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"Tales From the Margin" by Frederick Philip Grove, a Forerunner of Canadian Multicultural Literature

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Abstract

F.P. Grove's original typescript, "Tales From the Margin," is held with his papers in the University of Manitoba Archives in Winnipeg, Canada. Below the typescript's "Table of Contents," which lists the order of four groups of narratives, Grove instructs that the work is to be published as he intended, in the arrangement of the groups of stories as he specifies. Desmond Pacey, in his preparation of an edition of Grove's selected stories, broke into Grove's typescript, deleted some works from the original and added some short pieces Grove had written later. Pacey published the end result as *Tales From the Margin: Selected Stories of Frederick Philip Grove* in 1971. Although his introduction to the collection of stories that he published under Grove's original title, "Tales From the Margin," attempts to justify Pacey's treatment of the typescript, he does not refer to Grove's own instructions for publication, nor does he refer to the integrity of the narratives as Grove arranged them (Pacey, ed 3–4).

The body of my paper contrasts Grove's unpublished typescript, "Tales From the Margin," with Pacey's edition of Grove's stories published under that title. My discussion will refer to archival material from the Grove papers, including correspondence between Grove and Pacey before the former's death and before publication of Pacey's edition. My paper attempts to demonstrate that Grove's original typescript deserves attention to the form and arrangement that he intended. Moreover, it deserves to take its place in the long line of linking narratives which are a dominant feature of Canadian literature. In

addition, Grove's original text is significant in its use of the linking narrative form to further the challenge of the "new ethnicity" of 1920s writers to the contemporary ideas of Canada's "national and literary character" (New Dreams 70) and to signal the move of early twentieth-century authors such as Murtha, Knister, Ostenso and Salverson towards multicultural writing emerging in early decades of the twentieth century.

Grove's Biographical Background

Frederick Philip Grove 1879–1948) was born Felix Paul Greve in Prussia and raised in Hamburg, Germany. He attended university in Bonn, and began his writing career as a translator of works from English to German. His original works from this period include a play, some pamphlets and articles on Oscar Wilde and two novels, published in Germany in 1905 and 1906. In 1909, plagued by debts, he faked his suicide and fled to the United States where he tried his hand at agricultural work. In 1914 he began teaching school in the German-speaking rural districts of Winkler and Haskett, in the province of Manitoba, Canada. He began writing fiction and by the 1920s had begun to publish the many novels and stories which have made him one of Canada's most important writers. In Canada's current literary critical climate, his works have been assessed as belonging to the body of ethnic forerunners of Canadian multicultural literature.[1]

The Seeds of Failure

In Leo Tolstoy's tale, "How Much Land Does a Man Need ?"[2], a peasant brags that if he had enough land, he wouldn't "fear the Devil himself." It happens that the Devil overhears this boast, and thinks,

"I'll give you land enough; and by means of that land I will get you in my power." The peasant, Pahom, soon becomes a landowner. Through a series of shrewd moves, he acquires more and more land. Finally, he hears about the Bashir tribe, who have so much land held in common that they will sell a parcel of it cheaply to anyone who can walk the perimeter of his claim from dawn to sundown. The prospective buyer must return to the spot where he began by sundown, or forfeit his day's effort. Pahom negotiates with the Bashir Chief, and sets out the next morning to cover as much distance as he can before sundown. But Pahom, in his greed for the rich soil, overextends his physical capability; when he arrives, crawling and breathless, at sundown, he expires on the spot. And so the Devil wins.

The subtext of this tale is not unrelated to Frederick Philip Grove's concern with the paradox of failure and success of the early twentieth-century immigrant from Europe in search of the opportunities of agricultural prosperity in the New World of the Canadian West. Grove's thesis is that the seeds of the failure are in the success of immigrant prosperity. This paradox, in fact, preoccupies much of Grove's work in his published novels and short stories and is central to his heretofore unpublished tale cycle, "Tales From the Margin."

Grove's tale cycle comprises four groups of linking narratives displaying the "amazing possibilities" of the Canadian "story sequence" in its combination of both fictional and non-fictional forms of tale and essay (Hood 1). This generic flexibility has been demonstrated in a long line of Canadian linking short narratives extending from the nineteenth century by sequences that have used the forms of story, sketch, anecdote, and like Grove's text, the tale and essay. Examples are John Young's *The Letters of Agricola* (1822), Catharine Parr Traill's

The Backwoods of Canada (1846), D.C. Scott's *In the Village of Viger* (1896), Jessie Sime's *Sister Woman* (1919), Emily Carr's *Klee Wyck* (1941), W.O. Mitchell's *Jake and the Kid* (1961), Ernest Buckler's *Ox Bells and Fireflies* (1968), Margaret Laurence's *A Bird in the House* (1970), Alice Munro's *Lives of Girls and Women* (1971), Clark Blaise's *A North American Education* (1973) and Sandra Birdsell's *Agassiz Stories* (1987). The cycle of tales in Grove's original typescript deserves attention in the form and arrangement that he intended,[3] thus taking its place in the long line of linking narratives which are a dominant feature of Canadian literature. Grove's instructions form part of the paratext of his original typescript, and thus, according to Gerard Genette's concept, must be taken into account as part of the "complex mediation between book, author, publisher, and reader."[4]

The arrangement of Grove's tale cycle shows that the move from homestead to settlement towards urbanization precipitates a process of greed, acquisition, and materialistic self-interest, and the decay of community values. Relics of this desire for progress remain as "large, fantastic, decayed houses" in boroughs throughout rural Manitoba and Saskatchewan. These paradoxical icons of failed ambition figure Grove's vision of the immigration and settlement experience when many aspired to empire-building in the New World. As a complete text, Grove's tale cycle represents a fictional treatment of the thesis presented in the final narrative, "In Search of Acirema," which asserts as an historical parable the decay of European civilization and the failure of opportunity in the New World. Grove's thesis is that migration to North America and the promise of new life did not finally "induce any inner change, any rebirth in the spirit."

Desmond Pacey, in his preparation of a posthumous edition of Grove's selected stories broke into "Grove's original gathering, dropped

some works Grove had included and added some short pieces Grove had written later. He published the end result as *Tales From the Margin*, with a considerable and careful introduction" (Mathews 185). Although Pacey's introduction to the collection of stories that he selected, edited and published in 1971 under Grove's original title attempts to justify his treatment of the manuscript, he does not refer to Grove's instructions for publication, nor does he refer to the integrity of the narratives as Grove arranged them (Pacey, ed *TM* 3–4).

Reviews of the edition praised Pacey's selection, emphasizing the versimiltude of the stories by Grove, who "is simply recording, with the faithfulness of one who has been a participant, the peculiar ethos of this region in the decade or so following the First World War" (Daniells 85). W.J. Keith, however, although he hails the publication of the Pacey's selection as a "major literary event" which can only strengthen "Grove's overall reputation," also criticizes Pacey's "unexplained and apparently arbitrary ordering of the stories, which follows neither the order of writing nor Grove's own manuscript arrangement" (Keith 406).

