . / imprisoned and appalled by the belly's wall / Yet inscribing and scoring the uprush / Sink vault and arch of that monstrous cathedral,"³⁵ while John Barton reads the forest in Carr's "Forest, British Columbia" as "trees finding / a way into where I can see, / the forest like myself a fragment / of God, once unnamed, / now a leviathan suddenly gentle, / suddenly waking." In Charles Lillard's "Scorned as Timber"³⁶ she becomes a teacher with an impact independent of her lifetime, a kind of female Orpheus who has been to the underworld and returned with cryptic messages.³⁷ Lillard prefaces his poem "Emily Carr, 1871-1945," but the dates are as ironical as in Carr's story "IPOO": "At your death we thought you old / We were wrong. Time was short / And you were bent; / The weight of what might be said, We thought age. / Today we are the oldest ones here." Similarly, Susan Musgrave's "Skookumchuk"³⁸ juxtaposes the poet's own tentative, groping existence with Emily Carr's courage: "I guess it's in my blood / to want to be like Emily Carr / . . . / She paints / the unexposed skin / the masks behind / loss . . ." and Dorothy Livesay's "The Three Emily's"³⁹ suggests that Carr's loneliness like

Emily Brontë's and Emily Dickinson's — was the pass to creative liberty: "Their kingdom was the sky."

Thus, Emily Carr is a model for other Canadian artists in many different ways and her existence a touchstone for their own achievement. But exploring literary and artistic interpretations of Emily Carr not only documents the formation of a national / provincial symbol, comparable in impact only to Susanna Moodie, Louis Riel and — in Québec — Emile Nelligan. It is also an exemplary model for the appropriatenesses of audience analysis and *Rezeptionsgeschichte* and for the richness of generic and interdisciplinary studies in Canadian literature. Earlier in this paper I said that I was not interested in joining the debate over the "true" Emily Carr. Yet I wish to qualify this statement now. Literary (and musical) interpretations of Emily Carr are not only an alternative, but a complementary version of her life. Metaphor — the substitution of one idea for another — releases Carr from the restrictions of chronology and biographical fact, reconciles her with her father, and captures her own conviction that her life fulfilled itself on a spiritual, not a biological level.

NOTES

- ¹ In 1980, the CBC broadcast an abbreviated version of *Hundreds and Thousands* on its program *Booktime*. Even the few changes made here (reduction of repetition, etc.) changed Carr's voice considerably: it was made to sound more purposeful, determined, and rational than it had been in the original journal.
- ² Cf. especially the reviews of Maria Tippett, *Emily Carr: A Biography* (Toronto: Oxford, 1979), such as Frances Halpenny's in *Canadian Historical Review*, 62 (1981), 92-94 and many others.
- ³ This essay is an expansion of a previous article of mine, "Resurrections: Susanna Moodie, Catharine Parr Traill, and Emily Carr in Contemporary Canadian Literature," in Cathy N. Davidson, ed., *Canada's Women Writers*, special issue of *Journal of Popular Culture*, 15 (Winter 1981), 39-46.
- ⁴ My thanks to Maureen Milgram for providing me with a script containing re-writes for 1980 and 1981 productions. I do not have permission to quote from the script.
- ⁵ I have consulted typewritten copies of the play at the National Library of Canada and at the Provincial Archives of B.C. The latter contains Peter Mannerling's production notes on the 1966 performance. I do not have permission to quote from Voaden's play. Other attempts at capturing Emily Carr on stage include the following: Sharon Pollock collaborated with Joan Orenstein and Marjorie Whitelaw on a National Arts Centre production. The project was abandoned. So was Sheldon Rosen's play for the Vancouver Arts Club Theatre (announced for the 1980-81 season). Joy Coghill and John Murrell have been preparing a play for the Vancouver East Cultural Centre for several years now.
- ⁶ Cf. Geraldine Anthony, ed., *Stage Voices* (Toronto: Doubleday, 1978), p. 35.
- ⁷ Cf. Walter H. Sokel, *The Writer in Extremis: Expressionism in Twentieth-Century German Literature* (Stanford: Stanford Univ. Press, 1959), particularly his chapter on "poeta dolorosa." In a reaction against *Gründerzeit* ideals for success in a man's lifetime — a financially secure and progressively rewarding career, a sublimation of

instinctual desires into a stable family-life, and an unwavering belief in social structure — Expressionism postulated the birth of a Nietzschean *Übermensch*, with special Dionysian powers and privileges granted to the artist. Thus, Hanns Johst's *Der Einsame: Ein Menschenuntergang* (1917) depicts its hero — the nineteenth-century German dramatist Christian Dietrich Grabbe, a tortured, unrecognized author — as battling against his friends and foes alike. His family and friends would like to see him (and themselves) conventionally content; his foes interrupt his inspiration by insensitively demanding to be paid for services rendered. Grabbe retaliates with intense self-pity and callousness: he exploits his old mother and deflowers his best friend's fiancée.

