

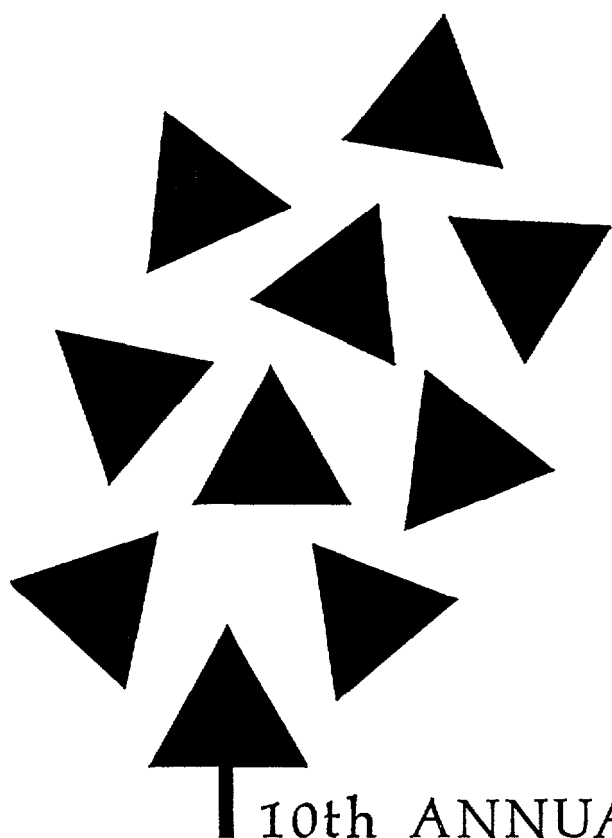
10th ANNUAL REPORT  
THE CANADA COUNCIL 1966-67



## **ERRATUM**

Page 2, line 16, should read: *Mr. Stuart Keate*





10th ANNUAL REPORT  
THE CANADA COUNCIL 1966-67



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THE RT. HON. VINCENT MASSEY, C.H.

Honourable Judy LaMarsh,  
Secretary of State of Canada,  
Ottawa, Canada.

Madam,

I have the honour to transmit herewith, for submission to Parliament, the Report of The Canada Council for the fiscal year ending March 31, 1967, as required by section 23 of the Canada Council Act (5-6 Elizabeth II, 1957, Chap. 3).

I am,

Madam,

Yours very truly,

Chairman.

June 30, 1967.

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## ► *Foreword*

For ten years now, the Council has been in the service of the arts, humanities and social sciences in Canada. Achievements during the period have been considerable. They are particularly striking in the arts, which turn out to have largely contributed to the level of excellence reached by Festival Canada and Expo '67 and to a welcome surge of pride in what Canadians can accomplish together. On the other hand, for a good part of these ten years, the Council's resources did not permit it to attend in any significant measure to certain needs, especially those of the social sciences and humanities, which continued to wane in the shadow of the natural sciences. Indeed, had it not been for a gradual awakening of the public conscience to the advantages of vastly increased investment in research and creative thinking, the country would soon have found itself slipping to the rearguard of those nations which can still hope to influence their own destiny. Certainly, a continued withering of the social sciences and humanities would have imperiled Canada's ability to direct its own evolution in this era of universal and instant change.

The Council reported a year ago that parliamentary approval had been given early in 1965 to a \$10 million special appropriation, a portion of which had enabled it to double its budget for the fiscal year 1965-66 and bring it to the \$7 million level. Since then, with governmental agreement, the Council found it necessary to apply the remaining two-thirds of these special funds to its 1966-67 plan of expenditures. This meant that the budget could be raised for the year under review to some \$11 million. More recently the Government agreed to recommend parliamentary approval for a grant of \$17 million which would allow the Council in 1967-68, with the additional income from its endowment funds, to lift its level of support to over \$21.5 million.

In the meantime, the Council had become the beneficiary of an unusually impressive private bequest from the estate of the widow of the late Izaak Walton Killam. The Killam Trust of the Council will eventually amount to some \$16.5 million and yield close to \$1 million a year of expendable funds for which the research community will be deeply grateful. The terms of Mrs. Killam's will prohibit the Council from applying these funds to the creative or performing arts. They should, however, provide generous support for a few programmes of study or research of exceptional significance.

As can readily be seen, the interest from the most generous private gifts in this country – and indeed in the present-day United States as well – is only large enough to assist highly selective endeavours. By the same token, they strengthen the case for the provision of public funds to meet the generality of needs. Some estimate of these requirements is now possible on the basis of the response of Canadian scholars and artists to the enlargement in the past two years of the Council's main programmes of support. This response indicates that the recovery operation initiated in 1965-66 to meet pent up requirements and extend support to the full dimensions of the Council's assigned constituency, especially in the social sciences and humanities, could probably be completed

within a five-year period, that is, by the end of the fiscal year 1969-70, if funds are made available. Objectives of the first three years of the operation are now reasonably assured. This report will indicate certain goals that must be reached if the task is to be pursued without reverting to an untenable ratio of awards to qualified applications. The last two years of the retrieval period will not require the same pace of growth in the Council's resources as the first three years, although increases will still have to be substantial. From then on, the situation would, it is hoped, be reasonably well in hand and the Council's budget could grow at a more uniform pace, related to constant factors of growth.

During the year there were some changes in the membership of the Canada Council. Reverend Charles Forsyth resigned and was succeeded by Mr. Alex Colville. Dr. G. Edward Hall and Dr. J. W. T. Spinks both completed a second term and were succeeded by Dr. J. Alexander Corry and Mr. Murray Adaskin. Five members were re-appointed for a second term, namely Reverend Jean-Adrien Arseneault, Dr. Henry D. Hicks, Dr. C. J. Mackenzie, Mrs. W. J. Dorrance and Mrs. Stuart Keate. Among staff changes during the year was the loss, through resignation, of the talented and dedicated officer charged with the Council's programme of aid to the theatre, Ann Coffin, now Mrs. Christopher Young. The Council appointed Mr. F. A. Milligan as an Assistant Director, and he will be particularly occupied with directing the programme of aid to the humanities and social sciences. A Chief of Information Services was found in Mr. Gerald Taaffe. Other officers appointed by the Council were Mr. Lloyd Stanford, to the Humanities and Social Sciences Division; Miss Jean Roberts and Mr. Guy Huot to the Arts Division; Mr. Gérald Rivest to the Treasurer's Office; Miss Olga Jurgens and Mr. Bernard von Graeve to the National Commission for Unesco.

The Council wishes to record here again an expression of its deep gratitude, as well as that of the community it serves, for the enlightened response of Government and of Parliament, and for the inspired initiative of private donors. The Council also attaches considerable significance to the fruitful cooperation it has enjoyed with other national, provincial and local agencies engaged in the pursuit of common objectives. There are other forms of help which call for equal recognition. Since the beginning, ten years ago, the Council has always founded its policies and judgments upon advice which has been most freely and thoughtfully given by artists and scholars. This selfless collaboration has been invaluable.

## PART ONE

### ► The Arts

#### INTRODUCTION

*"Two Truths are told,  
As happy Prologues to the swelling Act . . ."*

An official of the Canada Council – a senior one known therefore as a superficial – going about the parish at the end of March this year saw a performance in Ottawa of *Twelfth Night* played by the Stratford Shakespearean Festival Company which is recognized, without any reservation, as the best classical theatre in North America. A few days later he was in Toronto at the first night of a sumptuous and highly original production of the ballet *Swan Lake* performed by the National Ballet of Canada, a company "on the brink of international eminence". Two nights later on the west coast he heard a stunning performance by the Vancouver Opera Association of *Lucia di Lammermoor* with the great coloratura soprano Joan Sutherland in the leading role.

On the following evening there was a welcome change of pace at the first night of the Vancouver Playhouse's charming and campy production of Cole Porter's *Anything Goes*. On the next night he sat in on one of the last rehearsals of Benjamin Britten's *A War Requiem* by the Vancouver Symphony Orchestra with four choirs and solo voices under the direction of Meredith Davies, who had conducted the first performance of the work at Coventry Cathedral in England. ("Oh, what a tangled web we weave," said Mr. Davies as the choirs ran into some trouble, "when first we practise. . .") Returning haggard with pleasure from these delights to the more solemn comforts of Ottawa, where he would shortly be seeing the Théâtre du Nouveau Monde's brilliant production of *Le Bourgeois Gentilhomme*, the Council's officer noted from the papers that three Canadian singers, Theresa Stratas, Maria Pellegrini and Jean Bonhomme had on the previous night sung the leading roles in *La Bohème* at the Royal Opera House, Covent Garden, in London.

At this very time ten years ago there would not of course have been an officer of the Council since it was not until March 28, 1957, that Royal Assent was given to the Canada Council Act. And this is not the only thing there would not have been. The young Stratford company was sailing regally along by its Avon and had not ventured out to play in the rest of the country. It might of course have been possible around that time to have seen a kind of mini-*Swan Lake* in Toronto, hewing with proper respect to the Royal Ballet version of the Petipa-Ivanov choreography; but the thought that the National Ballet of Canada would dare to challenge this hallowed version with a new and strikingly original creation of its own would then have seemed a positive heresy.

And then there would have been no *Lucia* on the West Coast because there was no Vancouver Opera Association to have produced it. Anything would not have gone in Vancouver because there was no Playhouse Company to send Cole

Porter off. The Vancouver Symphony Orchestra would have thought twice before daring to tackle a score of the complexity of Britten's requiem – assuming that it had been written then. It is entirely probable that Miss Stratas, Miss Pellegrini and M. Bonhomme would have made it to the Royal Opera House without the help that the Canada Council was only too glad to give them in the past. But our files show that the path there would have been some \$11,000 thornier than it was. Indeed, one of our fondest recollections is of the day we took two airline tickets down to a very young manicurist in an Ottawa beauty parlour (a curious public transaction which intrigued the ladies under the dryers – the second ticket was for a chaperone-aunt) and sent her for her first audition at the Royal Conservatory of Music in Toronto. We did not know that we were sending Covent Garden's Musetta on her way – though we had our hopes.

All this is simply to demonstrate from the performing arts and some chance visits (a trip elsewhere might have produced different results) two truths which we believe are striking: that there are after ten years many new ventures of quality in the arts of which we all have some reason to be proud, and that some of those that were already in existence are coming to levels of excellence and originality which must have seemed far from their reach in 1957.

This growth and development can in part be expressed in figures – though we can only do this in any meaningful way by confining ourselves to information given us by those organizations in the field of the performing arts which the Canada Council has helped. Our files indicate that earned revenues over a period of ten seasons have nearly tripled, going from \$2.6 to \$7.5 million. Attendance has much more than doubled across our board because we estimate that in 1957 it was about 1.5 million and is now some 3.5 million – and this means that more people are prepared to pay more for their pleasures. These pleasures, which begin to match admirably the expectations of their greatly increased public are now naturally after ten years of development much more expensive. The combined budgets of the organizations we have been assisting have nearly quadrupled from \$3.6 million to \$14.5 million. This is a high rise well worth observing on the national horizon.

It would be possible for us to examine these figures in depth. But on the occasion of the country's 100th birthday, in which the arts are playing a prominent part, when everyone is turned on, when Festival Canada is already roving around and Expo '67 has burst over us like a rocket, we do not find it in our heart to set out too many charts and percentages. We could, for instance, be asked why, if expenditures have risen four times, earned revenue should have risen only three times. But this lurking differential cannot be truly expressed in figures because, although rising costs are a part of it, it is also the *quality* of what is now being done that it represents.

With all these considerations in mind we have, therefore, thought it best to write briefly (drawing shamelessly and in a partisan way upon critics to make a particular point) about what we happen to have noted and admired among some of the things that the artists of this country have achieved during the ten

years of the Council's existence, and here and there to point out some of the difficulties they have had to overcome or which still remain. This is their story, not ours. If on occasion, because of our lack of funds, the artists have thought of us as anti-Micawbers waiting for something to turn down, we hope they will remember that we have had our difficulties too. But we think it can be demonstrated to have been well worth it.

## BALLET

*"One way and another a great deal is happening up there above the 42nd parallel, and it would be interesting to see some of it in New York one day. I think the quality of Canadian ballet would surprise New York. With some genuinely characteristic choreography it might even astonish it."* Thus Clive Barnes, the percipient critic of the New York Times lays his finger on our strengths and weaknesses. Indeed, over the decade a very great deal has been happening and, with our finger in the financial dyke, we sometimes wonder if Canada may have more ballet than it can really afford, or if our choreographic talent is too dispersed. Though this is not the same thing as saying that it has too much ballet.

For instance, we estimate from the figures that have been given to us that attendance at performances by Canadian ballet companies has more than doubled in the ten years under discussion. In the 1957-58 season it was about 270,000 and by the end of this season it will be 620,000. Its revenues have gone from \$.47 million to \$1.3 million, and its combined budgets from \$.73 million to \$2.9 million. This represents the second largest expenditure made by any of the arts we assist, and indeed ballet is one of the most expensive forms of art there is. (*"Perhaps the first thing to be said is that this is probably the most attractive-looking "Swan Lake" anywhere . . . It is said to have cost more than \$100,000, but it is worth every Canadian cent of it."* – Clive Barnes writing about the National Ballet in the New York Times.)

The country is at present supporting three main ballet companies – The National Ballet of Canada in Toronto, the Royal Winnipeg Ballet and Les Grands Ballets Canadiens of Montreal. In addition we have our colourful and popular folk dance troupe Les Feux Follets, and at long last a modern dance group of quality – La Troupe de la Place Royale. It is particularly difficult to sustain a form of art that requires such large production expenditures in a country with enormous distances to be travelled between the centres of population which provide audiences. It is because of this that we have watched aghast various tentative moves for the formation of additional companies, since we believe that the country needs a fourth ballet company like it needs a third railroad.

Even the large centres of population in Canada cannot support a ballet company for more than a comparatively short season. Since the companies must remain together during a great part of the year (they are in a sense a group of athletes as well as artists) they must therefore go panting out to seek audiences elsewhere. This means that in addition to normal operating expenses they must

add travel costs and out of town allowances. It has even been irreverently suggested that it costs more to keep a ballerina in the field than a U.S. soldier. Indeed, Canadian companies even find it difficult to maintain themselves by touring at home and often need the larger audience south of the border.

Yet somehow over the years it has been done. (*"Three salutes to Canada for doing what we, with all our resources, have been disgracefully unable to do. Moreover: Canada has its National Ballet and its Winnipeg Ballet. Both have visited us and won our approval. Where are we?" – Patterson Greene, writing about Les Grands Ballets Canadiens, Los Angeles Herald-Examiner.*) Our three ballet companies have been maintained, have grown in artistic competence and have produced most remarkable results. Perhaps most important of all, each has developed that hallmark of quality – an individual style which we can begin to recognize with a certain wonderment from our side of the footlights.

The National Ballet is large and often sumptuous yet it sometimes shows to great advantage in smaller delicate works such as its beautiful *Lilac Garden*. (*"Already they [Celia Franca among others] are planning for the future, knowing that one of the most vital things a company can possess is that elusive quality, more easily recognized than described, which we call style. In Canada I think the results are already beginning to be seen."* – Clive Barnes, *Toronto Globe & Mail*). Perhaps one essential quality of the individual dancers can be described by saying that they seem to assume a tranquil appearance of effortless superiority – though in fact the effort is enormous. If we may be allowed on this our tenth anniversary to show a little partisanship instead of sitting as usual dispassionate and agate-eyed in the wings, we could say that this quality shone through the performances of Lois Smith in *Giselle*, from Laurence Adams as Mercutio in *Romeo and Juliet*, in the many consistently fine performances given by Yves Cousineau, and from Jacqueline Iving in recent performances of *Solitaire*. A critic from Denmark sums up: *"I am deeply impressed with this ballet company – not only with its courage, but with its convincing ambition and with the immense amount of talent, willpower and stagecraft I met during my first nights in the O'Keefe Centre . . . (Celia Franca) has certainly achieved here, through the 16 busy years of the National Ballet, what it has taken generations for most other companies to achieve."* – Svend Krugh-Jacobsen, critic of the *Berlingske Tidende*, Copenhagen, writing in the *Toronto Globe and Mail*.

Les Grands Ballets Canadiens, as might be expected, have a kind of *panache*, a flair of their own which, since ballet is an international art, is as much Gallic as it is French Canadian. (*"Youthful, proficient, handsome and full of the joy of living, Les Grands Ballets Canadiens made their debut at Royal Hall last night."* – Patterson Greene, *Los Angeles Herald-Examiner*.) As far back as 1959 it was showing this quality, which still characterizes it, in the ballet *Suite Canadienne* devised by its artistic director Ludmilla Chiriaeff. We recall with particular affection its later and charming production of *La fille mal gardée* which showed to perfection its then ballerina Margaret Mercier who has since left the company and the country for the lusher prairies of the Harkness Ballet. Its last major production in the winter of 1966, a ballet version to the full score of

Orff's *Carmina Burana* with choreography by Fernand Nault, showed its maturer powers. ("Bref, *Carmina Burana* est un succès total qui ouvre on ne peut plus brillamment la nouvelle saison des Grands Ballets Canadiens." – Claude Gingras, *La Presse*).

The Royal Winnipeg Ballet under the direction of Arnold Spohr has had the courage during its 27 years to remain a small company of dancers and most displays, as far as this quality is meaningful in terms of the ballet, some Canadian character. This is perhaps because it has retained the closest links with the Canadian choreographer Brian Macdonald. ("What a marvellous evening it was! The Royal Winnipeg Ballet is not as big as Russia's Bolshoi nor as grand as the Royal Ballet of the mother country, but for its scale [a dancing personnel of twenty-five], it is just as good. Furthermore, it balances romance with wit, classicism with jazzy beat, purity of movement with the thrust of drama. The clue to its artistic viewpoint might best be described as reverence for beauty and irreverence for stuffiness". – Walter Terry, *New York Herald-Tribune*). Although Brian Macdonald is at present down in the Harkness meadows the company retains a number of his earlier ballets in its repertoire and can still dance them with verve and style – in particular his sophisticated *Pas d'action* and the irreverent *Aimez-vous Bach?* ("The Royal Winnipeg Ballet has just about every virtue known to dance companies and apparently none of the drawbacks. They have a youthful, handsome, classic beauty about them that never turns off. Nor does their sparkle. Their dance discipline is above reproach." – Frank Hruby, *The Cleveland Press*). Finally, since we are allowing our private pleasures to be noted here and there, we would remind balletomanes who have seen this company of Richard Rutherford and David Holmes dancing the rival suitors in "*The Bitter Weird*" and of Lynette Fry and Jim Clouser in the company's exquisite *pas de deux Prothalamion*.

Each company has managed to maintain its own school and these have provided new Canadian dancers for the *corps de ballet* which are continually depleted by marriage and other selfish considerations. Of these schools we must pay particular attention to the National Ballet School, a permanent residential institution which offers not only instruction in the dance but also a full secondary education. Some interesting things have been said about this school by interesting people. ("I am tremendously impressed with the graduates of this School who are now in the company" – Erik Bruhn, choreographer and premier danseur of the Royal Danish Ballet. "Everywhere in America I have seen bad arms. That is not true here. Here they are very good. This school is serious and knows what it is about." – Galina Ullanova, prima ballerina of the Bolshoi. "I have taught at quite a few schools and this school provides the best training I have seen in America." – Eugen Valukin, soloist and teacher at the Bolshoi). The school was brought into being by the skin of its financial teeth and stays at its present level by the skin of ours.

All this has been done under difficulties. Sometimes dancers unable to afford a room have had to sleep in a corridor of the artistic director's apartment. Other dancers, nurtured with awards to help their development have vanished into

foreign companies, and at Christmas time they remember us with cards and a twinge of conscience from unlikely places such as Barcelona or Monte Carlo. Often the music has had to be played without the full orchestra the score requires. Rehearsals have been in places where you get sweaty and where the showers were abominable. Companies have moved about in buses that boil you alive or perish you to death. Ballets have been danced on stages whose designs were approved by well-intentioned committees of nincompoops without professional advice. Still, as we said, it has been done.

We will leave a final thought for the future to Clive Barnes of the New York Times: "Obviously the National Ballet needs some kind of workshop organization where it may try out new choreographers and new choreography, and possibly a collaboration here with the Winnipeg company might be helpful to both and to Canada." And, we might suggest, with Les Grand Ballets Canadiens as well.

## MUSIC

In 1957 symphonic music, one of the touchier stones by which the musical life of a country can be measured, was widely spread through Canada and in the larger cities had already reached an appreciable level of maturity. By its second year the Canada Council was giving what now seems very modest help to 10 symphony orchestras, and we have at the moment no more than 12 of them on our Esterhazy hands. Thus during the decade our resident and professional symphonic music has not become noticeably more widespread, and indeed it can be argued that it did not need to do so.

Yet our files show that considerable development has taken place. For instance, during the decade attendance at concerts given by those orchestras the Council helps has doubled, rising from .7 million to 1.4 million. Revenues have more than kept pace and have increased threefold from \$.72 million to \$2.2 million – and this of course includes the contributions made to these orchestras by the Canadian Broadcasting Corporation. Expenditures have increased rather more rapidly, going from \$1.3 million to \$4.6 million. Obviously the increase in attendance and revenues has to be matched by more concert-giving and we find from our files that this is indeed so. Our two main orchestras have steadily augmented the number of concerts they give, Montreal rising from 48 to 109 and Toronto from 79 to 104. In the case of the orchestras which were still developing a basic audience, the increase is even more marked. The Winnipeg Symphony Orchestra for example, has increased its concerts from 17 to 60 and l'Orchestre Symphonique de Québec from 15 to 65.

There are other figures we think more significant. Additional concerts require additional rehearsal time, and it is therefore not surprising to see our orchestras working harder behind the scenes and going back to try the *andante sostenuto* at bar 145 rather more often than they were before. By way of example we find that rehearsal time for the Orchestre Symphonique de Montréal in 1957-58 was 325 hours, but in the current season it will be 705 hours. (And with *that* kind

of time you can go back to bar 145 until you get it right). The rehearsal time for l'Orchestre Symphonique de Québec has gone from 90 hours (the *andante sostenuto* must have sounded awful) to 420 hours. The Winnipeg Symphony Orchestra has gone from 130 hours to 256 hours. The essential, of course, is that the orchestras, which should not be casual conglomerations of underpaid musicians but – rather – fine instruments of music, now begin to work together as musical entities for longer periods of time. The effect of this work should be observable, and in our opinion it is.

In our fourth Annual Report for 1960-61 we wrote about what the Australian conductor, Sir Bernard Heinze, had had to say about symphonic music in Canada after making a survey on our behalf: "The (Heinze) report implied that Montreal and Toronto, at least, might eventually be capable of entering the ranks of the world's great orchestras if one condition can be met: that is, if the means can be found to enable the members of each orchestra to play together throughout the year". Full employment for these two orchestras has not yet become economically viable, but is an eventual target on which the musicians and the boards of directors have set their distant sights – and already conditions are better than they were in 1957. Indeed perhaps the most significant indication of the growth of our musical life has been the emergence (which Sir Bernard foresaw) of the Montreal and Toronto orchestras on to the international scene.

In May of 1962 the Orchestre Symphonique de Montréal put its head into the lion's mouth by playing Vienna where teeth are old and tough. ("*A first class ensemble made up of masterly musicians who play with great feeling and heart. All the solo parts were played with true musicianship. In short, a concert filled with highlights which produced charming freshness and was without superficial gloss.*" – *Die Presse, Wien*). Living dangerously, it then went to Paris where the critics are not noted for their willingness to give the gentle pat to an artistic head. ("*La sonorité de l'orchestre m'a semblé être superbe, c'est ample, clair et raffiné . . . Les musiciens observent une belle discipline et réagissent aux moindres directives de leur chef.*" – *Marcel Schneider, Combat, Paris*.) On their second trip abroad in the winter of last year the orchestra also played in a number of provincial French cities. In Marseille its quality seems to have reduced the audience and the critic of *Le Soir* to a state of incoherence – "*mâtés, subjugués, paralysés*", as he put it. Further north where heads are cooler than those of Marius and Olive, a critic managed to find words. ("*Avec l'Orchestre de Montréal il (Mehta) dispose d'un instrument de premier ordre et l'on doit admirer sans réserve la fusion sonore, le lyrisme des cordes, la poétique sonorité et la volubilité des bois, et la sûreté et l'éclat des fanfares.*" – *Henry Dumoulin, Le Journal de Lyon*).

In the fall of 1965 the Toronto Symphony Orchestra dipped its toe into provincial England during the Commonwealth Arts Festival. ("*And in the Toronto Symphony Orchestra, which must be one of the world's best as a whole if not in detail, he (Ozawa) has the ideal sonorous instrument*". – *Gerald Larner, The Guardian, Manchester*.) Later in London itself it received an accolade which

said that its playing was "orchestral virtuosity of the great international class", finally described with passionate appreciation: (*"Firm, full-bodied strings, well-differentiated woodwind timbres and fiery brass are undoubtedly permanent characteristics of this fine orchestra on the showing of Berlioz's Carnival Romain and five excerpts from Prokofiev's Romeo and Juliet, but the sheer brilliance of ensemble and general liveliness of tone are probably due to its newly appointed chief conductor."* – Felix Aprahamian, *The Sunday Times*, London). Recently the orchestra has toured in the United States and has drawn this cool approval from New York: (*"One must remember that Toronto is the home of one of the Western Hemisphere's most distinguished conservatories of music – an institution that has produced many magnificently trained artists. At any rate, no matter how the credit is to be divided, it is a fact that the Toronto Symphony under Mr. Ozawa sounds with exemplary smoothness and clarity."* – Winthrop Sargeant, *The New Yorker*).

We do not particularly relish quoting only the selected enthusiasms of foreign critics, and indeed we believe that some of our own music critics have over the years had far more penetrating and pertinent things to say. But we have to make a point, and since it is a Canadian fashion to make a reputation abroad (one which with any luck the impact of Expo '67 may correct) we are prepared to use the handy weapon of the foreign press-clipping book. The point is that two of our orchestras are quite clearly, and by international standards, considerable instruments of music. There are others in the country that begin to command our respect, and the presence and work of conductors such as Meredith Davies in Vancouver, Victor Feldbrill in Winnipeg, François Bernier in Québec and Brian Priestman in Edmonton, make them hostages for our future fortunes. Ancillary to this whole structure is the National Youth Orchestra which was founded in 1960 with Walter Susskind as its musical director. (*"For this powerfully composed ensemble in its technical potency, its almost walkover mastery of rhythmic hurdles, falls little short of our better professional orchestras, and as regards zeal, interest and accuracy of entries, it was at times even superior,"* *Die Welt*, Berlin.) Some 400 young Canadian musicians have passed through its polishing hands and at least 50 of them now play in Canadian orchestras. The critic of the *New Yorker Magazine*, quoted above, has drawn attention to the quality of the musical instruction at the Royal Conservatory of Music in Toronto – and to this he might have added other schools of music and university faculties. As for the level of listener education in elementary schools, a matter of deep concern to the Canadian Music Council, it lies outside our terms of reference and calls for only a drawing down of blinds.

We could have wished that chamber music over the period of ten years had shown more growth. This cinderella is shod regularly by the C.B.C. Vancouver Chamber Orchestra under the direction of John Avison; and her life is maintained in Toronto by Boyd Neel's Hart House Orchestra and in Montreal by the McGill Chamber Orchestra, directed by Alexander Brott, now in its 27th year. The Hart House Orchestra has toured the country on more than one occasion and both have played abroad. The McGill Orchestra was in the Soviet Union

in the spring of last year. (*"Under the direction of its excellent, sensitive director, the McGill Chamber Orchestra must be considered among the best ensembles in our time. Each musician is a fine player in his own right."* – David Oistrakh, commenting on a concert in Leningrad). Later in the summer the Hart House Orchestra was in Finland. (*"The seventeen musicians played to perfection and the conductor's intentions were admirably realized. The rhythmic pulse and the tonal contrasts were in brilliant concord and the vivid phrasing had joy and buoyance. What a lovely experience!"*–); played in Brussels, where it had previously appeared at the Universal Exposition of 1958, (*"Avec une grande précision technique, une cohésion bien étudiée, une belle souplesse d'exécution, un style robuste, vivant et des nuances raffinées . . ."* – *Le Soir, Bruxelles*); and appeared in England at the Aldeburgh Festival. (*"From the point of view of performance, last night's concert was a complete success. All the works were for the strings and there is no doubt that in this department the orchestra is many a mile ahead of its English competitors. The apparent ability of any of the 16 players to take a prominent solo tune was very noticeable."* – *The Daily Telegraph, London*).

Elsewhere the life of chamber music seems to have been more or less sporadic. The Canadian String Quartet founded in Toronto in 1961 with a considerable grant from the Council, and guaranteed a series of performances by the CBC, flew apart expensively in our hands – as will sometimes happen when personalities are not as well tempered as instruments. However, we keep a very kind eye on the development of the young Orford Quartet on which some considerable hopes are now pinned. We have over the ten year period given help now and again to the Montreal Brass Quintet, the Cassenti Players of Vancouver, the Toronto Repertory Ensemble and the Baroque Trio of Montreal which has toured the country widely. We must also mention a rare and unusual delight – the Manitoba University Consort which specializes in early music before the 16th century. (*"These Canadian musicians, directed by Christine Mather, have mastered a large range of old instruments which give them access to a vast repertory of music . . . The Renaissance first half was enjoyable enough, but the medieval second half was something more, a cool balm to the soul, with its piercing purity of emotion and subtle, haunting austerity of shape and physical sound."* – David Cairns, *The Daily Telegraph, London*). We must hope that the audience for chamber music will grow in the future rather faster than it has done during the past decade, and it is to the younger generation that we look for support.

One of the keys that may open our musical future is almost certainly the work of Les Jeunesses Musicales du Canada under the direction of Gilles Lefebvre. It is devoted particularly to providing music to young people under the age of 30 and its activities are manifold. Its growth during the decade has been astonishing. In the 1957-58 season there were 51 J.M.C. centres of which 41 were in the Province of Québec. In the current year there are now 150 centres of which 47 are outside Québec, and its membership is estimated at 85,000. In supporting this admirable organization and in helping its growth, the Council has been mindful not only that it helps to develop the audience of the future;

our darker purpose has been to stimulate the concert opportunities which it offers to Canadian artists. Here too we have jointly been successful. In the 1957-58 season 10 Canadian musicians went on the circuit; this year some 44 will make the rounds.

It is again to our younger people that we must look for a deeper understanding of the music of our time. The little old lady who believes that even Stravinsky's early music simply serves to show that Satan finds work for idle hands and who asked that contemporary music be played always after the interval so that she could remain in the foyer until it was over, may not be typical of her generation, but she does nevertheless represent a dangerous attitude. Perhaps the greatest stimulus to the Canadian composer during the decade has been the carefully planned series of commissioning grants made by the Centennial Commission and the commissioning of four operas by the CBC. The results are now beginning to be heard. For the first nine years of its existence the Council has made regular grants of this kind and as a result some thirty new works have found their way to an audience – but in too many cases on only one occasion. We propose to continue these grants when 1967 is over, and we warn that we shall look for repeated performances.

A continuing and valuable influence since January 1959, has been the work of the Canadian Music Centre under its present director Keith Macmillan – an organization primarily devoted with the Canada Council's assistance to the collection and cataloguing of scores and tape recordings of the work of our contemporary composers. The centre has promoted an interest in their work, and some of it has been given permanent expression in the fine recordings which have been pressed by R.C.A. Victor in association with the C.B.C. International Service as a centennial project. Music of the avant-garde has been mostly to be found in Toronto and Montreal, appearing in the concerts of *Le groupe de rencontres musicales*, the *Société de musique contemporaine*, *Ten Centuries Concerts* and the *Mixed Media* concerts given by Udo Kasemets at the Isaacs Gallery. The evenings of these latter concerts are usually the nights of the long critical knives, but we subsidize them because we are convinced that experimentation of this kind is essential to the life of music in our troubled times.

In this brief note we have been deliberately partisan in writing about some of our major clients, and this is because (as we said in the introduction to the arts section) we believe this is a time to point to achievements. This does not mean that we are unaware of the value of many others – of the private teachers and the teachers in schools, of the Federation of Canadian Music Festivals, of the work of the Canadian Music Council in stimulating thought, of the choirs and choral directors, of the church organists and of the community orchestras. Nor have we thought it necessary to say anything about our great artists (Gould, Simoneau, Vickers, Marshall, Rouleau, Boyden, Forrester) because good wine of this kind needs no bush from us. The achievements of some of our younger singers are referred to in the section on Opera.

There still remain many serious problems both in education and performance – and not the least of these will be soaring costs as some of our orchestras

move closer to full employment. Speaking at the Annual Meeting and Conference of the Canadian Music Council last year, one of our officers had this to say: "We are, I think, at the moment – to mix a metaphor (and there is nothing like a mixed metaphor to create an unaccustomed stir of interest) – in a kind of jungle in the cold north with a fair riot of musical vegetation pushing up rapidly. There is some healthy colourful growth with a certain number of parasites clinging to it and some weeds. A number of humming-birds with bright plumage skim around over the snow, and mastadons march about on thin financial ice. I think that perhaps we all of us need to do some pruning – by this I mean that we need to plan together with greater care for the future, and at the same time to ensure that the plans are carried out in an orderly way and do not outstrip the financial resources available from the various levels of government." Music in Canada in 1967 is not out of the woods – but at least in this note we have been able to point to the flowers underfoot and the pleasant places.

## VISUAL ARTS

"Art in Canada has come a long way in ten years," said the mayor of a small town with obvious pleasure after a Council official and two well-known artists recently spent the best part of an hour chewing the fat in his office, "because this is the first time I've met artists you couldn't tell by looking at them." Perhaps, we thought silently, the real revolution of the past ten years has not been in Canadian art, though that was formidable enough, but rather in the attitude of the Canadian public towards it. When art is a matter of public interest, when hundreds of thousands of people attend galleries and exhibitions each year and when more people, businesses and institutions buy or rent works of art, then we begin to have an atmosphere in which art can flourish. The winter of our discontent is nearly over and only the occasional chill spring wind of indignant censors or of others who do not have the grace to reserve a bad-tempered judgement, serves to remind us that summer is still to come, and that if we have achieved much we still have much to do.

Individual artists, to take first that which touches us most sensitively, have been in some measure encouraged by increased scholarships and prizes, by more frequent and more challenging public commissions, by more numerous exhibition outlets, and by a lively flow of information and coverage of art in the national media. Toronto and Montreal, our major cities for the visual arts, are now beginning to acquire consideration as international centres. In the latter, artistic sights have swung from Paris to New York in the past decade. Artists such as Claude Tousignant, Guido Molinari, Jean Goguen, Marcel Barbeau and Yves Gaucher have led the artists of Montreal toward a non-figurative and geometric kind of abstraction for which they are now well-known. For several years the Atelier Libre de la Recherche Graphique, which was established by Richard Lacroix, has provided other Montreal artists with an opportunity to experiment and create in the graphic media, and some of their work is receiving international attention.

Many of our painters and sculptors find themselves at home in Toronto and Montreal or eventually find their way there, yet much of the vitality of the past decade has come from other directions. The first remarkable explosion, which is still being felt years later, took place in Regina. Ronald Bloor, Reg Godwin, Roy Kiyooka, Kenneth Lochhead, Arthur McKay and Douglas Morton decided that Saskatchewan was going to operate on international rather than provincial standards and, as a result, Regina and its painters are probably better known elsewhere in the world than those of Montreal and Toronto. (*"Everyone of these painters is more or less what I would call a "big attack" artist, by which I mean an artist of large and obvious ambition, with an aggressive and up-to-date style, and with a seriousness about himself that makes itself known in his work as much as in his demeanour."* – Clement Greenberg, *New York art critic*). Several of the students of the Regina Group are making things happen in Vancouver that are a delight to behold. There, such young and talented artists as Iain Baxter, Claude Breeze, Brian Fisher, Gary Lee-Nova, Michael Morris and Bodo Pfeiffer are creating a force which may perhaps erupt over into the international art world within a few years. (*"I should say without any hesitation that the best B.C. painting in 1966 is not merely a regional manifestation of excellence, but appears to be in the vanguard of the whole country."* – Arnold Rockman, *Toronto art critic in the introduction to the catalogue of an exhibition he juried*). We noted with relief that we had already given assistance to most of those whom Mr. Rockman particularly liked and in some cases we had purchased their earlier works for the Canada Council collection.

There are now other smaller creative ferments. For instance, we sense that in London (*our* London – the one that Brendan Behan once described as: "London, Ontario! There's an impertinence for you!") is becoming most pertinent to the future development of the arts. Its painters Greg Curnoe and Jack Chambers with friends and patrons have contributed to an *ambiance* which can support the lively 20/20 Gallery, a well-focused showcase for contemporary artists, and which can produce the fresh "20 cents magazine" which naturally costs 25¢ in Canada and is free elsewhere. To them must be added their colleague James Reaney, perhaps the most original of our playwrights, who finds time to join them in a puppet theatre and to do original work in the theatre arts with children. There are other good things in London, and we take it simply as an example of the way new places begin to command attention.

Many of these new stirrings are due to the public galleries which have been energetic in showing the work of Canadian artists and which have had much to do with the new friendliness we detect across the land. In particular they have provided a forum for new, young talent and, with a series of major retrospective exhibitions, for the work of long established artists such as the late Paul-Emile Borduas and Jack Humphrey. Within this spectrum they have included, for instance, Maxwell Bates, Alfred Pellan and Jacques de Tonnancour and also our more recent masters Harold Town, Michael Snow, Guido Molinari and others. (*"I have finally seen the catalogue of my show . . . it was splendidly*

*done in all ways. I can't tell you how moved I am. The Introduction is a particularly substantial part of the catalogue, one that gives me great joy."* – Jacques de Tonnancour to the Vancouver Art Gallery). The Province of Québec expressed this new attitude most emphatically when it recently opened the Musée d'art contemporain in Montreal, an institution which has already given many fine exhibitions. To all these we must add the private commercial galleries, to some of which the public and the artists have equal reason to be grateful.

Canadian artists have responded to the slow but steady increase in corporate and public patronage. The most striking patron, of course, is the Department of Transport. It now has in its airports a splendid collection of publicly commissioned art in which the particular works of Louis de Niverville, Alfred Pellan, Jack Shadbolt, Harold Town and Louis Archambault remain gratefully in the memory from those moments when flight 515 is delayed again for just another hour. Not every one of the many commissions was successful, but the process seems to us at least as important as the product. We hope the government will be encouraged to continue to provide so agreeably for the idle hours between flights. And not only government, but industry as well. Several large corporations are now collecting works of art, but despite the bright example of C.I.L., Imperial Oil and Rothman's this pattern of patronage is not yet widespread and more industries might treat themselves to the prestige and pleasure that this form of support of the arts will bring them. Our own experience after having bought works for the Canada Council Collection during the last two years is that they have made life in our harassed offices infinitely more agreeable. Perhaps the spirit of public support for the artist will show best at Expo '67 where nearly every Canadian sculptor of substance will contribute a major piece. There perhaps, or at the exhibition "Sculpture 67" being organized for the National Gallery by Dorothy Cameron, Canadians will see how artists are able to enhance our environment. We hope that the experiments and achievements that will be seen at these events will justify the Council's continued support for research and experiment with new forms and materials.

There is really nothing like having someone come from abroad to tell you how good you are, and in the period under review our artists have from time to time been stimulated by visits of eminent artists and critics who were also able to take back to their countries some knowledge of Canadian art. The most important single influence has been the Emma Lake Workshop in Saskatchewan, which was conceived by the Regina artists and run by the University of Saskatchewan with some modest assistance from the Canada Council. For the past eight years outstanding artists have attended Emma Lake as guests each summer: they included Barnett Newman, Jules Olitski, John Cage, Clement Greenberg from the United States, and more recently Harold Cohen from England who also toured across Canada at our invitation to visit artists. Sculptors such as Lynn Chadwick have also come to Canada at our expense and left behind not only a sense of elation and energy, but some of their works as well.

We would like to mention briefly while writing about domestic issues that the Council's policies in its scholarship and award programme have undergone continual reform and are now, we hope, sensitive to the needs and requirements of the artists themselves. We not only provide regular awards for a full year's study, but also short-term grants for specific projects, grants to buy materials when an artist has work to do and no money, and travel grants to enable him to attend showings of his work in other parts of the country. In ten years over 450 individual painters and sculptors have shared \$1.2 million of Canada Council grants. The Council's purchase awards made available to galleries in the early years, and later the programme known as Director's Choice, have also reached out to individual artists. Director's Choice has permitted twenty-four directors of public galleries to travel across Canada and to purchase the works of Canadian artists which cost them \$72,000. The choices they made will be the basis of an exhibition being organized for display at Charlottetown this year. "The achievement in Canadian art," as Dr. Evan H. Turner, Director of the Philadelphia Museum of Art, once noted, "is occurring not because of compliance to the pressure of new attitudes, but because a number of distinguished artists have appeared on the scene and the quality of their work is such that it is winning the attention it deserves".

With this thought in mind, we will now consider Canadian achievement in the international arena. (*"It is only in recent years that the world has become aware of the striking developments in Canadian art which have occurred since World War II. Representations in major international exhibitions, an increasing number of one-man shows outside of Canada, and articles and reproductions in art journals have all played a role in introducing the work of Canadian artists to foreign audiences. It is an unhappy fact, however, that Canadian art is still relatively little known."* – René d'Harnoncourt, Director of the Museum of Modern Art, New York.) And yet when you put them all together, Canada's excursions in the international art world are out of all proportion to the size of our population. Our artists have won major prizes and critical acclaim in New York, Tokyo, Madrid, Venice, Sao Paulo, London, Paris, Grenchen, Amsterdam, Spoleto, Santiago and Munich. They have been in such important exhibitions as Germany's "Documenta" (Harold Town), the United States' "Art Today" (Yves Gaucher), Spain's "Art of the Americas" (Graham Coughtry and Harold Town), Britain's "Painting and Sculpture of a Decade" (Jean-Paul Riopelle), The Museum of Modern Art's "The Responsive Eye" (Guido Molinari, Claude Tousignant) and another important U.S. exhibition, "Post Painterly Abstraction" (Jack Bush, Kenneth Lochhead, Arthur McKay). Six Canadians (Alex Colville, Graham Coughtry, Jean McEwen, Jean-Paul Riopelle, William Ronald and Harold Town) were also included in "The Dunn International", an exhibition of the 101 best painters in the world, which was first shown at the Beaverbrook Gallery in Fredericton in 1962 and then at the Tate Gallery in London. Nearly every important public contemporary collection abroad has representative works by Canadians – and in some cases better examples than are to be found in some of our own public institutions. Works can be seen in New York at the

Museum of Modern Art (over 50 of them), the Brooklyn Museum, the Whitney Museum and the Guggenheim Museum; in London at the Tate Gallery and the Victoria and Albert Museum; at the Stedelijk Museum in Amsterdam, the Art Institute of Chicago, the Library of Congress in Washington, the Cleveland Museum of Art, the Detroit Art Institute, the Museums of Modern Art in Paris, Sao Paulo, Skopje and Santiago and at a host of university collections in the United States.