During his lifetime Grove (1879[5]–1948) described his ancestry variously as Swedish-Scottish or Scottish-English, having immigrated to the New World from Europe some years before the onset of World War I.[6] In February 1972, the year following the publication of Pacey's edition of *Tales From the Margin*, D.O. Spettigue sent from Europe a short report to the *Queen's Quarterly* regarding his contention that "Grove's name and antecedents as he presented them in [his autobiography] *In Search of Myself* (1946) were not factual but as attempt to conceal quite a different past" (Spettigue 1). Spettigue goes on to say that a review of Pacey's edition of *Tales From the Margin* by Hugh Garner stated that it would reserve "opinion on Grove's identity until [Spettigue's] return from Europe" (1). Spettigue's announcement, coming on the

heels of the publication of Pacey's edition, served to call into question Pacey's own scholarship on Grove, which he traced back to the 1940s, before the latter's death. Pacey's published correspondence with Grove shows the close connection he maintained with the author and his family.[7] After the publication of Spettigue's biography in 1973, *F.P.G.: The European Years*, Pacey's revised view of Grove's work appeared in an article which designated the newly-revealed Grove as an "international" [not a Canadian] novelist.[8]

Spettigue's biography puts the lie to Grove's own account of his life, a record which resembles the plot of *In Search of America* (1927), a picaresque novel about the travels and travails of a young immigrant in North America in the early twentieth century. Spettigue's biography reveals the German identity of Felix Paul Greve, who was an erudite and prolific translator and writer in Germany before he faked his suicide and came to the New World in search of a new identity and set of values, a search which he would attempt to articulate in the several novels, essays and stories he would publish during his life as a newcomer to Manitoba in 1912 until his death in Ontario in 1948.

The amount of Canadian criticism before 1973 on Grove and his Canadian works is considerable and various. For example, it stresses the literary naturalism of his work, considers him the first Canadian prairie realist, and discusses the tragic view as prevalent in his works.[9] Since 1973, criticism has focussed on the influence of Grove's European university education and affiliation with the aestheticism of the homosexual world of Oscar Wilde, Andre Gide and Stephan George. Other critical writing has focussed on Grove's earlier European marriage to the woman who in a later marriage became the Baroness Elsa von Freytag-Loringhoven.[10]

Recent gender criticism of Grove and his works has focussed on the

homosocial affiliations of his formative university years, when he cultivated the fraternity of other young men and excelled at group leadership and extra-curricular water sports. This outdoor, physical life apparently prepared him for the homosocial world of New World settlement society. Combined with his intellectual training and literary work, his European years more than fitted him for the tasks which would occupy his middle years as a teacher and a writer in rural Canada. Further, recent critics have asserted that the European aristocratic world to which Felix Paul Greve aspired through his university and literary connections was encoded in his novels of the 1920s and 1930s. Critics continue to examine as problematic gender and gender relations in Grove's fictionalized autobiography and his novels.[11]

"Tales From the Margin," which attempts, in both manner and matter, to articulate identity and experience on the agrarian margins of settlement in the Canadian West, is last in a series of formally innovative texts he published in the 1920s. Grove's first book, *Over Prairie Trails* (1922) is a series of seven narratives — each distinct yet each contributing to an overall development of theme and character — which meticulously record the narrator's commute every Friday by horse and buggy over a chartless wilderness of snow from the school where he teaches to his home several miles away. *The Turn of the Year* (1923), is a series of essays and vignettes structured on the annual changing of the seasons. Commenting on this work's generic innovation, Arthur Phelps' foreword notes the self-sufficiency of the pieces which nevertheless contribute to an "underlying unification of intention and achievement" (Phelps 12). These early works of discontinuous narrative are, as Phelps perceives, marked by Grove's "ability to convey the eye of the poet in him," at the same time combining his

lyricism with a "scrupulous similitude" (Phelps 11). These works were followed by a novel, *Settlers of the Marsh* (1925). The latter text's use of ellipsis in this work has been designated Grove's "signature of silence"[12] to mask the identity of not only his own immigrant "cover-up," but to stand for the cultural demands of the New World to lose by inarticulation the identity of the old culture: the ellipses may be considered a symbolic representation of linguistic and ethical exile in which Grove may have found himself, and in which he invested his cast of characters in life on the margin between one cultural identity and another. On a more practical note, in response to Pacey's query about the stylistic use of ellipses in *Settlers of the Marsh*, Grove replied, "It was... *Settlers* which was so ruthlessly cut down, from 3 long volumes to one. Hence the dots."[13]

A collection of Grove's critical essays, *It Needs to Be Said* was published in 1929 following a lecture tour across Canada. The collection includes "The Novel," in which he clearly defines the differences, as he sees them, between the tale and the short story. According to Grove, although the tale, short story, and novel, "all three try to achieve the aim common to all art by depicting a section of human life," there are distinct differences in their purposes and effects. The short story represents character and/or incident "excised" from the "social body." But both characters and happenings, like those of the novel, "must be more or less typical for a given society" (120). The subject matter of the tale, on the other hand, is from the "border-provinces of human life" representing things which happen "on the margin," and therefore the tale is not significant in terms of society as a whole (119). Its appeal lies in its depiction of "accidental" or "incidental" things as it deals with the "unusual, in character as well as in event" (120). What distinguishes the tale from both novel and story is its "marginal" quality.

Clearly, Grove intended his group of linking tales to demonstrate the definition of the tale as he stated it in *It Needs To Be Said*.

Although his subject is the short story cycle, rather than the tale, W.H. New's comments have much to contribute to a consideration of the ideological significance of Grove's linking tales to those living on the margins of society. According to New, "it is not subject alone, but also the importance of the literary form to the subject that demands recognition" (New, "Back to the Future" 257). Furthermore, narrative fragmentation, rather than narrative unity, may well represent challenges to dominant views of both literature and society (New *Dreams* 49). Indeed, the short narrative form itself has elicited a number of critical responses to its significance as social commentary and generic deviance, making its appearance in the nineteenth century in resistance to the forms of fiction and codes of society dominant at the time. Early Canadian story cycles such as Thomas McCulloch's *The Letters of Mephibosheth Stepsure* and Susanna Moodie's *Roughing It in the Bush* performed the same critical function as later cycles such as Stephen Leacock's *Sunshine Sketches of a Little Town*, D.C. Scott's *In the Village of Viger*, Alice Munro's *Lives of Girls and Women* and Mavis Gallant's *Linnet Muir*. Referring to Irish writer Frank O' Connor and New Zealand critic Ian Reid, regarding cycles such as James Joyce's *The Dubliners* and Sherwood Anderson's *Winesburg, Ohio*, Mary Louise Pratt observes:

> such cycles do a kind of groundbreaking, an establishing a basic literary identity for a region or group, laying out descriptive parameters [of] character types, social and economic settings, principal points of conflict for an audience unfamiliar either with the region itself or with seeing that region in print. (Pratt 105)

Grove's unpublished "Tales From the Margin" performs this kind

of groundbreaking activity regarding the Western Canadian regions of Western Manitoba and Southern Saskatchewan. His tale cycle adheres to his own definition of the genre, thereby deviating from views of the tale that see it largely as a "derivative of romance." Grove's tales also may take as their subject those European immigrants and others who deviate from the dominant codes of society at the time, but they take place against a "diachronic background" of historical time and place.[14] Grove intended his cycle of tales to be read according to his own definition; he intended them to be grouped in the arrangement he specified. They are a realistic representation of the conditions of immigrant homesteaders and second-generation settlements, the position of women, and the tenor of gender relationships in an English Canadian dominated society.

