

Barometer Rising Hugh MacLennan

Seminar paper from the year 2008 in the subject American Studies - Culture and Applied Geography, grade: 2,0, Turun Yliopisto (University of Turku) (University of Turku, Finland - North American Studies Programm), course: Seminar: The Making of Canada, 4 entries in the bibliography, language: English, abstract: This term paper deals with the question of how the novel *Barometer Rising*, written by Hugh MacLennan, depicts Canadian identity during World War I. There was no Canadian declaration of War in 1914 although she had her own Canadian delegation at Versailles in 1919. Through this term paper I want to find an explanation of how the war overseas could trigger this national self-consciousness that is also described in the novel. Therefore this paper is supposed to examine this phenomenon from two perspectives. First, from the view social history and second from the view of literary studies.

It's 1917 in Halifax, Nova Scotia. The First World War is raging, and despite its distance from the conflict, the Halifax Harbour is bustling with activity. Anti-German prejudice is rampant, and though 12-year-old Livy Schroeder and her 15-year-old brother Will are still mourning the loss of their father, who died in a mysterious boating accident just six months before, his German heritage doesn't merit them much sympathy. The rumours he'd been a German spy are only flamed by his disappearance. On the morning of December 6, while Livy is in Richmond begging forgiveness from the Schroeders' former housekeeper, Will is atop Citadel Hill reporting for the school paper, when he sees two ships collide. A flash of light, then thunder from underground: the Halifax Explosion hits. Instantly, the city is unrecognizable. Lost and separated in the dark, destroyed city, will the siblings find each other again? Where is their mother? And who is to blame for the catastrophe? In *A Blinding Light*, award-winning author Julie Lawson (*No Safe Harbour*) tells a riveting story of the Halifax Explosion and its aftermath, exploring the concepts of guilt, blame, and taking ownership, the divide between the rich and poor, locals and immigrants, as well as the human bonds that arise in times of tragedy. Young readers will be spellbound, and teachers and librarians will find plenty of topics for discussion in the book's historical and cultural lessons.

Barometer RisingBarometer RisingNew Canadian Library

The *Precipice* is the sweeping story of Lucy Cameron, a young woman who seems destined to live and die in small-town Ontario. Into this place of monotony and petty incidents, of spiteful gossip and rigid moralism, appears Stephen Lassiter. Stephen is a Princeton-educated engineer from a wealthy New York family and Lucy's antithesis. Despite the chasm of their differences, they fall in love, marry, and begin life together in New York during the distressing years of the Second World War. It is a life that will nearly break Lucy in heart and spirit, however, as her husband faces disillusionment in his

job and boredom in the serenity of his home life. While Stephen looks for excitement and approval elsewhere, Lucy must fight to retain her poise and dignity in order to survive. With its sustained contrast between the crushing deadness of small-town life and the glittering artificiality of New York City, MacLennan's third novel revealed a new level of maturity when it first appeared in 1948. A classic now back in print, with an introduction by renowned scholar and MacLennan biographer Elspeth Cameron, this timeless story portrays characters with a realism and fascination that is as rare as it is effective.

In this book, Charles Ritchie looks back at some of the characters that peopled his childhood and youth, in the years before his brilliant career in Canada's diplomatic corps began. In these essays we are introduced to his uncles, Harry "Bimbash" Stewart and the dashing, doomed Charlie Stewart; to his indomitable mother; to his mad cousin Gerald; to the newspaper tycoon Lord Beaverbrook; to his college friend Billy Coster, who threw away wealth and a secure future; and to a host of others. With his usual unerring eye and elegant prose, Charles Ritchie brings them all to life again, with affection and wit.

The best in four decades of exceptional Canadian poetry, now in a limited hardcover edition. The poets in this anthology, all of whom matured creatively between 1920 and 1960, considered it one of their primary obligations to modernize Canadian writing, to bring the country's poetry out of late Romantic stasis after the Great War into a fertile and combative response to the cultural, political, technological, philosophical, religious, and economic conditions of the modern era. In their common reaction against Romanticism, and in their commitments to modern poetry's possibilities of profound newness, the poets in this volume make up one great movement in Canada's cultural history. The anthology includes:

- 250 poems by 44 poets
- Regionally diverse voices from Newfoundland, the Maritimes, Quebec, Ontario, the Prairies, and B.C.
- Extensive selections of the work of major poets
- An afterword and biographical headnotes provide important historical and literary context