Mr. d'Harnoncourt has mentioned the increasing number of one-man exhibitions by Canadian artists abroad. During the past few years there have been successful exhibitions by Harold Town in Chicago and New York, by Jack Bush in New York and London (*"The most exhilarating painting exhibition London has had so far this year. These paintings have the complete, confident, relaxed stamp of an artist who knows where he is going and how to get there."* – Nigel Gosling in the *Observer*, London), by Marcel Barbeau in Paris and New York; by Iain Baxter in Los Angeles. Francois Dalleget, Yves Gaucher, Jacques Hurtubise, Les Levine, Robert Murray, Michael Snow and Claude Tousignant have all shown in New York. But in total the number of individual exhibitions has not been as large as we might hope and the cost and risk to the artists has been great. We feel that there is now a need for a well-directed exposure both in public and private galleries of our artists abroad, and for a concerted attack on the art markets of the world. The Canadian market at the moment is small and, whether our colleagues in the Department of Trade would agree or not, we feel that with careful development we could make some modest contribution to correct the balance of trade by exporting our new masters to offset the purchase of the old. (*"I believe that about half of the items in this show could be sent around the world as examples of the most advanced Canadian painting, and I suspect that such a show would evoke very favourable responses from most of the knowledgeable critics and museum officials . . . I am suggesting that if Vancouver were to consciously exploit the communications network in the art world, all Canada would be the beneficiary."* – Arnold Rockman in *B.C. Painting '66*).

If our artists have done well, those institutions on which they largely depend, the museums and art galleries, are also to be admired. They have provided some of the most stunning exhibitions to be seen anywhere in the world during the past decade; they have instructed thousands of children and hundreds of adults in art appreciation; they have been a forum for the Canadian artist; they have contributed to scholarship of both Canadian and world art history; they have stimulated an aesthetic awareness of the urban environment and they have acquired what treasures it was possible to acquire with too little money. Many of the superb exhibitions that Canadians were able to see in their galleries during the past ten years, were ones which originated elsewhere and were brought to Canada on a circuit.

The exhibitions we wish to single out here, however, are those which originated in Canada and which were the result of Canadian Scholarship, research, selection and organization. The Art Gallery of Ontario's activities were outstanding. In the space of a few years it provided the famous *Heritage de France* exhibition

which it followed with major surveys of work by Delacroix, Picasso, Canaletto and Mondrian. Each exhibition was recognized as an original and valuable contribution to our knowledge and appreciation of these artists (*"The admirable and comprehensive Canaletto exhibition that opened at the Art Gallery of Toronto yesterday is the first of its kind ever,"* Stuart Preston, art critic of the *New York Times*. *"The greatest Mondrian show on earth has been mounted in Toronto,"* Sharp Young in *Apollo*). Scholars and curators from around the world came if they could, and for those who were unable to come the catalogues provided everything but a first-hand knowledge (*"For Picasso students outside Canada this exhibition will be remembered for its catalogue, a major addition to Picasso literature and one of the best-produced compilations of its kind . . . Dr. Boggs' catalogue is a model of accuracy,"* John Richardson of London in *Canadian Art*). The Picasso, Canaletto and Mondrian exhibitions were the subject of no less than 95 major illustrated articles by scholars and critics in international periodicals, and the reviews and notices in the press were too numerous to keep track of.

The Vancouver Art Gallery experienced something of a rebirth in the last few years under the vigorous leadership of Richard Simmins. Although it had to be content with more modest undertakings, the Gallery provided fare that was imaginative and of the first quality with such exhibitions as "Of Ships and the Sea", "The Nude in Art", the J. M. Barnsley Retrospective, "Images for a Canadian Heritage" and a host of others ranging from young Canadian painters to old masters, from photography and architecture to furniture and objets d'art. (*"Why am I writing this to a small museum in British Columbia? Because from reading your catalogue I discovered to my delight that the Vancouver Art Gallery is a splendid museum, a very great art gallery,"* Ben Johnson, *American artist*).

Smaller exhibitions of quality have for several years been produced by the galleries in Victoria, London and Winnipeg and in 1967 these galleries are undertaking more ambitious plans which may over the years bring them to the level at which the major museums now find themselves. But they cannot yet emulate the Montreal Museum of Fine Arts, for instance, which is planning a most important exhibition to be called "The Painter and the New World", a massive display of art in the Americas over a period of three centuries. All this scholarly activity is possible only as the galleries develop their resources, their libraries and curatorial staffs. With some assistance from the Council, this development has been gradually taking place over the past few years. The processes of cataloguing, photographing, indexing and identifying works in the nation's collections is under way and our knowledge of Canadian art history and artists has been increased immeasurably in the last decade. We are particularly proud of the book *"Canadian Painting, a History"* by J. Russell Harper which we undertook to subsidize many years ago as our own centennial project. The research that Mr. Harper has done has, we think, had the effect of deepening the wells of our tradition and of making us, therefore, more conscious of the importance and achievement of contemporary artists.

Our public art galleries and museums have earned some international distinction and won favour at home. We feel it would be an injustice to them not to point out some of the serious difficulties they will face over the next few years. Nearly all are about to build new galleries or expand old ones, and indeed most have planned their expansion in detail and are already a few years behind the schedules they had hoped to meet. Additional space is urgently needed, for there is already a dangerous crowding of collections; proper facilities for storage and restoration are still to be provided, and larger and more flexible exhibition areas will be necessary if the impressive exhibitions we have been privileged to see are to continue. Without better facilities the galleries will be kept from eventually attracting some of the very fine private collections that have been formed in Canada since the war. There is also a need for more liberal tax regulations to encourage the donation of works of art, for rare treasures will surely leave the country if we are not prepared to show in a tangible way that we want them to stay here. And finally there is a dire shortage of curatorial staff which will have to be met with increased funds and better facilities that will induce scholars to the museum field.

The range of our visual arts has grown enormously in ten years and consequently a number of ancillary services are beginning to require urgent attention. Although the magazines *arts/canada* (previously *Canadian Art*) and *Vie des Arts* will continue to report and illustrate activities in the arts, not all the information they carry is, as it were, in the bag. An information service for the visual arts similar to that provided in music and theatre by the Canadian Music Centre and the Canadian Theatre Centre is a top priority (already being studied with the Council's help by a committee of experts), and facilities for research and experiment in new materials and equipment are also needed. For all that, our first concern in years to come will be for the individual artist whose economic existence still remains precarious. The wonder is that he has been able to give us so much to be proud of.

## THEATRE

"The theatre's in a parlous state, (*wrote Max Beerbohm*)  
 I readily admit;  
 It almost is exanimate  
 But then, when *wasn't* it?  
 It always *was*, *will* always be;  
 God has decreed it so . . . .  
 In Shakespeare's and in Marlowe's day,  
 In Congreve's, in Racine's,  
 The wretched theatre murmured "I'm  
 One of the Might-Have-Beens!"

Thus the incomparable Max places his diagnostic finger on a chronic condition. It is indeed an odd quality of the theatre that those who most love it hate the way it looks at any given moment. You can have an agreeable talk in the office with Nathan Cohen, an after theatre-drink with Jean Gascon, or lunch in the West with Malcolm Black – and the conversation will end up as a kind of wake.

Since we are equally susceptible to this condition, and since our stated purpose to look mainly on the bright side may – in the nature of things – falter, we can at least begin firmly with a record of some remarkable achievements set down at random from old programmes thrown lovingly but haphazard into a drawer.

For instance: Guy Hoffman being very funny in le Théâtre du Nouveau Monde's *Le Malade Imaginaire* and *Le Dindon*, and his brief and terrified appearance as the French soldier in Stratford's earlier *Henry V*; William Hutt at Stratford, incomparable as Pandarus in *Troilus and Cressida*, unbelievably vague as Mr. Justice Shallow in *Henry IV, Part 2*; also there, Eric Christmas as old Adam in *As You Like It*, Douglas Campbell's towering Othello, and Kate Reid's deeply human Emilia; elsewhere, Jean-Louis Roux's delightfully effete study of Trissotin in *Les Femmes Savantes*, and Gratien Gelinas' moving performance as Bousille in his own play; Denise Pelletier dominating *Le Placard* at l'Egrégore, Zoe Caldwell as Manitoba's very Mother Courage, Yvette Brind'Amour as one of Chekhov's Three Sisters, Dyne Mouso as Strindberg's own Julie and (back at Stratford) Christopher Plummer's true panache as Cyrano.

Perhaps one function of old programmes is to recall in tranquility those moments of sheer delight in the theatre, which come more rarely as one grows older, where a director has captured and enhanced the true essence of a play, a scene or a moment of play. These too are to be recalled from the ten years: the miraculous close of Michael Langham's *Love's Labours Lost* where one or two autumn leaves fell slowly in a pool of dying light; the children's rocking horse abandoned in the empty house at the end of John Hirsch's *The Cherry Orchard*; the delicate craft of Florent Forget's beautifully artificial production of Marivaux's *L'Heureux Stratagème*; the unfailing charm of Jacques Létourneau's *L'Heure Eblouissante*; the drive and power of Jean Gascon's sumptuous production of *Lorenzaccio* and the hard edge of his *Opera de Quat' Sous*; Malcolm Black's imaginative and sensitive control of *Peer Gynt*. Thus with some remembered certainty about what has been done, we can turn – though with a little less assurance – to consider how on earth it has been done.

A full account of the last ten years of theatre in Canada could attempt to identify the evolution of French-Canadian theatre, the stately progress of the Stratford Festival, the establishment of our essential National Theatre School and the rise of the Canadian Theatre Centre. It should be concerned with the birth and development of the regional theatre and the paradox of the unhappy course of theatre in Toronto; the search of the Dominion Drama Festival to find new ways to contribute to a changing situation. We cannot tell all these different stories at length, but we must first note the extent to which these various elements – which might have remained only contiguous – have come to overlap. For if there is not yet a clearly identifiable Canadian Theatre, there is certainly a Canadian Theatre Community. Theatre people are not known throughout the world for their unfailing generosity of opinion towards each other's work; so it is with a sigh of relief that we observe, as one of the characteristics of our theatre community, a readiness to work and build together (the readiness is all), to share resources as well as to compete. And not the least important of

these relationships is the interchange which takes place between the theatres of our two cultures.

The more modern history of the Canadian Theatre Community began five years before the birth of the Canada Council with the arrival of television, the establishment of Stratford, the emergence of Le Théâtre du Nouveau Monde and Le Rideau Vert in Montreal, and of the Crest Theatre and the itinerant Canadian Players in Toronto. For many years the Dominion Drama Festival and the work of able and devoted people such as Dora Mavor Moore and Father Emile Légault provided the matrix of the community and the showcase for actors – some of whom made our radio drama the finest in the world. The early fifties saw the first round in the struggle to develop a wholly professional theatre out of what had hitherto been to a considerable extent work on an amateur basis – to establish the theatre as a profession where an actor could begin to earn a living from the exercise of his talents. Television is a part of the story because it initially provided more and better paid employment than radio had been able to offer to many who could not support themselves from intermittent work in the live theatre.

Stratford's noble venture and its private patrons gave work not only to actors but to all the artists and technicians that make up a company. But it became apparent that even in our major cities native professional theatre would need subsidy to make it economically viable. The Davis family – Donald, Murray and their sister Barbara Chilcott – lost a personal investment in the Crest Theatre and had to seek private support. In Montreal, it seemed for a while that no actor could be content with acting, and companies began to develop around actors and a few like-minded colleagues who drew from a deep pool of talent to formulate their ideas. The hardiest survivors, le Théâtre du Nouveau Monde created by Jean Gascon and Jean-Louis Roux, and Le Rideau Vert under Yvette Brind'Amour and Mercedes Palomino, maintained their identities in a quest for continuity and a search for permanent quarters where they could offer the public a regular season. In 1957, the actor and playwright Gratien Gélinas acquired his own house, La Comédie Canadienne, and bravely attempted to make it the home of Canadian drama. To some extent it still is, but the cost of financing the acquisition, renovation and the operation of the physical plant forced him to modify his original plans.

It was at this critical moment in the development of professional theatre that the Canada Council appeared on the scene. Outside the province of Quebec subsidy to the theatre was then little more than a sporadic gleam in a provincial or municipal eye. We therefore had no native precedents, could not clearly discern the future, and stood as it were – eyeless in Gaza. But we sensed that any contribution we might be able to make would be only as effective as the advice on which it was based was good. This advice had therefore to come from the theatre itself. At the 1961 Canadian Conference of the Arts at the O'Keefe Centre we went armed to a private meeting of theatre people with an idea previously developed – that the essential of a *national* theatre in Canada was that it should reach a *national* audience, even if this audience must for convenience be broken

down into regional audiences. This idea was embraced and consequently with all prudence we supported initiatives for the development of regional theatres.

To make a capsule history coherent we must recall that at the time of the O'Keefe meeting the establishment in 1957 of the Manitoba Theatre Centre by John Hirsch and Tom Hendry was already the beginning of a stable and successful institution which was to become in itself the mainspring of a movement. Thus the director Leon Major carried the idea to Halifax where he opened the Neptune Theatre in 1963 which, for all its virtues and enlightened support from the provincial government, does not yet command the attention which the Nova Scotia public might do well to give it. In the following year the Playhouse Theatre Company began to draw together the diffuse theatrical talents of Vancouver, and subsequently under Malcolm Black has earned an important place in the general venture. In Quebec City two dedicated young men, Jean-Louis Tremblay and André Ricard are beginning to give the ancient city its own professional company with an avant-garde language. The recent foundation of the Citadel Theatre by Joseph Shector is giving some first shape to professional theatre in Edmonton. The Circle in the Centre has begun its work in Saskatoon, and there are noises off in Calgary. During the summer months in Prince Edward Island the Charlottetown Festival flourishes under the direction of Mavor Moore. While it is not a regional theatre in the sense we have been using that word to describe a theatre providing a normal season of repertory or stock, it has created a lively, large scale and successful lyric theatre devoted entirely to Canadian works.

This development across the country as well as in Toronto and Montreal can be expressed in figures from our files. Attendance has risen somewhat less than three fold from 392,000 in 1957-58 to 1,055,000 in the present season. Total operating expenditures have gone from \$1.1 million to \$4.2 million. Box office has risen from \$1.06 million to \$2.43 million. The growth has clearly been substantial, though many of the problems which plagued us in the early days still remain and we expect the growth to push forward into other areas and to make new patterns.

For instance, the Manitoba Theatre Centre will take a new step this season when it cooperates with the Shaw Festival in a joint production of *Major Barbara* which will be presented both at Niagara-on-the-Lake and in Winnipeg. It remains to be seen whether or not other regional theatres will find this experiment to their liking and plan for similar exchanges which will provide larger audiences for not greatly increased production costs. The question still remains as to whether the regional theatres have been able to broaden in any fundamental way the outlook of their audiences. If the interest of the audience has developed, can plays and productions meet their rising expectations? Can the theatres reach beyond the habitués to an audience as yet almost untouched? Can they find the artists and technicians to carry out their aspirations and meet the demands made upon them? Can they uncover new playwrights of quality and thus provide a social commentary on our own society? The answers to these

questions will remain to be discovered as we move cautiously into our second decade of subsidy.

Though the full story is less tidy, there is an observable progress in the development of these regional theatres which Montreal and Toronto might envy. In Montreal, the astonishing vitality and variety of theatrical activity has generated its own problems. At present, the major independent French-language companies presenting a regular season are le Théâtre du Nouveau Monde, and le Théâtre du Rideau Vert. The Montreal International Theatre offers plays in French, English and sometimes in German in the midst of Expo preparations on the Ile Ste-Hélène, and le Théâtre de Quat'Sous gives lengthy runs of one or two plays during the season in a small theatre. The Province of Quebec sponsors matinée performances for students by La Nouvelle Compagnie Théâtrale and sends throughout the province Le Théâtre Populaire du Québec. Gratien Gélinas has not abandoned his efforts to make La Comédie Canadienne the home of Canadian drama. Le Théâtre de l'Egrégore, forced to reconsider its position as Montreal's professional theatre of the avant garde, will return to production next season. Besides the professional companies there are excellent amateur théâtres de poche like Les Apprentis-Sorciers who have a devoted following.

This array of theatrical activity, in its variety and its quality, has given the French-speaking Montrealer some of the best theatre on the continent. It is unfortunate that serious economic weaknesses remain. These have been publicly discussed on many occasions and *la crise théâtrale* is something that Montreal has learned to live with, rather as the world learned to live with the cold war. But, as in international politics, there now seem to be grounds for believing that La Guerre de Troie n'aura pas lieu, and that order may come at last to theatre in Montreal. A new home, hopefully permanent, has been found for the Théâtre du Nouveau Monde at La Place des Arts. Theatre administration has taken on new importance, and it is no longer considered a natural law that Montrealers do not subscribe to a season of plays. Some of the younger audience is coming back to the theatre and the next generation may be its strongest hope. Common sense and co-operation among artists and those whose responsibility it is to support them may after all be what is needed for a lasting peace. But there is as yet no sign of a strong English language theatre developing in the city.

The story of Toronto is not yet the story of success. This is an unfortunate reversal of the situation which existed when the Council came on the scene in 1957. At that time, the Crest Theatre and the Canadian Players were two of the most important theatrical organizations in the country. The Crest deteriorated during succeeding years until the Council felt forced with great regret to withhold its subsidy. But the Canadian Players seemed to have strengthened itself by restricting its tours to Canada beginning with the 1964-65 season, and, in the following year by presenting for the first time a full Toronto season of six plays. Marigold Charlesworth and Jean Roberts won encouragement from both critics and public for the higher standards achieved with the repertory system and the actors attracted to it. When the two organizations began eighteen months ago to discuss the possibility of merger, it seemed at last that a concerted effort

could be made to build at least one important resident company in Canada's English-speaking metropolis. Negotiations continued during many anxious months and were finally completed in August 1966 with the establishment of the Canadian Crest Players Theatre Foundation. Agreement came too late, however, to mount a season for 1966-67 and Toronto has been deprived, temporarily at least, of performances by a major native company.

These unhappy events have let loose a flood of analyses and explanations. We believe that some of them are misleading over-simplifications which mask the weaknesses which these two organizations in particular have demonstrated and which fail to explain their intermittent successes. We still believe that the Toronto public will support a permanent talented company, properly housed, under imaginative artistic leadership with wise and firm support at the board level – the kind which is now being planned under the direction of Clifford Williams who will come from the Royal Shakespeare Company of England.

The factor which seems most to have complicated the Toronto situation was widely discussed in the wake of the theatre upheaval, for it is of importance not only to theatres in Toronto but to many cultural organizations throughout the country. A successful relationship between the board of directors and the professionals in their employ is essential to the health of an artistic enterprise, though often difficult to achieve. It seemed natural in the past to recruit board members with access to private sources of funds and with a demonstrated sense of community service, because the Board has a special responsibility for fund-raising. Where such members can sustain a dialogue with artists, and where the division of responsibility between them is understood and respected, such a Board can be of very great value; but where communication breaks down and mutual respect is lacking, the results can be damaging. In view of growing government participation in the financing of the arts, and in consequence the somewhat diminishing importance of donations, it is being more frequently suggested by informed laymen as well as by professionals that the qualifications for board membership should be re-examined. These observers believe that greater priority should be given to understanding of the arts, formed either in the course of a career or through a long-time interest in the subject. They also feel that less priority should be given to the "good works" or "soup kitchen" supporter who allies himself to the arts for the measure of reflected glory it affords in these, the "in" days of the arts. In short there is a wish to jettison Board members whose interest in the theatre is largely a social one. We expect more attention to be paid to these considerations in the future.

The giant of the Canadian Theatre Community is the Stratford Festival. There is no need here to retell the story of Stratford's rise to international eminence, but we should like to emphasize one of the reasons why the Festival deserves its place at the top of the Canadian bill. As long ago as 1956, Stratford fraternally invited the participation of French Canadian actors in its first production of *Henry V*. In 1963, Jean Gascon, Artistic Director of Le Théâtre du Nouveau Monde, became Associate Director of the Festival and it has now been announced that he will succeed Michael Langham, to become the first Canadian

to direct Canada's major artistic organization. French and English Canadians, – directors, actors, singers, dancers, composers, – have found a stimulus in working together and the Festival has been one of the few places where they could. It is this continuing readiness to experiment which should prevent Stratford from becoming surfeited with success. It has recently created an opera and drama workshop where actors can learn something of music and singers can be coached in drama. Thus in the years ahead we may actually find in our midst tenors who have learned how to act. Critics who are becoming a little bilious from a continual diet of sumptuous productions and a company standard that is the best in North America, can perhaps find relief in observing what seems to be a calculated policy of rejuvenation and a determination to prevent the onslaught of complacency.

If (as we suggested at the beginning of this note might happen) we have viewed the scene with the usual concern that overtakes the theatre community when it considers its own affairs, it is not with any sense of defeatism or with a folding of hands beside the fire. The Council's own Theatre Development Programme will continue, we hope, to provide movement between our widely separated theatres, will provide more careful consideration to new playwrights, will make its contribution to the training of new administrative staff and add to the roster of our theatre technicians. We have already called together a group of theatre directors to discuss mutual problems and the joint search for methods to husband our human resources will continue in the fall. The Centennial Festival Agency, which has been concerned with touring during 1967, has acquired a valuable expertise which we hope will continue to be at the disposal of companies that wish to move about to seek new audiences from time to time. A few steps down the street from our offices the new National Arts Centre is going up and in 1969 will begin to impose itself on the theatre scene. We expect that in ten years' time we shall have a second drawer of programmes which will revive in the memory other fine and well directed performances by our actors of parts they have not yet studied and which may not even be written. Some of the actors who play them may not yet have entered the National Theatre School. Whoever may then be writing this report may well have even more to admire than we do – though we suspect his admiration may be tempered with the thought that the theatre's in a parlous state.

### OPERA

When the curtain falls on the last scene of an opera, given under the auspices of the Montreal Symphony Orchestra in the Salle Wilfrid Pelletier, some \$40,000 will have been expended to make that single evening possible. But because of the limitations of the human senses, of eye and ear, only 3,000 people at the most can pay for the performance – and some of them will have at best a distant acquaintance with the stage. Therefore if opera is not to price itself right out of the Place des Arts, subsidy and donations to an amount of about \$20,000 must be found for each performance of a large scale opera in Montreal. Not all productions in Canada are equally costly, but it is well to remember that the

sumptuous enchantments of grand opera are very expensive and that these costs condition the measure of its development here.

Ten years ago (apart from the splendid contribution that was being made by the C.B.C. radio and television) only two cities provided annual domestic productions of professional opera. Since opera must command a large potential audience, it was naturally to be found in Toronto and Montreal. Now only ten years later there is also opera in Vancouver, Edmonton, Stratford and Quebec City, and a chamber touring company goes out each year from Toronto to serve many towns and cities that could not otherwise be reached. This has been a notable growth, in some places well-founded, elsewhere less certain of its tenure.

Foundations have without any question been laid most successfully in Toronto. Here, the sound and far-sighted planning done by Dr. Arnold Walter for the establishment in the after-war years of an Opera School at the Royal Conservatory of Music, brought a logical train of events after it. The appearance of the Opera Festival Association at the Royal Alexandra Theatre in 1951, the creation of the Canadian Opera Company and its move in 1961 to large scale productions at the O'Keefe Centre rested logically upon the initial wise decision. Thus artistic integrity allied with good sense commanded the respect of the community and the financing it can provide for an admirable pattern of growth. On these true foundations the Canadian Opera Company has presented some 40 operas since 1957 during its Toronto season and has sent out another 7 chamber productions, specially adapted with loving surgery, around a touring circuit which now reaches out to some 85 communities every year. The season at home has grown to four full weeks with six productions. Attendance in Toronto and on tour is now estimated to be about 150,000.

Continuity from planning to early maturity has been provided by the Canadian Opera Company's director, Herman Geiger Torel. Consequently, because of insistence on adequate rehearsal time for men, women and tenors, we discern a sure hand in its productions of the standard repertoire – and there is nothing like the standard repertoire to keep the box office healthy. Sometimes, as in its production of *I Pagliacci* in 1961, it brings a fresh approach to one of the standard works. This ability has been noted by the critics, for instance in the performance of *Rigoletto* in 1962: (*"Handled by an imaginative director (Leon Major) with a towering actor-singer (Louis Quilico) in the title role and an excellent supporting cast, the performance of this work turned into something much greater than a standard opera performance. It was both a theatrical and musical experience of excitement and brilliance"*). – Udo Kasemets, Toronto Daily Star). It has grown most noticeably in stature during the years and this too has been observed by a critic, comparing two productions of the same opera in different years: (*"There can be nothing but raves for the Canadian Opera Company's Aida . . . a superb spectacle as originally conceived and the revival has, if anything, sharpened its musical profile . . . must be counted one of the triumphs of Canadian Opera annals – almost as definite a record of the Verdi work as you could encounter."* – John Beckwith, Toronto Daily Star).

The audience for large scale opera tends to be an extremely conservative one which likes to have itself a traditional ball with or without *maschera*. Consequently, in Toronto as elsewhere in the country, operatic organizations which must balance their box office precariously on the sharp edge of subsidy fear to superimpose works which please the sophisticated but may alienate the majority. Nevertheless, some brave decisions have been taken over the years and Toronto has seen Menotti's *The Consul*, Prokofiev's *The Love for Three Oranges* and Stravinsky's *Mavra*. In the current season a native composer has appeared on the stage: ("Deirdre is a triumph . . . Canadian opera came into its own with a magnificent flourish on Saturday night with the professional premiere at O'Keefe Centre of Healy Willan's *Deirdre*, a three-act opera with libretto by John Coulter". – John Kraglund, *Toronto Globe and Mail*). And in 1967 the public will have a chance to hear two more new Canadian works, *The Luck of Ginger Coffey* by Raymond Pannell with libretto by Ronald Hambleton, and *Louis Riel* by Harry Somers with libretto by Mavor Moore in collaboration with Jacques Languirand.

In 1957 Nicholas Goldschmidt, who was the first musical director of the Opera School at Toronto's Royal Conservatory of Music, went to Vancouver as director of the Vancouver International Festival. He discovered in Vancouver an audience for opera of considerable proportions and must be considered as one of the catalysts that crystallised the present admirable structure that provides opera on the west coast. The Festival's own productions of opera have had their own particular distinctions. Its *Don Giovanni* in 1958 brought Joan Sutherland to sing in Canada for the first time with a Canadian cast (Simoneau, Alarie, London) who matched her in quality. Its production of Gluck's *Orpheus and Eurydice* had sets and costumes designed by Donald Oenslager and choreography by Hanya Holm. In the following year our own best beloved Stratas sang *Butterfly* for the first time – a part she will repeat in 1967 at the Metropolitan Opera in New York. In 1961 the Festival gave the north American premiere of Benjamin Britten's opera *A Midsummer Night's Dream*. On the recommendation of the composer, it was conducted by an Englishman, Meredith Davies, who is now the permanent conductor of the Vancouver Symphony Orchestra.

During this period, and perhaps influenced by its stimulus, a permanent opera organization was created, the Vancouver Opera Association. It was given a sound financial basis by its first president, Robert Phillips, at the time of its initial production of *Carmen* in 1960. Since then it has presented some 20 operas in the Queen Elizabeth Theatre where it has commanded a remarkably high 90% capacity of house whenever it produced works from the standard repertoire so equally loved in Toronto. When it is more venturesome its box office is sensitive. Even the name of Rossini does not command Vancouver's automatic attention, since a charming and lively production of his relatively unknown *L'Italiana in Algeri* drew houses of only 60% of capacity. But in its standard productions it now not only serves a large audience but is also given the critical attention it de-

serves: ("Humbly and gratefully, I would like to thank the Vancouver Opera Association for my most memorable operatic experience – Saturday's opening of *Lucia di Lammermoor* with Joan Sutherland. . . . It had a supporting cast of fine singers who were generally capable actors. It had elaborate and authentically detailed sets by Jean-Claude Rinfret that caught the mood of the tragedy. It had magnificent costumes by Suzanne Mess. . . . It had the full Vancouver Symphony Orchestra playing with passion and sensitivity under Richard Bonyne." – Robert Sunter, *Vancouver Sun*). The Association's productions of three operas a year, given not in a consecutive season, but in three periods during the fall and spring, have recently been increased when it agreed to provide an additional opera as a part of the Vancouver Festival each summer. The one to be seen this year will be, appropriately enough, *The Girl of the Golden West*.

An important ancillary activity is the Association's Opera Workshop which was established last year under the direction of Robert Keys from Covent Garden. It is designed to provide a practical apprenticeship to a group of young singers about to begin a professional career, not only by expert coaching but by giving them opportunities on stage both in the company's major productions and in small chamber works sometimes designed by the Workshop group for touring in the province. Its productions to date have been *Hansel and Gretel* and a double bill consisting of Donizetti's *Rita* and Menotti's *Old Maid and the Thief*.

By taking the examples of Toronto and Vancouver we have demonstrated something of what has been done during the past 10 years and the high standards of production that have been reached. We are not able at present to write in detail of the work done by the Edmonton Opera Association since its formation in 1963, of the series of brilliantly produced Mozart operas which now grace the stage of Stratford's Avon Theatre, of the admirable development since 1961 of the Théâtre Lyrique de la Nouvelle France in Quebec City which specializes in opera from the French repertoire and gives increasing opportunities to Canadian singers to be heard at home. We shall hope to do them justice in future reports. But we must attempt to deal with the paradox of Montreal.

For Montreal positively bursts with operatic talent. Its singers – Léopold Simoneau, Louis Quilico, Pierrette Alarie, Joseph Rouleau, André Turp, Robert Savoie, by way of example – have been heard on the great operatic stages of the world. It has admirable orchestral resources. It can command all the set and costume designers it could need. It has the Salle Wilfrid Pelletier – a name honoured in the world of opera – which permits the staging of any work in the repertoire. It has conductors of whom Maestro Pelletier is only one. But it has no opera company.

Ten years ago opera was being produced every year by the Montreal Opera Guild under the direction of Mme. Pauline Donalda, a Canadian singer who had had a great career abroad and who had returned to give her younger compatriots in 1942 a chance to be heard at home. It did not, however, provide in any sense a full season though its range of operas has been extraordinarily wide

including, for instance, *Boris Godunov* and Rimsky-Korsakov's *Le Coq d'Or* as well as more standard repertoire. Its work has now been complemented by the Montreal Symphony Orchestra which produces two operas a year of the highest standards, (*Verdi's score [of Aida] got the kind of treatment rarely received outside the few great opera houses of the world*". – Eric McLean, *Montreal Star*). At various times during the ten year period the Montreal Festivals have presented an opera during the summer, ranging from a full-blooded *Werther* with the golden voice of Richard Verreau to an exquisite version of *Così fan tutte* in 1962. And yet these admirable undertakings have not yet come together to fuse the available talent into a full season. Mayor Jean Drapeau has been most actively concerned to create a permanent resident opera company in Montreal, and so we assume it will be only a question of time if the very large financing necessary for such an undertaking can be found. In the meantime, under the influence of Expo '67's World Festival, Montreal will become a world capital of opera as it plays host to so many visiting companies.

To some extent Montreal's dilemma in providing full opportunities for the talent of Quebec's operatic artists is also the dilemma of the whole country. For the size of our population we seem to produce an extraordinary number of singers of first quality. We have already mentioned such world renowned artists as Léopold Simoneau, that incomparable Mozart tenor, and we must add Jon Vickers and Louis Quilico. There are many other younger Canadian singers scattered throughout the operatic world: Jean Bonhomme and Maria Pellegrini at Covent Garden, long the home of André Turp and Joseph Rouleau; Teresa Stratas at the Metropolitan where she has recently been joined by Lillian Sukis; Jean-Pierre Hurteau at the Paris Opera and the Opera Comique; Colette Boky at Vienna; Donald Bell at Dusseldorf; Victor Braun at Frankfurt, shortly to make his debut at La Scala, Milan; and the new associate director of Sadler's Wells, Mario Bernardi, who no doubt remembers with affection the day seven years ago when he was accompanying and conducting from the piano a production of the Canadian Opera Company on tour at Cornerbrook, Newfoundland.

Opera is anyway a peripatetic profession. We do not wish to deny our singers to the rest of the world or them the experience which foreign opera houses have to give. We would, however, wish to build to a level where performance in Canada becomes an important part of their career. Opportunities have been considerably increased during the last ten years and they must continue to grow as our population and economy permits, so that more and more the voice of the *bel canto* will be heard in the land.

## WRITING

*Sir, we are a nest of singing birds.*

– Dr. Johnson

We will be dealing separately with writing in English and French in this note, but we must first mention an area where the two meet, and one which provides

an admirable starting point for our purpose of sketching the achievements of the decade. There are far more translations of French-Canadian works into English than would have seemed likely ten years ago, and their quality has improved to the point where we hardly need fear that *Voilà l'anglais avec son sang-froid habituel* will be rendered as *There goes the Englishman with his usual bloody cold*. Some that were particularly able were the late Miriam Chapin's powerful translation of Yves Thériault's *Agaguk*, the sensitive recounting of St-Denys-Garneau's *Journals* by John Glassco, and the marvelously witty *Not For Every Eye*, Glen Shortliffe's version of Gérard Bessette's *Le Libraire*. French-Canadian literary *nouveautés* are now becoming more readily available soon after original publication. Thus readers in British Columbia and Newfoundland are better able to keep up with the *dernier cri* in Quebec, and in the past few years there have been translations of such young writers as Hubert Aquin, Marie-Claire Blais and Diane Giguère. This trend is recognized and supported by the Council, and we are particularly glad to see that it may yet begin to run both ways. Marshall McLuhan's *The Gutenberg Galaxy* has been translated into French (though not yet in the English of the *homme moyen sensuel*) and Jean Simard, a most talented novelist and critic, has translated Hugh MacLennan's *Barometer Rising* and is at work on *The Watch that Ends the Night*.

Writing in either language can only really begin to flourish in a society which provides a sympathetic climate for it, and over the past ten years there seems to be some lifting of the overcast. Hugh MacLennan it was who indirectly pointed to the change in public attitudes to literature over the decade. In an address at Carleton University late this May he cited a critic of some years back who greeted *Two Solitudes* with this comment: "What is really shocking is that a man of this sort should be allowed to have contact with the young." Well, men of Mr. MacLennan's sort are now receiving honorary degrees, and men of Leonard Cohen's and Irving Layton's sort are being invited to campuses across Canada for poetry readings, and they are very likely to be interviewed by local news media when they arrive. For French language writers this prestige can even be considered an occupational hazard, so many are called to high positions in the government. (It hardly seems conceivable that not so long ago *poète* was a derogatory word in some circles in Quebec, something like "egghead" and "brain trust" were at one time in the United States). At the same time literary censorship is apparently on the wane. We know of no Canadian writer who is under pressure to alter what he considers the *mot juste*. Perhaps it is too soon for self-congratulation, since foreign books occasionally run afoul of local censors, bringing to mind a passage from Evelyn Waugh: "If we can't stamp out literature in this country, we can at least stop it from being brought in from outside".

From Canadian writing in English over the decade we remember the sustained passion of *The Watch That Ends the Night* with awe, as we do the subtle shifts of feeling in the seemingly cool prose of *Morley Callaghan's Stories*. Then there was the manic wit of the avant-garde Bar Mitzvah film in Mordecai Richler's

novel of a man in search of land, *The Apprenticeship of Duddy Kravitz*; the ironic perfection of Ethel Wilson's *Mrs. Golightly and Other Stories*; Sheila Watson's stark and uncompromising *The Double Hook*; and the monumental Hagar Shipley's last days in Margaret Laurence's *The Stone Angel*. Other high points of the ten years have been the publication of retrospective collections of the poems of F. R. Scott, A. J. M. Smith, Earle Birney, Irving Layton and Raymond Souster. The decade also marked the emergence of Al Purdy, with *The Cariboo Horses*, and Margaret Avison, with *The Dumbfounding*. Among the books by younger poets which cannot be overlooked are Leonard Cohen's *A Spice-Box of Earth*, John Newlove's *Moving in Alone*, Gwendolyn MacEwen's *A Breakfast for Barbarians* and Margaret Atwood's *The Circle Game*.

Canadians do not always resist the temptation to reach out for visiting foreigners and claim them as compatriots – even though two of our more illustrious transients, Samuel Butler and Wyndham Lewis, left no doubt that they were not up for adoption. A reasonable exception can be made for Malcolm Lowry. His death in 1957 marks a sad beginning of our ten year period. He cannot be considered a Canadian writer, but he has been championed by Canadian critics and writers, particularly on the West Coast, and there is an awareness of his work that gives it something of the status of landed immigrant. *Under the Volcano* does not lend itself to imitation, but it is a first class touchstone for Canadian writers. We are fortunate to be associated closely with a work that can be considered one of the key works of the time. Brian Moore's transient status is rather more subtle, a naturalized Canadian citizen who wrote two fine novels about Ireland while he lived in Montreal. Specialists in international lines of demarcation might well have difficulty in measuring the Canadian content of *Judith Hearne* and *The Feast of Lupercal*, but what could they say about *The Luck of Ginger Coffey*, that delightful portrait of chivalry-gone-wrong, which was set in and around a Montreal newspaper, but written *à l'étranger*.

If we have mentioned many good works (and omitted many others) we have not left out the possibility that our high hopes for Canadian writing in English must rely somewhat on faith. This leads us to consider the writer's ecology – not all of it, though a good case can be made for tying in the literary upsurge among French language writers with the social renewal of Quebec – but the specifically literary environment. The influence of the academic critic Northrop Frye continued to grow over the decade, in the United States and especially here in Canada, and Marshall McLuhan has brought about a wholesome *prise de conscience* among writers as well as practitioners of all the other media man can conceive. At the same time new standards of literary criticism have been set in the Vancouver quarterly, *Canadian Literature*, under the guidance of George Woodcock. Among the contributors to this periodical are the poet-critics A. J. M. Smith, Louis Dudek, Miriam Waddington and James Reaney, as well as such academic critics as Milton Wilson, Hugo MacPherson, Wynne Francis and Warren Tallman. Selections from *Canadian Literature* made a welcome appearance in book form as *A Choice of Critics*. Other original critical essays have been

published as introductions to the various volumes of the New Canadian Library, under the general editorship of Malcolm Ross.

If a writer needs critics, he needs readers even more, and one of the saddest phenomena of the past ten years has been the absence of creative writing in Canadian mass circulation periodicals. (Not long ago *Maclean's*, under the editorship of the late Ralph Allen, not only printed short stories but sent out junior editors from time to time to search for promising young writers.) Neither has Canada found its *Harper's* or *Atlantic*, a commercially viable magazine of considerable if not mass circulation which would give a prominent place to new and established creative writers. Indeed the result of one attempt in this direction, *Exchange*, died in its early youth, and another is in imminent danger of collapse. Perhaps the largest exposure for Canadian writing has not come in print at all, but in the literary broadcasts of CBC Radio. Along with the consistently lively criticism that is to be heard on the air, the CBC has produced readings of short stories, poems and segments of novels. The interested listener has every reason to be grateful for the recent revival of the half-hour *Anthology*, which came at a time when CBC's literary programming seemed to have lost some of its earlier *élan*.

Fortunately the little magazines and to some degree university quarterlies are there to provide exposure and encouragement for writers, if not a wide readership. So many have come into existence during these past few years that sometimes we visualize the Little Magazine as a polymorphous creature which might lose one tentacle but soon has a half dozen new ones sprouting up. *The Tamarack Review*, born the same year as the Council, has many of the qualities of a magazine of much higher circulation – a most pleasing layout and rigid editorial standards – along with a policy of presenting new fiction, poetry, criticism and belles-lettres of high quality. Recently this Toronto publication has taken to presenting segments of novels-in-progress, thus encouraging the writer and bringing the work to the attention of Canadian publishers. And a writer never needs a bit of encouragement so much as when he is investing all he has in the creation of a first novel. *Tamarack* has been a pioneer in another way as well, offering fees to all contributors, not enough conceivably to provide a living but sufficient to provide both mental uplift and an indispensable reminder of the writer's status as a professional. This is an initiative the Council admires and wishes to encourage.

On the east coast, *Fiddlehead* is carrying on Fredericton's traditions as a literary centre, publishing a wide variety of poems and one or two short stories in each issue. *Prism International*, in Vancouver, is particularly hospitable to writers from the west and, as the name implies, from outside Canada. It is associated with a university, as are two new British Columbian publications, *The West Coast Review* and *The Malahat Review*, both of them handsomely produced magazines which include some Canadian stories and poems. *The Queens Quarterly*, Kingston, and the *Dalhousie Review* have long opened their pages to creative writers, and surely some special accolade must be given to the independent

Toronto monthly, *Canadian Forum*, which has been placing poems and short stories alongside its political and social commentary for forty years. *Edge* – recently moved from Edmonton to Montreal – also publishes both creative writing and political satire.

Many other little magazines are independent in every sense of the word and often act as a sounding board for an editor or group of writers. Some noteworthy ones which came into being in recent years (and in some cases disappeared) are *Delta*, Montreal, *Evidence*, Toronto, *Alphabet*, London and *Limbo*, Vancouver. Then there are the little publications – sometimes no more than a few mimeographed sheets stapled together – bearing such evocative names as *Cataract*, *Intercourse* or *Tish*. The first two named are from Montreal, the third from Vancouver, and others are to be found across Canada.

The little press has an important role to play in bringing out limited editions of literary works, usually poems, that might be too risky financially for a larger publisher. Sadly enough, *Contact Press*, the most notable of these, closed down this year, immediately after publishing a volume of poems which won a Governor General's Award for Literature. At the same time, three new ones have sprouted up, the *Coach House Press* and the *House of Ananse*, Toronto, and *The Blew Ointment Press*, Vancouver.

"*A Paris, le Canada devient à la mode*," said the introduction to the edition of the French magazine *Les Lettres Nouvelles* dedicated entirely to Canadian writing. A more pithy expression was coined and repeated: "every (Parisian) publisher has his Canadian". Last fall it was that the trickle of French-Canadian writing into France became a flow, and at one time Parisians could read new novels by Réjean Ducharme, Hubert Aquin, Marie-Claire Blais and Jean Basile. (Marie-Claire Blais came home with the Prix Médicis, and Réjean Ducharme was a powerful contender for the Goncourt.) It was not an entirely new thing – not so long ago Gérard Bessette and Jacques Godbout, among others, recently found French publishers. Anne Hébert and Gabrielle Roy have long been known to readers in France. But this time the Canadians came not in single spies but in battalions, enough to give a ringing affirmation to their collective identity. For the moment at least they overwhelmed the memory of Louis Hémon and Mazo de la Roche (except perhaps for young girls, for the *Jalna* novels are what well brought up demoiselles read when the Comtesse de Ségur palls).