In Desmond Pacey's *The Letters of Frederick Philip Grove* (1976), the first mention of Grove's unpublished typescript "Tales From the Margin" is in an August 28, 1929 letter to Watson Kirkconnell, a Canadian academic at the University of Winnipeg. Grove says that he has "been putting my 'Tales From the Margin' into order, intending to offer them in England through Curtis Brown" (Pacey, *Letters* 272). The next reference to the "Tales" manuscript is in a letter dated Jan. 9, 1946 regarding the publication of his autobiography *In Search of Myself*. He asks Carlton Stanley, "Do you think 'Tales From the Margin' would make another not too discreditable book ?" (485). And in another letter to the same correspondent, to whom he had sent the typescript, he says, "When you get through with the 'Tales', I'll reread them. So far nobody had wanted them, and I have not looked into them for 17 years" (486).

The question of an audience for the original "Tales From the

Margin" resides in the dominant climate of social attitudes of the day. Unlike his previous two books of discontinuous narratives and the success of his *Settlers of the Marsh*, the "Tales" are populated by what the majority of the Canadian reading public would have perceived as "foreigners" in the Western settlements. In addition, negative criticism of the "rural ideal" and Anglo-Canadian attitudes, combined with the generic deviance from the novel form possibly would have made publishers wary. Paradoxically, the "Tales from the Margin" typescript was offered at a time when Grove's tour of the ethnically tolerant national Canadian Clubs was receiving acceptance and commendation. In his speeches, Grove articulated his vision of nationhood in a new society, where, in a federation, people of differing cultures would coexist without assimilation, unlike the American "melting pot."[15] However, regarding the publication of "Tales From the Margin," according to Terrence Craig:

> Aware of the prejudice certain immigrants attracted in the West, Grove sought personally to place himself above it. He did, however, describe the immigrant's predicament with controlled indignation, from a carefully chosen, diplomatically affected Anglo-Saxon perspective, and this contribution should be better recognized. Given the popular success of his two addresses in 1928 [and 1929], which didactically expressed his thoughts on assimilation and discrimination, it is hard to believe that a collection of these stories would not have met with a similar reception if published when first offered in 1930. Its contribution to what thirty years later would be called multiculturalism would probably be significant. (Craig 99)

Grove began publishing in Canada in a climate of anxieties over the effects of "alien" immigration and Social Darwinist views of racial hierarchy. Grove's rejected typescript "Tales From the Margin" was a forerunner of Canadian multicultural challenges to deference to "an

idealized English Canadian ideal presented in early-twentieth century novels" such as those by Ralph Connor (Craig 92).[16]

Desmond Pacey's 1971 selection of Grove's short narratives included twenty-five narratives, seventeen of which he extracted from Grove's typescript of "Tales From the Margin." The extractions do not follow the order in which Grove had set them.[17] Of the eight additions, which Pacey selected from archival and previously published material, "The Spendthrift" resembles a draft excerpt from the novel *Settlers of the Marsh*, and "The Boat" is set not on the "margin" of civilization of the Canadian prairie, but in Europe. Pacey's only stated criteria for arranging the stories is according to geographical setting —— that of the "Big Marsh" area west of Lake Manitoba, and of the harsher farming environment of South Central Saskatchewan.

Pacey's final critical comment on the "stories" is that "they impress us by their power to create a most varied group of characters set in an environment which is described both accurately and suggestively, and to evoke in realistic and yet compassionate terms a moving sense of man's struggle to endure and slowly to prevail" (Pacey ed. *TM* 19).

Paradoxically, Pacey's final selection coincides with Grove's original typescript. "In Search of Acerima" is the allegorical statement of failure which Grove's set of tales moves towards. Each of the preceding three groups in Grove's arrangement progresses from tales about the homestead experience, to settlement, and then to the pursuit of material wealth. The final, fourth piece represents the philosophical outlook which underlies the body of Grove's work. It warns that in the New World, as in the Old, "whole tribes abandon themselves to an insensate pursuit of differentiated wealth. Others, however, have

come to see that wealth and poverty are relative only and that a very small margin above the avoidance of actual starvation may secure that leisure in which happiness consists" (Pacey ed. *TM* 305). The direction of the individual in Grove's cosmos, like the society he tries to build, is inevitably one of failure and decay. In his essay, "Rebels All: Of the Interpretation of Individual Life,"[18] Grove asserts a Neitzschean view of the universe where there are only interpretations in an absence of facts and absolutes. Ethics there may be, according to Grove, which does not mean that they exist "beyond the mirror-screens of our understanding" (81). Our lives, he continues, are interpretations merely, which we build

> about us like a cardhouse to shelter us from the blast of reality. And they in turn, determine reality, as far as the thoughts and inner lives of men are themselves reality. Yes, since realities have no meaning whatever for us unless they are first interpreted by our consciousness of whatever sides of them we comprehend, they are really the only thing that counts for human life. (81)

Key in a reading of the "Tales From the Margin," with its allegorical prose coda, "In Search of Acerima," is an understanding of Grove's view of the instabilty of the opposites, success and failure:

> And thus we arrive at our conclusion: success is failure: failure is success: it is merely a matter of looking at things. We look at life through coloured screens; these screens are not of our making: they are we; and we are what we are and cannot help it. But since that which accepts and rejects in us is closely bound up with our fundamental being, we think we accept and reject; and we do: the only thing which is merely fiction in our conception of ourselves is precisely this that we assume an independent and spontaneous 'we,' which is as little of our making as the image we see in the mirror is of the mirror's making or assembling. (81)

Grove's theory of interpretation coincides with his views of realism in

literature,[19] which hold that realist literature is the artist's interpretation of what he must mirror in his writing. Realism in literature is a matter of procedure, or method, filtered through the mind of the writer. Grove's philosophy places him closer to the post-structuralism of Gerard Genette or the post-Freudian Jacques Lacan than earlier critics and readers may have pointed out: according to Grove's philosophy of failure, and his interpretation of realism, "we" are constructed subjects, and not essential beings.