- ⁸ Cf. Anthony, and Sherrill E. Grace, "A Northern Quality: Herman Voaden's Canadian Expressionism," *Canadian Drama*, 8 (1982) 1-14.
- ⁹ Laurie Ricou has come to similar conclusions in his analysis of *The Book of Small*. My thanks to Prof. Ricou for letting me read his as yet unpublished ms. and for offering much helpful advice on my essay.
- ¹⁰ Emily Carr, *Growing Pains* (Toronto: Clarke, Irwin, 1966), p. 281. Also cf. Reinhold Grimm, Henry J. Schmidt, "Foreign Influences on German Expressionist Poetry," in Ulrich Weisstein, ed., *Expressionism as an International Literary Phenomenon* (Paris: Didier, 1973), p. 74f.
- ¹¹ *Growing Pains*, p. 257.
- ¹² Cf. Chad Evans, "Herman Voaden and the Symphonic Theatre," *The Canadian Theatre Review*, No. 5 (Winter 1975), pp. 37-43.
- ¹³ *Growing Pains*, p. 258.
- ¹⁴ *Ibid.*, p. 78.
- ¹⁵ Cf. Walter H. Sokel, "Dialogführung und Dialog im expressionistischen Drama: Ein Beitrag zur Bestimmung des Begriffs 'expressionistisch' im deutschen Drama," in Wolfgang Paulsen, ed., *Aspekte des Expressionismus* (Heidelberg: Stiehm, 1968), pp. 59-84.
- ¹⁶ Cf. Danièle Pitavy, "'Deeper into the forest': écriture et peinture dans *Klee Wyck*," *Recherches anglaises et américaines*, 16 (1983), pp. 81-93. Cf. also K. P. Stich's fine "Painters' Words: Personal Narratives of Emily Carr and William Kurelek," *Essays on Canadian Writing*, 29 (Summer 1984), pp. 152-74.
- ¹⁷ Rose MacDonald, review of Voaden's "Emily Carr," *The Telegram*, Monday, 6 August 1960, p. 26.
- ¹⁸ A bibliography prepared for inclusion (but not published) in Doris Shadbolt's *The Art of Emily Carr* lists 33 items plus 9 exhibition catalogues for the 1970's (as compared to 14 items plus 6 catalogues for the 1960's). My thanks to Doris Shadbolt for letting me see this bibliography.
- ¹⁹ My thanks to Margaret Martin for lending me the taped conversation of 28 September 1966.
- ²⁰ Particularly interesting are the assessments of members of the audience who knew Emily Carr. Cf. for instance letters to the editor in the *Victorian Daily Colonist* of 7 November 1972, following the television broadcast of *The Wonder of It All*: "I am old enough to know that a family in Victorian days was not that collection of smart alecks . . . The loud-mouthed crudity of the CBC thing is hard to bear. As art it is restless and distasteful. It sickens, for it gainsays experience. It is immoral, for it is a lie." Also cf. *The Times* of 27 October 1966 and *The Colonist* of 27 October 1966 for reviews of Voaden's play.

- ²¹ Florence McNeil, *Emily* (Toronto: Clarke, Irwin, 1975).
- ²² Cf. Frank Davey, "The Language of the Contemporary Canadian Long Poem," in *Surviving the Paraphrase* (Winnipeg: Turnstone, 1983), pp. 183-93.
- ²³ I have refrained from discussing Hodgins' use of Emily Carr because I would be duplicating Robert Lecker's analysis in "Haunted by a Glut of Ghosts: Jack Hodgins' *The Invention of the World*," *Essays on Canadian Writing*, No. 20 (Winter 1980-81), pp. 86-105.
- ²⁴ I find myself in agreement with Gary Geddes in his review of *Emily* in *The Globe and Mail* of 13 December 1975.
- ²⁵ Cf. Frank Davey, p. 188.
- ²⁶ *Ibid.*, p. 189.
- ²⁷ Cf. Geddes.
- ²⁸ Cf. Catherine Sheldrick Ross, "Female Rites of Passage in *Klee Wyck*, *Surfacing* and *The Diviners*," *Atlantis*, 4 (1978), 87-94.
- ²⁹ My thanks to the Anna Wyman Dance Theatre for providing me with photographs and information, and to Keith Christie for showing me his CBC film of the ballet.
- ³⁰ Cf. Max Wyman's review of the ballet in the *Vancouver Sun* of 24 July 1975.
- ³¹ My thanks to Wolfgang Gerson and the Canadian Music Centre for useful information. Another piece of music dedicated to Emily Carr is Jean Coulthard's "Canada Mosaic" (1974), especially its third movement entitled "D'Sonoqua."
- ³² Cf. programme notes for the 1971 performance, Emily Carr file, Fine Arts Library, U.B.C.
- ³³ E. D. Blodgett, "Totem for Emily Carr," *Arché/Elegies* (Edmonton: Longspoon Press, 1983), p. 49.
- ³⁴ Kathleen C. Moore, "Klee Wyck (For Emily Carr)," in *Athanos*, 1 (December 1980), p. 54.
- ³⁵ See Blodgett, and John Barton, "Five Poems on Emily Carr Paintings," *Queen's Quarterly*, 90 (Autumn 1983), 756-59. Also, John Barton, "Cedar (a painting by Emily Carr)," *Canadian Forum*, 64 (May 1984), p. 33.
- ³⁶ Wilfred Watson, "Emily Carr," in *Friday's Child* (London: Faber, 1955), p. 55.
- ³⁷ Cf. Eli Mandel, "The New Phrenology: Developments in Contemporary Canadian Writing," *The Literary Half-Yearly*, 24 (July 1983), 100-15.
- ³⁸ Susan Musgrave, "Skookumchuk," in *The Impstone* (Toronto: McClelland & Stewart, 1976), pp. 94-95.
- ³⁹ Dorothy Livesay, "The Three Emily's," in *Collected Poems: The Two Seasons* (Toronto: McGraw-Hill Ryerson, 1982), p. 202.