The poets included in Canadian Poetry from 1920 to 1960 are: Frank Oliver Call; Louise Morey Bowman; Raymond Knister; Joe Wallace; E.J. Pratt; W.W. E. Ross; F.R. Scott; A.J.M. Smith; Charles Bruce; Earle Birney; A.M. Klein; Dorothy Livesay; Leo Kennedy; Audrey Alexandra Brown; Kenneth Leslie; Robert Finch; Floris Clark McLaren; L.A. Mackay; Anne Marriott; Bertram Warr; Patrick Anderson; P.K. Page; Kay Smith; Miriam Waddington; Margaret Avison; A.G. Bailey; Louis Dudek; John Glassco; Ralph Gustafson; Raymond Souster; Irving Layton; Roy Daniells; Douglas LePan; George Whalley; James Reaney; Elizabeth Brewster; George Johnston; Goodridge MacDonald; Jay MacPherson; Anne Wilkinson; Phyllis Webb; Wilfred Watson; R.A.D. Ford; Eldon Grier.

Winner of the Governor General's Award for Fiction Canada Reads Selection (CBC), 2013 A landmark of nationalist fiction, Hugh MacLennan's *Two Solitudes* is the story of two peoples within one nation, each with its own legend and

ideas of what a nation should be. In his vivid portrayals of human drama in First World War–era Quebec, MacLennan focuses on two individuals whose love increases the prejudices that surround them until they discover that “love consists in this, that two solitudes protect, and touch and greet each other.” The novel centres around Paul Tallard and his struggles in reconciling the differences between the English identity of his love Heather Methuen and her family, and the French identity of his father. Against this backdrop the country is forming, the chasm between French and English communities growing deeper. Published in 1945, the novel popularized the use of “two solitudes” as referring to a perceived lack of communication between English- and French-speaking Canadians.

Penelope Wain believes that her lover, Neil Macrae, has been killed while serving overseas under her father. That he died apparently in disgrace does not alter her love for him, even though her father is insistent on his guilt. What neither Penelope or her father knows is that Neil is not dead, but has returned to Halifax to clear his name. Hugh MacLennan's first novel is a compelling romance set against the horrors of wartime and the catastrophic Halifax Explosion of December 6, 1917.

A man's behaviour becomes increasingly erratic after the son he was watching disappears.

In *White Civility* Daniel Coleman breaks the long silence in Canadian literary and cultural studies around Canadian whiteness and examines its roots as a literary project of early colonials and nation-builders. He argues that a specific form of whiteness emerged in Canada that was heavily influenced by Britishness. Examining four allegorical figures that recur in a wide range of Canadian writings between 1820 and 1950 - the Loyalist fratricide, the enterprising Scottish orphan, the muscular Christian, and the maturing colonial son - Coleman outlines a genealogy of Canadian whiteness that remains powerfully influential in Canadian thinking to this day. Blending traditional literary analysis with the approaches of cultural studies and critical race theory, *White Civility* examines canonical literary texts, popular journalism, and mass market bestsellers to trace widespread ideas about Canadian citizenship during the optimistic nation-building years as well as during the years of disillusionment that followed the First World War and the Great Depression. Tracing the consistent project of white civility in Canadian letters, Coleman calls for resistance to this project by transforming whiteness into wry civility, unearthing rather than disavowing the history of racism in Canadian literary culture.

Canadian Fiction Studies are an answer to every librarian's, student's, and teacher's wishes. Each book contains clear information on a major Canadian novel. Attractively produced, they contain a chronology of the author's life, information on the importance of the book and its critical reception, an in-depth reading of the text, and a selected list of works cited. *Burden of Desire* centres on the love triangle between bohemian Halifax south-end belle Julia Robertson, Dalhousie professor Stewart MacPherson, and young Anglican minister Peter Wentworth. Julia keeps a diary detailing her sexual

fantasies, which she has with her at the moment of the blast that was the Halifax Explosion. She hides her diary in her coat, which is subsequently donated to a clothing drive for the individuals from the north end of the city who've lost everything in the explosion. Peter discovers the diary and becomes fixated on its author, enlisting the help of his friend Stewart to find her. *Burden of Desire* explores the repression and expression of sexual desire at the time of the First World War. It also offers a compelling fictional account of the impact on Halifax society of the Halifax Explosion. December 6, 2017 was the 100th anniversary of the Halifax Explosion. As it unfolds against the compelling background of wartime Halifax, *Barometer Rising* exhibits all of what Queen's professor D.O. Spettigue describes as MacLennan's "imaginative power and literary craftsmanship." The tight, melodramatic plot fuses together a tender love story, a bitter father-son conflict and a desperate search, centering on the famous harbour explosion. The novel stands in the front ranks of Canadian literature.