Paralleling Grove's view of the human subject is his conviction that nationhood, too, may be constructed. In his view, "the plain, rough people of the prairies"[20] depicted in "Tales From the Margin" represent a literary construction of nation building that ran counter to dominant attitudes of the time. In "Nationhood" Grove called for a "federation of the materialist values gaining ground in post-World War I Canada and the spiritual reaction to life of the pioneering immigrants from Europe who existed in isolated groups in the Canadian West (*INS* 153–158). Futhermore, two articles by Grove in *MacLean's Magazine*, based on his speeches in his Canadian Clubs national tour, make clear several points regarding immigrants and assimilation. In "Canadians Old and New," Grove makes a plea to both "Mr. Canadian Citizen" and to "Mr. Newcomer." He insists that, although some Canadians adhere to British values that reject the influence of foreigners on Canadian values, "the future of the country lies in eschewing these "colonial" attitudes. The Canadian ideal, according to Grove, is still in the making and "our invited guests" on farm settlements, road gangs and factory lines have much to contribute in terms of their cultural and spiritual heritage (*MacLean's Magazine*, March 15, 1928: 3+). A year later, in "Assimilation" Grove insists "we should let the immigrant grow as what he is; not as what we think he ought to be" (MacLean's

Magazine, Sept 1, 1929: 7+). The "mutual" assimilation that Grove calls for aligns with his view expressed in "Nationhood" on the "integration of European values into the Canadian state" (Padolsky 44). Grove defines assimilation as "the peaceful definition of the races against each other — races which have learned to consider each other as being of equal value and which, therefore, are willing to consider each other as having equal rights" ("Assimilation" 7+). In Grove's view, the preoccupation in the Canadian West with the "essentials and fundamentals" of life fosters the spiritual reaction of the newcomers to the "generally tragic reaction of human souls to the fundamental conditions of their life on earth" ("Nationhood" *INS* 155). By "tragic" Grove here means "a standing up to one's destiny... the Promethean nature of man" (153).

Grove's "Tales From the Margin" allows for a doubled representation of the issues he argued regarding immigration and assimilation. On the one hand, he values mutual assimilation and the tragic reaction in both the individual and the nation. He constructs the "Tales" according to his definition of the form — narratives which portray character, incident and setting that are non-reflective of the larger society, which in this case meant the English Canadian, anti-foreigner attitudes dominant in current debates about the "immigrant issue" (Padolsky 34). On the other hand, according to Grove, the "Tales" represent

> [t] hese men and women of the Canadian West — where, I believe, they form larger groups than elsewhere, groups composed of all nationalities — often stand[ing] directly opposed to what we call the proud march of our great material civilization which is, properly speaking, the great material civilization of our neighbours to the south. ("Nationhood" INS 160)

Paradoxically, Grove's philosophy of failure subverts the opposition of spiritual values to "the march of material civilization." An engendering of nationhood, whose conventional nucleus is the heterosexual family unit, is not achieved in "Tales From the Margin." The mainly homosocial world of first-generation pioneering men is gently mocked in the third group as these original "old-timers" have become the feminized old bachelors of the district. In the material growth of the region to the west of Lake Winnipeg and in an area in southern Saskatchewan near Regina and Moosejaw, gender relationships in Grove's "Tales" move from the original pioneers to dysfunctional heterosexual relationships in the second and third generations of the second group to material exploitation in the third group. If "gendering" is a reflection of engendering a national identity, the region of "plain, rough people of the prairies" is a failure on the margin of a dominant Anglo Canadian conception of nationhood, the individual and the family unit. As to the question of an audience for Grove's "Tales From the Margin," its underlying outlook of the failure of ethics, and the success of greed and profit-making may have made publishers reluctant to accept the manuscript at a time when material progress from a rural ideal to to urban advantages was regarded as a positive value by the reading public.

Grove's Tale Cycle

Not without interest for Grove's tale cycle is the Prologue to his fictionalized autobiography, *In Search of Myself*, with its resonances of both the marginal and the grotesque: the bleak landscape on "a dismal November day"; Grove's mission to "fetch a girl for the Sisyphus tasks of a household drudge" (*ISM* 1); the impassable, washed-out road; and

finally the encounter with the grotesque figure of the old man. This character assails the narrator, whom we may assume to be Grove, with an absurdly gleeful account of a car accident the day before on the same wash-out in which a man broke his neck. This voluble old geezer has the status of a trickster figure whose shadow has dogged Grove's vision of his life as a writer in Canada while former colleagues in Europe have become renowned in that world, and internationally-known successes in literature.[21] The grotesque as the mode of the marginal; the philosophy of failure in success; the decay of the ethical and values of the spirit — Grove's fictionalized autobiographical vision is itself a "tale from the margin."

Each group in "Tales From the Margin" links with the others through common features such as setting, character, and theme. As a linking whole, the "Tales" represent both Grove's philosophy of failure of an ethical spirit promised by the first generation of homesteading newcomers in Western Canada and South-East Saskatchewan. Settings are populated by figures that reflect Grove's definition of the tale: the grotesque and marginal in situation, character and setting. Failure of place and character is, according to Gerald Lynch, one of the factors of coherence in Canadian linking narratives.[22] His prototypes are Stephen Leacock's *Sunshine Sketches of a Little Town* and D.C. Scott's *In the Village of Viger*. Both, Lynch asserts, focus attention on tension between traditional community values and social change. Grove's "Tales From the Margin" both follows and departs from Lynch's prototype cycles. The "Tales" are concerned not with the overtaking of traditional community by the modern values of encroaching urbanization in the early twentieth-century, but with the decay of a physical and spiritual connection of the individual with the land in farm and rural settlements in early twentieth-century Western Canada.

The first group in "Tales From the Margin" constructs an ethos of connection with the land and thus establishes a community based on Grove's idea of a "federation" of differences in the varied immigrant population that settles the Big Marsh country West of Lake Manitoba. As setting, the Big Marsh takes on the status of an ethical space in this first group, described or mentioned in all of its nine tales. Similarly, recurring characters contribute to the representation of an heroic generation of men in this homosocial world. Abe Carroll in "The Marsh Fire" and "Snow", and Abe Standish in "Saturday Night at the Crossroads" and "The Lumberjack" are figures whose efforts help construct not only their own homesteads but also the values which draw the community together in times of crisis. The "foreigner" is personalized in the tales Holznagel tells his wagon-mate, thus establishing his subjectivity in "The Heir" and "The Deserter," while it is the Englishman Neal who, listening, remains "the other." "Here," Holznagel tells the laconic Neal,

> Most Englishers look down on us foreigners, even though they've asked us to come here. We're like cattle, good enough to do the hard work for them; but as for friendly intercourse, phew... They'd just as easy make friends with the horses and oxen they keep. I've found that out. You're an exception; I'll say that for you, Neal."

And in "Foreigners I and II," the dissatisfaction of the community with the Anglo Canadian outsiders, the school district administrator, and the teacher is brought to a head with the administrator's reminder that the "foreigners" haven't shown yet that they can make their own decisions about education in their own district. The issue is resolved, temporarily at least, when the school house mysteriously burns down.