Even if we momentarily shut our eyes to the extraordinary *pléiade* of new writers (and you certainly can not do so for long) we find an abundance of good things over the ten years to recall. There is the phlegmatic Hervé's triumph over small town prudery in Gérard Bessette's *Le Libraire*, and, at the other emotional pole, the growth of tenderness between the Eskimo couple in Yves Thériault's *Agaguk*. Roland Giguère's poems were collected in *L'Age de la Parole* and Jean-Guy Pilon produced *La mouette et le large*, (both of them sure to be remembered long after the pages of this report have yellowed with age,) as will the work of Gilles Hénault, Paul-Marie Lapointe, Gaston Miron and Gratien La-

pointe. Jean Lemoyne's *Convergences* along with the phenomenally successful *Insolences du Frère Untel* have established the informal essay, most urbane of literary forms, in Canada. Andrée Maillet, with the incisive short stories in *Les Montréalais* and *Le lendemain n'est pas sans amour*, and Claire Martin with her splendid two volumes of memoirs, *Dans un gant de fer* and *La joue droite*, have proven that you don't have to be among the *jeunesse dorée* to be a bright new writer in Quebec.

If we have been forced to compress the list of favourite books by established authors, we must now miniaturize for the young. One of the signs of the times in French language writing in Canada is that while the number of poets remains more or less constant, the novelists increase and multiply at a rate that does wonders for the cultural quotient although it could very well discourage the languid reader. It seems that the poetry has crept into fiction. Jean le Maigre of Marie-Claire Blais' haunting *Une Saison dans la vie d'Emmanuel* is in fact a poet, and the novel has a pitch of emotional intensity that is anything but prosaic (and can leave the reader limp, purged in the Aristotelian sense). More eccentric still is Réjean Ducharme's Beatrice Einberg of *L'avalée des avalés*, as lyrical and fantastic a character as ever leaped from a page. There is humour in many of these highly individual young novelists, as when the narrator of Hubert Aquin's *Prochain épisode* wonders if his lover, a lovely affectionate girl named K (as in Kébec), is not dallying secretly with the villainous Herr de Heutz (who has a portrait of General Wolfe hanging on the wall of his posh Swiss villa) – a delicious bit of satire and not at all inconsistent with the poignancy of the novel. Among other young novelists of exceptional talent are Diane Giguère, Jacques Godbout, Suzanne Paradis, Jacques Renaud, Laurent Girouard, André Berthiaume and André Major. Many of them began as poets, or are better known for their poetry, and this is reflected in their work. Nonetheless a minority is carrying on in the realistic tradition. Some brilliant young poets who have resisted the movement towards the novel are Michel Brault, Paul Chamberland and Gérald Godin.

Literary criticism in French Canada has had to move rapidly indeed to keep up with the writers. Papers such as *Le Devoir*, *La Presse* and *Le Soleil* have always given a good deal of careful attention to literary criticism, and often they produce supplements of lasting value. The magazine *Liberté*, founded the same year as the Council, has consistently produced criticism in depth, and there have been many books of literary criticism and *belles-lettres*. Some of these are collections of critical appraisals, such as Gilles Marcotte's *Une littérature qui se fait* and the two volumes of Jean Ethier-Blais' *Signets*. In *Femme Fictive, Femme Réelle*, the poet Suzanne Paradis has created an informal specialized study, and the novelist Jean Simard's *Répertoire* and *Nouveau Répertoire* approach literature, *inter alia*, in a highly personal way. And of course you must add to this the critical articles on French Canadian writing which have been appearing in France with increasing frequency, and in Britain and the United States.

Not so many years ago the only place to look for French-Canadian literature was a book store, and not so many of them at that, and even those few hardly gave work by Canadians a great deal of display space. Now, only seven years after Jacques Hébert and Frère Untel combined to make publishing history, there is hardly a magazine stand in Quebec at which you cannot buy some of the *nouveautés littéraires*. The cheap format revolution in Quebec has gone beyond works of actuality to print new volumes of poetry and fiction and to reprint the best works of the past. At the same time, new works are being brought out in standard format and displayed in book stores as never before. (It is ironic that Quebec's booksellers and publishers are faced with more pressing financial problems than ever in the midst of this plenty, problems which can be reduced to a familiar Canadian equation – limited market minus almost identical production costs and sales lost to foreign imports.)

A few of the many periodicals in Quebec given over to political and social questions show a sporadic interest in literature, most particularly *Parti-Pris*, which has given first audition to many of the more promising poets and novelists, and *Les Cahiers de Cité Libre*. *Liberté* has shown that it is never unwilling to experiment, and that it can, much as *The Tamarack Review* in English, retain high editorial standards and a leading position in the avant-garde. *Quoi?* is one of several magazines given over to new trends in writing, and the various proclamations, monographs, buttons and demonstrations of the *Ti-Pop* and *Zirmate* movements indicate that Quebec might yet endow Canada with its first neo-Dadaist publication. A very impressive showcase for Canadian writing in French is *Les Ecrits du Canada français*, which produces several handsome volumes a year, and includes plays and belles-lettres as well as fiction and poetry. *Etudes françaises*, founded a few years ago at the University of Montreal, is a leading university publication. Still it is mostly through cheap editions of books and, to a limited degree, through the literary programs of Radio-Canada French Canadian writing can find a wide audience.

A substantial share of the million dollars allocated by the Council to assist creative writing over the ten years has been spent on awards and bursaries to individuals. If you are to have a literature you must have writers who have the time and means to practice their art. Many of the younger writers cited earlier have received opportune aid of this kind. Then too the writer must have a market, even if his work is not likely to attract a mass readership, and much Council aid has been devoted to publication and to periodicals. Over the years we have sought – and are seeking harder than ever – ways of making our aid supple enough to answer the needs of the writers and publishers, and we expect to have a good deal more to report on the question next year.

### PERSPECTIVE

Having taken in the previous pages a somewhat ebullient look at what Canada's artists have achieved in ten years, we wish now to notice rather more soberly the economic status of the artist. For in many cases, and in his own way, it is

the artist himself who in part foots the bill for our cultural evolution. This is particularly true of the creative artists who have no collective bargaining power, who must often pay import duties on essential materials, whose work is subject to a purchase tax, and who must often sell their work or accept royalties for performance at a level which does not provide them with an adequate livelihood. Thus they are often forced to divert their truly creative energies into channels which are peripheral to the mainstream of their drive – teaching, advertising, arranging, copying and so on.

To some extent this is also true of the performing artist, particularly if he is a free-lance. He may, of course, have access to collective bargaining if he is a member of Equity or of the American Federation of Musicians, for instance; but even here the length of his annual term of employment, the salary scales in effect, may still mean that he must look for other work to supplement his often meagre income. So in a very real way many artists, by giving their time and talents in their chosen career for a less than living wage, are in effect subsidising the arts and the public which enjoys them.

It is most curious that such an important sector of any civilized society should be tacitly accepted by that society as a kind of sub-proletariat. It is very possible that this state of affairs has been caused, at least in part, by the very rapid development of our arts. Not so very long ago the clear distinction between the amateur and professional could not always be easily made. Because of this, there was a public tendency to regard a good many artists with a kind of benevolent disdain and this may have tended to bring conditions down to the lowest common denominator. But this attitude, a hangover from the past, needs to change more rapidly – as we hope the previous pages of this section of the report may have demonstrated. Of course Canada does now offer very much better conditions to certain professional artists, most particularly to those whose services are in foreign demand. It is now up to us to extend these improvements to those artists whose cultural contribution far outweighs the rewards they can expect at the going market price.

Attaining this goal will require the combined efforts of artists, unions, arts administrators, all levels of government and the public. It will succeed only insofar as there is general agreement that professionalism must be required not only in the practice of the arts but also in the means taken to present them to the public. Efforts to build up a consumer's market for art must be every bit as systematic and effective as in business and sports. Indeed we can hope that the day is not far off when the arts will be as important an element in the Canadian economy as sports are today. (We suspect that if statistics were available today comparing the number of sports-goers with the number attending galleries, theatres and concert halls there might be some general astonishment – at least if the comparison were to be made in Halifax, Quebec, Montreal, Ottawa, Winnipeg and Vancouver).

Having accumulated a good deal of knowledge about performing arts organizations over the last ten years, we feel that we can foresee the next stages of

their financial development. Many of the existing organizations have indeed been associated with the Council since the beginning. So we know that ten years ago box-office receipts of these long-term clients amounted to 70% of their total revenues; last year the percentage was down to 52%. Some of the disparity between the two figures can be explained by rising costs, but equally because they now have higher artistic standards which are costly but have the advantage of justifying the investment. Still we must hope that the share of revenues provided by the box-office falls no lower, and that the consolidation of positions reached by developing organizations will be given priority before any premature establishment of new similar organizations. It is only through this consolidation that the larger organizations can hope to serve not only their local audiences but also by touring to fulfill a truly national role. In this way some half-dozen major organizations ought to reach the point in the course of the next five years where they could offer stable employment to their essential performers at salaries which would be competitive on the national and international level and would assure the full availability of the artists. Then at the next level there are some two dozen regional organizations which are constantly improving and which contribute admirably to the cultural life of the areas they serve. If we add to these undertakings the imminent appearance of two or three major enterprises in Montreal, Ottawa and Toronto, we can predict without exaggeration that the combined budgets of the organizations subsidized will tend to move up from \$15 to \$35 or \$40 million in the course of the next five years.

Only an incurable optimist would predict that audiences for the arts would double in the same period, and yet this alone would permit the arts organizations to take in 50% of their income at the box-office. Now it is essential that the evolution of performing arts organizations take place with an eye to the ticket-buying public. Governments and other donors cannot be expected to make good deficits where the consumer does not pay a fair share. The Council is quite prepared to support experimental projects of a sort that by definition cannot hope to reach a wide public, but this calls for a relatively modest investment and one which does not go beyond the period of experimentation. The Council is also prepared to back artists who wish to raise the quality of their offering in anticipation of an eventual public demand. However, for the traditional performing arts we must soon strike some balance between the growth of audiences and the increase in government grants. The public must become willing to pay the same price for arts performances as for those other forms of leisure it has learned to respect economically. We should be able to hope that the habit of attending professional performances will soon bring this public – indeed the whole public – to accept the idea of paying at the box-office sums comparable to those they no longer hesitate to pay for sports.

Private contributions are another important factor in the evolution of arts organizations. While these have quadrupled between 1957 and 1966, going from half a million to two million dollars yearly, their proportionate importance has decreased. In 1957 private contributions amounted to 47% of the operating

loss, while in 1966 they accounted only for 30%. Inversely the contributions of arts councils and of governments at all levels has increased from 55% to 65% of the operating loss, going from \$585,000 to \$4,520,000. Thus the modest annual surpluses of ten years ago have given way to net deficits of greater or lesser gravity, which are met by bank loans. So it would appear that during this period the private sector, though it has greatly increased the volume of its contributions, has had some difficulty in keeping up with the increase in operating losses. Still – and many business men are the first to admit it – the contributions of the private sector to cultural organizations seem somewhat disproportionate if we compare them to the sums given to welfare and education. There is every reason to believe that this apparent imbalance is largely due to the fact that the solicitations of business contributions by cultural organizations has often been conducted in a manner that can hardly be called professional. There is already considerable interest in plans for a united appeal in this area, along the lines of those carried out by welfare organizations. It is most likely that the large corporations would welcome a united appeal for funds and that their contributions might increase.

Putting aside financial considerations, we must bear in mind that individuals working with cultural enterprises occupy a unique position. The success of cultural organizations in building up an extensive and faithful public depends largely on their ability to find able and convinced representatives from the community in which they operate. It now seems that boards of directors and committees who formerly were recruited with an eye to their ability to raise money will henceforth have to be responsible for keeping the organization in close contact with its public and for assuring professionalism in its management.

This leads us to point out the interest recently shown in the idea of pooling the administrative services of cultural enterprises in some metropolitan centres. Although the first experiment of this sort is sure to run into many difficulties, we still believe that it should be tried, and tried now. It would be difficult to overestimate the apparent advantages of integrating planning services, the sale of season tickets, tours, accounting and administration. It could encourage much more effective administrative methods, including the use of electronic computers. Even if this integration did not bring immediate savings, it should undoubtedly lead to increased efficiency and consequently a more stable artistic climate.

We have pointed to the increased use that could be made of various sources of financing, but we do not mean to imply that the financial role of governments must dwindle. On the contrary we believe that it must increase substantially since we are still quite far from having brought our artistic life up to the level of a fully-integrated sector of the national economy. It must also be said that cultural activities cannot be considered fully viable commercially. They are the public service *par excellence*. Nonetheless it is precisely because we believe it is essential that society have every occasion to appreciate the exceptional nature of this service, that we attach considerable importance to seeing that it is closely related to the whole of our other national activities.

## PART TWO

### ► *The Social Sciences and the Humanities*

*"Yet in Canada, Western Europe and Japan – the main sources of the skilled people coming here – complaints are frequently unaccompanied by action to improve salaries, provide needed research equipment, and raise the social status of those whose departure evokes so much ire."* Editorial in *The New York Times*, May 6, 1967.

*"Research, as the means by which we expand the frontiers of knowledge, is today one of the most important factors in the economic and social growth of any modern political society. . . . Failure by the federal government to play its full share in such a national task could only mean that Canada's ability to take part in the undertakings of today which are shaping the world of tomorrow would be seriously impaired."* Statement by the Right Hon. L. B. Pearson at the Federal Provincial Conference of October 1966.

With the increased funds provided by Parliament, and a policy of concentrating all its resources in a few well-defined areas, the Council is now within reach of providing a truly national service in each of its academic programmes, with the possible exception of aid to research collections. To reach this point the Council has doubled its support to the humanities and social sciences in each of the last two fiscal years and should be able to double it again in the fiscal year 1967-68, thereby raising this allotment from \$1.3 million to \$12 million in a three-year period. The other factor in reaching towards a national service was the Council's decision to discontinue programmes where its support could only be occasional and marginal, leaving it free to concentrate all its resources in areas where it can hope to provide a very substantial, if not complete, coverage of the needs. Under these expanded and concentrated programmes two groups of individuals now have a fair chance of receiving Council support for a sound application – the fully established career scholars engaged in research and the scholars-in-the-making completing their doctoral work. Assistance is also available to Canadian universities and learned societies for the support of scholarly publications and meetings and for the development of research collections.

During the year under review the Council was able to spend some \$5.5 million in support of the humanities and social sciences, and on the basis of the expected demand it is planning to award over \$12 million in 1967-68. At the same time, leaving out "big science" such as space and nuclear research, the natural sciences could draw on \$49.5 million last year and will be able to draw on \$66 million this year from the National Research Council and the Medical Research Council. The share of these combined budgets earmarked for the social sciences and humanities is thus passing from 10% to 15%. Since the Canadian research force in these disciplines is as large as in the natural sciences,

(\*) continued efforts will have to be made to correct the imbalance. Until the proportion reaches 25%, it will be difficult to assess the full potential of this major segment of our research community. Moreover, if Canada is to catch up with the pace of research support maintained by OECD countries whose economic standards are no higher than ours, the combined budgets of the three Councils would probably need to be at least twice as large as they are.

### *Doctoral Fellowships*

The doctoral fellowship programme was established to help young scholars through the final stage of their training for a career of research and teaching. A recent survey of past award holders, which is reprinted at the end of this report, shows that the Council has been fairly successful in the pursuit of this objective, 87% of the Council's fellows being now engaged in such a career.

A year ago the Council approved the granting of a special bonus to the top five percent winners, with a view to attracting into the competition the more exceptional young Canadian scholars who are subjected to particularly generous offers from abroad. During the year under review, two other bonuses were added to keep at their thesis work those who have completed their residence requirements, and to bring back to their doctoral work those who have traded it for teaching posts. It is worth noting that the Council thus anticipated action taken this spring in the United States by the Ford Foundation and ten major American universities to expedite the doctoral process in the humanities and the social sciences. The Council had been concerned with the fact that it usually takes two more years to complete a Ph.D in the humanities and social sciences than in the natural sciences. Of equal concern to the Council had been the fact that while over 50% of the staff of Canadian universities working in the natural sciences are in possession of their doctoral degree, the percentage in the humanities and social sciences would appear to be only 37%.

Therefore, the approach that the Council developed towards its doctoral fellowship programme was to make it attractive enough for all doctoral candidates to carry out their programme without interruption. Two years ago, a doctoral candidate had to apply again – and compete again – to have his fellowship extended for a second year, and he was barred from applying for a third. During the year under review, the permissible length of support was extended to three and a half years, and applications for renewal were approved outside the competition on mere evidence of progress. The period of support will be extended again by another year in 1967-68, when the Council plans also to raise the basic value of all fellowships to a level truly competitive with most attractive foreign schemes so as to keep the link with Canadian students abroad. However, no change has been made with respect to the stage of study at which students

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(\*) While in the natural sciences Canadian doctoral students at home and abroad are estimated to number some 3,800 and faculty members at home some 9,500, the corresponding figures for the social sciences and humanities would be of the order of 3,500 and 10,400 respectively.

become eligible for Council support: when they are only two years away from completing the residence requirements for a doctorate.

Furthermore, the Council, in revising its rules for the cumulation of awards, has decided to refrain from cutting down its own award when a doctoral student has won another award which does not exceed in value the Council award. It even exempted from this ceiling whatever financial support an employing university would be prepared to give to one of its faculty members who wants to revert to the completion of his doctoral programme.

The survey of past award holders reprinted at the end of the report would seem to indicate that the Council would have no sound motive now to amend its traditional policy of supporting doctoral candidates whether they want to study in Canada or abroad. The average repatriation rate of those gone abroad would appear to be of the order of 80%, and the rate for such groups as French Canadians, women and those who went overseas would even be well over 90%. At the same time, both the number and percentage of award holders who applied for study in Canada have been growing quite remarkably in the last two years, to the point where the last competition yielded for the first time a larger group of fellowships in the Canadian category than in the U.S. or overseas categories. In the coming academic year, the Council will be supporting 329 doctoral students in Canadian universities, compared with 127 in 1966-67. It expects the number to go to 550 in the next competition.

In last winter's competition the number of applications rose by over 36% to a record total of 1,432. However, with additional resources it was possible to increase the awards by 49% to a figure of 949, thus fulfilling the Council's objective of meeting at least two-thirds of the demand in a field where all applicants have survived repeated screenings at previous stages of their academic life. A year ago, only half the demand could be met. The list of awards made during the year under review is shown on pages 78 to 100.

The Council estimates that the total universe of Canadian doctoral students in the humanities and social sciences at home and abroad, to whom it can now offer only 950 fellowships, must be of the order of 3,450. The Council expects to be able to raise the number of awards in 1967-68 to 1,550. However, the universe is expected to grow within the next two years to more than 5,000. By then, about 4,350 of these are likely to be applying for Canada Council fellowships, if present trends continue. To maintain its present ratio of awards to applications (two out of three) the Council would need to offer support to some 3,100 doctoral students in the 1969-70 competition. These award holders would then represent 60% of the universe, excluding foreign students on temporary visas. If the Council is given the resources to maintain its response to this growing demand, there is little doubt that the situation would be under control in two years' time, to the point where the Council's programme of doctoral support in the humanities and the social sciences would not need to be supplemented on any substantial scale by other Canadian or foreign sources. During the year under review,

the Council spent \$2.9 million on this programme and it is planning to spend over \$6.5 million next year.

### *Senior Fellowships and Research Grants*

At the close of the fiscal year, Council's funds were supporting extensive work done by three teams of senior analysts on econometric models for Canada; a criminological study of the variations in the social values held by two generations of Canadians; exploratory work on the feasibility of applying computer technology to the analysis of statutory and case law in Canada; a systematic survey of several Amerindian dialects; a comprehensive study of the art work of medieval bibles; a demographic survey of patterns of family formation in Ontario; an exhaustive inventory of available vocabulary among French-speaking Canadians; a major series of ethnographic studies of various cultural regions of Quebec; an experimental study of the process of learning abstract structures, in cooperation with research teams abroad. These projects were supported either by senior fellowships or by research grants.

The annual senior fellowship competition of the Council is open to established career scholars who have obtained leave from their university to engage exclusively, for periods of up to a year, in free study and research, at home or abroad. The fellowships have traditionally provided for travel expenses and for a stipend periodically adjusted to represent half the average salary of Canadian university teachers so as to allow teachers to take advantage of leave on partial salary. During the year under review a supplement of up to \$1,000 was added with a view to meeting personal research expenditures. The number of applications increased by 50% from 101 to 151 but the Council was able to maintain the ratio of two awards out of three applications and grant 103 fellowships compared with 56 the year before. The list of awards holders is shown on pages 100 to 102.

The senior fellowship programme may undergo considerable revision in the next two years, as the Council reaches a decision on a more specific programme of fellowships for immediate post-doctoral work, and as modifications become necessary in order to maintain consistency between this kind of support for senior scholars and the research grants programme. On this latter score, all will depend on whether the Council decides to allow stipends (i.e. a contribution to income, as distinct from the reimbursement of research costs) under the research grants programme. At the moment, the only stipend allowed is under the senior fellowships programme, but that programme offers a very limited arrangement for research expenditures. Also, the practice is growing among Canadian universities of providing sabbatical and other leaves on full or almost full pay, so that the provision of a stipend under the senior fellowship programme tends to lose some of its significance while the need grows for the provision of stipends under the research grants.

Among scholars, there has been a growing dissatisfaction with a research grants programme that allows only for actual research expenditures and does not

include any amount which would go to improve the personal income of the investigator. This dissatisfaction is fairly widespread in such disciplines as economics, psychology, operational research, area development, etc., where there is strong competition to entice researchers into contractual arrangements with public and private agencies only too willing to make research economically attractive. For some time now, the practice has been gaining ground in the United States of attaching a stipend of at least some two-ninths of the university salary to grants awarded for freely initiated research projects in order to make them somewhat competitive with research contracts. The situation is complicated by the fact that the economic pressure is very uneven among the disciplines; it is quite severe in some (mostly the social sciences) and almost non-existent in others (mostly the humanities). This would normally tend to suggest that the issue can best be tackled by an entirely new salary deal for university teachers, which would clearly place research expectations as well as teaching expectations upon them. However, the universities alone would find it difficult to assume more financial responsibility for teachers who do not, than for teachers who do, benefit from research contracts, without reference to the quality of the research the former pursue on their own. A very strong case can be made for associating the financial compensation with the approval of research projects. In the circumstances, the Council is now attempting to arrange a nation-wide survey which should reveal the true dimensions of the problem. Whatever the findings may be, some pragmatic solution will have to be developed in order at least to remove the invidious economic penalty which now inhibits the free initiative of the more widely sought career researchers.

The research grants programme of the Council which was started in the fall of 1965 developed slowly at first (40 awards were made in 1965-66) but then picked up momentum in the fall of 1966 and reached a rate of five new applications a day during the winter. Awards made during the year under review are listed on pages 102 to 104. A conservative estimate of the number of applications likely to be approved in 1967-68 would be of the order of 600, involving some 800 scholars. Consequently, while \$300,000 were expended on this programme in 1965-66 and \$1 million in 1966-67, the requirement for 1967-68 is likely to exceed \$2.5 million.

To arrive at an estimate of the road that has to be travelled still, one must bear in mind that the senior fellowships and research grants together will provide assistance in 1967-68 to close to 1000 humanists and social scientists out of a total community of faculty members in these disciplines of some 10,500. It is worth noting that this community would appear to be 10% larger than that in the physical and biological sciences. It is much too early to advance any reliable estimate of how the demand will grow in the next two or three years as awards encourage new applications. It is not unreasonable to assume, however, that the figure of 1000 award holders will tend to move up quickly during that time to a figure of between 2 and 3,000 fully qualified applicants. This would at least

correspond to the proportion of researchers generally thought to be responsible for the more significant advances of knowledge in the natural sciences.

#### RESEARCH COLLECTIONS

Concerned as it has been with the present inadequacy of university library collections to sustain research, and indeed to justify the offering of graduate courses in the vast majority of faculties and departments, the Council was not in a position during the year under review to devote more than half a million dollars again to the building up of these collections. As can be seen from the list on pages 104 to 105, it had to maintain a highly selective programme of support limited to departments which were already well engaged in research. This policy is not likely to change substantially in 1967-68, although the Council should be in a position to devote at the very least twice as much money to this programme.

The Association of Universities and Colleges of Canada is currently conducting a survey of library resources, with financial resources provided by the Council. Until this survey has been completed, a general attack on the problem will not be possible. It will in any instance involve several partners, self-coordination by Canadian universities, extensive use of technological devices and quite substantial expenditures, if Canada does not want its universities to slip, by international standards, to the level of glorified high schools within a decade or two. It is not likely that the Council will be expected to make more than a very special contribution to the gradual solution of this problem.

#### PUBLICATION, CONFERENCE AND OTHER GRANTS

Awards made under the Council's programme of aid to publication, conferences and learned societies are listed on pages 108 to 113. The reader's attention is drawn to the substantial awards made to the Social Science Research Council of Canada and to the Humanities Research Council of Canada in order to enable them to dispose of their backlog of applications for publication grants. Even more significant was the level of support provided to the Canadian Political Science Association after revision of the Council's policy of aid to scholarly periodicals. The grant should permit the firm establishment of two new and autonomous learned societies and learned journals in economics and in political science. The Council takes this opportunity to express its warmest good wishes to these new societies in the discharge of the very significant role that they will be called upon to perform.

With recent Council support, Canada has now launched the first world year book of air and space law; it is in the process of bringing out a definitive edition of the complete works of John Stuart Mill; it will publish a first English translation of basic official documents in Soviet government; it will edit a world review of contemporary scholarship in philosophy; it will present the first English translation of René David's master treatise of comparative law and the first comprehensive French study of Kurt Lewin's contribution to social psychology.

The Council also took great satisfaction in being associated with a number of specialized meetings convened by small groups of experts in various disciplines to keep themselves better informed of the work done by each other. The Council attaches a good deal of significance to the provision of adequate opportunities for the kind of well-directed exchanges which are not always possible in the wider context of the annual meetings of national societies.

During the year under review the Council realized that it must develop a more satisfactory policy towards the handling of individual applications to attend international conferences, and towards the applications of Canadian universities to bring visiting scholars to Canada. It is hoped that a more consistent and effective policy will be announced in the course of 1967-68.

#### IN SUMMARY

For several decades there has been a growing unease in Canada, not least among the scholars affected, over the state of research in the humanities and social sciences. On any basis of comparison – with the rapid growth of university enrolment and staff, with the faster pace of research development in the natural sciences, with the smaller academic population in these sciences, with the pace of growth of research and development in other industrialized countries – Canadian scholars in the humanities and social sciences were clearly falling behind. Nor was the probable cause hard to find; throughout this period the funds available for the support of free research, as distinct from commissioned research – and above all, the funds available from Canadian sources – remained almost constant from year to year. Canadian scholarship in the humanities and social sciences suffered acute malnutrition – and the appetite, it seemed, might be lost for lack of eating.

As the Council's resources have been enlarged over the past two years, and its programmes expanded and better publicized, the extent of the need has been shown dramatically in the response of Canadian scholars, as reported in the foregoing pages. The Council is of the view that some distance needs to be travelled still (since the Council's support is not yet reaching one out of ten career scholars in the social sciences and humanities) and further energies need to be released before it will be possible to know which precise direction free research is likely to take and to what extent it could deal effectively with the major problems of our society.

## PART THREE

### ► *Special Programmes*

The Council manages three major separate programmes out of funds placed at its disposal for specific purposes.

#### *Killam Trust Programme*

Over the past four years the Council has offered special awards, mostly in the natural sciences, from funds provided by the then anonymous gift of the widow of Izaak Walton Killam. Upon the decease of Mrs. Dorothy J. Killam, in 1965, only a part of the \$4 million gift had become available to the Special Fund, but the Canada Council was included among the beneficiaries of her will. Under the terms of this bequest, made known in the fall of 1966, an additional sum estimated at \$12 million will gradually become available to the Canada Council. The two benefactions are now combined in the new Killam Trust Fund.

During the fiscal year under review, some \$136,000 were received from the original gift, and some \$4.9 million from the bequest, bringing the Killam Trust Fund to almost \$6.4 million at the close of the fiscal year. The Council was not able to launch the new award programme in 1966-67, and only one fellowship was renewed under the original scheme. It is nonetheless hoped that the new Killam Prizes will be announced and awarded in 1967-68.

#### *Exchange Programme with French-Language Countries*

For the fiscal year 1966-67 the Secretary of State for External Affairs allotted \$700,000 to the Canada Council for the purpose of administering the programme of grants and fellowships within the cultural exchange plan with the French-speaking countries of France, Belgium and Switzerland.

The programme administered by the Council is in two parts. The first part concerns grants to Canadian universities and cultural organizations wishing to invite from the countries concerned university professors, distinguished scholars or artists. The second part is the programme of fellowships available to citizens of these countries for graduate or post-graduate studies in Canada.

Canadian Universities were offered grants to facilitate the coming to Canada of 22 scholars: 15 from France, 6 from Belgium and 1 from Switzerland. The Fellowships awarded amounted to 155: 123 from France, 16 from Belgium and 16 from Switzerland. See list on pages 114 to 118.

### *The Molson Prizes*

These prizes are given to persons whose contribution in the fields of the arts, humanities or social sciences is adjudged to be of such outstanding importance that it will enrich the cultural or intellectual heritage of the nation, or make a noteworthy contribution to understanding and amity between Canadians of French and English descent. They are made possible by a \$600,000 gift of the Molson Foundation to set up a fund, the income from which is sufficient to provide two annual prizes of \$15,000 each. This year's prize winners were Georges-Henri Lévesque and Hugh MacLennan.

## PART FOUR

### ► *The Building Programme*

When the University Capital Grants Fund of \$50 million was established in 1957, it was expected that it would be totally spent over a period of ten years. 1966-67 was the tenth year of the Fund, and the Canada Council was able to make substantial progress during the year towards completion of the programme. Grants totalling \$8,715,000 were approved during 1966-67 leaving in the Fund an amount of \$1,217,000 by March 31, 1967 still to be authorized. Of this amount \$717,000 represent the accumulation of interest and profits since the last allocation of December 31, 1965. It is expected that another allocation of interest and profits will be made early in the fiscal year of 1967-68 and that the balance as of March 31, 1967, will be awarded during that year. The details of the grants authorized during 1966-67 are shown in the Appendix, page 119.

## PART FIVE

### ► *The Canadian National Commission for Unesco*

The concept of National Commissions is unique with Unesco. Their purpose is to establish links between Unesco and its Member States outside official diplomatic channels, which are necessarily influenced by political considerations. There are National Commissions in almost all of the 120 Member States. In Canada the Commission is an agency of the Canada Council, which provides its budget and staff.

Canada's participation in the work of Unesco varies according to the kind of work to be done and the problems faced. Questions involving political considerations are dealt with by the Department of External Affairs; technical and foreign aid is administered by the External Aid Office; and various organizations, governmental or other, look after specific programmes – as for example the National Research Council set up a special body to direct Canadian participation in the International Hydrological Decade. The National Commission collaborates with all these efforts and initiates or participates in, as the need may be, programmes supporting the objectives of Unesco in education, science, culture and communications.

### ACTIVITIES OVER THE YEAR

In October 1966, representatives from the 26 Canadian schools participating in Unesco's Associated Schools Project attended a meeting in Toronto. Programmes put into effect in the different schools were evaluated and compared at the meeting, and there were many profitable exchanges of ideas and methods.

The Sub-commission on Education met three times during the year. It undertook a study-in-depth of Unesco's education programme and of Canada's participation in it.

With the financial support of the National Commission, the Dalhousie University Institution of Public Affairs organized in May a conference on "The West Indies and the Atlantic Provinces of Canada". Several authoritative talks were delivered, both by Caribbean and Canadian speakers, and these have been reprinted in the report of the conference.

In co-operation with the Member States concerned, Unesco has recently placed great emphasis on large-scale literacy projects in developing countries. The scale of the problem is immense. There are in the world an estimated 700 million adult illiterates. Canada, with very little experience in adult literacy training, has not taken a very active role in this area. To fill this gap, the Commission arranged for the preparation of an authoritative study of the Canadian capacity for assistance, which will indicate relevant resources available in Canada and how they might be focussed on the recognized needs of other countries. The report of this study will be published in 1967.

As its own Centennial project, the National Commission will sponsor an International Seminar on Bilingualism, to be held at the University of Moncton, June 6-14, 1967. It is not always recognized in Canada that our domestic concern with bilingualism is only a small part of the world pattern. Most countries are bilingual or multilingual, either in the sense that more than one language is in common use within their boundaries, or in the sense that their nationals must learn a second language for international communication. As a result there are many regions where bilingualism is a pressing problem. In these circumstances it is surprising that very little scholarly attention has been paid to bilingualism as a phenomenon. It is hoped that this meeting, which will bring together advanced specialists from a number of countries, will review the present state of knowledge about the phenomenon and throw some light on many aspects of bilingualism throughout the world.

The National Commission continued its policy of awarding grants to enable representatives of Canadian organizations to take part in international meetings sponsored by Unesco or by non-governmental organizations associated with Unesco. In addition the National Commission makes a point of aiding international organizations associated with Unesco to hold meetings in Canada, thus bringing about wider participation by Canadian specialists, and giving some experience of this country to scholars from abroad. During the year under review the Commission made grants in aid of three such meetings to be held in Montreal during the summer of 1967: the Colloquium on the Design of Theatres, the international week sponsored by the Youth Science Foundation of Canada, and the annual meeting of the Association Internationale de Pédagogie Expérimentale de Langue française. The complete list is found on pages 120 to 121.

A series of films on education in West Africa was presented by CBC television early in 1967, within the programme *Take 30*. This series, called *The New Africans*, was produced with the encouragement and modest support of the Commission. It was quite successful and will probably be re-broadcast.

Among the projects undertaken by the Commission over the year were support for the promotion of the Unesco Gift Coupon Programme in Canada, and the campaign for the restoration of art treasures and books damaged by the November 1966 floods of Florence and Venice.

#### INFORMATION SERVICES

The Commission's Information Service, which distributes free publications of Unesco and of the Commission, again had a busy year. It distributed some 25,400 publications in response to requests received primarily from teachers.

#### PUBLICATIONS

A number of publications were planned during the year for release in 1967. These include the Report of the East-West Major Project, a Booklist on Latin

America for Canadians, a revision of the Booklist on Asia published in 1960, and a revised edition of the Bibliographical Directory of Scholars in Asian and African Studies in Canadian universities.

#### UNESCO GENERAL CONFERENCE

The 14th General Conference of Unesco was held in Paris in October and November, 1966. In preparation for the conference, the National Commission's Advisory Committees and Sub-commission on Education reviewed the proposed Unesco programme and budget and prepared comments for the guidance of the Canadian Delegation to the Conference. In addition, the Advisory Committees considered the long-term direction of Unesco activities and suggested areas for emphasis which the delegation put forward during conference discussions of the future programme. Canadian views on the programme were generally well received at the conference.

#### COMMISSION MEMBERSHIP

In March of 1967 Dr. Henry D. Hicks resigned the office of President of the Commission, a post he had occupied with distinction for three years. He was succeeded by Mr. Napoléon Leblanc, Dean of the Faculty of Social Sciences at Laval University.

Under the constitution approved in April, the Canada Council may appoint as members-at-large of the Commission people who, because of their knowledge, interest and experience, can make a special contribution to its work. Such appointments are made on the recommendation of the Commission's Executive Committee. During the year the following persons were appointed members-at-large for a two year term each: Mr. L. H. Bergstrom, Deputy Minister of Education, Saskatchewan; Professor W. A. C. H. Dobson, Massey College, University of Toronto; Dr. Henry D. Hicks, President of Dalhousie University; Dr. J. F. Leddy, President of the University of Windsor; Senator N. A. M. MacKenzie, former President of the University of British Columbia; Mr. Garnet T. Page, Director of the Pilot Projects Branch, Department of Manpower and Immigration; Professor Marc-Adélaïd Tremblay, Department of Sociology, Laval University; Dr. George Volkoff, Head of the Department of Physics, University of British Columbia; and Dr. J. Tuzo Wilson, Head of the Institute of Earth Sciences, University of Toronto.

These members-at-large join the representatives of about 70 non-governmental participating organizations as well as several government agencies.

## PART SIX

### ► *Finances*

#### *Revenues and Expenditures*

For the purpose of financial management, the programmes administered by the Canada Council have been grouped under three main headings:

The *Regular Programmes* (i.e. The Arts, the Humanities and Social Sciences and the Canadian National Commission for UNESCO) which are financed from income from the Endowment Fund and from Government grants;

The *University Capital Grants* which are paid from the University Capital Grants Fund; and

The *Special Programmes* which are administered from funds donated to the Council for specific purposes.

### I. REGULAR PROGRAMMES

The Summary Table below gives a good indication of the accelerated growth in the programmes of the Canada Council. In 1966-67, expenditures were over three times higher than two years ago. This was made possible by a special grant of \$10 million from the Federal Government, voted in April 1965, which was totally spent over a period of two years. It is now obvious that the income from the Endowment Fund will not be sufficient to keep up with expansion and that increasing annual grants from the Government will be necessary. This has been recognized in 1967-68 by the inclusion in the Estimates of the Secretary of State's Department of a grant of \$16.9 million for the regular programmes of the Canada Council during that year.

The major increase in expenditures has taken place in the Humanities and Social Sciences, where the amount has been almost doubled over the previous year, and increased four times over two years. This has enabled the Canada Council to cope with the fast increase in demands for research funds from scholars. A threefold increase in the Arts over two years permitted the allocation of larger grants to many of the artistic organizations, and therefore help substantially in their further development. Funds for the National Commission for UNESCO were doubled over the last two years, while administration costs increased by 66% over the same period.

TABLE I

	1966-67 (\$ thousand)	1965-66 (\$ thousand)	1964-65 (\$ thousand)
<i>Revenues</i>			
Surplus at April 1	—	50	82
Income from Endowment Fund	3,366	3,306	3,154
Government Grant (plus interest)	7,205	3,476	—
Refunded encumbrances	219	79	152
	<u>10,790</u>	<u>6,911</u>	<u>3,388</u>
<i>Expenditures</i>			
The Arts	4,352	3,441	1,500
The Humanities and Social Sciences	5,581	2,856	1,334
The National Commission for UNESCO	167	135	88
Administration	690	479	416
	<u>10,790</u>	<u>6,911</u>	<u>3,338</u>
Surplus at March 31	—	—	50

## II. UNIVERSITY CAPITAL GRANTS

The income from interest and profits for 1966-67 added \$583,000 to the fund while grants authorized by the Council totalled \$8,715,000.

TABLE II

	<i>Amount</i> (\$ thousand)
Balance at April 1, 1966	9,349
Interest earned on investments	557
Net Profits on disposal of securities	26
	<u>9,932</u>
Grants authorized	8,715
Balance at March 31, 1967	<u><u>\$1,217</u></u>

## III. SPECIAL PROGRAMMES

### *Killam Trust Programme*

The Killam Trust programme is financed from two separate donations: one of over \$4.0 million made anonymously in 1963 and a new donation, estimated at \$12 million, in 1966, after the decease of Mrs. Izaak Walton Killam. Both donations will become available gradually; by March 31, 1966 the Council had received \$1,471,000 under the first donation and \$6,943,000 under the second and more recent donation. A summary of the income during 1966-67 under both funds is given below. No expenditures were made, pending the development of a new programme.

TABLE III

	Anonymous Donation (\$ thousand)	Killam (second donation) (\$ thousand)
Balance at April 1, 1966 — Capital	1,335	nil
Accumulated interest and profits	47	—
Total	1,382	nil
Payments received in 1966-67	136	6,943
Income earned from investments	88	232
Refunded encumbrances	12	nil
Balance at March 31, 1967	1,618	7,175

*Molson Prizes*

The interest and profits earned by the Fund during 1966-67 amounted to \$36,000, while expenditures totalled \$32,000; \$30,000 for two prizes of \$15,000 each and \$2,000 for administration charges.

TABLE IV

	Amount (\$ thousand)
Balance at April 1, 1966 — Capital	600
Accumulated interest and profits	24
Total	624
Income from investments	36
Expenditures	32
	4
Balance at March 31, 1967	628

*Exchange Programme With French Language Countries*

An amount of \$563,000 was spent under this programme in 1966-67 from funds provided by the Department of External Affairs, as follows:

TABLE V

	Amount (\$ thousand)
Fellowships	423
Travel	63
Tuition fees	34
Medical expenses	13
Administration charges	30
Total	563

### *Miscellaneous Donations*

A number of donations are received by the Canada Council every year from various individuals or corporations normally to be spent for specific purposes indicated by the donors.

In 1966-67 we received a large number of such donations for the establishment of a chair of Canadian Studies at Harvard University. The total amount received for this purpose was \$319,000, which has been remitted to Harvard University. Three other donations were received totalling \$13,690 and are listed on pages 122 to 123.

## INVESTMENT OVER THE DECADE

### *Investment Management*

When the Council was established by Act of Parliament in 1957, no restrictions were imposed on the investment of its \$50 million Endowment Fund. This represented a startling innovation in policy for any government, and responsibility for managing the Council's funds was given to an experienced five-man committee, which reported to the Council. The original Committee consisted of three members appointed by the Governor-in-Council, Graham Towers, who served as Committee chairman until 1965, John Hungerford (the present chairman), and the late James Muir, and two Council members, the late Brooke Claxton and the late Governor General, Major-General Georges Vanier. Present members, in addition to Mr. Hungerford are Jean Martineau (ex officio as Council Chairman), Arnold Hart, Louis Hébert and Trevor Moore. The Committee has been assisted in its work over the decade by Douglas Fullerton, for the first five years in his capacity as Council treasurer, and subsequently as a private investment consultant.

### *Investment Performance — Endowment Fund*

The Endowment Fund has been invested in three main types of assets — bonds, mortgages and equities, with percentages of each over the ten-year period averaging roughly 60%, 25% and 15%. Income had a very high priority because of the urgent needs facing the Council in its early years. The portfolio at the end of 1966-67 is summarized in the following table:

Type of Investment	Total Cost (Amortized)	Total Market Value
	(\$'000)	
Canada, provincial and municipal bonds	\$24,447	\$23,356
Corporate and other bonds	6,839	6,284
Mortgages (principally NHA)	16,752	16,752
Common stocks and convertibles	9,998	12,489
	<hr/> \$58,036	<hr/> \$58,881

Further details of the Fund portfolio are shown in the Appendix on pages 124 to 128.

The performance over the past decade is shown in tabular form as follows:

Year Ending	Annual Income (during year)	Market Value	Realized profits (cumulative)	Excess market value over cost (cumulative)	Income plus realized and unrealized profits (\$'000) FOR YEAR
	(\$'000)			YEAR-END FIGURE	
1957-58	\$2,369	\$53,133	\$ 854	\$1,057	\$4,280
1958-59	2,759	54,846	1,103	1,869	3,820
1959-60	2,856	51,881	1,020	— 583	321
1960-61	2,919	55,033	1,531	1,924	5,937
1961-62	2,956	56,533	3,155	2,726	5,382
1962-63	3,011	56,678	3,271	2,597	2,998
1963-64	3,085	57,645	4,522	2,264	4,003
1964-65	3,154	59,621	6,004	2,886	5,254
1965-66	3,306	58,936	5,899	935	1,250
1966-67	3,366	58,881	5,837	845	3,214
Ten-year Total	<u>\$29,781</u>				<u>\$36,459</u>

In summary, the income on the original Endowment Fund capital over the ten-year period yielded 5.96% overall; in 1966-67 the yield was 6.73%. If augmented by realized or unrealized profits (or reduced by losses), the average annual return over the decade amounted to 7.25%.