In a tale spanning the 20th century, Ami McKay takes a primitive and superstitious rural community in Nova Scotia and creates a rich tableau of characters to tell the story of childbirth from its most secretive early practices to modern maternity as we know it.

'Wildly original, morose, uproarious... It is also one of the funniest books ever written' Susan Sontag. A naive young man is sent by the bishop of Iceland to investigate a small town that has reportedly lost its faith. The church is boarded up and the errant pastor lives with a woman who is not his wife. He has also allowed a corpse to be lodged in the glacier. So the rumours go. What he discovers is a community that regards itself as the centre of the world - earthly yet otherworldly, banal yet astonishing. Brimming with humour, mystery, and the supernatural this is a surprising and moving novel from the Nobel Prize-winning Icelandic author. WITH AN INTRODUCTION BY SUSAN SONTAG

Dan Ainslie, a brilliant doctor working with the miners of his native Cape Breton Island, is forty-two and deeply in love with his wife. Longing for the son he can never have, he comes to love the young Alan MacNeil, whose father deserted him and his mother several years before. Alan's father's return brings tragedy to those around him.

Alan Ainslie is an able and dedicated man high in the government. Daniel Ainslie, his son, is a member of an explosive movement impelled by the naive rebelliousness of the New Left. Hugh MacLennan weaves a complex and story of two generations in conflict. Originally published in 1967, *Return of the Sphinx* is something of a sequel to the more optimistic *Two Solitudes* and reflects MacLennan's disenchantment with the world in general and the apparently intractable French-English debate in Canada.

The story of young Brian, who learns about life and death, freedom and justice, as he comes of age in the Canadian prairies.

In the 1980s the Bureaucracy eliminated all knowledge of the past in the wake of a nuclear holocaust. In 2030 Andr ervais discovers two metal boxes containing manuscripts, diaries, and other personal papers that have somehow survived and asks an old man, John Wellfleet, to use these documents to discover the past. In doing so, Wellfleet learns the truth about two relatives: his older cousin Timothy Wellfleet, a

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Montreal TV journalist at the time of the 1970 War Measures Act, and his stepfather, Conrad Dehmel, a German scholar struggling to keep his Jewish fiancée and himself safe from Hitler's Gestapo. Hugh MacLennan skillfully juxtaposes the insanity of life in Nazi Germany, the political climate of Montreal in the 1960s, and the perspective of an old man looking back on the conditions that led to world destruction as the background to an unforgettable love story.

Imagination and the Creative Impulse in the New Literatures in English brings together the proceedings of a symposium organised by the editors at the University of Trento in 1990. At a time when the study of the post-colonial literatures is gaining more widespread recognition, scholars based mainly at universities in Italy and Germany were invited to address the manner in which writers are giving literary expression to the complexity of contemporary post-colonial and multicultural societies and to consider, from their differing perspectives on the new literatures, central questions of formal experimentation, linguistic innovation, social and political commitment, textual theory and cross-culturality. Focusing on such major writers such as Achebe, Soyinka and Walcott, as well as on lesser-known figures such as Jack Davis, Witi Ihimaera, Rohinton Mistry and Manohar Malgonkar, the contributors take up many themes characteristic of the new literatures: the challenge posed to traditional authority, the expression of national identity, the role of literature in the liberation struggle, modes of literary practice in multicultural societies; the relationship of the new literatures in English to that of the former metropolitan centre; and the complex intertextuality characterizing much of the literary production of post-colonial societies.

George and Catherine Stewart share not only the burden of Catherine's heart disease, which could cause her death at any time, but the memory of Jerome Martell, her first husband and George's closest friend. Martel, a brilliant doctor passionately concerned with social justice, is presumed to have died in a Nazi prison camp. His sudden return to Montreal precipitates the central crisis of the novel. Hugh MacLennan takes the reader into the lives of his three characters and back into the world of Montreal in the thirties, when politics could send an idealist across the world to Spain, France, Auschwitz, Russia, and China before his return home.

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