But, in Grove's philosophy, in the striving for success lie the seeds of failure. The opening story of the first group, "Water," involves a

homesteader "on the very margin... of muskeg land bordering on the Great Lake." Kurtz has cattle but no water. Magnus, a well-digger, offers to dig him a well with the enticement that, on his neighbour's land, they struck water at seventy feet. Kurtz agrees to the terms, despite his wife's warning "Don't sign !" Water is finally struck at the agonizing depth of 270 feet; but it is salt. Nevertheless, the well-digger insists on payment of the debt. Three years later, the farm belongs to Magnus; Kurtz and his family of fourteen children move south to town. He finds work laying track on a new railroad line into the north country, his dream of farming failed.

The multi-ethnic population represented in "Saturday Night At the Crossroads" exists within a geographical margin of new homesteads in "a wilderness of muskeg bush," a place that was "ten or twelve miles north of the end of steel" Like D.C. Scott's *In the Village of Viger*, Grove's "Tales From the Margin" evokes a community of individuals and values balanced on a precarious edge in the inevitable encroachment of material "progress" in larger settlements of villages, towns, and cities. This tale is narrated in the first person by an observer who is passing through the crossroads, and, while resting his horse takes advantage of the camaderie of the Saturday night gathering of customers. The narrative distance allows for commentary on the range of characters who comprise the homesteaders in the district. The narrator notices, too, the sexual attraction between Abe Standish, one of the pioneers, and Ruth Kalad, daughter of the owners of the store. In the form of intermarriage, this piece fictionalizes Groves's New World belief in the possible assimilation of "[t]wo races living side by side." According to Grove, since "no racial strain is intrinsically superior to any other," they can do "one of two things: they can mingle and blend, thereby giving rise to a third race.... Or they dan define

themselves against each other as Europe has done" ("Assimilation").

"The Lumberjack," as the closing narrative of this group, is also a signal of Grove's use of both the grotesque as a mode of the marginal and the unequal relationship between foreigners and Anglo Canadians. In a crew of men cutting cordwood, most of the men, like the boss, were "foreigners themselves, Ruthenians, Germans, Poles. But two or three among them were unmistakably Canadian. The latter called the boss Lars or Petterson: whereas the foreigners added the 'Mr.' to the latter name." This time a tale within a tale is told by Abe Standish to Lars Petterson about his brother Alph, who becomes mentally unbalanced after an illness with typhoid fever. After several harrowing episodes with Alph's unstable temperament, the latter is sent to an institution in one of the larger towns in the southern part of the province. Alph's story of his brother's madness and institutionalization echoes the dimension of the grotesque, a reminder of the paradox of chaos in the midst of supposedly simple lives.[23] The narrator of Grove's "The Lumberjack" muses, the "quiet, orderly, every-day life of the average person was just a barrier erected to shut out the view into horrors such as no human mind could long endure to behold." As the closing tale in the first group, "The Lumberjack" is a link to the paradoxical process of decay in the succeeding groups of Grove's tale cycle.

The ten tales in the second group form two sub-groups: the tales in the first sub-group introduce the theme of the city's material influence on the second settlement generation. The use and abuse of money in many of these tales is symptomatic of the ethical standards of individuals and communities in the tales. The setting of "Drovers," which opens this section, is Winnipeg, where a widower, Tillotson, who emigrated from England, boards his two boys, ages thirteen and fourteen, while he earns an income as a buyer and seller of city horses. As

young as they are, his sons help him drive the horses from the train where they are unloaded into the country north-west of the city, where the animals will be pastured to be sold later at profit by their father. Tillotson's aim is to finance the boy's future education. The weeks that Dan and Charlie help their father form their initiation into an adult world of responsibility in which hard-gained money and profit are used for the achievement of higher aims. Significantly, the city is the place of abode and of the future; the country, while it means "paradise" to the boys, is strictly, as far as Tillotson is concerned, the venue for the production of income.

Money, again, is the motivator in "Relief," the setting of which is Sedgeby, Saskatchewan during a period of drought. The farming community and the townspeople are suffering from lack of even the staples of food. The municipality asks for and receives help in the form of relief from the province and the Dominion; arrangements are made for food and credit to be paid back over several years. But the life-saving assistance turns into a profit-making scheme for Sedgeby's general store. The relief vouchers are spent on gradually more and more luxurious goods, far beyond the essentials of flour and seed. Imprudent spending on credit is parodied by the community's new taste for number one tinned salmon, stuffed olives, and silks for the ladies. This second tale is, in effect, a negative contrast to the prudence of Tillotson in "Drovers"; in Grove's comic reversal, greed rears its ugly head in the form of the newly-awakened desire for luxury goods, incongruous with the necessities of farm life, but endemic to profit and an illusion of material progress.

Elizabeth Hurst stands out in "Lazybones" as Grove's treatment of a female character in this tale cycle who embodies, like Abe Carroll and others, the physical and ethical virtues of a life lived on the land.

Unfortunately, Elizabeth's handsome husband, whom she married because, like her, he wanted to farm, is lazy. It is Elizabeth's drive that has kept them and their seven children for ten years on the land — as semi-impoverished, semi-itinerant tenants, working the farms of landlords. The narrative parallels Elizabeth's position with the Biblical Rebekah and Rachel, "daughters who looked after the herds of the patriarchs." The cycle of Elizabeth Hurst's day from pre-dawn to dusk is filled with both her physical tasks in house and field, and marked psychologically by her alternate moods of joy, resentment, anger and contentment. Part of Elizabeth's drive resides in the subtext of intimacy between wife and husband; he is "handsome yet." But it is Elizabeth's desire that holds them, and her life on the land, together. The relationship between her and her lazy Walt represents Grove's view of marriage as a subject in fiction:

> marriage to me is a beginning, not an end: the problem of sex is broached, not solved at the alter. For that reason I abominate the common love story. ("The Novel" INS 124)

The issue of money "almost invariably accompanies marriage and sexual relations" in Grove's narratives.[24] Paired with "Lazybones," the following "The Deadbeat" represents another side of money and marriage. Fred Farley is hopelessly in debt; he is close to losing his farm to the bank; he is known throughout the district of Sedgeby, Saskatchewan as a bad credit risk. But, on credit, he has provided his wife with a comfortable home. He cannot, it seems, resist spending money. And Bill Orting, travelling salesman, who preys on the material foibles and desires of farming communities, knows Farley's weakness. Orting sells him, over the protestations of Farley's wife, a photograph enlarger. Ironically, knowing there is a lack of money, she sees through the salesman's compliments. But Farley cannot resist

buying the gadget as Orting is leaving, and gives his last "free and clear" cheque to the salesman.

Bill Orting, figure of materialism and greed, is again the central character in "The Agent." He has had a career making hundreds of dollars in a few hours and then spending them "in riotous living." Now, middle-aged, disgusted with the drought-stricken territory he has just tried to "work," he buys a ticket to Regina, where his wife is waiting for him. However, to his good fortune, a group of young harvesters gets on the train, moving, with wages in their pockets, from one job to the other. Orting sells his trinkets to this unexpected source of profit, and, thinking of the doubtful reception at home in Regina, gets off the train at Moosejaw. He heads immediately by taxi to the Lincoln Hotel. This piece is yet another cautionary tale of the parasitic preying of those from the city on the hospitable gullibility of those in the country. Ironically, Orting, like Farley, spends his money carelessly, for the moment, and thus each contributes to his own failure.