#### *The University Capital Grants Fund*

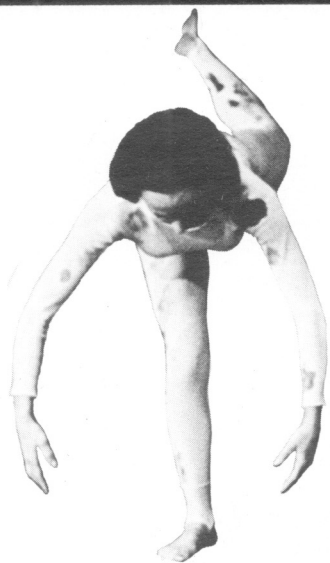
This Fund, as required by the Act, has been invested only in Government of Canada direct or guaranteed securities. Because of the expected short life of the Fund it was decided as a matter of Council policy to limit the holdings to short-term bonds or Treasury Bills. All but \$1.2 million of the available money had been allotted by March 31, 1967, although \$9.5 million of grants made remained unpaid at that date.

The position of the Fund at the end of 1966-67 is summarized in the following table:

Original Capital	\$50,000,000
Income earned in decade	13,982,000
Profits realized in decade	3,744,000
	<u>67,726,000</u>
Grants made to March 31, 1967	66,509,000
Balance at March 31, 1967	<u>1,217,000</u>
Grants unpaid at March 31, 1967	9,450,000

Based on average capital available over the decade, the return on the Fund averaged 5.2% per annum, based on combined income and profits.







## ▼ AID TO THE ARTS

### PREVIOUS PAGE:

Les Levine and *Slipcover: A Place*, September 23rd to October 23rd, 1966, at the Art Gallery of Toronto.

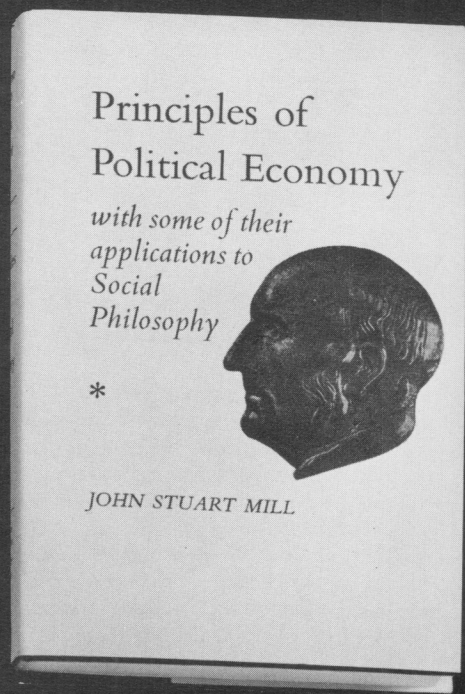
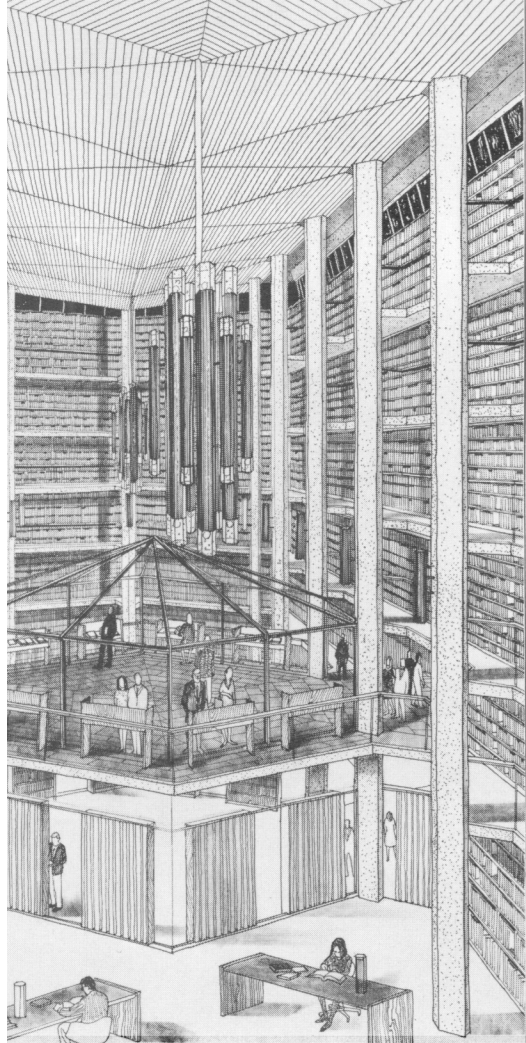
### ABOVE:

Left to right: Jeanne Renaud, Le Groupe de la Place Royale, Montreal; Elaine Crawford in the National Ballet of Canada's production of *Swan Lake*; Jean Gascon in the Manitoba Theatre Company's production of Strindberg's *The Dance of Death*; Georges Groulx as Monsieur Jourdain in the Théâtre du Nouveau Monde's *Le Bourgeois Gentilhomme*; from the Grands Ballets Canadiens production of Orff's *Carmina Burana*; dancer from *Le Bourgeois Gentilhomme*.



## AID TO THE ARTS

**AT TOP OF PAGE**, members of the Toronto Symphony Orchestra, in the usual order, Stanley Solomon, Harold Carter, Josef Sera and Robert Warburton; **ABOVE**, young musicians of the National Youth Orchestra on tour; **AT LEFT**, Meredith Davies, Musical Director and Conductor of the Vancouver Symphony Orchestra, in rehearsal.



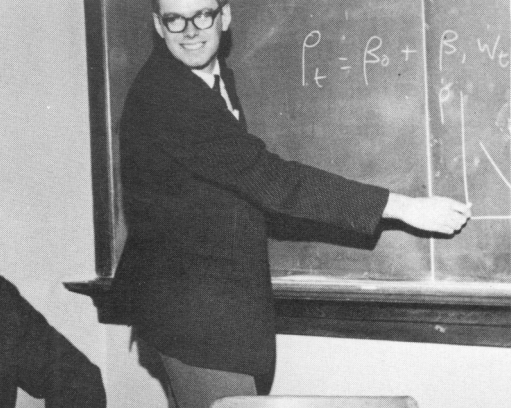
## ▼ AID TO THE HUMANITIES AND SOCIAL SCIENCES

**ABOVE LEFT**, preliminary sketch of the University of Toronto's future Humanities and Social Sciences Research Library. Aid for construction has come from the University Capital Grants Fund (architects' sketch courtesy of Mathers and Haldenby); **ABOVE RIGHT**, a volume from the Collected Edition of the works of John Stuart Mill being prepared and published at the University of Toronto.

## ▼ AID TO THE HUMANITIES AND SOCIAL SCIENCES

**BELOW**, a research group at Laval University at work sorting out photographs and documents from the University's archaeological expedition to Turkey. A volume of the findings of the expedition will be published, with Council aid; **TOP RIGHT**, at work on co-ordinated studies in key areas of the Canadian economy, at the University of Western Ontario, are, left to right, Professors T. R. Robinson, G. L. Reuber, T. J. Courchene and R. G. Bodkin; **CENTRE RIGHT**, Professor A. McKinnon, McGill University, and staff going over computer-produced copy for a multi-lingual concordance of the works of Kierkegaard; **BOTTOM RIGHT**, Dr. Wallace Lambert of McGill University, at right in the picture, at work with an associate on a major research project in psycholinguistics.





**TOP**, a young research assistant at work on Brandon College's Pioneer Settlement Project. She is processing free homestead and land sales data with an encoder for which special cards were developed by Professor John L. Tyman, Head of the College's Department of Geography; **ABOVE**, Prof. J. B. Rudnycky, of the University of Manitoba, at work on an Etymological Dictionary of the Ukrainian Language.

## ▼ AID TO THE HUMANITIES AND SOCIAL SCIENCES

**BELOW:** Professor Peter Brieger, University of Toronto, who is doing research, with Council assistance, towards publication of a two volume book on Mediaeval Bible illustrations.



### *Special Funds*

The Special Funds include money received from the special \$10 million Government appropriation in 1965-66, as well as scholarship and prize funds of about \$2.25 million arising out of private donations to the Council. The Government's contribution was invested mainly in short-term bank deposit certificates, and the special private funds have been invested broadly along the same lines as the Endowment Fund.

During the year a new fund, the Killam Fund, was set up to invest the bequest to the Council of Mrs. Dorothy Killam. These funds aggregated \$7.18 million at March 31, 1967. Investment policy of this Fund is being established by consultation between the Council's Investment Committee and the Killam Trustees.



*Appendices*



## ▼ *Prizes and Special Awards*

The Canada Council is directly or indirectly concerned with the granting of certain annual awards. The recipients of these awards are listed below.

### *The Governor General's Literary Awards*

Chosen by a self-perpetuating and autonomous committee. The Canada Council provides cash prizes of \$2,500.

(For works published in 1966)

English poetry

Margaret Atwood, *The Circle Game* (Contact Press)

English fiction

Margaret Laurence, *A Jest of God* (McClelland & Stewart)

English non-fiction

George Woodcock, *The Crystal Spirit: a study of George Orwell*, (Little Brown)

French poetry

Réjean Ducharme, *L'avalée des avalés* (for the poetic content) (Gallimard, Paris)

French fiction

Claire Martin, *La joue droite* (Le Cercle du Livre de France)

French non-fiction

Marcel Trudel, *Le Comptoir, 1604-1627*, (second volume of *Histoire de la Nouvelle France* (Fides, Montreal)

### *The Canada Council Medals*

Awarded for distinguished work and accomplishment over a time span in the arts, humanities and social sciences. The award is accompanied by a cash prize of \$2,500.

Morley Callaghan, writer

W. A. Mackintosh, scholar and administrator

Norman McLaren, film maker

Jean-Paul Riopelle, painter

### *The Molson Prizes*

For outstanding contributions to the artistic and intellectual life of Canada. The prizes are valued at \$15,000, and are awarded from a fund donated by the Molson Foundation in 1963 to the Canada Council.

George-Henri Lévesque, educator

Hugh MacLennan, writer

▼THE ARTS

*Arts Awards*

For Canadian artists who have been making a significant contribution to their field over a number of years and wish to study or work freely.

Name	Address	Field
ALLEN, R. T.	Toronto	Writing
AUERSPERG, R. (Rea Montbizon)	Montreal	Art criticism
BATES, P. M.	Victoria	Graphics
BELL, A.	W. Vancouver	Printmaking
BRIANSKY, R.	Montreal	Printmaking
BRITTAIN, M.	Saint John, N.B.	Painting
CAMPBELL, M. W.	Toronto	Writing
CHARLESWORTH, M.	Toronto	Theatre production
CHISHOLM, E.	Montreal	Writing
COMPTOIS, U.	Montreal	Art History
CORNISH, J. B.	Richmond, B.C.	Writing
DesMARAIS, L.	St. Césaire, P.Q.	Art Weaving
DOOLITTLE, Q.	Calgary	Music composition
DUMOUCHEL, A.	Montreal	Engraving, painting
EURINGER, J. F.	Kingston	Theatre
FORGET, F.	Montreal	Theatre
FOURNIER, R.	Montreal	Writing
FRASER, C.	Halifax	Painting
GAUCHER, Y.	Montreal	Engraving
GODBOUT, J.	Montreal	Writing
GOGUEN, J.	Montreal	Painting
GOULD, J.	Toronto	Painting
GRAHAM, J. W.	Fort Garry, Man.	Fine arts
GRAY, A. R.	Willowdale, Ont.	Voice
GUY, E. B.	Willowdale, Ont.	Voice
HARRON, D.	Toronto	Script-writing, composition
HAYNES, D.	Edmonton	Painting
HEDRICK, R. B.	Toronto	Sculpture
HOOPER, J.	Hampton, N.B.	Sculpture
HUARD, R. B.	Montreal	Writing
HUGHES, E. J.	Shawnigan Lake, B.C.	Painting
LAURENCE, M.	formerly Toronto	Writing
LEATHERS, W.	Winnipeg	Printmaking
LEDUC, F. R.	Montreal	Painting
LUDWIG, J.	Winnipeg	Writing
LUNN, J.	Toronto	Writing
MacKENZIE, H. J. (Finnigan)	Kingston, Ont.	Poetry
MAJOR, L.	Halifax	Theatre
*MANDEL, E.	Edmonton	Poetry
MARTIN, E.	Trois-Pistoles, P.Q.	Art Weaving
MIGNOSA, S.	Nelson, B.C.	Ceramics

\*Award not taken up.

*Arts Awards*

<b>Name</b>	<b>Address</b>	<b>Field</b>
NOORDHOEK, H.	Verdun, P.Q.	Sculpture
NOWLAN, A.	Saint John, N.B.	Poetry
OWEN, D.	Montreal	Film-writing
PANNELL, R.	Scarborough, Ont.	Music composition
PIDDINGTON, H.	Victoria	Printmaking
PLASKETT, J. F.	New Westminster, B.C.	Painting
RAYNER, G.	Toronto	Painting
RICHMOND, J. R.	Claremont, Ont.	Painting
RITCHIE, J.	Montreal	Sculpture
ROBERTS, W.	Milton, Ont.	Painting
ROGERS, O. D.	Saskatoon	Painting
ROUSSEAU-VERMETTE, M.	Ste. Adèle, P.Q.	Art Weaving
RUSSELL, F. A.	formerly Toronto	Writing
SABOURIN, M. H.	St. Hilaire, P.Q.	Playwriting
SCHLUEP, W.	Montreal	Jewellery design
SILVERBERG, D.	Sackville, N.B.	Printmaking
SMITH, J. I.	Piedmont, P.Q.	Sculpture
SOUCY, F.	Montreal	Sculpture
SPRITZER, L.	Montreal	Guitar
STARYK, S. S.	Toronto	Violin
TAHEDL, E.	Montreal	Stained glass design
TREMBLAY, G.	Montreal	Painting, printmaking
VAN ALDERWEGEN, J. P.	Edmonton	Ceramics
VORONOFF, H.	Montreal	Choreography
WASSERMAN, C.	Ottawa	Writing
YATES, N.	Edmonton	Painting

## *Arts Bursaries*

For artists of exceptional promise to work or study freely in the earlier stages of their career.

<b>Name</b>	<b>Address</b>	<b>Field</b>
ACKER, P. B. M.	Toronto	Guitar, Lute
AMUNDSON, D. O.	St. James, Man.	Painting, Graphics
ALEXANIAN, A. L.	St. Catharines, Ont.	Piano
ALLEN, B. C.	Kamloops, B.C.	Violin
ANGERS, J.	Victoria	Violin
BARBEAU, R.-M.	Sudbury	Opera
BEAMENT, T. H.	Montreal	Print-making
BLAZEJE, Z.	Toronto	Electronic music
BROOKS, G. J.	Toronto	Voice
BROTT, D.	Montreal	Cello
BROWN, M.	Villeneuve, P.Q.	Voice
BURRITT, L. E.	Gibsons, B.C.	Music composition
BUSSIÈRE, J.	La Pocatière, P.Q.	Visual Arts
CALLANDER, R. M.	Vancouver	Piano
CANINO, F.	Antigonish, N.S.	Theatre production
CARR, D.-F.	Calgary	Opera
CHAMBERS, J.	London, Ont.	Painting
CHARBONNEAU, G.	Montreal	Theatre
CHAUDRON, B.	Val David, P.Q.	Fine crafts
CHAUREST, S.	Pierrefonds, P.Q.	Voice
CHIOCCHIO, F.	Montreal	Opera
CLÉMENT, J.	Rosemere, P.Q.	Opera
COLLIER, B. J.	Stratford	Voice
COLOSIMO, M.	Fort William	Musicology
COUTU, G.	Montreal	Sculpture
CRAM, R.	Beaconsfield, P.Q.	Flute
CURNOE, G.	London, Ont.	Painting
CUNNINGHAM, J. J.	Montreal	Playwriting
CUTLER, J.	Ville St. Laurent	Repertory Theatre
DENNISON, R.	Calgary	Theatre production
DESSAINTS, R.	Outremont	Violin
DOUGLASS, C. C.	Calgary	Piano
DOYON, S.	Quebec	Organ
EAGAN, M.	Milltown, N.B.	Theatre design
FILLION, N.	Quebec	Sculpture
FORGET, L.	Montreal	Theatre
FOUCAULT, G.	Montreal	Theatre
FROMENT, P.	Hull	Piano
GAGNON, A.	Trois-Pistoles	Music composition
GAGNON, O.	Montreal	Theatre
GERBER, K. M.	Toronto	Choral conducting
GILBERT, G.	Toronto	Poetry

*Arts Bursaries*

<b>Name</b>	<b>Address</b>	<b>Field</b>
GODBOUT, C.	Montreal	Theatre
GORDON, D. B.	Toronto	Ballet
GOULD, S. M.	Toronto	Music composition
GRAINGER, T.	Vancouver	Playwriting
GREEN, O. O.	Downsview, Ont.	Violin
GREENBLATT, L. G.	Montreal	Violin
GROSS, R.	Winnipeg	Painting
HAMANN, L.	Lauzon	Violin
HARDIN, H. R.	W. Vancouver	Playwriting
HASSELL, S.	Vancouver	Art weaving
HEARN, M. E.	N. Surrey, B.C.	Graphics
HEIMAN, G.	Swan River, Man.	Sculpture
HILDERMAN, J. M.	Yorkton, Sask.	Theatre
HIRSCHBERG, M.	Toronto	Painting
HOLMES, R.	Vancouver	Painting
HOUNSELL, E. J.	Saskatoon	Double bass
HURTUBISE, J.	Montreal	Painting
IRONS, D. A.	Winnipeg	Piano
JARVIS, J. A.	Toronto	Dance
KAIN, K. A.	Cooksville, Ont.	Ballet
KANTOROWSKI, J.	Senneville, P.Q.	Theatre
KILGOUR, M. J.	Vancouver	Ballet
KIPLING, B. A.	Sunshine Falls, B.C.	Graphics
KIPP, D. M.	Winnipeg	Theatre
LACHANCE, J.	Outremont	Opera
LAPLANTE, B.	Rigaud, P.Q.	Voice
LAWSON, A. C.	Winnipeg	Piano
LAWTON, R. F.	Montreal	Trombone
LEGRIS, A.	Montreal	Dance
LeROY, H. A.	Montreal	Sculpture
LEVINE, L.	Kingsville, Ont.	Sculpture
LEWIS, G.	Vancouver	Ceramics
LIPMAN, N. J.	Vancouver	Theatre
LISCH, A. P.	Gibson's Landing, B.C.	Painting
LORANGE, N.	Montreal	Opera
MAHON, P.	Halifax	Theatre
MENSES, J.	Outremont	Painting
MITCHELL, M. J.	Thornbury, Ont.	Playwriting
MORS, V.	Montreal	Ballet
MacEWEN, G.	Toronto	Poetry
McCARTHY, B. E.	Montreal	Poetry
McCUBBIN, H. D.	Vancouver	Ballet
McKIM, R.	W. Vancouver	Ballet
McMANUS, D. L.	Vancouver	Opera
NADEAU, D.	Ste. Hénédine, P.Q.	Violin
NAMER, M. A.	Montreal	Bassoon
NEWMAN, C. J.	Montreal	Writing

*Arts Bursaries*

<b>Name</b>	<b>Address</b>	<b>Field</b>
OCHS, P. P.	Vancouver	Sculpture
ORENSTEIN, J. B.	Toronto	Voice
OUELLETTE, R.	Montreal	Theatre
OZOLINS, A. M.	Toronto	Piano
PARADIS, S.	Quebec	Writing
PARÉ, A.	Quebec	Tapestry
PARSONS, W. B.	Regina	Painting
PÉLOQUIN, C.	Longueuil	Writing
*PERREAULT, G.	Quebec	Opera
PETROWSKY, C.	Toronto	Piano
PFEIFER, B.	Vancouver	Painting
PFLUG, C.	Toronto	Painting
PICHET, R.	Montreal	Engraving
RICHARD, A.	Montreal	Theatre
RICKETTS, T.	Bay Ridges, Ont.	Ballet
ROSENHEK, M. P.	Montreal	Trumpet
ROZYNKA, W.	Way Mills, P.Q.	Ceramics
SAVARD, C.	Montreal	Piano
SCALABRINI, R.	Montreal	Visual Arts
*SCARFE, A. J.	Vancouver	Theatre
SCUPHAM, P.	Montreal	Theatre
SEMENIUK, G. D.	Kamloops, B.C.	Ballet
SIEBRASSE, G.	La Salle, P.Q.	Poetry
SIMARD, Y.	Montreal	Graphics
SNOW, J. W.	Toronto	Painting
STROMBERGS, A.	Willowdale, Ont.	Opera
SUZUKI, D. N.	London, Ont.	Contemporary Dance
SWIFT, E. W.	Toronto	Conducting
TAKEUCHI, N. K.	Vancouver	Painting
TÉTREAU, P.	Sillery	Theatre
THOMPSON, G.	Winnipeg	Violin
THOMPSON, W. P.	Listowel, Ont.	Stagecraft
TOLLE, H.-W.	Toronto	Playwriting
VAN BENTUM, H.	Toronto	Painting
WALKER, D. H.	Edmonton	Ballet
WEISS, I. J.	Calgary	Piano
WHYTE, D. J.	Rivers, Man.	Violin
WIELER, F.	Whitehorse	Voice
WILCOX, J. C.	Toronto	Clarinet
WIMBUSH, J. L. R.	Montreal	Painting
WOLFE, R.	Montreal	Engraving
WOODING, I. J.	Ottawa	Ballet
YOUNGER, C. A.	Toronto	Theatre
ZAROU, J.	Toronto	Voice
ZUK, I. B.	Montreal	Piano

\*Award not taken up.

## Grants to Individuals

- ERNEST ADAMS, Toronto  
Travel to England to study operations of "Opera for All". \$670
- ROBERT AITKEN, Burnaby, B.C.  
To compete in Concours International d'Execution Musicale in Geneva. \$605
- WILLIAM AMTMANN, Ottawa  
To prepare *Music in French Canada From Cartier to Confederation* for publication in English and French. \$5,000
- JOHN ANDERSON, Versailles, France  
To purchase art materials. \$300
- JOHN ANDREWS, Toronto  
To attend summer course on *New University* in England (declined). \$490
- HUBERT AQUIN, Montreal  
Travel to Paris from Nyon for discussion on contemporary Canadian literature organized by France-Canada Institute. \$94
- DENYS ARCAND, Montreal  
To attend *Confédération Internationale des Sociétés d'auteurs et compositeurs*, Paris, France. \$445
- KENNETH ASCH, Munich, Germany  
Travel grant Munich-Montreal to enable him and his wife to perform at the Canadian Pavilion at Expo '67 (declined). \$1,000
- JEAN BASILE, Montreal  
To take part in discussion of contemporary Canadian literature in Paris. \$445
- PAT MARTIN BATES, Victoria  
To attend opening of her exhibition in New York. \$258
- IAIN BAXTER, Vancouver  
To attend opening of his exhibition in London. \$256
- CYRIL BELSHAW, Vancouver  
To attend meeting of Society for International Development in Milan. \$844
- TED BIELER, Toronto  
To study problems of artists regarding taxation, information, publication (declined). \$250
- NAPOLÉON BISSON, Montreal  
To study role of Alberich for Wagner's *Ring*. \$3,000
- MARIE-CLAIRE BLAIS, Montreal  
To take part in discussion of contemporary Canadian literature in Paris. \$495
- ZBIGNIEW BLAZEJE, Toronto  
To attend opening of his exhibition at Charlottetown Art Gallery and Museum. \$108
- RICHARD BRAUN, Toronto  
To audition for Covent Garden, Sadler's Wells, and other opera groups (declined). \$345
- CLAUDE BREEZE, Vancouver  
Costs of crating two exhibitions of his works; and attendance at opening of exhibition in Toronto. \$425
- GASTON BRISSON, Montreal  
To attend J. S. Bach Piano Competition in Washington. \$82
- CLARICE CARSON, Roxboro, Que.  
To audition for Royal Opera House, London. \$490
- JACK CHAMBERS, London, Ont.  
To attend opening of his exhibition in Montreal. \$64
- COLETTE CHEVALIER, Montreal  
To attend International Recorder School and Summer School for Viol Players at Skidmore College, New York. \$300
- HAROLD COHEN, London, England  
To visit artists across Canada. Up to \$1,750
- A. J. M. COLLINS, Vancouver  
To attend meeting of l'Union Internationale du Cinéma d'Amateur in Czechoslovakia. \$435

*Grants to individuals*

- YVES COURVILLE, Montreal  
To attend first Foire Internationale du Disque at Saint-Maximin de Provence. \$664
- HELEN CREIGHTON, Dartmouth, N.S.  
To attend meeting of the American Folklore Society in Boston. \$115
- WILLIAM DAVIS, National Theatre School, Montreal  
To attend the Fifth International Symposium on the Professional Training of the Actor in Stockholm (declined). \$547
- A. J. DIAMOND, University of Toronto  
To attend International Seminar on Ekistics in Athens. \$806
- IHOR DMYTRUK, Edmonton  
To visit art galleries and artists in New York. \$224
- AUDREY CAPEL DORAY, Vancouver  
Materials for a light box sculpture. \$750
- WILLIAM EPP, Saskatoon  
To install a piece of sculpture in exhibition "Sculpture 67". \$164
- TOM D. FORRESTALL, Fredericton  
To make welded sculpture. \$700
- LASZLO GATI, Montreal  
To participate in Eastern Institute of Orchestral Studies at Orkney Springs. \$220
- YVES GAUCHER, Toronto  
To attend Venice Biennale. \$629
- GRAHAM GEORGE, Kingston, Ontario  
To visit opera houses in Munich, Berlin, Hamburg and Milan. \$500
- ROLAND GIGUERE, Montreal  
To attend a meeting of young writers organized by the Fédération Française des Maisons des Jeunes et de la Culture in Paris. \$520
- BARRIE HALE, Toronto  
To study contemporary art in New York and Europe. \$2,000
- ANNE HÉBERT, Paris  
To attend opening of her play in Montreal. \$462
- REGINALD HOLMES, Vancouver  
To take his paintings to New York and to visit art galleries. \$258
- MARLENE HONSA, Toronto  
To attend European Textile Seminar (declined). \$700
- FLORENCE JAMES, Canadian Child and Youth Drama Association, Regina  
To attend International Association of Theatre for Children and Young People meetings in Nuremburg. \$760
- DON JEAN-LOUIS, Toronto  
To complete a work in plastic. \$750
- LISE JOANISSE, New York  
To audition for opera houses in Germany, Switzerland, and England. \$478
- NAIM KATTAN, Montreal  
To take part in discussion on contemporary Canadian literature in Paris. \$445
- THOMAS A. KINES, Ottawa  
To attend course on Folklife of Britain at Keele University, England. \$400
- ANDRÉ LAFRANCE, Montreal  
To attend l'Union Internationale du Cinéma d'Amateur in Barcelona. \$378
- LOUISE LEBRUN, Montreal  
To audition for various European opera companies. \$350
- ERNEST LINDNER, Saskatoon  
To attend opening of his exhibition in Toronto and to visit galleries and museums in Montreal. \$186
- KENNETH LOCHHEAD, Winnipeg  
To lead a professional painters' group in St. Andrews, N.B. \$376
- KENNETH LOCHHEAD, Winnipeg  
Two trips to New York to study the making of banners. \$292
- DENNIS LUKAS, Montreal  
To purchase art materials. \$350

### *Grants to individuals*

DONALD McMANUS, Vancouver

To take part in Merola Opera Foundation Programme in San Francisco. \$750

MARCELLE MALTAIS, Paris

To attend opening of her exhibition in Montreal. \$462

HANS MELIS, St. John's, Nfld.

To enlarge and encourage the activities of his art school. \$1,000

GUIDO MOLINARI, Montreal

To attend International Association of Artists and Critics Convention and meeting of the Association for Experimental Aesthetics in Italy. \$420

ANDRÉ MULLER, National Theatre School, Montreal

To attend Fifth International Symposium on the Professional Training of the Actor in Stockholm. \$547

GARY NAIRN (Gary Lee-Nova), Vancouver

Crating and shipping an exhibition of his work to Toronto and attendance at opening of exhibition. \$493

BRUCE PARSONS, Regina

To attend his exhibition in Toronto. \$150

PIERRE PATRY, Montreal

To represent l'Association canadienne du Théâtre d'Amateurs at meeting of Board of Governors of Dominion Drama Festival in St. John's, Nfld. \$300

PIERRE PATRY, Montreal

To attend finals of Dominion Drama Festival in Victoria in 1966. \$250

LOUIS PHILIPPE PELLETIER, Montreal

Special study programme in Toronto. \$616

DOROTHY KNOWLES

PEREHUDOFF, Saskatoon

To attend opening of her exhibition in Toronto. \$164

REYNALD PICHÉ, Coteau-du-lac, Que.

To attend opening of his exhibition in Toronto. \$46

JEAN-GUY PILON, Montreal

To collect and distribute poetry and critical articles on Canadian poets for foreign literary magazines. \$1,700

JEAN-GUY PILON, Montreal

To attend a meeting of young writers organized by the Fédération Française des Maisons des Jeunes et de la Culture in Paris. \$520

JEFFREY POKLEN, Sackville, N.B.

To attend opening of his exhibition in Toronto. \$90

JOAN RANKIN, Moose Jaw

To attend opening of her exhibition in Toronto. \$150

GORDON RAYNER, Toronto

Experimental project in the visual arts. \$2,000

JAMES REANEY, London, Ontario

Experimental work in the theatre. \$2,500

JOHN ROBERTS, Toronto

To attend international Music Council Congress in Rotterdam. \$582

CLIVE ROBERTS, Fredericton

To attend 18th World Assembly of International Society for Education through art in Prague. \$454

ARNOLD ROCKMAN, Don Mills, Ontario

To arrange a multimedia performance at the Institute of Contemporary Arts in London. \$300

JOSEPH ROULEAU, Montreal

To perform in Soviet opera houses. \$700

JEAN-LOUIS ROUX, Montreal

To attend International Theatre Institute in Paris. \$444

CLAUDE SAVARD, Montreal

To participate in International Piano Competition in Lisbon. \$250

CLAUDE SAVARD, Montreal

To compete in International Piano Competition in Munich. \$250

*Grants to individuals*

MAURICE SAVOIE, Quebec

To send his works to International Competition of Ceramic Art in Faenza.

Up to \$200

DAVID SECTER, Toronto

To participate in Critics Week at the Cannes Festival.

\$557

DAVID SECTER, Toronto

To attend 1967 International Festival of Student-Made Films in Amsterdam.

\$490

JANINE SMITER, Toronto

To visit France and England to establish editorial contacts with art publications.

\$490

STUART ALLEN SMITH, Fredericton

To visit galleries and artists in England.

\$399

MICHAEL SNOW, New York

To attend opening of his exhibition at the Vancouver Art Gallery.

\$258

BERNARD COLE SPENCER, London, Ontario

To write a play.

\$750

GUY SYLVESTRE, Ottawa

To visit Brussels to arrange international meeting of poets.

\$700

TONY TASCONA, Winnipeg

To attend opening of his exhibition at the Blue Barn Gallery, Ottawa.

\$116

MICHELINE TESSIER, Montreal

To audition for opera companies in France.

\$604

HANS-WERNER TOLLE, Toronto

Sponsored writer.

\$2,000 plus travel

HUGUETTE TOURANGEAU,

Montreal

To visit New York to sing "Carmen" for the New York City Opera.

\$400

YVES TRUDEAU, Montreal

Transportation of a sculpture from Paris to Lugano.

\$182

PETER VAN GINKEL, Winnipeg

To audition for German opera houses.

\$500

ARNOLD WALTER, Toronto

To attend Tchaikovsky Competition in Moscow and to study Soviet system of musical education in Leningrad.

\$1,000

HEALEY WILLAN, Toronto

To make a copy of full orchestra score of his opera *Deirdre*.

Up to \$3,000

## *Grants to Organizations*

### **MUSIC**

BACH-ELGAR CHOIR,  
HAMILTON, ONTARIO  
Special concert in June, 1967. \$2,000

BRANDON COLLEGE,  
BRANDON, MANITOBA  
To bring MacPherson Trio as artists-in-residence. \$10,000

CALGARY PHILHARMONIC  
SOCIETY  
For 1966-67 season. \$5,000

CANADIAN FEDERATION OF MU-  
SIC TEACHERS' ASSOCIATIONS  
To bring Mr. Anton Kuerti and Orford  
String Quartet to 16th Biennial Con-  
vention in Toronto. \$1,500

CANADIAN FOLK MUSIC SOCIETY  
To send Dr. Ida Halpern to Conference  
of International Folk Music Council in  
Accra. \$1,142

CANADIAN MUSIC CENTRE  
For 1967 operations. \$35,000

CANADIAN MUSIC COUNCIL  
Conference on music and media. \$6,000

CANADIAN MUSIC COUNCIL  
To hold annual meeting of Consejo Inter-  
americano de Musica in Toronto in 1967.  
Up to \$3,000

CANADIAN MUSIC EDUCATORS  
ASSOCIATION  
Fees of Festival Singers to sing at bien-  
nial convention of Association, London,  
Ontario, March 1967. \$1,200

EDMONTON SYMPHONY SOCIETY  
For 1966-67 season. \$25,000

FEDERATION OF CANADIAN  
MUSIC FESTIVALS  
National and regional conferences and  
workshop expenses. \$6,000

GABORA STRING QUARTET  
Tour of fifteen Canadian universities.  
Up to \$9,450

HALIFAX SYMPHONY SOCIETY  
To enable Atlantic Symphony Orchestra  
to play at Charlottetown Festival.  
\$21,000

HALIFAX SYMPHONY SOCIETY  
For 1966-67 season. \$39,000

INSTITUT INTERNATIONALE DE  
MUSIQUE DU CANADA  
International Competition for singers in  
1967. \$25,100

INTERNATIONAL CONGRESS OF  
ORGANISTS  
(sponsored by the Royal Canadian Col-  
lege of Organists)  
Fees of Canadian artists giving recitals  
during the Congress. \$3,500

JEUNESSES MUSICALES DU  
CANADA  
For 1966-67 operations and young com-  
posers competition. \$135,000

MIXED MEDIA CONCERTS  
Series of concerts in 1966-67. \$2,172

MONTREAL SYMPHONY  
ORCHESTRA  
For 1966-67 season. \$140,000

NEW BRUNSWICK SYMPHONY  
ORCHESTRA  
For 1966-67 season. \$15,000

UNIVERSITY OF NEW BRUNSWICK  
To bring a resident cellist to its campus.  
\$5,000

L'ORCHESTRE SYMPHONIQUE DE  
QUÉBEC  
For 1966-67 season. \$65,000

REGINA ORCHESTRAL SOCIETY  
For 1966-67 season. \$5,000

UNIVERSITY OF SASKATCHEWAN  
Six exhibition concerts in 1967. \$4,600

SASKATOON SYMPHONY SOCIETY  
For 1966-67 season. \$5,000

*Grants to organizations*

**MUSIC**

**TEN CENTURIES CONCERTS,  
TORONTO**

Rehearsal expenses for five new works  
by Canadian composers. \$2,800

**TORONTO REPERTORY ENSEMBLE**  
Concerts in 1966-67. \$1,592

**TORONTO SYMPHONY  
ORCHESTRA ASSOCIATION**  
For 1966-67 season. \$125,000

**UNIVERSITY OF TORONTO,  
CONSERVATORY OF MUSIC**  
To enable members of the Orford Quar-  
tet to continue their studies. \$20,000

**VANCOUVER SYMPHONY SOCIETY**  
To provide accompaniment for two  
operas of Vancouver Opera Association.  
\$7,000

**VANCOUVER SYMPHONY SOCIETY**  
For 1966-67 season. \$80,000

**VICTORIA SYMPHONY SOCIETY**  
Fees of five guest conductors for concert  
series. \$1,500

**VICTORIA SYMPHONY SOCIETY**  
For 1966-67 season. \$10,000

**UNIVERSITY OF WESTERN  
ONTARIO**  
To bring Mr. Tsuyoshi Tsutsumi as an  
artist in residence at the University.  
\$4,000

**WINNIPEG SYMPHONY  
ORCHESTRA**  
For 1966-67 season. \$72,740

**FESTIVALS**

**CHARLOTTETOWN FESTIVAL**  
For 1967 Festival. \$80,000

**CHARLOTTETOWN FESTIVAL**  
Supplementary grant for 1966 Festival.  
\$10,000

**STRATFORD SHAKESPEAREAN  
FESTIVAL FOUNDATION OF  
CANADA**  
For 1966 Festival. \$125,000

**VANCOUVER FESTIVAL SOCIETY**  
For 1967 Festival. \$50,000

**THEATRE, BALLET, OPERA**

**LES APPRENTIS-SORCIERS,  
MONTREAL**  
For 1966-67 season. \$2,000

**ARIES PRODUCTIONS, TORONTO**  
Production of new Canadian play *This  
Glittering Dust* by John Coulter. \$8,500

**BANFF SCHOOL OF FINE ARTS**  
For semi-professional orchestra to ac-  
company opera and ballet productions on  
tour. \$10,000

**BELMONT THEATRE  
PRODUCTIONS, TORONTO**  
For a season of six plays at the Hydro  
Theatre. \$8,700

**UNIVERSITY OF  
BRITISH COLUMBIA**  
To hold a series of poetry readings.  
\$1,500

**CANADIAN CHILD DRAMA  
ASSOCIATION**  
To bring Miss Margaret Faulkes, Univer-  
sity of Washington, to annual conference.  
\$200

**CANADIAN CREST PLAYERS  
THEATRE FOUNDATION**  
For operations January to June 1967.  
\$15,000

**CANADIAN OPERA COMPANY**  
For 1966-67 season. \$130,000

**CANADIAN THEATRE CENTRE**  
To send James B. Domville and André  
Muller to International Theatre Institute  
meeting in Venice. \$940

**CANADIAN THEATRE CENTRE**  
For 1966-67 operations. \$60,000

*Grants to organizations*

**THEATRE, BALLET, OPERA**

**CANADIAN THEATRE CENTRE**

For special projects, including publication of a Canadian Theatre Yearbook. \$8,000

**CANADIAN THEATRE CENTRE**

To circulate exhibitions of posters. \$1,000

**CENTAUR FOUNDATION FOR THE PERFORMING ARTS, MONTREAL**

To operate Instant Theatre during 1967. \$15,000

**CIRCLE IN THE CENTRE, SASKATOON**

For 1966-67 season. \$2,500

**CITADEL THEATRE, EDMONTON**

For 1966-67 season. \$16,500

**LA COMÉDIE CANADIENNE, MONTRÉAL**

For productions and simultaneous translation of two plays. \$30,000

**DOMINION DRAMA FESTIVAL**

For new Canadian plays at Western Quebec Regional Festival. \$3,000

**DOMINION DRAMA FESTIVAL**

For 1966-67 operations. \$22,000

**EDMONTON OPERA ASSOCIATION**

For 1966-67 season. \$7,200

**LA FÉDÉRATION DES AUTEURS ET DES ARTISTES DU CANADA**

To hold a conference in Montreal in 1967 (declined). \$20,000

**LES FEUX FOLLETS**

For 1966-67 season. \$95,000

**GLOBE THEATRE, REGINA, SASK.**

For 1966-67 season. \$10,000

**LES GRANDS BALLETS CANADIENS**

For 1966-67 season. Up to \$85,000

**LE GROUPE DE LA PLACE ROYALE, MONTREAL**

To perform new works in modern dance in Montreal, Ottawa, and Quebec. \$3,500

**LE GROUPE DE LA PLACE ROYALE, MONTREAL**

Services of Mr. Daniel Sellier, May 8-28, 1967. \$900

**McMASTER UNIVERSITY**

To bring three speakers from England for 1967 Shakespeare Seminars at Stratford, Ontario. \$2,400

**MANITOBA THEATRE CENTRE**

For 1966-67 season. Up to \$95,000

**MANITOBA THEATRE CENTRE**

To bring rural high school students to production of *Romeo and Juliet*. \$2,000

**MONTREAL INTERNATIONAL THEATRE**

For 1966 season. \$10,000

**NATIONAL BALLET GUILD OF CANADA**

For 1966-67 season. \$190,000

**NATIONAL BALLET GUILD OF CANADA**

For new production of *Swan Lake*. \$25,000

**NATIONAL BALLET SCHOOL**

For 1966-67 season. \$37,000

**NATIONAL BALLET SCHOOL**

To send Karen Bowes, Alastair Munro, and Celia Franca, to Third International Ballet Competition in Bulgaria. \$1,707

**NATIONAL BALLET SCHOOL**

To bring Madame Kira Zatsepina of Bolshoi Ballet School to teach at 1967 summer school. \$2,100

**NATIONAL THEATRE SCHOOL OF CANADA**

For 1966-67 operations. \$125,000

**NEPTUNE THEATRE FOUNDATION, HALIFAX**

For 1966-67 season. Up to \$90,585

**ONTARIO THEATRE SURVEY**

Up to \$39,000

*Grants to organizations*

**THEATRE, BALLET, OPERA**

ROYAL WINNIPEG BALLET  
For 1966-67 season. \$95,000

PLAYHOUSE THEATRE COMPANY,  
VANCOUVER  
For 1966-67 season. \$65,000

PLAYHOUSE THEATRE COMPANY,  
VANCOUVER  
To bring a specialist for its fund-raising  
campaign. \$1,000

ST. JOHN'S PLAYERS,  
NEWFOUNDLAND  
For additional professional direction.  
Up to \$5,000

UNIVERSITY OF SASKATCHEWAN,  
REGINA CAMPUS  
To bring Mr. Herbert Blau to drama  
symposium and for his visits to Saska-  
toon and National Theatre School in  
Montreal. \$1,056

SIR GEORGE WILLIAMS  
UNIVERSITY, MONTREAL  
For poetry readings of five Canadian  
poets. \$710

SHAW FESTIVAL, COURT HOUSE  
THEATRE, NIAGARA-ON-THE-  
LAKE  
For 1967 season. \$23,000

SUMMER THEATRE, LONDON,  
ONTARIO  
For payment of royalties, transportation,  
and expenses to Canadian authors of  
plays performed by this theatre. \$1,450

THÉÂTRE DE L'EGRÉGOIRE,  
MONTREAL  
For 1966-67 season. \$35,000

THÉÂTRE DE L'ESTOC, QUEBEC  
For 1966-67 season. \$20,000

THÉÂTRE LYRIQUE DE NOUVELLE  
FRANCE, QUEBEC  
For 1966-67 season. \$30,000

THÉÂTRE DU NOUVEAU MONDE,  
MONTREAL  
For tour of Les Jeunes Comédiens.  
\$25,000

THÉÂTRE DU NOUVEAU MONDE,  
MONTRÉAL  
For 1966-67 operations. Up to \$95,000

THÉÂTRE DE QUAT'SOUS DE  
MONTRÉAL  
For 1966-67 season. \$20,000

LE THÉÂTRE DU RIDEAU VERT,  
MONTREAL  
For 1966-67 season. \$55,000

TORONTO WORKSHOP  
PRODUCTIONS  
For 1966-67 season. \$20,000

VANCOUVER OPERA ASSOCIATION  
For three major productions, and profes-  
sional training programme. \$28,000

**VISUAL ARTS**

ALBERTA ASSOCIATION OF  
ARCHITECTS  
To hold annual Banff Seminar \$900

ARTISTS' WORKSHOP, TORONTO  
For 1966-67 season. \$10,000

L'ASSOCIATION DES SCULPTEURS  
DU QUÉBEC  
Exhibition in Quebec City and Montreal.  
\$2,500

ART GALLERY OF ONTARIO  
For 1966-67 activities. \$38,500

ATELIER LIBRE 848, MONTREAL  
For 1967 operations. \$5,000

L'ATELIER LIBRE DE  
RECHERCHES GRAPHIQUES  
For 1966-67 operations. \$6,000

*Grants to organizations*

**VISUAL ARTS**

**MR. ALVIN BALKIND,  
VANCOUVER**

For students' tour of museums in eastern  
Canada and the United States. \$2,320

**CALGARY ALLIED ARTS CENTRE**

To continue and expand its programme  
of school exhibitions. \$1,250

**CALGARY ALLIED ARTS COUNCIL**

To commission a feasibility study for an  
art gallery in Calgary. Up to \$3,000

**CANADIAN GUILD OF POTTERS**

To permit Mr. Luke Lindoe to serve as  
juror for 24th National Ceramic Exhibi-  
tion in Syracuse. \$225

**LA CINÉMATHEQUE CANADIENNE**

For festival and exhibition in 1967.  
Up to \$10,000

**CONFEDERATION ART GALLERY  
AND MUSEUM, CHARLOTTETOWN**

For 1966-67 operations. \$9,300

**CONFEDERATION ART GALLERY  
AND MUSEUM**

To bring the Maxwell Bates exhibition  
from Victoria. Up to \$300

**EDMONTON ART GALLERY**

For slide collection. \$500

**ANDRÉ FOURNELLE AND  
MARC BOISVERT, MONTREAL**

To operate an experimental collective  
foundry. \$10,000

**HART HOUSE, UNIVERSITY OF  
TORONTO**

For publication of a catalogue. \$5,000

**LONDON PUBLIC LIBRARY AND  
ART MUSEUM**

For 1966-67 activities. Up to \$5,000

**MENDEL ART GALLERY,  
SASKATOON**

For special exhibition of sculpture and  
drawings by Antoine Bourdelle. \$1,500

**MONTREAL INTERNATIONAL  
FILM FESTIVAL**

For 1967 programme. \$50,000

**MONTREAL MUSEUM OF  
FINE ARTS**

For 1966-67 activities. \$40,000

**MOUNT ALLISON UNIVERSITY**

To purchase works for a print rental  
service. \$2,500

**MOUNT ALLISON UNIVERSITY,  
FOR OWENS MUSEUM**

To prepare works from the permanent  
collection for exhibition. \$2,000

**NEW BRUNSWICK MUSEUM**

For 1966-67 operations. Up to \$8,500

**NORMAN MACKENZIE ART GAL-  
LERY, UNIVERSITY OF  
SASKATCHEWAN**

For slide collection. \$500

**ART GALLERY OF ONTARIO**

For 1966-67 activities. \$38,500

**PACIFIC COAST FESTIVALS**

For 1966 Film Festival. \$3,000

**QUEEN'S UNIVERSITY, AGNES  
ETHERINGTON ART CENTRE**

For a catalogue of the permanent collec-  
tion. \$7,000

**REGIS COLLEGE, TORONTO**

To send the exhibition *Canadian Reli-  
gious Art Today* to Quebec City.