"Society Column," which divides the first sub-group from the second in this section of the "Tales," is an ironic treatment of aspirations beyond the mundane and down-to-earth in Sedgeby. The tale is about the marriage of a butcher, the son of a barber, to a young woman whose parents made "pretensions to gentility." The barber's "artistic" aspirations are centred on his antiquated touring car, which he drives whenever he can afford the gas, leaving it wherever it runs out until the next time he can tour around the countryside in it, imagining himself a sort of great lord: "The car being the medium of his dreams and the object of his great love, he treated it as a great artist might treat his Stradivarius." But the barber and his wife, due to the pretensions of their new in-laws, are not invited to their son's wedding, which takes place in the "best" room of a four room shack. But, in the language of

the *Sedgeby Searchlight*, a much grander affair is reported. This tale parodies the pretensions of its subjects, as does its use of language in reporting the affair in the sleek, urbane format of bridal announcements in city newspapers.

"The Teacher" is a tale told in two sections. The first narrates the first exciting but terrifying teaching experience of a seventeen-year old girl. The second relates the demeaning compromise the same teacher thirty years later is forced to make with the school board of the district where she, widowed, now teaches and supports her son. Every penny she now earns is accounted for; her compromise means she will stay in that school for at least the coming year, but at a lower salary. Laura Lee has become the widowed Mrs. Walden; the character is another representation of the philosophy of failure that threads through Grove's tale cycle. However, "The Teacher" also resonates with empathy for the character's position as a country school teacher in the 1930s. In Laura Lee's beginning are the seeds of her "decay." Mrs. Walden is Grove's second heroine in this cycle. While Elizabeth Hurst held her marriage and desire for the land together with great resources of physical and mental energy, Laura Walden in middle-age works to provide for her son and help her sister. She thus makes the compromises of middle-age: "She looked toward that which was coming... old age and death.... Every year for the last eleven years, she had moved !" Laura Walden's life in particular is tentative, on contract at poverty's edge —— a peripheral life on the margin of society.

"Bachelors All," the only tale besides "Saturday Night At the Crossroads" told by an observer's first person point of view, relates the history of a group of bachelors living alone in an outdated homosocial world of which the home of an aging remittance man is a gathering place. When they came to Western Manitoba as first generation

homesteaders, they were all ready to marry, but marriageable women were very scarce. Ironically, now the group is anomalous in the second generation prosperous farming district, living now "without hope" of marriage in a group of prosperous farms called Bachelors' Bluff.

The tales in the second section of "Tales From the Margin" are concerned with the influence of city materialism and the role of money in the community and in relationships. Parody is used to ironize greed and pretensions to gentility, while the use and abuse of money is symptomatic of the failure which insinuates itself in success.

In the closing tale of the second section "The Midwife," Dave Chisholm, who makes a brief appearance in "Drovers," is a farmer and married father of three. He is asked, as usual, by his neighbour Kruger, father of twelve, late at night during the Spring flood to drive to town several miles away and bring back the midwife. Dave has made the same trip to town to get Betsy Drinkwater, an enormously fat, overflowing woman, every year for the past twelve years, always for Kruger. Dave's own wife is slim and prim, a witholder of comfort. Thus, two previous situations are called up by this tale; one, a dependable man is called on to make an emergency trip by horse and wagon; and two, the tenor of married relationships is emphasized. In addition, the secondary female characters in the "Tales" cycle are fat women — Kurtz's wife, Redcliffe's mother-in-law, for example. Exceptions are the main characters of Elizabeth Hurst and Laura Waldon. But Betsy Drinkwater's girth and her occupation give her heroic proportions. Furthermore, they symbolize what is absent in Dave Chisholm's marriage — comfort and many children. Dave's wife is "the kind that does not want to be comfortable, as a matter of protest against things in general." Conversely, Dave makes himself "comfortable" as possible on the drive through the several-inches deep floodwaters to fetch

the midwife. Once inside her house, a "close, intimate, intensely female smell greeted him." And once Betsy Drinkwater is ensconced on the seat of the wagon beside Dave, her body "was soft and overflowed him." During the several hours' drive back to Kruger's farm, Betsy tells Dave, "[we] two should have hitched up together when we were young. I'd have made you a wife." Dave protests their difference in size. But once back at his own place, his wife warns him not to muddy the freshly washed kitchen floor, to which Dave replies that he, too, "the whole fellow's freshly washed." Grove's tale parodies Betsy's overflowing female sexuality, but her name, her association with birth, and her comfort are complicit in the symbolism of Dave's "rebirth" during the trip made in the floodwaters. The midwife's offer of comfort contrasts ironically with the dry piece of bread he munches, at dawn, back in his wife's kitchen.

The technique of parody and irony increases in the relatively small number of three tales that form group three of "Tales From the Margin." According to Linda Hutcheon, parody and irony are major forms of ideological critique in Canadian writing. Grove's use of these techniques allowed him to build towards the closing critique in "In Search of Acerima," and at the same time, distance himself from the subjects and situations that resembled his own experiences living "on the margin." Hutcheon notes that parody and irony are the forms of colonial literature and of the colonized — those in negative relation to the imperial or metropolitan centre. According to Hutcheon, parody and irony

> allow writers to speak to their culture, from within, but without being totally co-opted by that culture. The irony and distance implied by parody allow for separation at the same time that the doubled structure of both... demands recognition of complicity. Parody both asserts and

undercuts that which it contests.[25]

The opening tale of the third group, "The House of Many Eyes," draws a darkly ironic portrait of the relationship of the Creightons, a childless married couple who immigrated from England to Fisher Landing, Manitoba where his back is severely injured, so much so that he is crippled and confined to the house while his wife goes out to earn the family bread. Their relationship has become a gross parody of intimacy; he spends his days plotting petty revenge against her domineering and miserly behaviour towards him. Conversely, she "assumed the speech and manners of the 'boss' in the house." Relations between them deteriorate into a series of small wars over trifles, which accumulate to constant resentment between them. Symbolic of the grotesquerie of their marriage is the large, fantastically dormered, many-windowed house which, having been abandoned by it owner, is now used by the municipality to house those in penurious circumstances. In its decay, the fantastic, deformed house is an ironic reminder of the deterioration of Tom Creighton and the decay of his marriage. Grove's narrator observes:

> Nearly every western town has some such, if not several, relics of a past prosperity which proclaims both the purse-proud lack of taste and the impoverished lavishness of a generation of newly-rich promoters, parasitic upon the pioneer. (TM 321)

The theme of the preying salesman is introduced in the second group of tales in the character of Bill Orting. In this third group the second and third stories further the phenomenon of the parasitic promoter and agent. In the second tale, "Glenholm Oils Limited," old Doctor Carlton, who, after serving the Western Manitoba district faithfully for decades, is forced to retire in poverty when younger MDs move into the area. Three of Dr. Carlton's financially successful

former patients develop a scheme based on some evidence that this farming district is sitting on an oil field; "black sponges" keep turning up in farmers' fields. The three philanthropists establish a company to occupy Dr. Carlton and pay him a living wage. The doctor, representing Glenholm Oils Limited, is to secure oil leases from the farmers in the surrounding district on the chance that oil is discovered on their land. Carlton takes on his new role with vigour; within a month he has signed up the whole district. With his commissions he begins speculative buying and selling of town lots, their rising prices based on the coming "oil boom." Ironically, there is no boom, but old Doctor Carlton becomes wealthy enough to buy himself a "Stutz" car and take a trip around the world.