Up to \$2,600

**SOCIETY FOR ART PUBLICATIONS  
(ARTSCANADA)**

Pilot programme for art education in  
schools. \$10,000

**SOCIETY FOR ART PUBLICATIONS  
(ARTSCANADA)**

Photography programme on Canadian  
Art. \$9,500

**SOCIETY FOR ART PUBLICATIONS  
(ARTSCANADA)**

To prepare a feasibility study for an In-  
formation Centre in the visual arts.

Up to \$10,000

**STRATFORD ART ASSOCIATION**

For exhibitions in summer 1967. \$3,000

**STUDIO ART GALLERY  
INTERNATIONAL, VANCOUVER**

Harold Town exhibition of paintings.  
Up to \$500

## Grants to organizations

### VISUAL ARTS

VANCOUVER ART GALLERY  
For 1966-67 activities. \$38,000

VANCOUVER ART GALLERY  
For *Vancouver Print International Award*. \$5,000

ART GALLERY OF  
GREATER VICTORIA  
To employ a Curator-in-training. \$2,600

ART GALLERY OF  
GREATER VICTORIA  
For 1966-67 activities. Up to \$4,395

WINNIPEG ART GALLERY  
For the Tenth Annual Winnipeg Show. \$5,425

WINNIPEG ART GALLERY  
For 1966-67 activities. \$23,800

WINNIPEG ART GALLERY  
For the exhibition *Modern Architecture USA*. \$5,500

WILLISTEAD ART GALLERY OF  
WINDSOR  
To publish reproductions of paintings of well known artists. \$1,500

### PUBLICATION

LE CERCLE DU LIVRE DE FRANCE,  
MONTREAL

To launch a pocket book collection of works written by French Canadian authors. \$10,000

LE CERCLE DU LIVRE DE FRANCE  
for *Le Portique* by Michelle Mailhot. \$700

for *Soleil sur la façade* by Anne Bernard. \$700

for critical essays by Jean Ethier-Blais entitled *Signets*. \$1,600

for *Les rapides* by Somcynski. \$600

for *Désormais comme hier* by Gilles Gagné. \$700

for two plays by Françoise Loranger *Un cri qui vient de loin* and *Encore cinq minutes*. \$500

for *La Patience des Justes* by Pierre de Grandpré. \$1,000

for *Le Quadrillé* by Jacques Duchesne. \$500

for *Contes de la Solitude* by Yvette Naubert. \$700

LA CINÉMATHEQUE CANADIENNE  
For publication of works on the history of animated film. Up to \$5,500

THE COACH HOUSE PRESS  
For its activities in 1967. \$3,500

LE CONSEIL SUPÉRIEUR DU LIVRE  
For the purchase and distribution costs of 1,500 copies of "Le Catalogue de l'édition au Canada français". \$3,000

LE CONSEIL SUPÉRIEUR DU LIVRE  
For its work in 1967-68. Up to \$15,000

LE CONSEIL SUPÉRIEUR DU LIVRE  
To distribute *Livres et Auteurs canadiens 1965* to members of Canadian Library Association. \$175

DELTA CANADA, MONTREAL  
To publish four books of poetry. \$1,200

LES ECRITS DU CANADA  
FRANÇAIS, MONTREAL  
To publish six volumes. \$5,000

EDGE, MONTREAL  
For payment of fees to contributing poets. \$1,000

LES ÉDITIONS ESTÉREL  
for *Erosions* by Michel Beaulieu. \$250  
for *Or le cycle du sang dure donc* by Raoul Duguay. \$300  
for *Pour une aube* by Gilbert Langevin. \$250

for *Les épisodes de l'œil* by Louis-Philippe Hébert. \$250

LES EDITIONS HMH  
for *Correspondence of St-Denys Garneau*. \$1,800  
for *Approximations* by Maurice Blain. \$1,000

for *Présence de la critique* by Gilles Marcotte. \$800  
for *Canada* by Eugène Clouthier. \$1,000  
for *La fin des loups-garous* by Madeleine Ferron. \$500

*Grants to organizations*

**PUBLICATION**

**LES EDITIONS DU JOUR**

for *Légendes canadiennes* by Claude  
Mélançon. \$1,200

for an essay on theatre *Comédiens de  
notre temps* by Olivier Mercier Gouin.  
\$700

for a play *Joli Tambour* by Jean Basile.  
\$500

for *Cœurs sauvages* by Hélène Ouvrard.  
\$900

for *Le grand Khan* by Jean Basile. \$900

for *Le chant de l'Iroquoise* by André  
Maillet. \$350

for *Contes pour buveurs attardés* by Mi-  
chel Tremblay. \$700

for *Comme un arbre mort* by Jean-Guy  
Pilon. \$700

for *Les Nomades* by Jean Tétreau. \$800

**LES EDITIONS PARTI PRIS**

for *L'inavouable* by Paul Chamberland.  
\$700

**FIDDLEHEAD, FREDERICTON, N.B.**

For publication in 1967. \$5,000

**GOVERNOR GENERAL'S LITERARY  
AWARDS**

\$20,000

**LIDEC INC., MONTREAL**

For four monographs on Canadian ar-  
tists. \$1,600

**LIBERTÉ, MONTREAL**

For publication in 1967. \$6,000

**LA LIBRAIRIE DÉOM**

for *Cris du silence* by Marcel Bélanger.  
\$350

for *Un dos pour la pluie* by Jean Ha-  
melin. \$700

for *Les noces dures* by Michel Régnier.  
\$300

**LA LIBRAIRIE GARNEAU**

for *Pièges* by Ernest Pallascio Morin.  
\$500

for *Femmes fictives, femmes réelles* by  
Suzanne Paradis. \$1,000

**LIVRES ET AUTEURS CANADIENS,  
1965**

Aid to publication. \$2,000

**MCCLELLAND AND STEWART  
LIMITED, TORONTO**

Aid to publication of *Form and Synthesis*  
by Jack Shadbolt. Up to \$15,000

**MACMILLAN COMPANY OF  
CANADA LIMITED, TORONTO**

Translation of *L'Incubation* by Gérard  
Bessette. Up to \$1,400

**OBJECTIF, MONTREAL**

For publication in 1967. \$3,000

**PRISM INTERNATIONAL,  
VANCOUVER**

For publication in 1967-68. \$2,000

**ROYAL ARCHITECTURAL INSTI-  
TUTE OF CANADA (JOURNAL)**

To publish, in colour, a catalogue on art  
and architecture. \$9,000

**ROYAL ARCHITECTURAL INSTI-  
TUTE OF CANADA (JOURNAL)**

For printing supplement to magazine.  
\$500

**ROYAL ARCHITECTURAL INSTI-  
TUTE OF CANADA (JOURNAL)**

For Massey Medals for Architecture  
1967 catalogue. \$2,000

**RYERSON PRESS, TORONTO**

For the translation of *Memoirs* by Claire  
Martin. \$2,000

**SOCIETY FOR ART PUBLICATIONS  
(ARTSCANADA)**

For publication of *artscanada* in 1967.  
\$30,000

**TAMARACK REVIEW, TORONTO**

For publication in 1966-67. Up to \$6,000

**VIE DES ARTS, MONTREAL**

For publication in 1966-67. \$13,000

*Grants to organizations*

**OTHER GRANTS**

**L'ASSOCIATION DES EDITEURS  
CANADIENS**

For Canadian representation at Frankfurt Book Fair, September 1967. \$3,000

**ASSOCIATION OF UNIVERSITIES  
AND COLLEGES OF CANADA**

For conference on "The Arts and the University". \$10,000

**CANADIAN BOOK PUBLISHERS  
ASSOCIATION**

For Canadian representation at Frankfurt Book Fair, September 1967. \$3,000

**CANADIAN WRITERS'  
FOUNDATION**

Benevolent trust for distinguished Canadian writers. \$10,000

**INTERNATIONAL SEMINAR OF  
POETS**

For meeting in Montreal in 1967.  
Up to \$20,000

**STUDY OF TAXATION LEGISLA-  
TION, COPYRIGHT AND PERFORM-  
ING RIGHTS** \$10,000

**MAISON DES ETUDIANTS  
CANADIENS, PARIS**

To continue its programme of cultural activities in 1966-67. \$4,000

**VIE DES ARTS, MONTREAL**

To bring Jean-Robert Arnaud to Canada from France. \$1,500

## *Canada Council Projects*

### CANADA COUNCIL ART COLLECTION – \$25,000

AYOT, P.	"Ventre à terre"	Print
BLOORE, R.	Untitled	Drawing
BLOORE, R.	Untitled	Painting
BREEZE, C.	"Sunday afternoon: from an old American Photograph"	Painting
BURROWS, T.	Untitled	Two-Piece Sculpture
BUSH, J.	"Twice Over"	Painting
CHAMBERS, J.	"Multiple"	Print
COMTOIS, U.	"Imperial Cloud"	Sculpture
COMTOIS, U.	"Brass and Chrome"	Sculpture
COMTOIS, U.	"Zebra Egg"	Sculpture
COMTOIS, U.	"Yellow Window"	Sculpture
CURNOE, G.	"Hugging Diana"	Drawing
de TONNANCOUR, J.	"Armure et cotte de maille"	Painting
DUMOUCHEL, A.	"La Danse"	Print
ESLER, J.	"Bishop"	Print
EYRE, I.	"Men"	Painting
FISHER, B.	"Triple Field"	Painting
FOURNIER, P.	"August Swamp"	Painting
FRASER, C.	"Winter Window"	Painting
FUNNELL, J.	"Square Sunshine"	Painting
GABE, K.	"Box Top"	Painting
GAGNON, C.	"Damper"	Painting and construction
GAGNON, C.	"Homage to John Cage"	Painting
GAUCHER, Y.	"Sgana"	Print
GIBSON, T.	"Fatal Crossing"	Painting
GLASS, A.	Untitled	Painting
GODWIN, T.	Untitled (3)	Watercolours
GOGUEN, J.	"Sylvie"	Painting
GRAUER, S.	"Puddle"	Construction
HEDRICK, R.	"Torso"	Sculpture
HUMEN, G.	Untitled (2)	Drawings
ISKOWITZ, G.	"Autumn Sounds"	Painting
JACKSON, S.	"Midtown"	Painting
LACROIX, R.	"Le coq artiste"	Print
LEATHERS, W.	"Nebulor No. 9"	Print
LEDUC, F.	"Blanc-gris"	Painting
LEVINE, L.	Portfolio of 31 prints	
LORCINI, G.	"Hand Sculpture"	Sculpture
LORCINI, G.	"Red Alpha Trio"	Sculpture
MEREDITH, J.	Untitled (3)	Drawings

MORRIS, M.	"Stops"	Painting
MORRIS, M.	"Books"	Painting
MORRIS, M.	"Bonaparte"	Painting
MORRIS, M.	"Pace"	Painting
ONLEY, T.	"Two Silences"	Watercolour
PARTRIDGE, D.	"Verdant", "Vestiges", "Autumn Forms"	Prints (3)
PELLAN, A.	"Jeune Femme"	Drawing
PHLUG, C.	Untitled	Drawing
PRATT, C.	"Sheds in Winter"	Print
RIOPELLE, J.-P.	Untitled	Painting
SAXE, H.	"Parryllelogram"	Construction
SCHMIDT, M.	"The King and I"	Print
SENIW, T.	Untitled	Drawing and collage
SENIW, T.	Untitled	Painting
SMITH, G.	"All Day Long"	Print
TASCONA, T.	"Radiation"	Painting
TOUSIGNANT, C.	"Red Gongs"	Painting
TOWN, H.	"Catherine Takekwitha"	Drawing
WIELAND, J.	Untitled	Drawing

GRAPHIC GUILD OF MONTREAL – Portfolio of 20 prints.

THE CANADA FOUNDATION,  
OTTAWA  
For Canadian Cultural Information  
Centre \$4,196

SPECIAL PURCHASE AWARDS  
To galleries for purchase of paintings  
or other works of art \$10,000

SOUNDINGS \$5,000  
SPECIAL PROJECTS IN THE VISUAL  
ARTS  
Communications Fund \$15,000  
Materials Fund \$15,000

THEATRE ARTS DEVELOPMENT  
PROGRAMME  
Management Training  
Programme \$28,000  
Communications Fund \$18,800  
Apprenticeship Scheme \$30,000  
Playwrights' Workshop  
Project \$20,000

## ▼ HUMANITIES AND SOCIAL SCIENCES

### *Doctoral Fellowships*

For persons proceeding to a doctor's degree in the humanities  
and social sciences.

NAME	ADDRESS	SUBJECT
ABBOTT, L. W.	Montreal	English history
ABELLA, I. M.	Toronto	Canadian history
ACHESON, T. W.	Nashwaaksis, N.B.	Canadian history
ADAMSON, J. P. I.	Victoria	Music
AKMAN, D. D.	Montreal	Sociology
ALARY, J.	Montreal	Sociology
ALDEN, J. J. W.	Wolfville, N.S.	English history
ALEXANDER, R. E.	Waterloo, Ont.	Philosophy
ALLARD, A. G.	L'Assomption, P.Q.	Comparative literature
ANDERSON, G. M.	Hamilton	Anthropology
ANDERSON, I. B.	Unity, Sask.	Economics
ANDERSON, J.	Edmonton	Urban geography
ANDERSON, R. S.	Vancouver	Anthropology
ANDREW, C. P.	Ottawa	Political Science
*ANGEVINE, G. E.	Ottawa	Economics
*ANGUS-SMITH, J. E. V.	Calgary	American literature
ARCAND, B.	Montreal	Anthropology
ARCHAMBAULT, J.	St. Jean, P.Q.	Anthropology
ARÈS, G.	Waterloo, P.Q.	Economics
ARMSTRONG, C.	Toronto	Canadian history
ARNOLD, I. A.	Vancouver	French literature
ARNOPOULOS, H. E.	Ville St. Laurent, P.Q.	Anthropology
ARTHUR, C. J.	Moncton, N.B.	Literature
ASPLUND, O. W.	Lethbridge, Alta.	Economics
ASSELIN, P. E.	Montreal	Law
ASTER, H.	Montreal	Political science
ATHERTON, J. P.	Halifax	Classics
ATWELL, J. F.	Winnipeg	Economics
AUDAIN, M. J.	Victoria	Regional studies
AUDET, M.	Quebec	Sociology
AUSKI, P.	Scarborough, Ont.	Literature
AVERY, D. H.	London, Ont.	Canadian history
BAATZ, P. O.	Montreal	Law
BADOUR, W. G.	Ottawa	Political science
BAILEY, D. A.	Saskatoon	French history
*BAKER, J. G.	Calgary	Psychology
BAKKER, B. H.	Willowdale, Ont.	French literature
BALIGAND, R. A.	Toronto	French philology
BALTHAZAR, Rev. L.	Montreal	Political science
BARBER, M. J.	Perth, Ont.	Canadian history
BARBOUR, D. F.	Kingston, Ont.	Literature
BARCSAY, T. J.	Toronto	European history
BARKER, B. M.	Winnipeg	Law
BARKER, J. C.	Montreal	Political science

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
BARNETT, D. F.	Kingston, Ont.	Economics
BARR, B. M.	Vancouver	Economic geography
BARSONY, A.	Montreal	Economics
BATCHELOR, P.	Vancouver	Architecture
BAUMANN, H. G.	Windsor, Ont.	Economics
BAUSENHART, W. A.	Waterloo, Ont.	German linguistics
BEATTIE, C. F.	Ottawa	Sociology
BEAUCHAMP, C.	Mascouche, P.Q.	Sociology
BEAUDOIN, L.	Quebec	Mediaeval history
BEAULIEU, Rev. B.	Quebec	French literature
BECKMAN, M. D.	Windsor, Ont.	Economics
BÉDARD, A. E. J.	Montreal	Philosophy
BEKE, A. J.	Kipling, Sask.	Law
BELL, D. V. J.	Willowdale, Ont.	Political science
BELL, J. I.	Montreal	Law
BELLAVANCE, M.	St. Sacrement, P.Q.	Political science
BELLEAU, H.-G.	Ottawa	Sociology
BELLEHUMEUR, A.	Fugèreville, P.Q.	Economics
BELLINGHAM, B. A.	Toronto	Music
BELTRAMI, A. M. A.	Montreal	Anthropology
BELZILE, B.	Ste. Foy, P.Q.	Economics
BENKIS, B.	Toronto	French literature
BENNETT, C. M.	Toronto	Mediaeval English
BERGBUSCH, M. L. T.	Regina	Literature
BERGERON, C. H.	St. Agapit, P.Q.	Art history
BERNARD, C. J.	Montreal	Human geography
BERNIER, J. H.	Cap-Rouge, P.Q.	Geography
BERNSTEIN, N. L.	Montreal	Literature
BERTHIAUME, A.	Montreal	French literature
BEST, C. J.	Lawrencetown, N.S.	Mathematics
*BEZRUCHKA, S. A.	Toronto	Mathematics
BHALLA, S. M. E.	Ottawa	Economics
BILLETTE, Rev. A. M.	Montreal	Sociology
BILODEAU, Rev. W.	Ottawa	Psychology
BIRD, H. W.	Nashwaaksis, N.B.	Classics
BIRKEMOE, D. M.	Kitchener, Ont.	Spanish-American literature
BLACK, G. A.	London, Ont.	Fr.-Can. literature
BLAIR, Rev. M. J.	Edmonton	Sociology
BLAKE, D. E.	Edmonton	Political science
BLENKINSOP, R.	Vancouver	French literature
BLEWETT, D. L.	Toronto	Literature
BLISS, J. W. M.	Toronto	Canadian history
BOECKH, J. A.	Toronto	Economics
BOIVIN, R. R. J.	Ottawa	Philosophy
BOLDT, E. D.	Edmonton	Sociology
BOLDT, M.	Coaldale, Alta.	Political science
BOLGER, W. R.	Woodstock, Ont.	Economics
BOND, M. H.	Toronto	Psychology

\*Award not taken up.

# *Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
BONIN, P.	Quebec	Geography
BORDO, M. D.	Montreal	Economics
BORK, E. F.	Edmonton	Philosophy
BOSLEY, R. N.	Edmonton	Philosophy
BOSSÉ, E.	Quebec	Fr.-Can. literature
BOSWELL, M. J.	Ottawa	Canadian history
BOTHWELL, R. S.	Ottawa	Canadian, American history
BOUCHARD, J.	Trois-Rivières, P.Q.	Greek literature
BOUCHARD, R.	Jonquière, P.Q.	Philosophy
BOUCHER, J.-P.	Montreal	French literature
*BOUCHER, M.	Quebec	Economics
BOULANGER, R.	Montreal	Linguistics
BOUTHILLIER, G.	Montreal	Political science
BOUVIER, F. H.	Bagot, P.Q.	Political science
BOWERING, G. H.	Calgary	Literature
BOYD, J. I.	Saskatoon	Literature
BRADFORD, A. J.	Toronto	Literature
BRADFORD, M. V. M.	Toronto	Mediaeval French
BREBNER, J. A.	Fredericton	Literature
BREZINGER, I.	Vancouver	Linguistics
BRIGHAM, J. A.	S. Burnaby, B.C.	Literature
BRIND'AMOUR, P.	Ottawa	Latin literature
BRODEUR, J.-P.	Montreal	Philosophy
BROUILLET, Rev. G.	Montreal	Philosophy
BROUILLET, Rev. A. G. R.	St. Paul l'Ermite, P.Q.	Philosophy
BROWN, J. V.	Windsor, Ont.	Philosophy
BROWN, K. H.	Stanstead, P.Q.	Economics
BROWN, L. A.	Saskatoon	Canadian history
BROWN, M. G.	Toronto	Economics
BROWN, P. L.	Winnipeg	History
BROWNE, J. W.	Waterloo, Ont.	Classics
BRUNET, J.	Stittsville, Ont.	Linguistics
BRYAN, J. B.	Vancouver	Psychology
BRYDEN, W. K.	Toronto	Political science
BUCHANAN, L. G.	Ottawa	Economics
BUREAU, R. D.	Ottawa	Law
BURGESS, D. F.	St. Catharines, Ont.	Economics
BURNETT, M. E.	London, Ont.	Literature
BURNS, S. A. M.	Truro, N.S.	Philosophy
BURSTYNSKY, E. N.	Toronto	Linguistics
BUSE, D. K.	Barrhead, Alta.	German history
BUTLER, S. R.	Senneville, P.Q.	Psychology
*BUTLER, S. J.	Edmonton	Literature
BYERS, R. B.	Saskatoon	Political science
CAIRNS, J. B.	London, Ont.	Philosophy
*CALDER, K. J.	Saskatoon	German history
CALDER, R. L.	Saskatoon	Literature
CAMERON, A. F.	Truro, N.S.	Semantics
CAMERON, D. R.	Vancouver	Political science

\*Award not taken up.

# *Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
CAMERON, J. M.	Guelph, Ont.	Historical geography
CAMERON, N. E.	Huntsville, Ont.	Economics
CAMPBELL, D. E.	Ottawa	Economics
CAMPBELL, M. D. K.	Winnipeg	Literature
*CANN, H. E.	Winnipeg	Literature
CANNON, A. G.	Halifax	Mediaeval English
CANNON, J. B.	Toronto	Economic geography
CANUEL-LETARTE, G.	Montreal	Musicology
CARDY, M. J.	St. Catharines, Ont.	French literature
*CARLOS, S.	Montreal	Sociology
CARMICHAEL, D. J.	Ottawa	Philosophy
CARON, M.	Ville Duberger, P.Q.	Art history
CARRIER, A.	Montreal	Political science
CARRIER, C.-A.	Lauzon, P.Q.	Economics
*CARRIÈRE, J.	Montreal	Political science
CARRIÈRE, Rev. J. I. B.	Montreal	French literature
CARSCALLEN, J. H.	Toronto	Sociology
CARSON, J.	Victoria	Law
CARTWRIGHT, T. J.	Ottawa	Political science
*CHABOT, M. E.	Toronto	Fr., Span. literature
CHAMBERLAIN, J. S.	Regina	Literature
CHAMBERLAND, P.	Montreal	Philosophy
CHAMBERLIN, J. E.	Victoria	Literature
CHAMPAGNE, M.	Montreal	French literature
CHAREST, F. P.	Arvida, P.Q.	Ethnology
CHARTRAND, M. N. F.	Montreal	Sociology
CHAUSSE, Rev. G.	St. Jérôme, P.Q.	Canadian history
CHÉNIER, F.-X. A.	Montreal	History of education
CHERNEFF, R. V.	Victoria	Economics
CHERRIE, P. N.	Toronto	Russian literature
CHEVRETTE, G. F.	Montreal	Political science
CHRISTIAN, W. E.	Scarborough, Ont.	Political science
CHURCH, R. A.	Richmond, B.C.	Political science
CIAVOLELLA, M.	Vancouver	Italian literature
CLARK, C. S.	Ottawa	Economics
CLARK, E. R.	Saskatoon	French literature
CLENDENNING, E. W.	Brandon, Man.	Economics
CLERMONT, J. A. N.	Ville St. Laurent, P.Q.	Anthropology
CLIFFORD, R. A.	Bras d'Or, N.S.	English history
CNOCKAERT, L. J. L.	Ottawa	European history
COCHRANE, D. B.	Westmount, P.Q.	Philosophy
CODE, W. R.	Scarborough, Ont.	Urban geography
COHEN, G. M.	Montreal	Classics
COLEMAN, J. A.	London, Ont.	English history
CONDEMINÉ, O. M. C.	Ottawa	French literature
CONNOR, G. A.	London, Ont.	Geography
CONOLLY, L. W.	Saskatoon	Literature
COOPER, F. B.	Vancouver	Political science
COOPER, J. P.	Toronto	Economics

\*Award not taken up.

# *Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
CORBEIL, D.	Longueuil, P.Q.	Art history
CORRIGAN, S. W.	Winnipeg	Anthropology
COSBY, G. G.	Winnipeg	Philosophy
COTLER, I.	Montreal	Sociology
COTNAM, J.	Toronto	French literature
COTTAM, K. J.	Willowdale, Ont.	Russian history
*COUCHMAN, J. G. G.	Toronto	French literature
COUTURIER, R. M.	Quebec	Business administration
COUVRETTE, L.	Montreal	Philosophy
COVELL, M. A.	Vancouver	Political science
COWAN, C. W.	Edmonton	Political science
COWAN, S. E.	Hamilton	Literature
CREAN, J. F. M.	Toronto	Economics
*CRISP, C. F. G.	Victoria	Economics
CROSBIE, A. H. T.	Toronto	Economics
CROSSLEY, D. J.	Orillia, Ont.	Philosophy
CRUMMEY, D. E.	Toronto	Ethiopian history
*CUDDY, J. D.	Whitby, Ont.	Economics
CULLEN, D. M.	Calgary	Psychology
CUMMINGS, J. E.	Halifax	Sociology
CURRIER, T. E.	Peterborough	Philosophy
CURTIS, J. E.	St. Lambert, P.Q.	Sociology
CURTIS, J. M.	Vancouver	Economics
DABROWSKI, A. M.	Toronto	Classics
DAHLIE, J.	Smithers, B.C.	American history
DAIGNEAULT, G.	Montreal	Greek literature
DANDONNEAU, A.	Montreal	Philosophy
*D'ARCY, K. C. R.	Saskatoon	Sociology
DARKNELL, F. A.	formerly Vancouver	Sociology
*DAVID, H.	Montreal	Sociology
DAVIS, M. I.	Chatham, Ont.	American literature
DAWSON, D. A.	Chatham, Ont.	Economics
DAWSON, R. M.	Halifax	Mediaeval English
DAY, J. C.	London, Ont.	Geography
DAY, R. B.	Port Credit, Ont.	Political science
DeFAVERI, I.	N. Vancouver	Philosophy
de GROOT, H. B.	Toronto	Literature
de GUISE, J.	Quebec	Sociology
de KERCKHOVE VARENT, C. F.	Toronto	French literature
de la GARDE, R. E.	Campbellton, N.B.	Sociology
DEMERS, G. J. A.	Quebec	Sociology
de MESTRAL, A. L. C.	Montreal	Law
DEMKO, D.	Niagara Falls	Urban geography
DENIS, A. B.	Montreal	Sociology
DENNIS, L. J. W.	Montreal	Music
DENNY, M. G. S.	Toronto	Economics
*DENTON, T.	Toronto	Anthropology
de VALK, A. A. M.	Saskatoon	European history

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
DEVEREUX, H. E.	Toronto	Archaeology
DEWAR, K. C.	Edmonton	Canadian history
DEWHIRST, K. S.	Windsor, Ont.	Political science
DICKISON, S. K.	Mildmay, Ont.	Roman history
DICKSON, H. H.	Olds, Alta.	Literature
DIEWERT, W. E.	Vancouver	Economics
DINGLE, J. F.	Toronto	Economics
DIXON, M. F. N.	Toronto	Linguistics
DOERKSEN, D. W.	Winnipeg	Literature
DOERN, G. B.	Winnipeg	Political science
DOLBEY, S. J.	Toronto	Political science
DORGE, L. I.	St. Norbert, Man.	Canadian history
DOXEY, M. P.	Willowdale, Ont.	Political science
DRINKWALTER, D. A.	London, Ont.	Economics
DUBÉ, Rev. M.	Montreal	French literature
DUCRETET, P. R.	Toronto	French linguistics
DUDLEY, L. M. E.	Toronto	Economics
DUFOUR, M. Y. G.	Montreal	Philosophy
DUGUAY, J. C.	Ste-Marie-sur-Mer, N.B.	French literature
DULAC, M.-J.	Montreal	English history
DUMONT, F.	Quebec	Urban geography
DUNBAR, W. S.	Toronto	Philosophy
DUQUETTE, J.-P.	Valleyfield, P.Q.	French literature
DUSSAULT, P.	Cap-de-la-Madeleine, P.Q.	Political science
DUTKA, J.	Canmore, Alta.	Mediaeval English
EAGLE, J. A.	Winnipeg	Canadian history
EAKINS, R. L.	Montreal	Literature
ECCLESTON, K. D.	Edmonton	Literature
ECHENBERG, M. J.	Montreal	African history
EDDISON, A.	Montreal	French history
*EDER, C. E.	Victoria	Latin philology
EGERTON, G. W.	Winnipeg	British history
EGYED, B. I.	Ville La Salle, P.Q.	Philosophy
EHLY, J. A.	Edmonton	Political science
ELEEN, L.	Toronto	Art history
ELGIE, R. A.	Toronto	Economic geography
ELLIOTT, H. J. C.	Winnipeg	Economics
ELLIOTT, M. S.	Don Mills, Ont.	Literature
ENGLAND, A. B.	Vancouver	Literature
ENGLISH, C. J. B.	Toronto	French history
ERICKSON, B. H.	Vancouver	Sociology
*ESTOK, M. E.	Kerrobert, Sask.	American literature
EVANS, T. W.	Fredericton	English history
FALVO, F.	Winnipeg	Linguistics
FARMER, C.	Ottawa	Sociology
FARRELL, G. M.	Saskatoon	Sociology
FEINER, M. P.	Montreal	Economics

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
FERLAND, R.	Sherbrooke, P.Q.	Economics
*FIALA, R.	Montreal	Art history
FIEGUTH, W.	Leamington, Ont.	Cultural geography
FIENBERG, S. E.	Toronto	Statistics
FILLION, P. J.	Quebec	Philosophy
*FINGARD, J.	Dartmouth, N.S.	Canadian history
FINN, D. R.	Toronto	Philosophy
FINN, M. R.	Toronto	French literature
FINNIGAN, B. W.	Winnipeg	Sociology
FINSTEN, S. J.	Don Mills, Ont.	Art history
FISCHLER, E.	Toronto	French literature
FLEISCHMAN, M.	Montreal	Comparative literatures
FLYNN, T. E.	Halifax	Literature
FOLEY, B. E.	Nelson, B.C.	Literature
FORBES, H. D.	Winnipeg	Political science
FORD, A. E. J.	Regina	French literature
FOREST, J.	Montreal	French literature
FORSMAN, R. D.	Strasbourg, Sask.	Philosophy
FORSTNER, L. J.	London, Ont.	Literature
FORTIER, P. A.	Windsor, Ont.	French literature
FORTIN, Rev. A.	Montreal	Philosophy
FOUCAULT, M. G. A.	Montreal	Philosophy
FOWLER, K. W.	Lion's Head, Ont.	History
FREDEMAN, E. J.	Vancouver	Linguistics
FREEDMAN, C.	Toronto	Economics
FREEMAN, D. A.	Toronto	Philosophy
FROMKIN, H. L.	Toronto	Psychology
FUKAWA, S. T.	Mt. Lehman, B.C.	Sociology
FUKE, R. P.	Carrying Place, Ont.	American history
*FULLAN, M. G.	Toronto	Sociology
FUSS, M. A.	Kitchener, Ont.	Economics
GAGNON, G.	Montreal	Linguistics
GAGNON, M.	Montreal	French literature
GAGNON, S.	La Pocatière, P.Q.	French history
GAGNON-MAHONY, M. M.	Montreal	French literature
GARCIA, J.	Burnaby, B.C.	Spanish literature
GARDNER, P. G.	St. John's, Nfld.	Literature
GARON, R.	Chicoutimi, P.Q.	Canadian history
GARON-AUDY, M.	St. Augustin, P.Q.	Sociology
GARTNER, G. J.	Wolseley, Sask.	Economics
GARTRELL, J. W.	Ottawa	Sociology
GAUDET, G. O.	Moncton, N.B.	Economics
GAUTHIER, G.	Gravelbourg, Sask.	French linguistics
GAUTHIER, J. J. P.	Montreal	Classics
GAUTHIER, P.	Montreal	Sociology
*GEDDES, G. R.	Toronto	Literature
GENTLES, I. J.	Toronto	English history
GERMAIN, C.	Montreal	Linguistics
GERSHBERG, S. M.	Montreal	Political science

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
GERUS, O. W.	Winnipeg	Russian history
*GERVAIS, C.	Montreal	Literature
GIBEAULT, A.	Montreal	Philosophy
GIFFORD, A. M.	Kingston, Ont.	Literature
GILL, L. J.	Montreal	Economics
*GILMARTIN, J. M.	Ottawa	Classics
*GINGRICH, P. Q.	London, Ont.	Economics
GIRARD, G.	Cap-de-la-Madeleine, P.Q.	French literature
GIROUX, L.	formerly Montreal	Philosophy
GIRY, D.	Bathurst, N.B.	Mediaeval history
GLENN, H. P.	W. Vancouver	Law
*GMEINER, E. F.	Wolfville, N.S.	Music
GODFREY, M. C.	Burnaby, B.C.	Mathematics
GOLD, R. D.	Montreal	Classics
GOLDSTEIN, G. S.	Kingston, Ont.	Economics
GOOCH, P. W.	Scarborough, Ont.	Philosophy
GOOD, J. M.	Waterloo, Ont.	Literature
*GOODALL, R. M.	Vancouver	Sociology
GOODY, F. I.	Toronto	Literature
GORBET, F. W.	Welland, Ont.	Economics
GORDON, J. A.	Ottawa	Economics
*GOW, T. T. T.	Oshawa, Ont.	Economics
GRAHAM, D. S.	East Riverside, N.B.	Brit.-Amer. history
*GRANT, G. R.	Toronto	Economics
GRAVEL, J.-Y.	Chicoutimi, P.Q.	Canadian history
GRAVIL, R. I.	Victoria	Literature
GRAY, J. A.	Victoria	Economics
GREATREX, J. G.	Ottawa	English history
GREEN, M. A.	Saskatoon	French literature
GREEN, R.	Windsor, Ont.	Economics
GREENE, J. C. E.	Edmonton	French literature
GREENHOUS, B.	Brampton, Ont.	Irish history
*GREENDA, E. R.	N. Burnaby, B.C.	Sociology
GRENDLER, M. T.	Toronto	Italian history
GRENIER, L.	Dolbeau, P.Q.	Mediaeval literature
GRIEZIC, F. J. K.	Kingston, Ont.	Canadian history
GRIFFIN, H. W.	Vancouver	Art history
GUBERN, S.	Sudbury, Ont.	Law
GUÉNETTE, A.	Montreal	Archeology
GUERTIN, J.-A.	Hull, P.Q.	Economics
GUEST, W. H.	Lachine, P.Q.	Political science
GUY, J. B. C.	Roberval, P.Q.	Ethnology
HADDON, R. J.	Saanichton, B.C.	Literature
*HADLEY, M. L.	Winnipeg	German literature
HALEY, G. T.	Fredericton	Literature
HALL, D. J.	Calgary	Canadian history
HAMMERTON, A. J.	Montreal	British history
HAPPY, J. R.	Hamilton	Political science

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
HARASYMIW, B.	Toronto	Political science
HARKNESS, J. P.	Kingston, Ont.	Economics
HARTLEY, J. J. L.	Ottawa	Philosophy
HARTWICK, J. M.	Ottawa	Economics
HARVEY, C. E.	Brockville, Ont.	Hispanic literature
HARVIE, J. V. L.	Calgary	French literature
HATTENHAUER, R. G.	St. John's, Nfld.	Business administration
HAWKINS, F. E.	Toronto	Political science
HAWRYLSHYN, O.	Toronto	Economics
HEAD, C. G.	Burlington	Geography
HEATH, J. M.	Toronto	Literature
HEFFRON, P. A.	Woodbridge, Ont.	Sociology
HELBIG, L. F.	Edmonton	German literature
HELLEINER, F. M.	London, Ont.	Geography
HEMBLEN, D. H. M.	Toronto	Literature
HEMBLEN, J. L.	Toronto	Sociology
HÉRIN, R. M. G.	Quebec	Linguistics
HÉROUX, R.	Aylmer, P.Q.	Geography
HEWITSON, L. T.	Port Arthur	French literature
HEYN, H. A.	Windsor, Ont.	Economics
HILLIKER, J. F.	Kamloops, B.C.	Indian history
HILLMER, G. N.	Toronto	English history
HINDMAN, R. I.	Welwyn, Sask.	Literature
HOCKLEY, N. E. G.	Indian Head, Sask.	Musicology
HODKINSON, S. P.	Windsor, Ont.	Music
HOFFMANN, G. E. A.	Edmonton	German literature
HOLDSWORTH, D. J.	Toronto	Classics
HOLE, R. H.	Calgary	Philosophy
HOLROD, A. M.	Owen Sound, Ont.	Linguistics
HOLT, C. L.	Toronto	Literature
*HOLT, J. D.	Peterborough, Ont.	Anthropology
HORN, H. J.	Victoria	Art history
HORN, M. S. D.	Victoria	Canadian history
HORNOSTY, R. W.	Vancouver	Sociology
HORRALL, S. W.	Ottawa	Irish history
HORTON, D. J.	Kitchener, Ont.	Canadian history
HOUSE, D. K.	Halifax	Philosophy
HUGHES, J. G.	Thornhill, Ont.	Spanish literature
HULL, B. A. R.	St. Hubert, P.Q.	Economics
HULL, J. T.	Winnipeg	Sociology
HULMES, F. G.	Edmonton	Political science
HUNTER, C. K.	Ancaster, Ont.	Philosophy
HUNTER, V. J.	Walkerton, Ont.	Greek history
HUOT, Rev. C. J.	Quebec	French literature
HUOT, M. P. G.	Ste. Martine, P.Q.	Anthropology
HURKA, S. J.	Saskatoon	Business administration
HURTUBISE, A. B.	Quebec	Economics
HUTCHESON, J. A.	West Lorne, Ont.	Economic history
HUZEL, J. P.	Toronto	British history

\*Award not taken up.