This humourous parody of land speculation precedes the third tale, "Salesmanship," in which an exploitive agent and his salespeople, all women of various ages, roam the farming districts, selling embroidered linens to rural wives at a great profit to the agent, and lesser commissions to his "sales force." The star seller is Martha, a young city woman who affects an Irish accent the better to sell the goods with, helped by a tale of recent immigration and a father waiting in Grande Prairie, Alberta. The girl's target this time is a school teacher in Fisher Landing, who supports a bed-ridden husband. But, ironically, during the course of negotiations for the sale, it becomes apparent that Martha's targets are as adept at getting her asking price down as she is; the tablecloth and napkins are sold at less than half of the original price, to the satisfaction of both parties. Martha takes her profit, meets the agent as arranged, and they plan the next day's pickings.

Gerald Lynch asserts that "one important aspect of story cycles [is] their concluding stories" (91). In addition, Robert Luscher suggests that the individual units of a sequence "grow out of a larger

controlling idea" (153). Grove's final narrative both asserts a larger controlling idea and offers further evidence of his narrative innovation. His closing piece conforms to his definition of the essay as a form of imaginative literature, in the style of Montaigne, rather than what is referred to as an "article." Furthermore, because the "true" essay depends on "not so much as what it presents or proves, but whether or not it succeeds in putting into an immediate and direct sympathy with its writer." In other words, according to Grove, the essay is essentially a lyrical form of expression.[26]

Grove's larger controlling idea is represented by the final narrative, "In Search of Acerima," which, in the original typescript, forms by itself the fourth and last of his linking narratives, serving as a coda to the tale cycle. In this concluding essay, Grove adopts the language, style, and prophetic mood of parable that characterize his "Ant Book," *Consider Her Ways*, published in 1947, the year before his death. In "A Search for Acerima," the direction of the previous narratives achieves a focus defined by its main philosophic theme — that humankind is the source of its own failure. Grove makes the controlling idea writ large in the conclusion to his tale cycle.

Indeed, "In Search of Acerima" is a hybrid, part essay, part parable, appealing to the reader's imagination with the opening words "Once upon a time," the mode of fairy tale, while what follows is an imaginative history, over several centuries, of Europe and the New World. Although it departs in form, this final narrative is not incongruous as the coda of Grove's "Tales From the Margin." In his comments on Montaigne's *Essais* Grove notes their "looseness of style" and "bundling together of so many disparate pieces" making a fitting commentary on his own method in assembling his tale cycle.

Grove's closing parable asserts the direction in which those who

people his "margin" have been moving — from homestead, to settlement, to town — with the increasing motivation of acquisition, greed and profit. The New World's promise of

> a society where there were neither rich nor poor but in which all cooperated for a common weal crystallized into a great plan and purpose: the utopia of their dreams seemed to be within easy reach. All the poor needed to do was to go to that newly discovered country and settle there; and they would be able to carry into effect what seemed right and just to them.

However, about human motivation and behaviour in the New World, the parable asserts

> Greed grew even more greedy than it had been in the old country, which being old, had been comparatively poor in itself; and as the nation grew rich in numbers, the difference in wealth, reestablished between rich and poor, became even greater than it had ever been before.

The promise of change in the human spirit seemingly offered by the New World is superseded by a renewed cycle of greed, acquisition and profit. The opportunity for rebirth, for inner change is a failure, and thus the parable reiterates the failure in the "Tales From the Margin" cycle's first tale, "Water," where Kurtz loses his farm to a parasite in the business of well-digging.

The irony pervading the preceding tales extends to Grove's final statement on an ideological theme parodied by "In Search of Acerima":

> equality consists in this very thing that all wish to do as others are doing; for it is clearly not in the uniform possession of wealth or high station that true equality consists but in the universal desire for wealth and high station which, indeed, is general throughout the land.
>
> And thus my friend, the devil, smiles behind his slender hand.

Thus, the devil wins again; the paradox of failure in success is reiterated as the controlling idea of Grove's cycle. Grove's original

"Tales From the Margin" demonstrates that his original typescript deserves attention to the form and arrangement that he intended, and that it must take its place in the long line of linking narratives which are a dominant feature of Canadian literature. In addition, Grove's original text is significant in its use of the linking narrative form to further the challenge of ethnicity to contemporary ideas of Canada's national and literary character and thus, as part of the canon of Frederick Philip Grove's writing, signals his importance as a forerunner of Canadian multicultural writing.

Paradoxical too is the move of Grove's unpublished "Tales From the Margin" from ethnic heterogeneity to the dominance of an Anglo-Canadian ideal of progress. Grove's tale cycle speaks to the ambivalence of the so-called ethnic writer in Canada, precursing the position of latter twentieth-century Canadian writers regarding Canada's official policy of multiculturalism in an act of Parliament that was sanctioned in 1988. Today's "ethnic" writers, unlike Grove, do not disguise their ethnicity, but their position remains in ambiguous relation to official multiculturalism in Canada.[27]

Appendix

TABLE OF CONTENTS*

(The above arrangement in groups is intentional and should be adhered to by the printer. The author.)

*"Tales From the margin." MSS 2 Box 15, Fd. 8–12 ts. Grove Collection, Elizabeth Dafoe Library, University of Manitoba Archives.

Endnotes

1 See Kamboureli's discussion of Grove, which centres on his *Settlers of the Marsh* (1923) for its emphasis on FPG's 'New Canadian' anxiety as a European writer writing in Canada, both rejecting and embracing his, as Kamboureli terms it, diasporic position (27–80).

2 See Leo Tolstoi, "How Much Land Does a Man Need ?" in Donna Rosenberg, ed., *World Literature* (Lincoln, Illinois: National Textbook Company, 1992): 213–227.

3 See the appendix. On the Table of Contents page of the original typescript of "Tales From the Margin," Grove included the following explicit instructions:

"(The above arrangement in groups is intentional and should be adhered to by the printer. The author.)" MSS 2 Box 15, Fd. 8–12, Grove Collection, Archives and Special Collections, Elizabeth Dafoe Library, University of Manitoba.