# *Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
HYDE, N.	Montreal	French literature
IRVINE, D. F.	Kitchener, Ont.	Philosophy
IRVINE, W. P.	Vancouver	Political science
IRWIN, R. J.	Toronto	Classics
JACKSON, J. E. W.	Winnipeg	Sociology
JACKSON, M. J. B.	Thornhill, Ont.	Philosophy
JACKSON, R. H.	Richmond, B.C.	Political science
JAGO, C. J.	Don Mills, Ont.	Spanish history
JASECHKO, N.	Kelowna, B.C.	Slavic linguistics
JASMIN, B.	Montreal	Philosophy
JEEVES, A.	Kingston	African history
JEFFREY, D. L.	Arnprior, Ont.	Mediaeval English
JEHENSON, Rev. B.-R.	Montreal	Psychology
JENKINS, A. W.	Victoria	Literature
JOHNSON, G. G.	Salmon Arm, B.C.	Economics
JOHNSON, R.	Dorion, P.Q.	Sociology
JOHNSON, S. E.	London, Ont.	Philosophy
JOHNSTON, B. O.	Winnipeg	Statistics
JOHNSTON, C. G.	Toronto	Art history
JOHNSTON, H. J. M.	Mitchell, Ont.	British history
JOHNSTONE, F. A.	Kingston, Ont.	South African history
JOLIN, P.	St. Jean, P.Q.	Anthropology
JONES, F. S.	Vancouver	Economic history
JONES, G. P.	St. John's, Nfld.	Literature
JONES, L. E.	Halifax	French literature
JOSEPHSON, D. S.	Westmount, P.Q.	Musicology
KALMAN, H. D.	Montreal	Art history
KAMIN, J. H.	Toronto	Economics
KAMITAKAHARA, A.	Toronto	Japanese literature
KAREDA, U.	Toronto	Literature
KATZ, S.	Winnipeg	French literature
KAYSER, E. P.	Ottawa	Geography
KEARNS, W. A.	Ottawa	American history
KEE, H. W.	Toronto	Psychology
KELLY, A. K.	Regina	Economics
KELLY, C. T. N.	St. John's, Nfld.	French literature
KELLY, G. R.	Calgary	Philosophy
*KELLY, M. G.	Montreal	Economics
KELNER, M.	Toronto	Sociology
KENNY, L. M.	Toronto	Arabic studies
KENT, J. R.	Great Village, N.S.	British history
KERR, D. C.	Saskatoon	Literature
KERR, E. S.	Kingston, Ont.	Economics
KETCHUM, E. J. D.	Toronto	Economics
KHER, I. N.	Edmonton	American literature
KILGALLIN, A. R.	Islington, Ont.	Canadian literature
KING, G. W.	Winnipeg	Economics
KING, R. C.	Mooretown, Ont.	History
KIRKHAM, P. G.	Calgary	Economics

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
KIRSCH, D. H.	Edmonton	Canadian history
KLIMKE, W. J.	Kitchener, Ont.	French literature
KLUGE, E.-H. W.	Nelson, B.C.	Philosophy
KLYMASZ, R. B.	Toronto	Slavic folklore
KNOPF, A.	Woodstock, Ont.	Philosophy
KOSACHOV, N.	Ottawa	Russian literature
KOWALSKI, M. J.	Oshawa, Ont.	French literature
KRUHLAK, O. M.	Edmonton	Political science
KRUMINS, J. T.	Vancouver	Economics
KUBESH, D. A.	Winnipeg	Canadian history
KUXDORF, M.	Kitchener, Ont.	German literature
LABERGE, Rev. P.	Montreal	Philosophy
LABRECQUE, Rev. Y.	Quebec	Classics
LACASSE, Rev. R.	Sherbrooke, P.Q.	French literature
LACOURSIERE, F.	Hull, P.Q.	Psychology
LACROIX, L.	Quebec	Sociology
LAFRENIERE, Rev. S.	Hull, P.Q.	French literature
LAIMON, S.	Saskatoon	Business administration
LAMBERT, G. R.	London, Ont.	Classics
*LAMONDE, P.	Lévis, P.Q.	Urban studies
LAMPERT, L. A.	Winnipeg	Philosophy
*LANCASHIRE, D. I.	Toronto	Mediaeval English
*LANDAU, N. B.	Toronto	English history
LANDAUER, M.	Toronto	Political science
LANDREVILLE, P.	Montreal	Criminology
LANDUCCI, N. M.	Trail, B.C.	Mediaeval English
LANE, G.	Montreal	Philosophy
LANGLOIS, L.	Ottawa	Sociology
LANTHIER, P. J.	Guelph, Ont.	Literature
LANTZ, K. A.	Toronto	Russian literature
LA PERRIERE, J. R. R.	Montreal	Law
LAPIDGE, M.	Calgary	Mediaeval English
LAPOINTE, J.	Quebec	Anthropology
LARIN, J.	St. Léonard-de-Port-Maurice	Sociology
LA ROSE, D.	Ottawa	Sociology
LAROCHE, V.	Deux Montagnes, P.Q.	Sociology
LARSON, R. F.	Gravenhurst, Ont.	Spanish-American literature
LATOUCHE, D. G.	Montreal	Political science
LATULIPPE, G. P.	Ville Laval, P.Q.	Law
LAVALLEE, A.	Boucherville, P.Q.	Canadian history
LAVALLEE, L.	Quebec	Canadian history
*LAVERTY, P. T.	Ottawa	Economics
LAVOIE, R.	Rimouski, P.Q.	Mediaeval history
LAZAR, H.	Eastview, Ont.	Political science
*LAZAREVICH, G.	Toronto	Musicology
LEACH, B. A.	Cloverdale, B.C.	German history
LeBLANC, M.	Montreal	Criminology
LECKER, B. G.	Winnipeg	Literature

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
LEE, J. A.	Toronto	Sociology
LEFORT, A.	Montreal	Canadian history
LE GOFF, T. J. A.	Vancouver	French history
LEISHMAN, R. J. W.	Toronto	Political science
LEITCH, D. F.	Putnam, Ont.	British history
LEMIEUX-MICHAUD, D.	Quebec	Sociology
LENOSKI, D. S.	Winnipeg	Literature
LEPAGE, Y. G.	Eastview, Ont.	French literature
LERANBAUM, M.	Toronto	Literature
LESAGE, R. A.	Quebec	Philology
LETKEMANN, P. J.	Vancouver	Sociology
LÉVEILLÉE, J.	Montreal	Urban studies
LEVENE, M. J.	Winnipeg	Literature
LEVERSEDGE, F. M.	Vancouver	Economic geography
LÉVESQUE, J.	Montreal	Political science
LEVESQUE, R. C.	Toronto	Political science
*LEWIS, G. J.	Edmonton	German literature
LEWIS, R. C.	Willowdale, Ont.	Literature
LITTLE, B. R.	Victoria	Psychology
LIVINGSTONE, D. W.	Cloverdale, B.C.	Sociology
LOMAS, P. W.	Burnaby, B.C.	Anthropology
LONCOL, J.-M.	Montreal	Latin-American history
LONDON, J. D. G.	Fredericton	French literature
LONG, R. A.	Saskatoon	Business administration
LONGSTAFF, S. A.	Ottawa	Sociology
LOTEN, H. S.	Toronto	Architecture
LUETHY, I. C. E.	Calgary	German literature
LUSIGNAN, S.	Montreal	Philosophy
*LYON, K. R. V.	North Surrey, B.C.	Political science
LYOVIN, A.	Toronto	Linguistics
LYSYK, K. M.	Vancouver	Law
MACDONALD, I. T. M.	Edmonton	Political science
MacDONALD, M. A.	New Glasgow, N.S.	Political science
MacDONALD, M. J.	New Waterford, N.S.	Mediaeval English
MacDONELL, Rev. M.	Sydney, N.S.	Celtic history
MacDOUGALL, M. A.	Mansonville, P.Q.	Literature
MacFARLANE, G. C.	Westmount, P.Q.	Sociology
MacINNIS, M. J.	Sydney, N.S.	Psychology
MacKAY, R. W.	Cranbrook, B.C.	Sociology
MacKENZIE, J. A.	Ottawa	Law
MacKINNON, A. A.	Wolfville, N.S.	Psychology
MacLEOD, D. N.	Edmonton	Sociology
MACLEOD, R. C.	Kingston, Ont.	South African history
MAGILL, D. W.	Kitchener, Ont.	Sociology
MAHEU, G.	Montreal	Philosophy
*MAHEU, L.	Montreal	Sociology
MALCOLM, J. B.	Edmonton	British history
MALCOLMSON, R. W.	Islington, Ont.	British history
*MALETTE, C.	Gatineau Point, P.Q.	Political science

\*Award not taken up.

# *Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
MALLETTE, J. A. N.	St. Jérôme, P.Q.	Economics
MALONE, S. M.	Ottawa	Political science
MALONEY, G.	Quebec	Greek philology
MANNION, J. J.	Toronto	Geography
MARCEAU, C.	Montreal	Sociology
*MARCHAK, M. P.	Vancouver	Sociology
MARCOTTE, G.	Montreal	French literature
MARCOUX, J. H.	Ottawa	History
MARGESON, R. W.	Ottawa	Mediaeval French
MARR, W. L.	Burlington, Ont.	Economic history
*MARRUS, M. R.	Toronto	French history
MARSHALL, T. A.	Kingston, Ont.	Literature
MARTELL, M. E.	Wolfville, N.S.	Literature
MARTIN, M.-A.	Montreal	French literature
MARTIN, P. J.	Willowdale, Ont.	Economics
MARTINEAU, A.	Hull, P.Q.	Canadian history
MARTINI, D. R.	Montreal	British history
MASON, M. D.	Gibsons, B.C.	African history
MASON, S. A.	Montreal	Philosophy
*MASSE, M.	Montreal	Economics
MATHEWSON, G. F.	Toronto	Economics
MATHIE, W. R.	Hamilton	Political science
MATTHEWS, D. R. L.	St. John's, Nfld.	Sociology
MATTSON, M. S.	Windsor, Ont.	Can.-Amer. history
MAXWELL, J. D.	Toronto	Sociology
MAXWELL, J. W.	Ottawa	Urban geography
MAXWELL, M. F. P.	Toronto	Anthropology
MAY, J. D.	Willowdale, Ont.	Economics
MAYER, F. B.	Downsview, Ont.	Economic history
MAYER, R.	N. Giffard, P.Q.	Sociology
MAYES, H. G.	St. Boniface, Man.	French literature
MAYRAND, P.	Quebec	Art history
McCOLLUM, J. F.	Stoney Creek, Ont.	Economics
McCONKEY, P. E.	Peterborough, Ont.	French literature
McCORMICK, D. N.	London, Ont.	Political science
McCUTCHEON, B. R.	Carman, Man.	Canadian history
McDERMOTT, W. J.	Hamilton	British history
McDONALD, G. D.	Edmonton	Political science
McDONALD, J. K.	Kingston, Ont.	Spanish-American literature
McGHEE, R. J.	Thornhill, Ont.	Archaeology
McGILLY, F. J.	Montreal	Regional studies
McGUIRE, J. R. K.	Scarborough, Ont.	Economics
*McKENZIE, B. J.	Roland, Man.	Philosophy
McKENZIE, Rev. M. L.	London, Ont.	Literature
McKENZIE, T. J.	Saskatoon	British history
McKENZIE-PORTER, P. A.	Fredericton	Literature
McKINLEY, D. F.	Ottawa	Business administration
McLAREN, A. G.	Vancouver	French history
McLAUGHLIN, K. M.	Hespeler, Ont.	Canadian history

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
McLEOD, C. C.	Fenelon Falls, Ont.	Literature
McMANUS, J. C.	London, Ont.	Economics
McMASTER, B. G.	Vancouver	Political science
McMURTRY, J. M.	Toronto	Philosophy
McROBERTS, K. H.	Ottawa	Political science
McSHANE, K. G.	Ottawa	Political science
MEDJUCK, J. A.	Fredericton	Literature
MEIKLE, T. A.	Vancouver	Literature
MELLAMPHY, E. N.	Winnipeg	Literature
MELVYN, P.	Montreal	Sociology
MEREDITH, L. W.	Toronto	Psychology
MESSER, S. B.	Montreal	Psychology
MESSIER, M.	Montreal	Anthropology
MICHAUD, A.	Drummondville, P.Q.	Anthropology
MICHIE, G. H.	Milton, Ont.	Geography
MILJAN, T.	Waterloo, Ont.	Political science
MILLAR, J. F. V.	Calgary	Archaeology
MILLER, A. J.	Toronto	Political science
MILLER, C. I.	Moser's River, N.S.	Canadian history
MILLER, J. R.	Don Mills, Ont.	Canadian history
MILLER, L. E.	Hamilton	Literature
MILLER, M. J.	London, Ont.	Literature
MILLER, R. W.	Walkerton, Ont.	Political science
MIQUELON, D. B.	Edmonton	Canadian history
MIRON-BROSSARD, L.	Montreal	Psychology
MITCHELL, O. S.	Edmonton	Literature
MOGGRIDGE, D. E.	Don Mills, Ont.	Economics
MOISAN, J.-C.	Quebec	French literature
MONEY, D. E.	Weston, Ont.	Literature
MONGEON, M.	Montreal	Latin-American history
MONOD, P. A. R.	Edmonton	Linguistics
MOODIE, D. W.	Campbell's Bay, P.Q.	Geography
MOOGK, P. N.	Montreal	Canadian history
MOORE, P. R. W.	Toronto	Classics
MORGAN, H. E.	Quesnel, B.C.	Mediaeval English
MORGAN, W. H. G.	Winnipeg	Anthropology
MORISSETTE, Rev. H.	Montreal	Music
MORRISON, F. J.	Toronto	Psychology
MORRISON, T. R.	Vancouver	History
MORTON, D. P.	Toronto	Political science
MOSS, D. J.	Edmonton	British history
MOTUT, R.	Edmonton	Fr.-Can. literature
MOULE, A. D.	Hamilton	Psychology
MOYLES, R. G.	St. John's, Nfld.	Literature
MULDER, R. F.	Eston, Sask.	Philosophy
MUNN, B. W.	Vancouver	Brazilian literature
MURPHY, G. J.	Saskatoon	Business administration
MURRAY, R. C.	Collins Bay, Ont.	Political science
MYDLARSKI, H.	Calgary	French literature
MYRANS, C. A.	Oakville, Ont.	British history

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
MYRBO, G.	N. Surrey, B.C.	Philosophy
NADEAU, J.-P. V.	Montreal	French literature
NADEAU, R.	Pointe-aux-Trembles, P.Q.	Philosophy
NADEL, E.	Montreal	Economics
*NAJMI, M. A.	Montreal	Sociology
NASGAARD, R.	Chilliwack, B.C.	Art history
NASH, R. J.	Winnipeg	Archaeology
NAUBERT, C.	Ottawa	Philosophy
NAYLOR, J. G.	Dundas, Ont.	Philosophy
NEELY, M. E.	South River, Ont.	Philosophy
*NELLES, H. V.	Paris, Ont.	Canadian history
NEMETZ, P. N.	Vancouver	Economics
NEUFELDT, H. G.	Wheatly, Ont.	American history
NEUFELDT, V. A.	Kitimat, B.C.	Literature
NEWELL, G. R.	Sackville, N.B.	Canadian history
*NEWTON-SMITH, W. H.	Peterborough, Ont.	Philosophy
NICHOLLS, D. S.	Vancouver	Chinese studies
NICHOLLS, J. E. O.	Port Moody, B.C.	Political science
NIEMANN, L. D. E.	Toronto	Anthropology
NIMMO, D. C.	Waterloo, Ont.	Literature
NOBLE, W. C.	Scarborough, Ont.	Archaeology
NODELMAN, P. M.	Petawawa, Ont.	Literature
NORMAN, C. J.	Kingston, Ont.	Literature
NORTH, J. S.	Vancouver	Literature
NYSTROM, D. G.	Blairmore, Alta.	French literature
OFFICER, E. R.	Waterloo, Ont.	Geography
O'GRADY, P. J.	Hamilton	Psychology
OLMSTEAD, J. C.	Strathroy, Ont.	Literature
OLSEN, E. C.	Wolfville, N.S.	Philosophy
OLSEN, M. H.	Edmonton	French literature
OLTHUIS, J. H.	Edmonton	Philosophy
O'NEILL, P. E.	Toronto	Philosophy
ORENSTEIN, A. H.	Toronto	Philosophy
ORNSTEIN, J. H.	Vancouver	Philosophy
ORR, F. D.	Kitimat, B.C.	Economics
OTIS, M.	Ste. Félicité, P.Q.	Philosophy
OWEN, E. E.	Victoria	Geography
PACEY, M. A. P.	Fredericton	Literature
PADDOCK, H. J.	Carbonear, Nfld.	Linguistics
PADOLSKY, E. D.	Winnipeg	Mediaeval English
PAGE, S. C.	Toronto	Political science
PAINCHAUD, P.	Montreal	Political science
PAMMETT, J. H.	Ottawa	Political science
PAQUETTE, J.-M.	Montreal	French literature
PAQUETTE, Rev. R.	Montreal	Urban geography
*PARADIS, L. I. A.	Montreal	Anthropology
PARMENTIER, F. J.	Kingston, Ont.	French literature
PARRY, G. M.	Victoria	French history

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
PARRY, K. W. J.	Valleyview, Alta.	Anthropology
PASICHNY, C. J.	Ottawa	Philosophy
PATENAUDE, P.	St. Laurent, P.Q.	Law
PATERSON, Rev. G. M.	Downsview, Ont.	Philosophy
PATRICK, J. W. O.	Hamilton	Literature
PATRY, J. R. M.	Ottawa	Public administration
PATTON, D. J.	Baie D'Urfe, P.Q.	Economics
PAULS, P.	Winkler, Man.	Literature
PAVLOFF, V. N.	Toronto	Russian history
PAWLYSHYN, D. K.	Winnipeg	Political science
PAYETTE, J.	St. Jean, P.Q.	Sociology
PAYNE, J. H.	Grimsby, Ont.	Political science
PEDERSEN, K. G.	N. Vancouver	Educational administration
PELET, J.-M.	Montreal	Geography
PETER, K. A.	Edmonton	Sociology
PHILLIPS, G. E.	Moose Jaw, Sask.	Economics
PHILLIPS, P. T.	Islington	British history
PICOZZI, R.	Vancouver	German literature
PLOURDE, C. G.	Haliburton, Ont.	Economics
POBIHUSHCHY, S. I.	Edmonton	Political science
POCKNELL, B. S.	Hamilton	French literature
POISSON, B.	Montreal	Sociology
POLONSKY, A. E.	Toronto	Mediaeval English
POLTEN, E. P.	Toronto	Philosophy
*POPE, R. W.	Toronto	Russian literature
PORRE, H.	Toronto	French literature
POULIN, J.-C.	Quebec	Mediaeval history
PREDOVICH, R. M.	Toronto	French linguistics
PRICE, T.	Kingston, Ont.	Political science
PRITCHARD, J. S.	Toronto	Canadian history
PROVENCHER, J.	Quebec	Canadian history
QUARRY, A. E.	Guelph, Ont.	Political science
QUINN, F. J.	Toronto	Geography
QUINTIN, P. A.	Thetford Mines, P.Q.	Philosophy
RAFF, L. R.	Montreal	Literature
RAINVILLE, M.	Moncton, N.B.	Philosophy
RAND, R. N.	Ottawa	Economics
RATHBONE, R. L.	Winnipeg	Psychology
READ, J. D.	Abbotsford, B.C.	Psychology
REEVES, B. O. K.	Waterton, Alta.	Archaeology
REICHENBACH, B. A.	Richmond Hill, Ont.	German literature
REID, W. R.	London, Ont.	Political science
REINHARDT, U. E.	Saskatoon	Economics
REMPEL, H.	Chortitz, Man.	Economics
REMPEL, H. D.	Edmonton	Political science
RENDLE, J. A.	Alliance, Alta.	Literature
*REYNOLDS, A. G.	Belle River, Ont.	Psychology
RICHARD, C.-A.	Fox Creek, N.B.	Sociology
RICHARD, N.	Montréal	French literature

\*Award not taken up.

# *Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
RICHARDSON, B. A.	Toronto	French literature
RICHARDSON, D. S.	Toronto	Architecture
RICHARDSON, R. M.	Ottawa	Economics
*RIDDELL, N. H.	Saskatoon	English history
RIDER, P. E.	Ottawa	Canadian history
RIGAUX, L. R.	St. Alphonse, Man.	Economics
ROBACK, I.	Montreal	Sociology
ROBB, A. L.	Princeton, B.C.	Economics
ROBERT, N.	Montreal	Sociology
ROBERTS, C. K.	Victoria	Linguistics
ROBERTSON, I. R.	Charlottetown	Can., Amer. history
ROBICHAUD, N.	Moncton, N.B.	Psychology
ROBINSON, J. M.	Toronto	French history
ROBINSON, M. P. S.	London, Ont.	Linguistics
ROCKMAN, L. E.	Don Mills, Ont.	Sociology
ROEBUCK, W. G.	Hamilton	Literature
ROLLAND, N. Y. D.	Montreal	Archaeology
ROMALIS, C.	Vancouver	Sociology
ROMSA, G. H.	Oakville, Man.	Resource development
ROQUET, L. A.	Montreal	Psychology
ROSE, R.	Montreal	Philosophy
ROSENZVEIG, F. M.	Montreal	Political science
ROSS, A. K.	Winnipeg	French literature
ROWLEY, E. J.	Saint John, N.B.	Literature
ROWLEY, V. W.	Vancouver	Music
ROY, J. J. G. A.	Montreal	Philosophy
ROY, Rev. J.-M.	Amos, P.Q.	Philosophy
ROYER, D. G.	Sherbrooke, P.Q.	Psychology
ROY-PAINTER, L. V.	Ottawa	Spanish literature
RUDNER, M.	Montreal	Political science
RUDOLPH, R. A.	Edmonton	Political science
RUHR, R. D. C.	Winnipeg	Economics
RUSSELL, S. J.	Toronto	Russian history
RUTHERFORD, P. F. W.	Toronto	Canadian history
RUTLAND, R. B.	Ottawa	Literature
*RYAN, J.	Vancouver	Anthropology
SABBAG, C.	Ottawa	French literature
SABOURIN, R.	Montreal	Sociology
SAHAY, K.	Vancouver	Economics
SAINT-AMAND, A.	Montreal	Sociology
SAINT-ARNAUD, Y.	Montreal	Psychology
SAINT-JEAN, Rev. M.-O.	Hull, P.Q.	French literature
SAMSON, J. G. J.	Thetford Mines, P.Q.	Anthropology
SANFAÇON, A.	Quebec	French history
SANKOFF, G. E.	Montreal	Anthropology
SANTERRE-VEILLETTE, D.	Shawinigan, P.Q.	Sociology
SARGENT, J. E.	Victoria	French literature
SARGENT, J. H.	Victoria	Economics
*SAUCIER, J. F.	Quebec	Anthropology

\*Award not taken up.

# *Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
*SAYWELL, W. G. G.	Toronto	Chinese history
SCACE, R. C.	Calgary	Geography
SCARFE, B. L.	Vancouver	Economics
SCHAAFSMA, J.	Ottawa	Economic history
SCHAARSCHMIDT, G. H.	Edmonton	Slavic linguistics
SCHACHTER, J. J.	Winnipeg	Anthropology
SCHATZKER, V. J.	Toronto	Mediaeval literature
SCHNITZLER, R.	St. Catharines, Ont.	Musicology
SCHULSON, L. J.	Ladysmith, B.C.	Economics
SCHUURMAN, H. J. C.	Rawdon, P.Q.	Anthropology
SCHWARTZ, D. V.	Toronto	Political science
SCOTT, W. R.	Ottawa	Business administration
SCRATCH, J. R.	Calgary	Canadian history
SECKER, J. F. M.	Calgary	Literature
SEGALL, A.	Winnipeg	Psychology
SELDON, J. R.	Ottawa	Economics
SHAND, G. B.	Toronto	Literature
SHARMAN, V. D.	Edmonton	Canadian literature
SHEA, Rev. W. R. J.	Ottawa	Philosophy
SHEPS, A. N.	Toronto	Amer., Eng. history
SHERDAHL, R. M.	Regina	Political science
SHIMELMAN, S.	Montreal	Economics
SHORE, H. I.	Toronto	Philosophy
SHROYER, R. J.	Don Mills, Ont.	Literature
SHULMAN, M. P.	Montreal	Sociology
SHUSTER, M. R.	Leamington, Ont.	Law
SIEBELHOFF, R.	Toronto	Art history
SIEBER, A. L.	Richmond, B.C.	Literature
SIMEON, R. E. B.	Vancouver	Political science
SKRETKOWICZ, F. E.	Hamilton	Literature
SKRETKOWICZ, V.	Hamilton	Literature
SMITH, A.	Montreal	French literature
SMITH, J. E.	Middleton, N.S.	Sociology
SMITH, M. W. A.	N. Vancouver	Literature
SMITH, P. S.	Toronto	Latin-American history
SMITH, V. A.	Vermilion, Alta.	Geography
SNELL, J. G.	Gananoque, Ont.	Canadian history
SOLEM, R. J.	Saskatoon	Musicology
SOLMON, L. C.	Toronto	Economic history
SOLOMON, S. G.	Westmount, P.Q.	Political science
SOLWAY, T.	Montreal	Fr.-Can. literature
SONE, I. J.	Toronto	Sociology
SPEISMAN, M.	Toronto	Chinese history
STANDEFER, R. L.	Winnipeg	Anthropology
STANKO, S. C.	Edmonton	Canadian literature
STANLEY-PORTER, D. P.	Toronto	Classics
STARK, F. M.	Toronto	Political science
START, B. R.	Brantford, Ont.	Philosophy
STAVELEY, M.	Edmonton	Geography

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
STEEVES, A. D.	Penobsquis, N.B.	Sociology
STEIMAN, L. B.	Winnipeg	European history
STEIN, S. B.	Toronto	Economics
STEVENS, K. H.	Spruce Grove, Alta.	Architecture
STEVENS, P. S.	Saskatoon	Canadian literature
STHEME de JUBECOURT, G.	Calgary	French literature
*STODDART, K. W.	Vancouver	Sociology
STOLARIK, M. M.	Ottawa	Czechoslovakian history
STONYK, G. E.	Winnipeg	French literature
STOTT, J. C.	Toronto	American literature
*STRACKE, J. R.	Windsor, Ont.	Mediaeval English
STRAUME, G.	Vancouver	Linguistics
STRONG, I. R.	Toronto	French literature
STURGIS, J. L.	Don Mills, Ont.	British history
SUCHAJ, M. M.	Winnipeg	French literature
SUTHERLAND, D. M. G.	Ottawa	French history
SWAIN, H. S.	Willowdale, Ont.	Geography
*SWAN, R. A.	Sherbrooke, P.Q.	Economics
SWEET, F. D.	Essex, Ont.	Classics
TAIT, M. S.	Toronto	Literature
TARBET, D. W.	Fort William	Literature
TARDIF, G.	Montreal	Philosophy
TAYLOR, C. Y.	formerly Nanaimo, B.C.	Literature
TAYLOR, J. H.	Vancouver	Canadian history
TAYLOR, R. D.	Toronto	Political science
TEMELINI, W. J.	Hamilton	Italian literature
TENEBEIN, A.	Winnipeg	Statistics
TEPPERMAN, L. J.	Toronto	Sociology
TERRY, R. C.	Victoria	Literature
TETENBURG, G. J.	Montreal	Musicology
THÉRIAULT, L.	Pont Landry, N.B.	Acadian history
THERRIEN, Rev. V.	Montreal	French literature
THIRSK, W. R. W.	New Dayton, Alta.	Economics
THOMAS, A. A.	Toronto	Mediaeval French literature
THOMPSON, B. J.	Toronto	Canadian literature
THOMPSON, D. L.	Calgary	Philosophy
THOMPSON, E. C.	Montreal	Canadian literature
THOMPSON, R. H.	Edmonton	Mediaeval English
THWAITES, J. D.	Kingston, Ont.	Canadian history
TINDAL, C. R.	Kingston, Ont.	Political science
TOKER, F. K. S.	Montreal	Art history
TRACHTENBERG, S.	Winnipeg	Economics
TREMBLAY, A.	Chicoutimi, P.Q.	Spanish literature
TRENT, J. E.	Toronto	Political science
TROTTIER, M.	Montreal	Sociology
TRUCHON, M.	Quebec	Economics
TRUDEL, L.	Ottawa	French literature
TRUSTY, W. B.	Smiths Falls, Ont.	Economics

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
TSURUMI, E. P.	N. Vancouver	Japanese history
TURNER, Rev. M.	Windsor, Ont.	Classics
TWEYMAN, S.	Toronto	Philosophy
UNGER, A. W. J.	Winnipeg	Philology
UNRAU, J. P.	Edmonton	Literature
URSELL, G. B.	Winnipeg	Literature
VAILLANCOURT, J.-G.	Sturgeon Falls, Ont.	Sociology
VALOIS, J.	Sillery, P.Q.	Sociology
VALOIS, J. J. R.	St. Joseph de Sorel, P.Q.	Philosophy
VAN de MAELE, S.	Hull, P.Q.	Classics
VAN LOON, R. J.	Ottawa	Political science
VAN RUTTEN, P.	Ottawa	French literature
VARDY, D. A.	St. John's, Nfld.	Economics
VAUGHAN, M. B.	Don Mills, Ont.	Economics
VEEMAN, T. S.	Macrorie, Sask.	Economics
VEEVERS, J. E.	Acme, Alta.	Sociology
VERBIEREN, D. R.	Trenton, Ont.	Literature
VÉZINA, R.	L'Islet, P.Q.	Art history
VICKERS, J. C. M.	Toronto	Political science
VIDA, E. M.	Toronto	Literature
VIGNEAULT, J.-R.	Montreal	French literature
VIGNEAULT, J.	Sherbrooke, P.Q.	Literature
VILLENEUVE, R.	Montreal	Psychology
von KONIGSLOW, R.	Edmonton	Sociology
von ZUR-MUEHLEN, I.	Winnipeg	French literature
VOSEN, W. G.	Watson, Sask.	Political science
*WAH, F. J.	Nelson, B.C.	Linguistics
WALBANK, M. B.	Vancouver	Classics
WALKER, M. A.	Corner Brook, Nfld.	Economics
WALLACE, H. N.	Oakville, Ont.	Canadian history
WALLACE, J. M.	Ancaster, Ont.	Economics
WALLACE, M. D.	Pte. Claire, P.Q.	Political science
WALLIS, N. A.	Dundas, Ont.	Political science
WALTON, D. N.	Brantford, Ont.	Philosophy
WARD, D. E.	Toronto	Philosophy
*WARD, R. K.	Windsor, Ont.	Political science
*WARD, W. P.	Edmonton	Canadian history
WARKENTIN, G. T.	Toronto	Literature
WARKENTIN, H.	Kitchener, Ont.	German literature
WASSEF, G. R.	Winnipeg	American literature
WATELET, H. H. G. G.	Hull, P.Q.	European history
WATERFALL, D. E.	Toronto	Philosophy
WAUGH, M. C.	Regina	Political science
*WAVERMAN, L.	Toronto	Economics
WEBSTER, J. R.	Toronto	Hispanic literature
WEINSTEIN, M. S.	Vancouver	Psychology
WEINZWEIG, P. A.	Toronto	Sociology
WEISSTUB, D. N.	Winnipeg	Philosophy

\*Award not taken up.

# *Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
WELSH, D.	Ottawa	Classics
WENER, N.	Montreal	Sociology
WESTMORELAND, J. R.	Verdun	Law
WHITTINGTON, M. S.	Kingston, Ont.	Political science
WIGLEY, P. G.	Downsview, Ont.	Anglo-Canadian history
WILKIE, M. D.	Winnipeg	Literature
WILLIAMS, E. H.	Ft. Smith, N.W.T.	Classics
WILLIAMS, J. R.	Tsawwassen, B.C.	Philosophy
WILLIAMS, W. B.	Taber, Alta.	Political science
WILLIS, R. F.	London, Ont.	Musicology
WILLOUGHBY, J. C.	Toronto	American literature
WILSON, B. A.	Toronto	Philosophy
WILSON, C. A.	Edmonton	Literature
*WILSON, L. R.	Port Colborne, Ont.	Economics
WILSON, R. J.	Waterloo, Ont.	Sociology
WILSON, V. S.	Vancouver	Political science
*WILTON, D. A.	Burlington, Ont.	Economics
WISEBERG, L. S.	Montreal	Political science
WISEMAN, H.	Kingston, Ont.	Political science
WISSE, R.	Montreal	American literature
WOOD, H. K.	Red Deer, Alta.	Can.-Amer. history
WOOD, J. R.	Scarborough, Ont.	Political science
WORTLEY, J. T.	formerly Winnipeg	Classics
WURTELE, D. J.	Ottawa	Literature
YACOWAR, M.	Haysville, Ont.	Literature
YEDLIN, T.	Edmonton	Russian history
YELLON, R. A.	Montreal	Russian history
YOUNG, A. M.	Toronto	Literature
YOUNG, C. R.	Edmonton	American history
YOUNG, J. D.	Islington, Ont.	Literature
YOUNG, K. J.	Montreal	Economics
YOUNG, R. A.	Edmonton	Spanish literature
YOUNG, R. J.	Winnipeg	European history
ZAGOLIN, L. C.	Montreal	Philosophy
ZAKYDALSKY, T. D.	Toronto	Philosophy
ZEIFMAN, H.	Toronto	Literature
ZEMEL, C. M.	Montreal	Art history
ZILEFF, M.	Toronto	European history
ZIMMERMANN, A.	Kitchener, Ont.	Comparative literature

(The following doctoral fellowships were awarded last year,  
after publication of the 1965-66 Annual Report)

APPEL, M. R.	Ottawa	Political science
BARKER, L. P.	Don Mills, Ont.	Education
*BATER, J. H.	Victoria	Geography
BATTS, M. C.	Ottawa	History
BHALLA, S. M. E.	Ottawa	Economics
BOIVIN, R. R. J.	Ottawa	Philosophy

\*Award not taken up.

*Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
BRADFORD, M. V. M.	Toronto	French literature
CAMERON, D. R.	Vancouver	Political science
CHAMBERLAND, P.	Montreal	Philosophy
COBBAN, J. L.	Toronto	Geography
DAHLIE, J.	Smithers, B.C.	History
D'AOUST, J. J.	Montreal	History
DEAN, J. W.	Ottawa	Economics
de la GARDE, R. E.	Campbellton, N.B.	Sociology
DENNY, M. G. S.	Toronto	Economics
DE WITT, R. L.	Fredericton	Sociology
EAKINS, R. L.	Montreal	Literature
ÉMOND, M. J.	Ste. Foy, P.Q.	French literature
FORTIER, P. A.	Windsor, Ont.	French literature
GERUS, O. W.	Winnipeg	History
GOLD, R. D.	Montreal	Classics
GOOCH, P. W.	Scarborough, Ont.	Philosophy
GREAVES, W. S.	Belleville, Ont.	Literature
*HEIDERICH, M. W.	Elmira, Ont.	German literature
HUNTER, W. D. G.	Hamilton	History
JACKSON, R. H.	Richmond, B.C.	Political science
*JOHNSON, D. B.	Calgary	Geography
JONES, L. E.	Halifax	French literature
KAIN, B. F.	Hamilton	Philosophy
KERR, E. S.	Kingston, Ont.	Economics
KING, G. W.	Winnipeg	Economics
LABRECQUE, Rev. Y.	Quebec	Classics
LAFRANCE, J. G. Y.	Montreal	Philosophy
*LAMONT, J. N.	Ottawa	Psychology
MacKINNON, A. A.	Wolfville, N.S.	Psychology
MALARA, M.	Montreal	French literature
McCORMICK, D. N.	London, Ont.	Political science
McEWING, W. B.	London, Ont.	Literature
McMANUS, J. C.	London, Ont.	Economics
MICHAUD, A.	Drummondville, P.Q.	Anthropology
MORE, B. E.	Vancouver	Music Theory
MULDER, R. F.	Eston, Sask.	Philosophy
MURPHY, G. J.	Saskatoon	Business administration
MURRAY, J. A.	Hamilton	Economics
*MURRAY, J. C.	Toronto	Art history
NORTH, J. S.	Vancouver	Literature
OLSEN, G. W.	Brampton, Ont.	History
*OVEREND, N. R.	Ottawa	History
OWEN, E. E.	Victoria	Geography
PADDOCK, H. J.	Carbonear, Nfld.	Linguistics
PAINCHAUD, P.	Ville St. Laurent, P.Q.	Political science
*POPE, R. W.	Toronto	Russian literature
PRESTON, J. M.	St. Thomas, Ont.	Psychology
PYSH, F.	Calgary	Psychology
RICHER, S.	Montreal	Sociology

\*Award not taken up.

### *Doctoral Fellowships*

NAME	ADDRESS	SUBJECT
ROWLEY, V.	Vancouver	Music
RUDOLPH, R.	Edmonton	Political science
ST-CYR, Rev. A.	St. Benoit-du-Lac, P.Q.	Music
SLEEP, R. D.	Toronto	Psychology
SMART, J. D.	Kingston, Ont.	History
SUGARS, E. G. K.	Kelowna, B.C.	Business administration
SWIDERSKI, J. J.	Montreal	Literature
THOMPSON, D. L.	Calgary	Philosophy
TREMBLAY, A.	Chicoutimi, P.Q.	Spanish literature
TRENT, J. E.	Toronto	Political science
*VIGNEAULT, J.	Sherbrooke, P.Q.	Literature
WAVERMAN, L.	Toronto	Economics
WESTE-KLEINEIDAM, A. K.	Dartmouth, N.S.	French literature
WIGLEY, P. G. E.	Downsview, Ont.	History
WILKINSON, J. P.	Willowdale, Ont.	Library science
WRIGHT, G. F.	Toronto	Political science

### *Senior Fellowships*

For post-doctoral scholars and members of staff of Canadian universities engaged in independent research or other creative scholarship.

NAME	UNIVERSITY OR ADDRESS	SUBJECT
ADAM, I. W.	Calgary	Literature
ATIENZA, F.	Carleton	Spanish literature
BEATTIE, A. M.	Carleton	Literature
BEATTIE, J. M.	Toronto	English history
BLANCHARD, Y.	Montreal	Philosophy
BOLGER, Rev. F. W.	St. Dunstan's	Canadian history
BOREHAM, G. F.	Ottawa	Economics
BOWMAN, H. E.	Toronto	Russian literature
BRANT, C. S.	Alberta	Anthropology
BRASWELL, L. A.	Toronto	Mediaeval English
BREWIS, T. N.	Carleton	Economics
BROMKE, A.	Carleton	Political Science
BRUCKMANN, J.	York	English history
BRUCKMANN, P.	Toronto	Literature
BURGHARDT, A. F.	McMaster	Geography
BURSILL-HALL, G. L.	Simon Fraser	Linguistics
CAMPBELL, A. P.	Ottawa	Mediaeval English
CANDELARIA, F. H.	Simon Fraser	Spanish literature
CHANG, Y.	U.B.C.	Sociology
CLOUTIER, C.	Toronto	Aesthetics
COGSWELL, F. W.	U.N.B.	Canadian literature
CONRON, A. B.	Western	Literature
COOPERMAN, S.	Simon Fraser	Literature

\*Award not taken up.

*Senior Fellowships*

NAME	UNIVERSITY OR ADDRESS	SUBJECT
COVAL, S. C.	U.B.C.	Philosophy
DAGENAIS, P.	Montreal	Geography
DALES, J. H.	Toronto	Economics
da ROZA, G.	Winnipeg	Architecture
DION, L.	Laval	Political science
DOROTICH, D.	U.B.C.	Political science
ENDLER, N. S.	York	Psychology
EVANS, B. L.	Alberta	Chinese history
FERRARI, L. D.	St. Thomas	Philosophy
FLEISCHAUER, C. P.	Carleton	French literature
FORREST, J. F.	Alberta	Literature
FOSTER, M. B.	Sir George Williams	Literature
GALARNEAU, C.	Laval	Canadian history
GAREAU, Rev. E.	Ottawa	Classics
GATTO, Rev. E. P.	St. Francis Xavier	Philosophy
GIFFEN, P. J.	Toronto	Sociology
GOFFART, W. A.	Toronto	Roman history
GRANT, G. P.	McMaster	Philosophy
GREGG, R. J.	U.B.C.	Linguistics
HART, W. S.	U.B.C.	Art History
HAWTHORN, H. B.	U.B.C.	Anthropology
HEASMAN, D. J.	Saskatchewan	Political science
HEIER, E.	Waterloo	Russian history
HIJMANS, B. L.	Manitoba	Classics
HOLSTL, K. J.	U.B.C.	Political science
INGRAM, R. W.	U.B.C.	Literature
JACKSON, J. R.	Toronto	Literature
JUDEK, S.	Ottawa	Economics
KENDLE, J. E.	Manitoba	Commonwealth history
KERESZTES, P.	Waterloo	Classics
KOVACS, A. E.	Windsor	Sociology
*LaFORGE, L.	Laval	Linguistics
LAMBI, I. N.	Saskatchewan	German history
LEVINE, A. L.	U.N.B.	Economics
LEWIS, J. U.	Windsor	Philosophy
LINK, A. E.	U.B.C.	Philosophy
LUNDLIE, M. O.	Queen's	French literature
MacKAY, A. R.	U.B.C.	French literature
MAILHOT, Rev. B.	Montreal	Psychology
MAILLOUX, Rev. N.	Montreal	Psychology
MARINELLI, P. V.	Toronto	Classics
*McFARLANE, B. A.	Carleton	Sociology
MCGREGOR, M. F.	U.B.C.	Classics
McKINNELL, R. T.	U.N.B.	Economics
McPHERSON, H. A.	Western	Literature
NAYAR, B. R.	McGill	Political science
*NEATBY, H. B.	Carleton	Canadian history
NIEDERAUER, D. J.	U.B.C.	French literature

\*Award not taken up.

### *Senior Fellowships*

NAME	UNIVERSITY OR ADDRESS	SUBJECT
NORRIS, J. M.	U.B.C.	Economic history
OYLER, J. E.	Calgary	German linguistics
PETTIGREW, J. S.	Peterborough, Ont.	Literature
PHARAND, D.	Ottawa	Political science
PINEO, P. C.	Carleton	Sociology
REVELL, E. J.	Toronto	Hebrew grammar
RIST, J. M.	Toronto	Classics
*ROSENBLUTH, G.	U.B.C.	Economics
ROWAT, D. C.	Carleton	Political science
RUIGH, R. E.	Loyola	English history
*RUSSELL, P. H.	Toronto	Political science
RYAN, H. R. S.	Queen's	Sociology
SALISBURY, R. F.	McGill	Sociology
SAVERY, B.	U.B.C.	Philosophy
SCHAEFER, C.	Montreal	French art history
SIEMENS, A. H.	U.B.C.	Geography
SINCLAIR, A. M.	U.N.B.	Law
SINCLAIR, A. MacL.	Dalhousie	Economics
SINYARD, B. C.	Montreal	Philosophy
STAGG, G. L.	Toronto	Spanish literature
STEVENSON, S. W.	U.B.C.	Literature
SULLIVAN, J. F.	Windsor	Literature
TENER, R. H.	Calgary	Literature
THOMAS, C.	Toronto	Literature
THOMPSON, F. F.	R.M.C.	Canadian history
THOMPSON, Sr. M.	Toronto	Literature
THOMSON, D. C.	Montreal	Political science
THOMSON, G. H.	formerly Mount Allison	Drama
VENNE, M.	Montreal	Mathematics
VERNEY, D. V.	York	Political science
WAITE, P. B.	Dalhousie	Canadian history
WATTERS, R. E.	R.M.C.	Canadian literature
WATTS, R. L.	Queen's	Political science
WESTWICK, R.	U.B.C.	Mathematics
*WILL, R. M.	U.B.C.	Economics
WINSPEAR, A. D.	Calgary	Classics
WOODFINE, W. J.	St. Francis Xavier	Economics
YOUNG, W. D.	U.B.C.	Political science

### *Research Grants*

MICHAEL AMES,  
University of British Columbia  
Research on social implications of industrialization in the steel-producing area of Chota Nagpur, India.      \$16,700

DONALD M. AMOROSO,  
University of Waterloo  
Research on learning problems.      \$5,900

\*Award not taken up.

*Research Grants*

JEAN BENOIST, GUY DUBREUIL,  
and JACQUES GOMILA,  
University of Montreal  
Interdisciplinary comparative study of  
isolated rural communities. \$25,940

PETER H. BRIEGER,  
University of Toronto  
Research towards a two-volume book on  
medieval Bible illustrations. \$8,000

KENNETH CRAIG,  
University of British Columbia  
Research on deceit and dissimulation.  
\$5,675

ZOLTAN DIENES,  
University of Sherbrooke  
Research on the process of learning ab-  
stract structures. \$22,500

THERESE FÉRAULT,  
McGill University  
For a survey of available vocabulary  
among French-speaking residents of  
Greater Montreal. Up to \$16,800

C. N. FORWARD,  
University of Victoria  
Field work in Australia in 1967-68 on  
waterfront land use and port functions.  
\$6,500

R. C. GARDNER,  
University of Western Ontario  
Research on bicultural communication  
and significance of stereotypes. \$12,710

JOAN GRUSEC,  
University of Waterloo  
Study of development of moral be-  
haviour. \$9,000

LOUIS HAMILL,  
University of Calgary  
Research on policies and programmes af-  
fecting the use of Canadian wildlands  
since Confederation. \$5,700

FREDERIC HUNG,  
University of Guelph  
Field studies of tea plantations and small  
holding cultivation in some typical areas  
of east-south Asia. \$5,500

JOHN F. KANTNER,  
University of Western Ontario  
For a study of the determinants and con-  
sequences of patterns of family forma-  
tion. \$44,670

WALLACE LAMBERT,  
McGill University  
For his project of research in psycho-  
linguistics. \$13,700

JACQUES LEGARE,  
University of Montreal  
Demographic research of Canadian fami-  
lies. \$7,875

P. R. LEON, University of Toronto  
Comparative research in French and  
French Canadian phonetics. \$27,100

JAN LOUBSER, University of Toronto  
Research on the sources of social change:  
a verificational study. \$6,500

JAMES McKEGNEY,  
University of Waterloo  
Research on Spanish-American literature  
and history. \$5,600

A. MCKINNON, McGill University  
To write a computer generated multi-  
language concordance for the works of  
Kierkegaard. \$10,500

ROBERT McNEAL,  
University of Toronto  
Preparation of a volume of documents  
on the history of the Communist party of  
the Soviet Union. \$12,000

JEAN MEYNAUD,  
University of Montreal  
For research on interest groups in Que-  
bec. \$15,000

BARRIE MORRISON,  
University of British Columbia  
Historical and archaeological investiga-  
tion in the iron production area of Chota  
Nagpur, India. \$17,750

### *Research Grants*

- CAMERON NISH,**  
Sir George Williams University  
Reconstitution of debates in the legislative chambers of the United Canadas, and for the collation and selective reproduction of the Lafontaine Collection.  
\$9,100
- GRANT REUBER,**  
University of Western Ontario  
To conduct coordinated studies in four key areas of Canadian macroeconomy.  
\$17,000
- MARCEL RIOUX,**  
University of Montreal, and  
**KENNETH WALKER,** Univ. of Toronto  
For research on the Canadian university student in comparative perspective.  
\$16,300
- R. H. ROY,** University of Victoria  
Preparation of a bibliography of British Columbia 1849-1899.  
\$7,500
- ROYAL ONTARIO MUSEUM**  
For archaeological research at Altun Ha, British Honduras.  
\$8,300
- SATISH SABERWAL,**  
McGill University  
Monograph on growth of cooperatives in the Embu district, Kenya.  
\$5,182
- J. A. SAWYER, N. K. CHOUDHRY, Y. KOTOWITZ, and J. N. L. WINDER,**  
University of Toronto  
Econometric research on the Canadian Economy.  
\$24,950
- STEPHEN JOHN SKELLY,**  
University of Manitoba  
To study the use of computer technology for analysis of statutory and case law in Canada.  
\$11,160
- GORDON SKILLING,** University of Toronto, Centre for Russian and East European Studies  
Summer work in Eastern Europe and preparation of a book on Interest Groups in Communist Politics.  
\$6,500
- MORRIS SWADESH,**  
University of Alberta  
Research projects on anthropological linguistics - North American Indian languages.  
\$7,625
- DENIS SZABO,** University of Montreal  
For second year of study of adolescent morality and social structure.  
\$26,000
- CHARLES TILLY,**  
University of Toronto  
Research on urbanization and political upheaval in France, 1830-1960.  
\$29,450
- MARC-ADELARD TREMBLAY,**  
Laval University  
Ethnographic study of a section of the cultural area of the North Shore of the St. Lawrence River.  
\$25,700
- W. DONALD WOOD,**  
Queen's University  
Research programme on labour legislation and public policy in Canada.  
\$14,000

### *Other Research Grants (\$5,000 and under)*

NAME	UNIVERSITY OR ADDRESS	SUBJECT
ADAMS, J. C.	Toronto	English
ADAMSON, A. H.	Sir George Williams	History
AGES, A.	Waterloo	French Literature
ANTON, F. R.	Calgary	Economics
ARNOLD, A.	McGill	German
BAKER, R. J.	Simon Fraser	English
BLANDINA, SISTER M.	Toronto	Classics
BLISHEN, B. R.	Trent	Sociology
BOLAND, Rev. F.	Windsor	History

*Other Research Grants*

NAME	UNIVERSITY OR ADDRESS	SUBJECT
BORYS, J.	Calgary	Political Science
BOURASSA, G.	Montreal	Political Science
BOWEN, Rev. D.	Carleton	History
BRIEGER, P. H.	Toronto	Medieval History
BROCK, P.	Toronto	History
BUCHANAN, J.	Toronto	History
BURSTYNSKY, E. N.	Toronto	Linguistics
CAMPBELL, D. A.	St. Francis Xavier	Sociology
CANIVET, P.	Montreal	Classics
CAZALIS, P.	Laval	Geography
CHANG, F.	British Columbia	Asian Studies
CICCONE, S.	British Columbia	Italian
COUTURE, L. A.	Ottawa	Law
CUTT, J.	York	Economics
DIXON, D. A.	Calgary	Economics
DOERKSEN, V. G.	Manitoba	German
DOMVILLE, E. W.	Toronto	English
DORION, H.	Laval	Geography
DUNCAN, K.	Guelph	Sociology
EISEN, S.	York	History
FALLDING, H.	Waterloo	Sociology
FATHI, A.	Calgary	Sociology
FRETZ, J. W.	Waterloo	Sociology
FRY, M.	Carleton	History
GARRIDO de GON- ZALES, Mrs. R.	Trent	Spanish
GELINAS, A.	Laval	Political Science
GENTILCORE, L.	McMaster	Geography
GIBSON, R. D.	Manitoba	Law
GLICK, C.	Saskatchewan	English
GNAROWSKI, M.	Sir George Williams	English
GOW, G. G.	McGill	Law
GRANATSTEIN, J.	York	History
GRENDLER, P.	Toronto	History
GUNN, J. A.	Queen's	Political Science
GUY, M.	Sherbrooke	Sociology of Law
HACIKYAN, A. J.	C.M.R., St-Jean	English
HARTLEY, A. J.	McGill	English
ISHWARAN, K.	York	Sociology
JACKSON, R.	Carleton	Political Science
JAENEN, C.	United, Winnipeg	History
JAIN, H. C.	Sir George Williams	Industrial Relations
JELICOE, Rev. S.	Bishop's	Classics
JENTEL, M. O.	Laval	Classics
JONES, F.	McMaster	Sociology
KELLY, E.	Memorial	History
KINGSTONE, B. D.	Windsor	French
KNAFLA, L.	Calgary	History
KOHN, P. M.	York	Psychology

*Other Research Grants*

NAME	UNIVERSITY OR ADDRESS	SUBJECT
LANCTOT, G.	Montreal	History
LEGGATT, A. M.	Toronto	English
LELE, J.	Queen's	Political Science
LLOYD, T.	McGill	Geography
LOSIQUE, S.	Montreal	Linguistics
MACGILLIVRAY, R. C.	Waterloo	History
MACLEAN, R. A.	St. Francis Xavier	Canadian History
MARCH, R. R.	Carleton	Political Science
MARGOLIS, J.	Western	Philosophy
MAY, K. O.	Toronto	Mathematics
MOREUX, B.	Montreal	Classics
MORISOT, J. C.	Trent	French
MORRISSEY, L. J.	Western	English
MUNRO, J. A.	Selkirk College	History
OLLIER, M. L.	Montreal	French
O'NEILL, J.	York	Philosophy
OUELLETTE, J.	Sir George Williams	Archaeology
POHORECKY, Z.	Saskatchewan	Anthropology
POLKA, B.	York	History
POYATOS, F.	New Brunswick	Spanish
PRYKE, K. G.	Windsor	History
RACINE, J. B.	Sherbrooke	Geography
RAWLYK, G. A.	Queen's	History
REICH, J. J.	Manitoba	Classics
REID, S.	Guelph	History
ROMANIUK, A.	Ottawa	Demography
ROYICK, A.	Saskatchewan	Slavic Studies
RUDNYCKYJ, J. B.	Manitoba	Slavic Studies
SAUER, W.	Waterloo	Sociology
SCOTT, H. D.	McGill	English
SCULLY, T.	Waterloo	French
SEGUIN, R. L.	Quebec	Ethnology
SHEIN, L. J.	McMaster	Russian
SIDNELL, M. J.	Trent	English
SOMJEE, A. H.	Simon Fraser	Political Science
SIMPSON, R. H.	Queen's	Classics
SPETTIGUE, D. C.	Queen's	English
STANWOOD, P. G.	British Columbia	English
STEWART, D.	Trent	German
TARLTON, C. D.	Victoria	Political Science
THARSICIUS, M.	Montreal	Canadian Literature
THOMAS, W. K.	Waterloo	English
TOUGAS, G.	British Columbia	French
TOUPIN, P.	Loyola	French
TREMBLAY, A.	Ottawa	Law
TU, Y.-I.	Calgary	Econometrics
WALKER, F.	Windsor	History
WALTERS, R.	Waterloo	Psychology
WEIR, T. R.	Manitoba	Geography

### *Other Research Grants*

NAME	UNIVERSITY OR ADDRESS	SUBJECT
WEISGARBER, E.	British Columbia	Oriental Music
WETZEL, H.	Queen's	German
WHEBELL, C. F. J.	Western	Geography
WILKINSON, B.	Toronto	Medieval History
WILSON, H. R.	Kingston	Linguistics

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### HUMANITIES RESEARCH COUNCIL OF CANADA

*Canadian Literature*

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*ADDENDUM:* 210 additional research grants of a total value of \$264,087 were awarded during the 1966-67 fiscal year. These were announced in the last Annual Report, 1965-66, under the heading, "Short Term Research Grants".

### *Grants for Research Library Collections*

UNIVERSITY OF ALBERTA,  
Edmonton  
Anthropology, American, and Interdisci-  
plinary studies. \$44,000

ARCTIC INSTITUTE OF NORTH  
AMERICA  
Social sciences and humanities. \$5,000

UNIVERSITY OF CALGARY  
Economics, Geography, and Political  
Science. \$8,000

CARLETON UNIVERSITY  
Economics, French, History, Political  
Science, Social Psychology, and Sociolo-  
gy. \$18,000

DALHOUSIE UNIVERSITY  
Classics, Economics, English, History,  
Political Science. \$20,000

UNIVERSITY OF GUELPH  
History. \$5,000

LAVAL UNIVERSITY  
Philosophy, Law, Social Sciences, En-  
glish, History of Art, and French. \$34,000

LOYOLA COLLEGE, Montreal  
African Studies. \$3,000

UNIVERSITY OF MANITOBA  
French, Music, Anthropology and Soci-  
ology, Classics, Architecture, English,  
History, and German. \$22,000

McGILL UNIVERSITY  
Music, French, Sociology and Anthro-  
pology, French Canada, Law, and Afri-  
can Studies. \$39,000

McMASTER UNIVERSITY  
Classics, Russian, English, German, Po-  
litical Science, Sociology and Anthro-  
pology. \$19,000

UNIVERSITY OF MONTREAL  
French, Modern Languages, History, En-  
glish, Anthropology, Political Science, So-  
ciology, Social Psychology, Medieval  
Studies, Law, History of Art, and Econo-  
mics. \$37,000

UNIVERSITY OF NEW BRUNSWICK  
English and History. \$20,000

UNIVERSITY OF OTTAWA  
French, Economics, French Canadian  
Literature, English, History, Law, Slavic  
Studies, and Political Science. \$20,000

QUEEN'S UNIVERSITY  
French, Political Science and Sociology,  
Economics, Asian Studies, Geography,  
English, History, German, Spanish, and  
Industrial Relations. \$33,000

ST. MICHAEL'S COLLEGE, Toronto  
Medieval Studies. \$10,000

SAINT PAUL UNIVERSITY, Ottawa  
Philosophy, and Medieval Studies. \$6,000

### *Grants for Research Library Collections*

UNIVERSITY OF SASKATCHEWAN Economics and Political Science, English, History, and Social Psychology.		VICTORIA UNIVERSITY, Toronto Reformation and Renaissance.	\$10,000
	\$21,000	UNIVERSITY OF VICTORIA History and Linguistics.	\$5,000
SIMON FRASER UNIVERSITY South Asian Studies.	\$8,000	UNIVERSITY OF WATERLOO History and German.	\$9,000
SIR GEORGE WILLIAMS UNIVERSITY African Studies.	\$2,000	UNIVERSITY OF WESTERN ONTARIO English and History, Latin American Studies.	\$27,000
UNIVERSITY OF TORONTO Linguistics, Medieval Studies, Drama, Political Science, French, History and Philosophy of Science, and Classics.	\$60,000	UNIVERSITY OF WINDSOR History and Political Science.	\$7,000

### *Publication Grants*

ARCTIC INSTITUTE OF NORTH AMERICA For <i>Arctic Bibliography</i> .	\$10,000	CANADIAN POLITICAL SCIENCE ASSOCIATION For the publication in 1967 and 1968 of a new political science journal.	\$20,500
JOHN E. C. BRIERLEY, McGill University Translation of <i>Les grands systèmes de droit contemporain</i> , by René David.	\$1,000	CANADIAN YEARBOOK OF INTERNATIONAL LAW For Volume V.	\$1,500
CANADIAN ASSOCIATION OF GEOGRAPHERS Publication and translation of a Centennial volume of essays on the geography of Canada.	\$10,000	LE CERCLE DU LIVRE DE FRANCE Translation and publication of Per Kalm's account of his voyage to Canada in 1747-1751. (Supplementary grant).	\$1,000
CANADIAN COUNCIL FOR RESEARCH IN EDUCATION For editing and publishing the <i>Canadian Education Index</i> .	\$5,000	LE CERCLE DU LIVRE DE FRANCE Publication and translation of a biography of Louis Saint-Laurent, by Dale Thomson.	\$1,500
CANADIAN ECONOMIC ASSOCIATION For the publication in 1967 and 1968 of a new economic journal.	\$20,500	CLARKE, IRWIN & COMPANY LIMITED Translation of <i>Canada et la Révolution américaine</i> , by Gustave Lanctot.	\$2,000
CANADIAN HISTORICAL ASSOCIATION Publication of an index of its annual reports.	\$2,000	CLASSICAL ASSOCIATION OF CANADA For publication of <i>Phoenix</i> , and a cumulative index.	Up to \$4,500
CANADIAN PHILOSOPHICAL ASSOCIATION Publication of <i>Dialogue</i> .	\$2,500	EDITIONS H.M.H. LTEE Translation of <i>Laurier</i> , by Joseph Schull.	\$5,000

### Publication Grants

EDITIONS H.M.H. LTEE  
Translation of *Canada and the French Canadian Question*, by Ramsay Cook.  
\$1,900

HUMANITIES RESEARCH COUNCIL  
OF CANADA  
Block grant in aid of publication.  
\$54,000

HUMANITIES RESEARCH COUNCIL  
OF CANADA  
Publication of supplement to *Humanities in Canada*.  
\$4,852

MCGILL UNIVERSITY PRESS  
Publication of the papers of John Cobb Cooper.  
\$4,000

MCGILL UNIVERSITY,  
Institute of Air and Space Law  
To prepare and publish the Yearbook of Air and Space Law.  
\$10,000

OXFORD UNIVERSITY PRESS,  
Toronto  
Translation of *La Guerre de la Conquête* by Guy Frégault.  
\$3,600

LES PRESSES DE L'UNIVERSITE  
LAVAL  
To publish a volume on the results of an expedition to Laodicea, Turkey.  
\$10,000

ROYAL SOCIETY OF CANADA  
Assistance to work in the Humanities and Social Sciences.  
\$10,000

R. H. FARQUHARSON  
For publication of *Seminar* in 1967 and 1968.  
\$2,140

SOCIAL SCIENCE RESEARCH  
COUNCIL OF CANADA  
Block grant in aid of publication.  
\$74,000

THE UNIVERSITY OF TORONTO  
PRESS  
Publication of four volumes in the series entitled *The Collected Works of John Stuart Mill: Essays on Ethics and Society, and Systems of Logic*.  
Up to \$30,000

THE UNIVERSITY OF TORONTO  
PRESS  
For publication of *Canadian Annual Review for 1965*.  
\$2,868

D. P. VARMA, Dalhousie University  
For publication of seven Gothic novels of the late 18th Century.  
\$3,000

### Meetings and Exchanges

#### NATIONAL

ASSOCIATION CANADIENNE-  
FRANÇAISE POUR L'AVANCEMENT  
DES SCIENCES  
For 34th Congress at Laval University.  
\$4,000

UNIVERSITY OF TORONTO  
Travel costs for participants in Conference on 19th Century Editorial Problems.  
\$1,000

CONFERENCE ON HISTORIC PRE-  
SERVATION IN URBAN RENEWAL,  
IN MONTREAL.  
Up to \$2,000

CANADIAN PHILOSOPHICAL  
ASSOCIATION  
For Inter-American Philosophical Congress at Laval University.  
Supplementary grant of \$5,000

HUMANITIES ASSOCIATION OF  
CANADA  
Regional conferences and exchanges.  
\$6,000

HUMANITIES RESEARCH COUNCIL  
OF CANADA  
Travel grants for scholars to attend meetings of learned societies at Carleton University.  
\$16,900

*Meetings and Exchanges*

UNIVERSITY OF MANITOBA,  
Northern Studies Committee  
To arrange a conference on Eskimo art  
and culture. \$750

MEMORIAL UNIVERSITY OF  
NEWFOUNDLAND,  
Institute of Social and Economic  
Research  
Colloquium on culture and government.  
\$2,000

OSGOODE HALL LAW SCHOOL,  
Toronto  
For workshop in criminal law. \$2,000

ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA  
Travel fares of two European guest  
speakers and Directors of the Canadian  
Schools of Architecture to annual as-  
sembly in Ottawa. \$1,666

ST. MICHAEL'S COLLEGE, Toronto  
Towards costs of a conference on medi-  
eval bibliography. \$3,000

SOCIAL SCIENCE RESEARCH  
COUNCIL OF CANADA  
Travel grants for scholars to attend  
meetings of learned societies at Carleton  
University. \$21,700

UNIVERSITY OF SASKATCHEWAN  
To bring two speakers to the Banff meet-  
ing of the Western Conference of Soci-  
ologists and Anthropologists.  
Up to \$600

UNIVERSITY OF TORONTO,  
Graduate Centre for Medieval Studies  
To bring speakers to Medieval Academy  
of America meeting in Toronto. \$983

UNIVERSITY OF WESTERN  
ONTARIO  
Conference on report of Royal Commis-  
sion on Taxation. Up to \$3,750

YORK UNIVERSITY, Toronto  
Conference on the philosophy of John  
Locke. \$900

INTERNATIONAL

(Except where otherwise noted grants in  
this category consist of round-trip tourist  
air fare)

W. J. ANDERSON,  
Carleton University  
13th International Conference of Agri-  
cultural Economists in Australia.

ASSOCIATION OF UNIVERSITIES  
AND COLLEGES OF CANADA  
To defray expenses of cultural missions  
from China. \$10,000

GERARD BERGERON,  
Laval University  
International Sociological Association  
Congress, Evian, France.

R. BISMUTH, Brock University  
10th International Congress of Linguis-  
tics, Bucharest.

PAUL BOUCHARD, Laval University  
International Congress of Americanists,  
Buenos Aires.

CANADIAN PHILOSOPHICAL  
ASSOCIATION  
For three participants to attend Summer  
Institute of Philosophy at Stanford Uni-  
versity. \$3,450 plus travel

MELVIN CHARNEY,  
University of Montreal  
To visit four American universities with  
post graduate programmes in architec-  
ture.

J. H. DEROME, University of Montreal  
School of Architecture  
To attend a workshop on group dynam-  
ics at Harvard University.

H. ELDER,  
University of British Columbia  
9th World Congress of International  
Union of Architects, Prague.

GERALD FORTIN, Laval University  
International Sociological Association  
Congress, Evian, France.

*Meetings and Exchanges*

GEORGE GALAVARIS,  
McGill University  
XIIIth International Congress of Byzantine Studies, Oxford.

R. J. GREGG,  
University of British Columbia  
International Phonetics Association, Vienna.

J. E. HODGETTS, University of Toronto  
International Political Science Association, Warsaw.

T. HOWARTH, University of Toronto  
9th World Congress of International Union of Architects, Prague.

JOHN HUMPHREY, McGill University  
52nd Conference of the International Law Association, Helsinki.

WILLIAM BLANDFORD KAY,  
Carleton University  
Conference on the Baroque in theatre, Toulouse.

EVA KUSHNER, Carleton University  
International Conference on Baudelaire, Nice.

PAUL EMILE LANGEVIN,  
Saint Paul University  
*Congress of Studiorum Novi Testamenti Societas*, Cambridge.

DENIS LAZURE,  
University of Montreal  
IVth Congress of the World Psychiatric Association, Madrid.

BRUCE McFARLANE,  
Carleton University  
International Association of Child Psychiatry and Allied Professions, Edinburgh.

W. F. MACKEY, Laval University  
10th International Congress of Linguistics, Bucharest.

MICHAEL MAZZAOUI,  
McGill University  
International Assembly of Iranologists, Tehran.

E. McWHINNEY, McGill University  
52nd Conference of International Law Association, Helsinki.

JEAN MÉNARD, University of Ottawa  
International Symposium commemorating the 200th Anniversary of the birth of Mme de Staël, Switzerland.

L. MEZEI, York University  
American Society for Aesthetics, Santa Fe, New Mexico.

JACQUES-YVAN MORIN,  
University of Montreal  
52nd Conference of the International Law Association, Helsinki.

PHILIP PINKUS,  
University of British Columbia  
Swift Tercentenary Committee Symposium, Dublin.

PIERRE RADWANSKI,  
University of Montreal  
10th International Congress of the International Federation of Modern Languages and Literature, Strasbourg.

A. RIGAULT, McGill University  
6th International Congress of Phonetic Sciences, Prague.

A. ROTSTEIN, University of Toronto  
Travel to Russia as visiting lecturer at Moscow State University; and tour of industrial and agricultural establishments.

LOUIS SABOURIN,  
University of Ottawa  
Colloquium on the expansion of scientific research, Caen, France.

JACQUES ST. PIERRE,  
University of Montreal  
Joint European Conference of Econometric Society and the Institute of Management Science, Warsaw.

### *Meetings and Exchanges*

S. J. SKELLY, University of Manitoba  
Conference of World Peace through Law  
Organization, Geneva.

DAVID SOLOMON, McGill University  
International Sociological Association  
Congress, Evian, France.

UNIVERSITY OF TORONTO, Centre  
for Russian and East European Studies  
Student exchange program with U.S.S.R.  
\$10,000.

PHILIP UREN, Carleton University  
Travel to Warsaw to spend two weeks  
as the guest of the Polish Academy of  
Sciences.

L. VON BERTALANFFY,  
University of Alberta  
International Congress of Logic, Method-  
ology and Philosophy of Science, Am-  
sterdam.

MELVILLE H. WATKINS,  
University of Toronto  
Travel to U.S.S.R. as visiting lecturer at  
Moscow State University.

COLIN WELLS, University of Ottawa  
Seventh International Congress of Ro-  
man Frontier Studies, Tel-Aviv.

H. R. WILSON,  
Royal Military College  
International Congress on Second Lan-  
guage Problems, Heidelberg.

### *Exchanges under Commonwealth University Interchange Scheme*

For H. S. BAKER, Calgary, J. L. ED-  
WARDS and H. B. SKILLING, Toronto,  
to travel to England. \$1,498

### *Visiting Scholars*

CANADIAN SCHOOLS OF  
ARCHITECTURE  
Mr. Burle Marx, landscape architect,  
Rio de Janeiro, to lecture at the seven  
schools. \$1,150

UNIVERSITY OF  
BRITISH COLUMBIA  
Prof. Ole Widding, Copenhagen, to lec-  
ture on Old Norse at several Canadian  
universities. Travel only.

CARLETON UNIVERSITY  
Mr. R. G. Boyd, Australian National  
University, to its School of International  
Affairs. \$3,000 plus travel.

DALHOUSIE UNIVERSITY  
Dr. Joyce Tompkins, London, England,  
to its Department of English.  
\$6,000 plus travel.

UNIVERSITY OF GUELPH  
Professor Fraser MacKenzie, University  
of Birmingham, to Department of Lan-  
guages. \$6,000

UNIVERSITY OF MANITOBA  
Dr. Hans Boesch, Geography Institute,  
University of Zurich, to its School of  
Graduate Study and Research.  
\$1,500 plus travel

MCGILL UNIVERSITY  
Professor Marine Leland, Smith College,  
Northampton, Mass., to French-Canada  
Studies Programme. \$6,000 plus travel.

MCMASTER UNIVERSITY  
Professor Samuel S. B. Taylor, Depart-  
ment of French Language and Litera-  
ture, St. Andrews University, Scotland,  
for eighteenth century studies.  
\$6,000 plus travel.

UNIVERSITY OF MONTREAL  
Father Maurice Métayer, expert on Es-  
kimo lore, to Department of Anthro-  
pology. \$6,000

UNIVERSITY OF WESTERN  
ONTARIO  
Professor Calvin D. Rollins, Australian  
National University, to its Department  
of Philosophy. \$6,000 plus travel.

*Meetings and Exchanges*

***OTHER GRANTS***

CANADIAN SOCIOLOGY AND  
ANTHROPOLOGY ASSOCIATION

For initial period of organization.

Up to \$5,000

## ▼ *Special Programmes*

### *Fellowships in Medicine, Engineering and Science*

Name	Address	Specialization
WINTER, D. A.	Halifax	Medical Engineering, Biophysics

### *Exchange Programme with French-Language Countries*

#### FELLOWSHIPS

Name	Award Tenable	Subject
<i>France</i>		
AUBERT, M. J. M.	Toronto	Applied mathematics
*BARDOUX, R.	Sherbrooke	Physical chemistry
BASKEVITCH, N.	Montreal	Organic chemistry
BENOIN, P.	Laval	Organic chemistry
BERNAND, E.	Laval, Ottawa	Greek literature
BERNAND, M.	Toronto	Islamic studies
BERNHEIM, P.	U.B.C.	Metallurgy
BERTHOU, P.	Polytechnique	Solid state physics
BESNAINOU, S.	Montreal	Physics
BISSON, A.	Ottawa	Law
BLAIN, J.D.	Western	Business management
BLAS, C.	Montreal	Piano
*BONCORPS, D.	Laval	Electric engineering
*BONIN, H. J.	Sherbrooke	Civil engineering
BONNES, G.	Laval	Civil engineering
BONNET, C.	Laval	Metallurgy
*BOUCHER, J.	Montreal	Economics
BRUTER, C.	Waterloo	Mathematics
BUISSON, J.-C.	Queen's	Business management
BURES, J.	Laval	Physics
*CARO, N. T.	McGill	Education
CARON, C.	Montreal	Statistics
*CHACRON, M.	Montreal	Algebra
CHARBONNEAU, G. P.	U.B.C.	Crystallography
CHAVAGNAC, A.	Montreal	Political science
CHEVALIER, P.	McGill	Chemical engineering
CHEVREUL, J.-J.	Laval	Electronics
COLLIN, G.	Laval	Physical chemistry
*COURTEMANCHE, P.	Toronto	Chemistry
COUELLE, S.	McMaster	English literature
DARMEDRU, P.	Sherbrooke	Physics
DE CURRAIZE, F.	Montreal	Air and Space law
DEPORCQ, J.-M.	Montreal	Industrial relations
DOUSSON, G.	Sherbrooke	Electrical engineering
DOUTRIAUX, D.	Laval	Nuclear physics
DURAND, M.	McGill	Business management
EMERY, P.	Laval	Chemical engineering
FERNANDEZ, P.	Laval	Electrical engineering

\*Award not taken up.

*Exchange Programme with French-Language Countries*

Name	Award Tenable	Subject
FESIEN, G. M.	Laval	Mechanical engineering
FINET, M.	Montreal	Penal law
FOREST, M.	Montreal	Organic chemistry
GARDEY, J.-M.	Laval	Subterranean hydraulics
GAUTHIER, F.	Pulp & Paper Research Inst. of Canada	Physical chemistry
GAZIER, C.	Alberta	Experimental physics
GEISTDOERFER, A. M.	Laval	Ethnology
GIRAUD, G.	Montreal	Political economy
GIRAUD, S.	Sherbrooke	Electrical engineering
*GIRRES, P.	Polytechnique	Metallurgical engineering
*GISQUET, E.	Laval	Physical chemistry
GROS, A.	Montreal	Social work
*HADOT, D.	Montreal	Industrial relations
*HAURIE, M.	Montreal	Physical chemistry
HOYAUX, B.	Laval	Civil engineering
*HUBERT, J.-C.	Montreal	Business management
JANIN, C.	Montreal	Political sociology
JEUX, B.	Ottawa	Electrical engineering
*KIRSCHHOFF, M. R.	Montreal	Law
KOULOUMDJIAN, J.	Montreal	Nuclear physics
LARCHE, F.	McMaster	Metallurgy
LECLERCQ, J.-M.	Montreal	Public law
LEGOT, M.-M.	Laval	Organic chemistry
LE LIDEC, P.	Queen's	Economic geography
LE LIDEC, Y. J.	Queen's	History
LE MAITRE, J. F.	Laval	Electrical engineering
LOISEAU, B.	McMaster	Physics
LOUCHEZ, S.	McMaster	Electrical engineering
*LOUVET, V.	Toronto	Law
MAGISTRY, P.	Laval	Electrical engineering
MALRAYE, J.	Montreal	Opera
MARCHE, R. M. G.	Polytechnique	Soil mechanics
MARQUET, S.	Montreal	Statistics
MASCHERPA, G.	Montreal	Mineral chemistry
*MASSY, J. R.	Sherbrooke	Hydraulics
MATHEY, B. J.	Montreal	Geology
MENARD, J.	Hôtel Dieu de Montréal	Medicine
MESSA, J.-P.	N.R.C.	Solid state physics
*MEUNIER, J.	Montreal	Economics of air transportation
MICHAUD, P.	Laval	Chemistry
MICHON, J.		Music
MIRA, C.	Sherbrooke	Automation
MON, J.-P.	Toronto	Solid state physics
MONTEIL, R.	Montreal	Orthodonty
MONTEUX, R.	Sherbrooke	Chemistry
MURAT, R.	Montreal	Public law
NAUDET, R.	Laval	Electronics

\*Award not taken up.

*Exchange Programme with French-Language Countries*

<b>Name</b>	<b>Award Tenable</b>	<b>Subject</b>
ODIOT, S.	Montreal	Nuclear physics
OLIVER, G.	Sherbrooke	Electrical engineering
*PASCAT, B.	N.R.C.	Physics
PETITEAU, M. H.	McGill	Chemical engineering
*PHILIBERT, J. M. P.	Toronto	Mathematics
PISTRE, S.	Montreal	Comparative literature
PLICHON, V.	Montreal	Analytic chemistry
PORTIER, B. H.	U.B.C.	Metallurgy
POUTISSOU, J.-M.	Montreal	Nuclear physics
PRUDHOMMEAUX, S.	Laval	Human geography
REDON, A. J. E.	McGill	Business management
REGNAULT, A.	Laval	Organic chemistry
RENARD, J.	Montreal	Organic chemistry
*RENNER, C.	Montreal	Cardiology
RIFFAUD, J.-P.	Laval	Mechanical engineering
ROBIN, P.-Y.	Toronto	Geology
ROSSET, M.	Montreal	Plasma physics
SALOMÉ, J.	Montreal	Psychology of education
SAVARY, A.	Montreal	Industrial relations
SCHNEIDER, M.	Laval	Physical chemistry
*SÉGALIE, A. G.	Toronto	Aerodynamics
SEIGNER, C.	Montreal	Mathematics
SEVELY, Y. D.	Sherbrooke	Electrical engineering
SEVRAY, P.	Toronto	Applied automation
SIMONNET, J.	Ottawa	Civil law
THOIZON, G.	Sault Ste. Marie	Applied entomology
TORRENS, A.	U.B.C.	Electronics
VALAT, P.	Montreal	Physical chemistry
VALET, J. P.	Laval	Biochemistry
*VANDERKAM, E.	Montreal	Penal law
VERNIER, J.-M.	Sherbrooke	Physics
*VIALARD, A.	Montreal	Maritime law
VIDAL, P.	Sherbrooke	Non-linear automation
VITTECOQ, P.	Laval	Mechanical engineering
WASMER, G.	Montreal	Experimental pathology
WERNER, J. J.	Laval	Electrical engineering
WETTERWALD, M. F. P.	Montreal	Public law
*ZIMMERMANN, B. J.	Laval	Business management
<i>Belgium</i>		
*AJDLER, J. J.	McGill	Business management
COLIN, R.	N.R.C.	Pure physics
CRACCO, E.	McGill	Economics
DE CUYPER, A. E. M.	Montreal	City-planning, architecture
ETIENNE, A.	Polytechnique	Metallurgical engineering
ETIENNE, M.	Polytechnique	Metallurgical engineering
GLORIEUX, F. H. M.	Ste. Justine Hospital, Montreal	Medicine
GLORIEUX-SERRUYS, J.	Montreal	Psychology
HOCQ, M.	Montreal	Geology

\*Award not taken up.

*Exchange Programme with French-Language Countries*

<b>Name</b>	<b>Award Tenable</b>	<b>Subject</b>
*MELOT, G.	Montreal	Medicine
PAQUET, F. P. J.	Toronto	Business management
PISSART, A.	Ottawa	Physical geography
PLUYMERS, I.	Ottawa	International public law
REMACLE, J. A. L.	Ottawa	Microbiology of soil
THYRION, F. C.	Laval	Physical chemistry
VANDERMOUSEN, R.	U.B.C.	Metallurgy

*Switzerland*

BREGNARD, G.		Painter-sculptor
CERLIANI, H. P. G.	Toronto, McGill	Town planning
CHRISTEN, H.	Province de Québec	Sculpture
COLLET, G.	Ottawa – U.W.O.	Biology
*COQUOZ, M.	Montreal	Economics
EGGER, G.	Royal Victoria Hospital, Montreal	Gastroenterology
FORSTER, J.-P.	Toronto	French and English literatures
GANS, J.	Laval	Electrotechnology
*HUNERWADEL, D.	Laval	Forest Management
KELLERHALS, J.	Montreal	Economic sociology
KELLERHALS, P.	U.B.C.	Geology
LANG, A.	York	Psychology
MEYLAN, A.	Sault Ste. Marie	Mammalogy
ROUSSON, M. H.	Montreal	Psychology
*SALADIN, P.	Carleton	Public law
WAGNEUR, E.	Montreal	Mathematics

*Visiting Lecturers*

<b>Name</b>	<b>Inviting University</b>	<b>Subject</b>
<i>France</i>		
AMIEL, R.	McGill	Psychiatry
BEAUDRAN, G.	Moncton	Linguistics
*BERNOT, L.	Montreal	Anthropology
BOUDEVILLE, J.	Montreal	Law
DEDEYAN, C.	Sherbrooke	Comparative literature
DESCHAMPS, H.	Montreal	African studies
DUFOURCQ, N.	Laval	Musicology
FRIEDMANN, G.	Montreal	Sociology
*FURLAN, F.	U.N.B.	French literature
GARAPON, R.	Toronto	French literature
HAHN, L.	Sherbrooke	Civil engineering
LAHAYE, R.	Laval	Greek Philosophy
LEFEBVRE, H.	Ottawa	Sociology
REUTER, P.	Ottawa	Economics
REYNAUD, J.-D.	Montreal	Sociology

\*Award not taken up.

*Exchange Programme with French-Language Countries*

<b>Name</b>	<b>Inviting University</b>	<b>Subject</b>
<i>Belgium</i>		
BOULOUFFE, J.	Moncton	Linguistics
DE BRUYNE, P.	Montreal	Industrial relations
*DOUCY, A.	Montreal	Social security
DUPRIEZ, L. H.	Ottawa	Economics
PIRON, M.	Laval	French studies
VERBEKE, C. G.	Laval	Philosophy
<i>Switzerland</i>		
SIDJANSKI, S.	Montreal	Economics and sociology

\*Award not taken up.

## *University Capital Grants Fund*

*The following grants were made in the year under review.*

UNIVERSITY OF ALBERTA, Edmonton, Alta.	\$82,601 plus interest
ASSUMPTION UNIVERSITY, Windsor, Ont.	5,563
UNIVERSITY OF BRITISH COLUMBIA, Vancouver, B.C.	104,958
CAMPION COLLEGE, Regina, Sask.	2,617
CARLETON UNIVERSITY, Ottawa, Ont.	6,737
COLLÈGE CATHOLIQUE DE GRAVELBOURG, Gravelbourg, Sask.	13,376
DALHOUSIE UNIVERSITY, Halifax, N.S.	8,494
LAVAL UNIVERSITY, Quebec, Quebec	130,788
LOYOLA COLLEGE, Montreal, Que.	9,485
MCGILL UNIVERSITY, Montreal, Que.	1,481,892
McMASTER UNIVERSITY, Hamilton, Ont.	4,574
UNIVERSITY OF MANITOBA, Winnipeg, Man.	44,538
MEMORIAL UNIVERSITY OF NEWFOUNDLAND, St. John's, Nfld.	36,526
UNIVERSITY OF MONTREAL, Montreal, Que.	4,099,443 plus interest
MOUNT ALLISON UNIVERSITY, Sackville, N.B.	19,145
NOTRE DAME COLLEGE, Nelson, B.C.	13,633
NOTRE DAME OF CANADA, Wilcox, Sask.	35,130 plus interest
UNIVERSITY OF NEW BRUNSWICK, Fredericton, N.B.	10,005
NOVA SCOTIA TECHNICAL COLLEGE, Halifax, N.S.	133,913 plus interest
UNIVERSITY OF OTTAWA, Ottawa, Ont.	105,998
PRINCE OF WALES COLLEGE, P.E.I.	23,700 plus interest
QUEEN'S UNIVERSITY, Kingston, Ont.	48,514 plus interest
ST. FRANCIS XAVIER UNIVERSITY, Antigonish, N.S.	35,151 plus interest
ST. JOHN'S COLLEGE, Winnipeg, Man.	18,265
ST. JOSEPH'S UNIVERSITY, Moncton, N.B.	2,200
ST. MARY'S UNIVERSITY, Halifax, N.S.	14,227
UNIVERSITY OF ST. MICHAEL'S COLLEGE, Toronto, Ont.	504,252
ST. PATRICK'S COLLEGE, Ottawa, Ont.	6,363
ST. PAUL'S COLLEGE, Winnipeg, Man.	1,636 plus interest
ST. PETER'S SEMINARY COLLEGE OF ARTS, London, Ont.	32,742
UNIVERSITY OF SASKATCHEWAN, Saskatoon, Sask.	51,103
SIR GEORGE WILLIAMS UNIVERSITY, Montreal, Que.	83,322
UNIVERSITY OF SUDBURY, Sudbury, Ont.	12,334
UNIVERSITY OF TORONTO, Toronto, Ont.	1,497,849
TRINITY COLLEGE, Toronto, Ont.	1,931
VICTORIA UNIVERSITY, Toronto, Ont.	32,956 plus interest
UNIVERSITY OF VICTORIA, Victoria, B.C.	10,640
UNITED COLLEGE, Winnipeg, Man.	3,928
UNIVERSITY OF WESTERN ONTARIO, London, Ont.	15,504

## CANADIAN NATIONAL COMMISSION FOR UNESCO

### *Grants for programme promotion and development: 1966-67*

#### ASSOCIATION INTERNATIONALE DE PÉDAGOGIE EXPÉRIMENTALE DE LANGUE FRANÇAISE

To assist with costs of holding the  
1967 annual meeting in Sherbrooke.

\$1,500

#### CANADIAN ASSOCIATION FOR ADULT EDUCATION/ INSTITUT CANADIEN D'ÉDUCATION DES ADULTES

Towards planning and organization of  
the North American Conference on  
Adult Education, to be held in Mon-  
treal in October, 1967.

\$1,000

#### CANADIAN COUNCIL OF CHURCHES

To bring a group leader from Scotland  
in connection with a summer work  
camp programme.

\$414

#### CANADIAN FRIENDS' SERVICE COMMITTEE

Towards the costs of a study and train-  
ing seminar on Unesco.

\$1,500

#### CANADIAN PEACE RESEARCH INSTITUTE

Towards the costs of producing "Peace  
Research Abstracts".

\$10,000

#### COLLOQUIUM ON THE DESIGN OF THEATRES

Towards the costs of the Colloquium.

\$10,000

#### PROFESSOR W. A. C. H. DOBSON

For travel costs to Mexico in connec-  
tion with a course in Classical Chinese  
which he will conduct at El Colegio de  
Mexico, and to assist with costs of pro-  
viding reference books for the students  
and the college.

\$750

#### FACULTY OF LAW, UNIVERSITY OF MONTREAL

To enable Me Jean-Denis Gagnon to  
take up a two-year appointment to the  
Faculty of Law at Haile Selassie Uni-  
versity in Ethiopia.

\$2,226

#### JEUNESSE ÉTUDIANTE CATHOLIQUE, INC.

To assist with costs of holding the 5th  
World Congress of the JEC in Mon-  
treal in 1967.

\$5,000

#### MONTREAL BRANCH, UNITED NATIONS ASSOCIATION IN CANADA

Towards the costs of a lecture pro-  
gramme by Habachi.

\$50

#### OKANAGAN SUMMER SCHOOL OF THE ARTS

In support of a science seminar in  
1966.

\$384

#### STUDENT UNITED NATIONS ASSOCIATION IN CANADA

Towards the costs of organizing the  
1966 Leadership Institute at Carleton  
University.

\$700

#### UNIVERSITY OF SASKATCHEWAN (REGINA CAMPUS)

Towards the costs of a Symposium on  
"The present position and future de-  
velopment of Canadian communica-  
tions research and training" to be held  
in March, 1967.

\$1,500

#### WORLD UNIVERSITY SERVICE OF CANADA

To enable a member of the secretariat  
to visit French-language West African  
countries to examine university self-  
help projects and look into the possi-  
bility of organizing an international  
seminar for Canadian students in Afri-  
ca in 1968.

\$1,200

#### YOUTH SCIENCE FOUNDATION OF CANADA

To assist with living expenses of dele-  
gates to a congress of organizers of  
out-of-school science activities to be  
held at Expo in August, 1967, and to  
assist with costs of the congress.