4 See the front endpaper to Gerard Genette, *Paratexts*, trans. Jane E. Lewin, foreword Richard Mackey (Cambridge: Cambridge U P, 1997).

5 See D.O. Spettigue, *FPG: The European Years* (Canada: Oberon Press, 1973) 24–35.

6 See D.O. Spettigue, "The Grove Enigma Resolved," *Queen's Quarterley*, 79 (1972): 1–2.

7 See Desmond Pacey, "Frederick Philip Grove: A Group of Letters," *Canadian Literature*, 11 (Winter 1962): 28–38.

8 See Desmond Pacey and J.C. Mahanti, "Frederick Philip Grove: An International Novelist," *International Fiction Review*, 1 (July 1974): 17–26.

9 See for example: Desmond Pacey, ed., *Frederick Philip Grove* in the *Critical Views on Canadian Writers Series* (Toronto: Ryerson Press, 1970).

10 See for example: Rudolf Bader, "Frederick Philip Grove and Naturalism Reconsidered," ed. Robert Kroetsch and Reingard M. Nischik, vol. VI, *Western Canadian Literary Documents Series*. General editor, Shirley Neumann (Edmonton: NeWest Press 1985). For the influence of socialist theory on Grove and his work see John Z. Ming Chen, "Re-reading Grove: The Influence of Socialist Ideology on the Writer and *The Master of the*

Mill," *Canadian Literature*, 147 (Winter 1995): 25–44; Axel Knonagel, "Frederick Philip Grove's Beginnings in German Aestheticism," *Canadian Review of Comparative Literature* (March-June 1989): 63–73; D.O. Spettigue, "Felix, Elsa, Andre Gide and Others," *Canadian Literature* 134 (Fall 1992): 9–39.

11 See for example: Klaus Martens, "Nixe on the River: Felix Paul Greve in Bonn (1898–1901)," *Canadian Literature* 151 (Winter 1996): 10–43; Richard Cavell, "Felix Paul Greve, the Eulenburg Scandal, and Frederick Philip Grove," *Essays on Canadian Writing* 62 (Fall 1997): 12–45; S. Leigh Matthews, "Grove's Last Laugh: The Gender of Self-Representation in Frederick Philip Grove's *In Search of Myself*," *Canadian Literature* 159 (Winter 1998): 114–137.

12 See Walter Pache, "The Dilettante in Exile: Grove at the Centenary of His Birth," *Canadian Literature*. 90 (Autumn 1981): 187–191. See also Robert Kroetsch's poem, "F.P. Grove: the Finding," and Kroetsch's "The Grammar of Silence: Narrative Pattern in Ethnic Writing," *Canadian Literature*, 106 (Fall 1985): 65–74.

13 See Desmond Pacey, "Frederick Philip Grove: A Group of Letters," *Canadian Literature* 11 (Winter 1962): 32.

14 See W.S. Penn, "The Tale as Genre in Short Fiction," ed. Charles E. May, *The New Short Story Theories* (Athens: Ohio U P, 1994): 44–55.

15 See Grove's articles, "Canadians Old and New," *Maclean's* XLI (March 15, 1928): 3+; "Assimilation," *Maclean's*, 1:6 (Sept. 1929): 7+. These were based on his speeches to Canadian Clubs across the country.

16 Apparently, however, later publishers did want some of his individual stories. As Pacey points out, some pieces from "Tales From the Margin" eventually were published separately in Canadian magazines such as the *Queen's Quarterly*, *Saturday Night* and the *Winnipeg Tribune Magazine* by Grove between the years 1928 and 1931 (*Letters* 236 note 1). Some of Grove's other short stories were accepted by editors and publishers, but the typescript of linking narratives remained unacceptable, apparently, as a set group of distinct but linking narratives. In his introduction to his selection of Grove's short narratives Pacey states that twenty-three of Grove's stories were published in the *Winnipeg Tribune Magazine*

between 1926 and 1927. At least three of the "Tales" in the original typescript appeared elsewhere in Canadian periodicals. His most anthologized piece, "Snow" appears as "Lost" in the "Tales" typescript. As "Drama at the Crossroads," "Saturday Night At the Crossroads" appeared in *The Canadian Nation* in April 1928; and "Salesmanship" appeared in the same magazine in 1929.

Interestingly, Grove/Pacey correspondence in the Grove archival collection at the University of Manitoba, although it refers to other stories published by Grove, does not mention the unpublished typescript of "Tales From the Margin."

17 See Appendices I and II Of Pacey Ed. *Tales From the Margin: Selected Stories of Frederick Philip Grove* (Toronto: Ryerson Press, 1971.

18 This previously unpublished essay is in Paul Hjartarson, ed., *A Stranger to My Time: Essays by and about Frederick Philip Grove* (Edmonton: NeWest Press, 1986): 67–82.

19 See F.P. Grove, "Realism in Literature," *It Needs To Be Said* (1929) (Ottawa: The Tecumseh Press, 1982).

20 Frederick Philip Grove, "Nationhood," *It Needs To Be Said* (1929), intro. W.J. Keith (Ottawa: The Tecumseh Press 1982): 155.

21 See Paul Hjartarson, "Design and Truth in Grove's *In Search of Myself*," *Canadian Literature*, 90 (Autumn 1981): 73–90.

22 See Gerald Lynch "The One and the Many: English Canadian Short Story Cycles," *Canadian Literature*. 130 (Autumn 1991): 91–104. Lynch, following on Forrest L. Ingram's definition of the story cycle in his *Representative Short Story Cycles of the Twentieth Century: Studies in a Literary Genre* (The Hague: Mouton, 1971), makes the point regarding place as a factor of coherence in story cycles. He states: "the form is... unique for the way in which it often reflects the failure of place and character to unify a work that remains tantalizingly whole yet fundamentally suspicious of completeness" (96).

23 See Alice Munro, *The Lives of Girls and Women*, page 210. The closing lines of this tale echo a similar comment at the end of Alice Munro's story cycle *Lives of Girls and Women* Del Jordan's insight that the course of individual lives is a paradox of order and chaos is central in

this story cycle's achievement as Kunstlerroman: "People's lives, in Jubilee as elsewhere, were dull, simple, amazing and unfathomable — deep caves paved over with kitchen linoleum." (210)

24 See Anthony W. Riley, "The Case of Greve/Grove: the European Roots of a Canadian Writer," ed., Walter E. Riedel, *The Old World and the New: Literary Perspectives of German-Speaking Canadians* (Toronto: U of Toronto P, 1984): 42.

25 Linda Hutcheon, *The Canadian Postmodern* (Toronto: Oxford University P, 1988): 7.

26 F.P. Grove, "Essays," MSS 2, Box 20, Fd 14, ts., Grove Collection, Elizabeth Dafoe Library, University of Manitoba Archives: 7.

27 See Neil Bissoondath, *Selling Illusions: the Cult of Multiculturalism in Canada*. See also Andy Lamey, "The Death of Multiculturalism" in *The Literary Review of Canada*.

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