\$7,000

*Grants for programme promotion and development: 1966-67*

**CANADIAN TEACHERS'  
FEDERATION**

To enable a member of the secretariat to attend the Congress of the World Confederation of Organizations of the Teaching Profession in Seoul, Korea.  
\$1,103

**MATHEMATICS DEPARTMENT,  
COLLÈGE STE. MARIE**

To enable Mlle Hélène Kayler and M. Claude Gaulin to attend the International Congress of Mathematics in Moscow.  
\$1,605

**STUDENT UNITED NATIONS  
ASSOCIATION IN CANADA**

To enable a representative to attend the annual meeting of the International Student Movement for the United Nations in Jerusalem. \$150

**ONTARIO LIBRARY ASSOCIATION**

To enable Mr. A. W. Bowron to attend the Conference of the International Federation of Library Associations in The Hague. \$425

**MATHEMATICS DEPARTMENT,  
UNIVERSITY OF MONTREAL**

To enable Professor Roland Guy to attend a Symposium on "The Co-ordination of Teaching of Mathematics & Physics at Secondary Level", held in Lausanne, Switzerland. \$485

**CANADIAN ASSOCIATION FOR  
ADULT EDUCATION**

To enable Mr. A. F. Knowles to attend the third European Broadcasting Union international conference on educational radio and television, in Paris.  
\$490

**CANADIAN UNION OF STUDENTS**

To enable a representative to attend the Second European Conference on Higher Education, in Edinburgh. \$288

**CANADIAN WOMEN'S PRESS CLUB**

Towards the intercontinental travel costs of participants in the International Institute of Women Journalists to be held in Canada in July, 1967.  
\$5,000

**NORTH AMERICAN CONFERENCE  
ON ADULT EDUCATION**

Towards the costs of the conference.  
\$6,000

## ▼FINANCE

### *Donations to the Canada Council*

Abitibi Paper Company Limited	\$5,000	Canadian Westinghouse Company Limited	\$1,500
The Algoma Steel Corporation Limited	5,000	Canadair Limited	2,500
Aluminum Company of Canada Limited	5,000	The Carling Breweries Limited	2,500
Anglo-Canadian Pulp and Paper Mills Limited	5,000	Coca-Cola Limited	2,500
Anonymous	5,000	Confederation Life Association	2,500
Atlantic Sugar Refineries Company Limited	5,000	The Consolidated Mining and Smelting Company of Canada Limited	5,000
Bank of Montreal	5,000	Consolidated Paper Corporation Limited	5,000
The Bank of Nova Scotia	5,000	Continental Can Company of Canada Limited	1,000
Thomas J. Bata	2,000	Crown Life Insurance Company	2,500
The Bell Telephone Company of Canada	5,000	Crown Zellerbach Canada Foundation	2,000
British American Oil Company Limited	5,000	Distillers Corporation Limited	5,000
British Columbia Forest Products Limited	2,000	Dominion Bridge Company Limited	2,500
Canada Cement Company Limited	1,000	Dominion Foundries and Steel Limited	5,000
The Canada Life Assurance Company	2,500	Dominion Life Assurance Company	1,000
Canada Packers Foundation	5,000	Dominion Stores Limited	5,000
Canada Permanent Mortgage Corporation	1,250	Domtar Limited	5,000
Canada Steamship Lines Limited	1,000	Falconbridge Nickel Mines Limited	5,000
Canadian Imperial Bank of Commerce	5,000	Ford Motor Company of Canada Limited	5,000
Canadian Industries Limited	5,000	The Goodyear Tire and Rubber Company of Canada Limited	1,000
Canadian International Paper Company	5,000	The Great Lakes Paper Company Limited	5,000
Canadian Kodak Company Limited	1,000	The Great-West Life Assurance Company	5,000
Canadian Pacific Railway Company	5,000	Hollinger Consolidated Gold Mines Limited	5,000

*Donations to the Canada Council*

Hudson's Bay Company	\$5,000	Northern Electric Company Limited	\$1,000
Imperial Oil Limited	5,000	Northern Electric Company Limited	1,000
Imperial Tobacco Company of Canada Limited	5,000	The O'Keefe Foundation	2,500
International Business Machines Company Limited	5,000	Ontario Paper Company Foundation	5,000
International Nickel Company of Canada Limited	5,000	Phillips Cables Limited	1,000
Interprovincial Pipe Line Company	5,000	The Proctor and Gamble Company of Canada Limited	5,000
John Labatt Limited	1,500	Madame Gertrude Raymond	5,000
Herbert H. Lank	250	Reynolds Aluminum Company of Canada Limited	5,000
London Life Insurance Company	2,500	Rio Algom Mines Limited	5,000
Macdonald Tobacco Inc.	5,000	The Royal Bank of Canada	5,000
MacMillan, Bloedel and Powell River Limited	5,000	The Royal Trust Company	2,500
Manufacturers Life Insurance Company	2,500	St. Lawrence Cement Company	1,000
Massey-Ferguson Industries Limited	5,000	Salada Foods Limited	1,000
Molson Breweries Limited	5,000	Shell Canada Limited	5,000
Montreal Trust Company	2,500	The Robert Simpson Company Limited	5,000
The Mutual Life Assurance Company of Canada	2,500	The Steel Company of Canada Limited	5,000
National Trust Company Limited	2,500	Sun Life Assurance Company of Canada	5,000
National Trust Company Limited	2,500	Time International of Canada	1,000
Noranda Mines Limited	5,000	The Toronto-Dominion Bank	5,000
North American Life Assurance Company	2,500	Trans-Canada Pipe Lines Limited	2,500
		Union Carbide Canada Limited	5,000
		Hiram Walker and Sons Limited	5,000
		George Weston Limited	5,000
		Woodward Stores Limited	5,000

## The Endowment Fund

### LIST OF SECURITIES AS AT MARCH 31, 1967 EQUITIES, INCLUDING CONVERTIBLE PREFERRED SHARES AND CONVERTIBLE BONDS

	<i>Miscellaneous</i>	8,000 shares	Imperial Oil
3,400 shares	Bell Telephone	16,950 "	Texaco Canada Ltd.
7,000 "	Canada Cement	9,900 "	Trans Canada Pipelines
925 "	Canada Packers "A"	2,300 "	B.A. Oil
3,475 "	Canada Packers "B"	19,900 "	Consumers Gas
12,400 "	Canada Steamship Lines	2,200 "	Interprovincial Pipelines
4,950 "	Canadian Pacific		
	Railways		<i>Mines and Metals</i>
2,100 "	Chinook Shopping Centre		
2,450 "	Distillers Seagrams	8,500 shares	Alcan Aluminum
12,000 "	Dominion Stores	3,500 "	Hollinger Mines
7,000 "	Dupont of Canada	4,000 "	International Nickel Co.
9,000 "	Hudson Bay Company	2,550 "	McIntyre Porcupine
10,000 "	Industrial Acceptance Corp.	8,500 "	Noranda Mines
8,800 "	Molsons "A"		<i>Paper and Lumber</i>
12,000 "	Moore Corp.		
6,950 "	Southam Press	15,500 shares	Abitibi
11,300 "	Simpsons Ltd.	12,500 "	Anglo-Canadian Paper
5,600 "	Hiram Walker	11,500 "	International Paper Co.
	<i>Convertible Bonds and Preferred Shares</i>	15,700 "	MacLaren Power & Paper "A"
		10,000 "	MacMillan, Bloedel Ltd.
10,000 shares	Columbia Cellulose preferred	12,000 "	Price Company
4,300 "	International Utilities preferred		<i>Banks</i>
2,000 "	M.E.P.C. preferred	750 shares	Bank of Montreal
\$100,000	Home Oil 5½ % Dec. 1, 1984	500 "	Canadian Imperial Bank of Commerce
\$ 40,000	Westcoast Transmission 5½ % April 1, 1988	750 "	Banque Canadienne Nationale
\$200,000	Westcoast Transmission 5¾ % Nov. 1, 1984	600 "	Royal Bank of Canada
\$500,000	Trans Canada Pipelines 5% Dec. 1, 1989		<i>Iron and Steel</i>
	<i>Oil and Gas</i>	10,400 shares	Algoma Steel
8,120 shares	Canadian Superior Oil	16,000 "	Dominion Foundries & Steel
8,000 "	Hudson Bay Oil & Gas	17,000 "	Steel Company of Canada

### Corporate Bonds and Debentures

\$ 150,000	B.C. Molybdenum	5¾ %	April	1, 1976
100,000	Booth Hospital Laundry	7¼ %	Dec.	1, 1986
192,000	Carlingwood Properties	6½ %	Feb.	1, 1990
100,000	Central Covenants	5½ %	March	1, 1985

# *Corporate Bonds and Debentures*

100,000	Central Covenants	6¼ %	Sept.	1, 1990
29,000	Chinook Shopping Centres	6½ %	June	15, 1989
100,000	Couvrette & Provost	6%	Jan.	15, 1985
200,000	Credit Foncier	6¾ %	April	3, 1974
71,000	Doctors Hospital	7%	May	15, 1981
100,000	Dominion Steel	5¾ %	June	1, 1984
100,000	Dunlop Ltd.	7¾ %	Feb.	15, 1987
100,000	Exquisite Form	6¼ %	Dec.	1, 1982
50,000	Fournier Bus	7%	May	1, 1972-73
200,000	General Mortgage Service	6¾ %	Oct.	15, 1972
50,000	General Wire and Cable	6¾ %	Feb.	15, 1986
250,000	Hall Corporation	6¼ %	June	1, 1984
100,000	Hamel Transport	7%	Feb.	1, 1972-74
100,000	Hilton Dorval	6½ %	July	1, 1982
100,000	Hudson Bay Acceptance	6%	Sept.	1, 1980
100,000	Imperial Oil	6¾ %	Jan.	2, 1987
100,000	I.A.C.	5¼ %	Sept.	15, 1968
100,000	I.A.C.	7½ %	Dec.	15, 1986
200,000	Interprovincial Steel	6½ %	Aug.	15, 1985
300,000	Ivanhoe Corp.	6¾ %	June	1, 1991
95,000	Leeds Development	6¾ %	Oct.	1, 1988
208,000	M.E.P.C. Canadian Properties	6¾ %	Aug.	1, 1982
100,000	Niagara Finance	5¾ %	April	15, 1984
250,000	Niagara Finance	5¾ %	May	1, 1985
250,000	Niagara Finance	7½ %	Dec.	1, 1986
100,000	Northern Hospital	6%	June	1, 1989
* 125,000	Northwest Nitro	6%	June	30, 1979
100,000	Nurses Training School	6½ %	June	1, 1969-86
263,000	Papachristidis Ltd.	6½ %	April	15, 1980
40,000	Puize Transport	7%	Oct.	1, 1969-70
100,000	Place Laurier	6¾ %	Dec.	1, 1967-81
100,000	Quebec Telephone	6%	Nov.	1, 1977
100,000	Quebec Natural Gas	5¾ %	April	1, 1985
50,000	Revenue Properties	6½ %	Nov.	15, 1973
50,000	Revenue Properties	6½ %	June	1, 1977
180,000	Ronalds Federated	5%	Nov.	1, 1977
100,000	Royal Trust Mortgage Corp.	5½ %	July	2, 1995
120,000	St. Hyacinthe Centres	7%	Jan.	3, 1968-76
95,000	Sicard Inc.	6½ %	Oct.	1, 1982
125,000	Simpson Sears Acceptance	6¾ %	Feb.	1, 1980
100,000	Simpson Sears Acceptance	7%	Nov.	1, 1986
100,000	Soucy Ltd., F.F.	6½ %	Dec.	1, 1975
100,000	St. Lawrence Fertilizer	6½ %	April	1, 1980
88,000	St. Lawrence Corporation	6¾ %	June	15, 1980
138,000	Steinberg Centres	7%	Feb.	15, 1985
300,000	Thurso Pulp	5¾ %	Jan.	2, 1987
100,000	Traders Finance	4¾ %	Feb.	15, 1968
300,000	Traders Finance	6%	Oct.	15, 1982
50,000	Traders Finance	5¾ %	May	1, 1984

\*U.S. pay bonds

### *Corporate Bonds and Debentures*

200,000	Traders Finance	5¾ %	Sept.	15, 1984
45,000	Traders Finance	6 %	Nov.	1, 1984
300,000	Triton Centres	6¾ %	March	1, 1990
25,000	Triton Centres	6½ %	June	1, 1990
49,000	Nfld. Light & Power	7 %	May	1, 1985
205,000	Western Decalta	6 %	June	1, 1985
100,000	Western Pacific Products	6½ %	Dec.	31, 1981
100,000	Westons Ltd.	6¾ %	July	15, 1986
225,000	World Bank	5¾ %	March	15, 1991
200,000	World Bank	6½ %	Jan.	4, 1992

### *Municipal Bonds*

\$ 50,000	Corner Brook	5¾ %	Dec.	1, 1977
100,000	Anjou	6 %	Oct.	1, 1984-86
100,000	Beaconsfield	5¾ %	June	1, 1978
100,000	Brossard	5¾ %	July	1, 1975
100,000	Cap de la Madeleine	5¾ %	Sept.	1, 1983
350,000	Jacques Cartier	6 %	June	1, 1986
100,000	Jacques Cartier	6 %	Oct.	1, 1991
400,000	Laval	6 %	Nov.	1, 1985
100,000	Laval	7 %	March	1, 1987
75,000	Montreal Metro	5¾ %	Nov.	1, 1988
570,000	Montreal	5¾ %	June	1, 1989
100,000	Montreal	7 %	Jan.	1, 1992
1,385,000	Montreal	5¾ %	March	1, 2004
650,000	Montreal	6 %	Nov.	1, 2005
*1,540,000	Place des Arts	5¾ %	April	15, 2005
* 500,000	Place des Arts	6¼ %	June	1, 2006
100,000	Montreal West	6 %	Nov.	1, 1970-79
70,000	Montreal North	5¾ %	July	1, 1980
100,000	Verdun	4½ %	Nov.	1, 1977
86,000	Deep River	4¾ %	July	2, 1967-72
200,000	Toronto Metro	5 %	June	15, 1983
200,000	Toronto Metro	6 %	March	15, 1986
400,000	Toronto Metro	6 %	June	15, 1986
370,000	Toronto Metro	6¼ %	Nov.	1, 1986
385,000	Toronto Metro	6 %	March	1, 1987
60,000	Toronto Metro	5 %	June	15, 1993
100,000	Toronto Metro	5½ %	May	15, 1994
100,000	Regina	5½ %	April	1, 1985
100,000	Regina	6 %	Dec.	31, 1990
200,000	Saskatoon	6 %	March	1, 1991
200,000	Saskatoon	6¼ %	July	1, 1991
300,000	Winnipeg	5½ %	Dec.	2, 1988
50,000	Coquitlam	4 %	March	15, 1970-76
150,000	Revelstoke	6¾ %	April	1, 1971-75
124,000	Vancouver Sewer District	5½ %	Nov.	16, 1985

\*Deficiency guaranteed by Province of Quebec and City of Montreal

# *Provincial and Provincial Guaranteed Bonds*

\$ 350,000	Alberta Telephone Comm.	6%	Aug.	15, 1991
360,000	Alberta Telephone Comm.	6%	April	15, 1992
250,000	Alberta Municipal Finance	5¾%	June	15, 1991
425,000	B.C. Hydro	5¾%	April	18, 1991
750,000	P.G.E.	5¾%	June	1, 1991
200,000	B.C. School Dist.	6¼%	Nov.	1, 1986
75,000	Manitoba Telephone	5¼%	Dec.	1, 1984
1,075,000	Manitoba Hydro	6¼%	Oct.	1, 1986
115,000	Manitoba Hydro	6%	April	15, 1992
100,000	New Brunswick	6½%	Feb.	15, 1992
200,000	New Brunswick Hydro	5½%	Nov.	1, 1993
420,000	New Brunswick Hydro	5½%	June	15, 1994
125,000	New Brunswick Hydro	5½%	Dec.	31, 1994
100,000	New Brunswick Hydro	5¾%	Oct.	15, 1995
250,000	McCain Food	6%	May	2, 1986
100,000	Grace Hospital	6¼%	Feb.	1, 1991
400,000	Eastern Provincial Airlines	6½%	March	15, 1991
580,000	Ontario Hydro	5%	June	15, 1983
450,000	Ontario	5¼%	Dec.	1, 1983
745,000	Ontario Hydro	5¼%	Oct.	1, 1984
210,000	Ontario Hydro	5¾%	Jan.	4, 1988
400,000	Ontario Hydro	6¼%	Jan.	5, 1989
100,000	Ontario Hydro	6%	March	15, 1990
500,000	Ontario	5⅝%	April	15, 1997 U.S. pay
50,000	Quebec Hydro	6%	July	15, 1980
1,390,000	Quebec Hydro	5¼%	June	1, 1986
440,000	Quebec Hydro	5½%	March	1, 1984
925,000	Quebec	5½%	June	15, 1986
50,000	Quebec Hydro	5½%	June	1, 1988
175,000	Quebec Hydro	6½%	Feb.	1, 1990
175,000	Quebec	5½%	April	1, 1990
430,000	Quebec Hydro	6%	July	15, 1990
550,000	Quebec	6¼%	April	1, 1992
1,880,000	Quebec Hydro	5%	Feb.	15, 1995
250,000	Quebec	5⅞%	March	1, 1997 U.S. pay
105,000	Quebec Power	6¼%	Sept.	1, 1982
141,000	Royal Edward Hospital	6%	March	15, 1975-79
100,000	Chicoutimi Hospital	6%	Nov.	15, 1978-79
300,000	Shawinigan Power	5¾%	March	1, 1981
130,000	Saskatchewan	6%	March	1, 1987
85,000	Saskatchewan	5½%	Jan.	15, 1994

*University Capital Grants Fund*

LIST OF SECURITIES AS AT MARCH 31, 1967

<i>Par Value</i>		<i>Security</i>
<i>Canada Treasury Bills</i>		
\$2,450,000		May 5, 1967
825,000		April 3, 1967
1,300,000		June 30, 1967
<i>Canada Bonds</i>		
\$1,000,000	4¼ %	June 1, 1967
5,000,000	4¼ %	Oct. 1, 1967
825,000	4½ %	April 1, 1968

Ottawa, June 26, 1967.

To:  
The Canada Council  
The Secretary of State of Canada

I have examined the accounts and financial statements of the Canada Council for the year ended March 31, 1967 in accordance with section 22 of the Canada Council Act. My examination included a general review of the accounting procedures and such tests of the accounting records and other supporting evidence as I considered necessary in the circumstances.

Section 9 of the Canada Council Act authorizes the Council to make grants to universities and similar institutions by way of capital assistance in respect of building construction projects. Subsection (2) of section 17 of the Canada Council Act reads as follows:

“(2) Grants made by the Council under section 9 may be paid out of the University Capital Grants Fund, but shall not exceed

- (a) in the case of any particular project, one-half of the total expenditures made in respect of the project; and
- (b) in any province, an amount that is in the same proportion to the aggregate of the amounts credited to the University Capital Grants Fund as the population of the province, according to the latest census, is to the aggregate population, according to such census, of those provinces in which there is a university or other similar institution of higher learning.”

To March 31, 1966 the Council had allocated to such institutions the amount of \$17,009,624 representing the total amount of interest and profits earned by the University Capital Grants Fund from its inception to December 31, 1965. No allocation was made during the financial year ended March 31, 1967.

Grants authorized by the Council from allocations of accumulated interest and profits amounted to \$9,856,071 by March 31, 1966, and payments thereon during the same period amounted to \$8,176,165. During the year ended March 31, 1967 further grants of \$6,677,875 were authorized and additional payments of \$1,462,844 were made.

A resolution passed by the Council on August 26-27, 1963 adopted the “hotch-pot” or trust fund approach as the method to be employed in the allocation of these funds. This approach provided that grants already paid to institutions were to be treated as advances subject to interest. The resolution also provided that the “latest census” to be employed for the purpose was to be the census taken by the Dominion Bureau of Statistics in 1956.

I remain of the opinion expressed in my report for the year ended March 31, 1964, for the reasons there given, that this method of allocation is not in accordance with section 17(2) of the Canada Council Act.

Subject to this qualification, I report that, in my opinion:

- (i) the attached balance sheet for the Endowment Fund and the University Capital Grants Fund presents fairly the financial position of these funds as at March 31, 1967;
- (ii) the attached balance sheet for the Special Funds presents fairly the financial position of these funds as at March 31, 1967;
- (iii) the accompanying statement of income and expenditure and surplus for the Endowment Fund presents fairly the financial transactions of the Endowment Fund for the year ended March 31, 1967; and
- (iv) the accompanying statement of income and expenditure and surplus for the Special Scholarship and Molson Prize Funds presents fairly the financial transactions of the Special Funds for the year ended March 31, 1967.

Yours faithfully,  
Auditor General of Canada.

(Sgd.) A. M. HENDERSON

The Canada Council (Established by the Canada Council Act)

	ASSETS	1967	1966
<b>Endowment Fund</b>			
Cash		\$ 331,007	\$ 114,495
Amounts receivable for securities sold but not delivered		126,411	218,996
Due from The Izaak Walton Killam Memorial Fund for Advanced Studies		201,875	—
Due from Special Scholarship and Molson Prize Funds		5,237	—
Interest accrued on investments		881,039	889,775
Investments:			
At amortized cost —			
Short term corporate notes	\$ 2,254,980		7,373,120
Bonds and debentures (market value, 1967, \$33,493,700; 1966, \$32,605,700)	35,127,845		34,064,753
Mortgages: insured under the National Housing Act (1954), \$13,290,049; other, \$3,461,978 (principal value, 1967, \$17,044,425; 1966, \$17,412,925)	16,752,027		17,027,552
	<u>54,134,852</u>		<u>58,465,425</u>
At cost —			
Common and convertible preferred stocks (market value, 1967, \$11,613,562; 1966, \$10,066,600)	9,145,667		7,686,637
		63,280,519	66,152,062
Property, including furnishings and effects, donated to Council, at nominal value		1	1
		<u>\$64,826,089</u>	<u>\$67,375,329</u>
<b>University Capital Grants Fund</b>			
Cash		\$ 31,904	\$ 6,391
Interest accrued on investments		119,350	77,815
Investments at amortized cost:			
Treasury Bills of Canada	\$ 4,550,769		5,468,905
Government of Canada bonds (market value, 1967, \$6,823,400; 1966, \$6,820,500)	6,787,787		6,840,450
		<u>11,338,556</u>	<u>12,309,355</u>
		<u>\$11,489,810</u>	<u>\$12,393,561</u>

The accompanying notes are an integral part of the financial statements.

Certified correct:

(Sgd.) JEAN BOUCHER, *Director*

Approved:

(Sgd.) J. F. LEDDY, *Vice-Chairman*

Balance Sheet as at March 31, 1967 (with comparative figures as at March 31, 1966)

	LIABILITIES	1967	1966
<b>Endowment Fund</b>			
Accounts payable		\$ 92,249	\$ 57,436
Amounts payable for securities purchased but not received		1,962,737	772,435
Due to the Government of Canada in respect of the Programme of Cultural Relations and Academic Exchanges with countries of French expression		47,408	11,741
Sundry unexpended donations		8,263	6,946,173
Provision for grants and awards approved		6,877,930	3,688,494
Principal of Fund			
Grant under section 14 of the Act		50,000,000	50,000,000
Reserve arising from net profit on disposal of securities		5,836,920	5,898,775
Surplus available for expenditure under section 16 of the Act per Statement of Income and Expenditure and Surplus		582	275
		<u>\$64,826,089</u>	<u>\$67,375,329</u>
<b>University Capital Grants Fund</b>			
Amounts payable for securities purchased but not received		\$ 822,887	\$ —
Provision for grants approved		9,449,721	3,045,071
Principal of Fund			
Allocated Funds:			
Balance as at April 1, 1966	\$ 9,214,908		8,882,921
Add: Accumulated interest and profits allocated during year	—		1,879,404
	<u>9,214,908</u>		<u>10,762,325</u>
Less: Authorized grants under section 9 of the Act	8,714,521		1,547,417
		500,387	<u>9,214,908</u>
Unallocated Funds:			
Balance as at April 1, 1966	133,582		1,416,321
Add:			
Interest earned on investments	557,337		581,099
Net profit on disposal of securities	25,896		15,566
	<u>716,815</u>		<u>2,012,986</u>
Less: Accumulated interest and profits allocated during year	—		1,879,404
		716,815	<u>133,582</u>
		<u>1,217,202</u>	<u>9,348,490</u>
		<u>\$11,489,810</u>	<u>\$12,393,561</u>

I have examined the above Balance Sheet and the related Statement of Income and Expenditure and Surplus and have reported thereon under date of June 28, 1967, to the Canada Council and the Secretary of State of Canada, as required by section 22 of the Canada Council Act.

(Sgd.) A. M. HENDERSON, *Auditor General of Canada*

The Canada Council (Established by the Canada Council Act)

**Special Funds (Note 1)**

ASSETS		1967	1966
<i>Part 1</i>			
Sundry unexpended donations and unconditional grant (represented by undistributed moneys and investments in Endowment Fund)		\$ 8,263	\$ 6,946,173
<i>Part 2</i>			
Molson Prize Fund			
Special Scholarship Fund			
The Izaak Walton Killam Memorial Fund for Advanced Studies			
Cash		53,820	16,676
Interest accrued on investments		69,894	29,187
Investments:			
At amortized cost —			
Treasury Bills of Canada	\$ 1,277,600		24,950
Short term corporate notes	2,630,000		—
Bonds and debentures (market value, 1967, \$2,425,900; 1966, \$1,298,400)	5,494,655		1,381,985
Mortgages insured under the National Housing Act (1954) (principal value, 1967, \$457,864; 1966, \$470,030)	452,914		465,170
	<u>9,855,169</u>		<u>1,872,105</u>
At cost —			
Common and preferred stocks (market value, 1967, \$194,500; 1966, \$187,900)	195,237		172,237
At market prevailing when stocks received from Trustees of Killam Estate —			
Common stocks (market value, \$1,036,000)	<u>958,920</u>		<u>—</u>
		11,009,326	2,044,342
Securities held for redemption in accordance with the terms of the gift, (par value \$2,882,306) at nominal value (Note 1).		1	—
(Note 2)		<u>11,133,041</u>	<u>2,090,205</u>
		<u>11,141,304</u>	<u>\$ 9,036,378</u>

The accompanying notes are an integral part of the financial statements.

Certified correct:  
(Sgd.) JEAN BOUCHER, *Director*

Approved:  
(Sgd.) J. F. LEDDY, *Vice-Chairman*

Balance Sheet as at March 31, 1967 (with comparative figures as at March 31, 1966)

LIABILITIES

	1967	1966
<i>Part 1</i>		
Sundry donations and unconditional grant (Note 5)	\$ 8,263	\$ 6,946,173
<i>Part 2</i>		
Molson Prize Fund		
Special Scholarship Fund		
The Izaak Walton Killam Memorial Fund for Advanced Studies		
Amounts payable for securities purchased but not received	1,468,425	—
Amount due to Endowment Fund	207,112	—
Provision for grants and awards approved	2,750	44,500
Principal of Funds:		
Molson Prize Fund	600,000	600,000
Special Scholarship Fund (Note 3)	1,471,303	1,335,487
The Izaak Walton Killam Memorial Fund for Advanced Studies (Note 4)	6,942,638	—
	<u>9,013,941</u>	<u>1,935,487</u>
Reserve arising from net profit on dis- posal of securities	34,464	39,824
Surplus:		
Molson Prize Fund	28,088	23,783
Special Scholarship Fund	146,043	46,611
The Izaak Walton Killam Memorial Fund for Advanced Studies	232,218	—
	<u>406,349</u>	<u>70,394</u>
	<u>11,133,041</u>	<u>2,090,205</u>
	<u>\$11,141,304</u>	<u>\$ 9,036,378</u>

I have examined the above Balance Sheet and the related Statement of Income and Expenditure and Surplus and have reported thereon under date of June 26, 1967, to the Canada Council and the Secretary of State of Canada, as required by section 22 of the Canada Council Act.

(Sgd.) A. M. HENDERSON, Auditor General of Canada

The Canada Council  
*Endowment Fund*  
*Statement of Income and Expenditure and Surplus*  
*for the year ended March 31, 1967*  
(with comparative figures for the year ended March 31, 1966)

	1967	1966
Balance of Surplus at April 1, 1966	\$ 275	\$ 50,044
Portion of unconditional grant from Government of Canada applied to grants and awards	7,205,139	3,476,000
Income – Interest and dividends earned	3,366,277	3,306,003
	<u>10,571,691</u>	<u>6,832,047</u>
Expenditure:		
Authorized grants and awards	\$ 9,598,998	6,156,930
Canadian National Commission for UNESCO (other than indirect administrative expenses)	166,515	135,381
Administrative and other expenses – (Note 6)		
Salaries	\$ 364,597	257,369
Consultants' fees and expenses	124,892	72,239
Office furniture and equipment	64,740	8,683
Rent	56,611	45,610
Printing and duplicating	54,792	34,297
Security safekeeping and registration charges	28,675	27,874
Council meetings	25,974	27,184
Employees' welfare benefits	25,680	17,782
Office and sundry expenses	22,612	17,000
Property expenses	20,058	18,144
Telephone	18,403	14,218
Travel	18,335	14,556
Members' honoraria	9,675	11,750
Entertainment	2,552	1,755
	<u>837,596</u>	<u>568,461</u>
Less – Expenses recovered (Note 6)	<u>32,000</u>	<u>29,000</u>
	<u>805,596</u>	<u>539,461</u>
	<u>10,571,109</u>	<u>6,831,772</u>
Surplus at March 31, 1967 available for expenditure under section 16 of the Canada Council Act	<u>\$ 582</u>	<u>\$ 275</u>

The accompanying notes are an integral part of the financial statements.

The Canada Council

*Special Scholarship and Molson Prize Funds*  
*Statement of Income and Expenditure and Surplus*  
*for the year ended March 31, 1967*

(with comparative figures for the year ended March 31, 1966)

	1967	1966
Surplus, as at April 1, 1966	\$ 70,394	\$ 25,447
Income – Interest and dividends earned:		
Special Scholarship Fund	\$ 87,794	78,744
Molson Prize Fund	36,305	36,203
	<u>124,099</u>	<u>114,947</u>
	194,493	140,394
Expenditure:		
Authorized grants and awards –		
Special Scholarship Fund	\$ —	36,000
Molson Prize Fund	30,000	30,000
	<u>30,000</u>	<u>66,000</u>
Less: Adjustment for awards declined and reduced during the year –		
Special Scholarship Fund	<u>11,638</u>	—
	18,362	66,000
Indirect administrative charge –		
Special Scholarship Fund	—	2,000
Molson Prize Fund	2,000	2,000
	<u>20,362</u>	<u>70,000</u>
Surplus as at March 31, 1967 available for expenditure in accordance with the terms of the gifts:		
Special Scholarship Fund	146,043	46,611
Molson Prize Fund	<u>28,088</u>	<u>23,783</u>
	<u>\$ 174,131</u>	<u>\$ 70,394</u>

The accompanying notes are an integral part of the financial statements.

## The Canada Council

### *Notes to the financial statements March 31, 1967*

#### Note 1. *Special Funds*

A resolution of the Council approved the preparation of a separate balance sheet, designated as "Special Funds", to account for all moneys or property received by the Council pursuant to section 20 of the Canada Council Act.

Sundry donations received from private sources, and an unconditional grant received from the Government of Canada, are shown in this balance sheet for purposes of record, although disbursements by way of grants and awards are made through the Endowment Fund established by section 14 of the Act.

The Council has received other gifts which, because of their terms, preclude this accounting treatment. They are as follows:

1. A gift of \$600,000 from the Molson Foundation established a capital fund referred to as the Molson Prize Fund, the income from which is used for making cash awards to authors or creators of works or persons who have rendered service to Canada in the fields of the arts, humanities, or social sciences which are adjudged "to be of such outstanding importance that (they) will enrich the cultural or intellectual heritage of the nation, or make a noteworthy contribution to understanding and unity among Canadians of French and English descent". The value of each award is \$15,000 to be made without restriction as to its use by the recipient.

2. A gift of approximately \$4,350,000 from an anonymous donor (now identified as the late Mrs. Dorothy J. Killam) for the establishment of a Special Scholarship Fund. The gift consisted of securities registered in the name of the Canada Council, redeemable over a period of some years. To March 31, 1967 the Council had received proceeds from the redemption of these securities amounting to \$1,471,302, including \$135,815 received during the current year. These proceeds have been reinvested and the income derived therefrom has been used to provide fellowship and scholarship grants to Canadians for advanced study or research in the fields of medicine, science and engineering at universities, hospitals, research or scientific institutions or other equivalent or similar institutions in Canada in accordance with the terms of the gift.

In prior years the balance sheet has shown only the amount received from the redemption of the securities registered in the name of the Council. This year, the securities yet to be redeemed, having a par value of \$2,882,306, are included at the nominal value of \$1.

3. A bequest of what may amount to \$12,000,000, made by the late Mrs. Dorothy J. Killam, for the establishment of "The Izaak Walton Killam Memorial Fund for Advanced Studies" to provide scholarships "for advanced study or research at universities, hospitals, research or scientific institutes, or other equivalent or similar institutions both in Canada and in other countries in any

field of study or research other than 'the arts' as presently defined in the Canada Council Act and not limited to the 'humanities and social sciences' referred to in such Act".

The bequest contains the following provisions: that the Killam Trust shall not form part of the Endowment Fund or the University Capital Grants Fund or otherwise be merged with any assets of the Council; and that, in the event the Canada Council should ever be liquidated or its existence terminated or its powers and authority changed so that it is no longer able to administer any Killam Trust, the assets forming the Killam Trust must be paid over to certain universities which have also benefited under the will.

A total of \$6,942,638 in cash and securities had been received by March 31, 1967.

For investment purposes the Special Scholarship and Molson Prize Funds have been combined and are represented by one portfolio. During the year income has been apportioned as at the end of each quarter in the ratio that the principal and surplus of each fund as at the beginning of the quarter was of the total principal and surplus of the funds, with equitable adjustment for the amount of additional principal paid into the Special Scholarship Fund during the year.

*Note 2. Assets of Special Funds – Part 2*

For Balance Sheet purposes only the assets of The Izaak Walton Killam Memorial Fund for Advanced Studies have been consolidated with the combined assets of the Molson Prize and Special Scholarship Funds (Note 1) and are allocated as follows:

	Molson and Special	Killam	Total
Cash	\$ 23,436	\$ 30,384	\$ 53,820
Interest accrued on investments	31,041	38,853	69,894
Investments	2,330,106	8,679,220	11,009,326
Securities held for redemption in accordance with the terms of the gift (Note 1)	2,882,306	—	2,882,306
	<u>\$5,266,889</u>	<u>\$8,748,457</u>	<u>\$14,015,346</u>

*Note 3. Principal of Special Scholarship Fund*

Balance as at April 1, 1966	\$1,335,487
Securities held for redemption in accordance with the terms of the gift (par value \$2,882,306) at nominal value (Note 1)	1
Cash received during the year	135,815
	<u>\$1,471,303</u>

Note 4. *Principal of The Izaak Walton Killam Memorial Fund for Advanced Studies*

Received during the year –	
Cash	\$4,221,000
Securities, at market value, and accrued interest thereon (\$4,562)	2,721,638
	<u>\$6,942,638</u>

Note 5. *Sundry donations and unconditional grant*

Sundry donations:

Balance as at April 1, 1966	\$ 1,443	
Add: Cash donations received during year	332,699	
	<u>334,142</u>	
Less: Expended during year	325,879	
	<u></u>	\$8,263

Unconditional grant:

Balance as at April 1, 1966	6,944,730	
Add: Interest earned on investments	260,409	
	<u>7,205,139</u>	
Less: Transfers to Endow- ment Fund	7,205,139	
	<u></u>	<u>\$8,263</u>

Note 6. *Administration and other expenses*

In addition to the expenses relating to the administration of the University Capital Grants Fund, the above-noted expenses include the indirect expenses of servicing the Canadian National Commission for UNESCO – which are absorbed by the Council – and the Special Funds (including The Izaak Walton Killam Memorial Fund for Advanced Studies), and of administering the Programme of Cultural Relations and Academic Exchanges with countries of French expression. The Council has recovered \$2,000 from the Molson Prize Fund and \$30,000 from the Government of Canada in respect of the indirect expenses of servicing the Molson Prize Fund and administering the Cultural Programme.

Note 7. *Future commitments*

Outstanding commitments under uncompleted contracts as at March 31, 1967 amounted to approximately \$210,000 for the Endowment Fund and \$100,000 for The Izaak Walton Killam Memorial Fund for Advanced Studies.

## ▼ SURVEY OF CANADA COUNCIL DOCTORAL AWARD HOLDERS

### *Introduction*

Concern is often expressed about the number of Canadians who study abroad and who, it is feared, will subsequently accept employment in other countries, and particularly over the resulting loss to the Canadian academic community of potential university teachers. The Council, feeling that it should know what had actually happened to the recipients of its doctoral awards, decided in the fall 1965 to conduct a survey of these through correspondence.

Since 1957, when the Canada Council was created, doctoral fellowships have been awarded each year in the humanities and social sciences. The number of fellowships has increased slightly year by year as the Council has attempted to respond to the demands made upon it. While 97 awards were offered for the academic year 1958-59, the number rose to 216 in 1964-65 and, in fact, over this 7-year period, 1,030 fellowships including renewals were given to 809 persons. In the last year mentioned, almost half a million dollars was devoted to this competition. Actually, in the two years following the period covered by the survey, almost 800 awards were made and almost 1,000 will be made this year. The survey, however, covers only the first seven years of operation of the Council.

All 809 successful applicants in the pre-doctoral competitions from 1958-59 through 1964-65 were included in the survey. A first letter and questionnaire were mailed out to them in October 1965 and within the next few weeks about half this number replied. At the end of December 1965, a follow-up letter along with a second copy of the questionnaire went out to approximately 200 from whom no reply had been received or for whom first letters had been returned by the Post Office and other addresses located. Several sources were consulted to find current addresses for the award holders. Among these were lists of Canadians studying in the United States prepared by the Department of Labour, a list of Woodrow Wilson award holders over the past twenty years published recently, university calendars, as well as Council records. Replies continued to drift in and at the time of writing (December 1966) the tally was as follows:

Questionnaires completed	588
Questionnaires not returned by addressees	86*
Questionnaires returned by the Post Office	135

Thus, of the 674 award holders located, 87 per cent replied, who represented 73 per cent of the total universe. (See also Appendix I and the footnote on repatriation.)

Among the questions asked was whether the doctoral programme had been completed, interrupted or was being pursued; what year had the doctoral degree been awarded, in what country, in which field? Present employment was asked as of July 1, 1965, as well as location of employment, and annual salary. Award holders were also asked if they had ever been employed abroad and, if so, their reasons for returning or not returning to Canada.

### *Findings*

#### ACADEMIC ACCOMPLISHMENT

The survey indicated that 241 award holders had completed their doctoral programme and had received the Ph.D. 318 persons expected to receive the degree in a range of from 1 to 5 years. Forty per cent of this group were full time students. *Only 29 persons (or 3.6%) reported that their studies had been abandoned and that they had not obtained the*

\*Includes three deceased award holders.

### *Survey of Canada Council Doctoral Award Holders*

*degree.* Of this number, eight persons had completed the course work but because of the pressure of teaching and administrative duties had been unable to finish the dissertation. Seven award holders had interrupted their studies for lack of funds and five because of ill health. The remaining nine gave various reasons for discontinuing their studies ranging from marriage to Ph.D. nausea!!!

A list is given in Appendix II of the ages at which Canada Council award holders obtained their Ph.D. *It shows the median age as 32 years.* Over 80% of the group falls between 26 and 37, but as many as 15% between 38 and 45.

### EMPLOYMENT

*In the group which had completed the Ph.D., 221 persons (91.7%) were employed by universities,* four by government, two by university and government and one by industry and business. Three persons were self-employed while seven were still studying. Three persons did not give precise information.

*Among the 318 who expect to receive the degree, 161 persons (50.6%) were already employed by universities,* 17 were employed by government, one was employed by both, one was working in industry and one was employed by university and industry. 129 persons (40.6%) were still studying. Eight respondents did not provide adequate information.

*Although, for 29 persons, studies for the doctoral degree had been interrupted, 18 (62.1%) were employed by universities.* Five persons in this category were employed by government, one person was working in both a university and government, and one person was working in industry and business.

The results of the survey indicate that, with the assistance of the Council's pre-doctoral fellowship programme, *87% of the respondents who are now employed have taken up teaching careers in universities.*

### COUNTRY OF TENURE

Universities in Canada granted or will grant degrees to 26.7% of the award holders who replied to the questionnaire; 41.3% of this group studied at universities in the United States while 32% studied in other countries, chiefly at universities in Britain and France. It is interesting to note that if all those who were in the competitions in this *seven year period* were considered, the percentages would then be 21.4% in Canada, 38.3% in the U.S.A., and 40.3% in other countries.

It is nonetheless clear that there is a strong trend for more award-winners to study at Canadian universities. This is particularly true in recent years, not covered by the questionnaire. Last year 29.9% of the awards-winners studied in Canadian universities, and the total has jumped to 35% this year. This year's figures show that more will be studying in Canada than in the U.S. (34%) or abroad (32%). In numerical terms the Canada Council will be supporting 329 Ph.D. candidates in Canadian universities during the coming academic year. This is more than ten times the awards granted in any of the first three years of the Council's operation. It is a good deal more than twice last year's figure of 127.

### REPATRIATION

Appendix III indicates in what countries award holders have taken their doctoral studies and where they were employed at the time of the survey. In the group that studied in Canadian universities one finds that of those award holders who are working, 97% were employed in Canada. *Of the group which took the doctoral degree in the U.S.A., 77% had returned to employment in Canada and the percentage of graduates returning to Canada from universities in other countries was even higher - actually slightly over 90%.*

### *Survey of Canada Council Doctoral Award Holders*

*The combined repatriation rate was 80% and as the holding rate for Canadian studies is 97%, the difference in loss would seem to be of the order of one out of six.\**

*Apart from the fact that the loss would appear to be much less significant for studies overseas than for studies in the U.S.A., it would also appear to be much less significant for French speaking award holders for whom the combined repatriation rate is 92.5%, and slightly less significant for female and for humanities award holders for whom the repatriation rate is around 84%.*

If they were employed outside Canada, the award holders were asked whether they intended to return to this country. In the group who had received their doctorate, of the 34 persons who were working abroad 20 indicated that they intended to come back. Professional opportunities were cited as the reason for their possible return by three persons and, in combination with salaries, or social and cultural opportunities, or other reasons were given by eight persons. Two persons would return because of social and cultural opportunities; four would return for other reasons and three gave no reason.

Among those award holders who expected the doctoral degree only 23 were working abroad. Thirteen persons intended to return to Canada, six of them because of professional opportunities in combination with salaries or social and cultural opportunities, or other reasons. One intended to return for social and cultural opportunities, three for other reasons, and three gave no reason. Six persons in this group did not intend to come back to Canada, two of them because of professional opportunities, one because of professional opportunities and marriage, and three because of professional opportunities and social and cultural opportunities. Four persons did not reply to the question.

Only one person whose studies had been interrupted was employed outside Canada, and intended to return because of salaries and professional opportunities.

*In summary, of the 58 award holders who were working abroad 34 or 58% intended to come back.*

If they were now employed in Canada, the award holders were asked if they had worked outside Canada since receipt of the Canada Council award. *Forty persons or 10% had come back to Canada from employment abroad.* Twenty-six had been in the U.S.A., four in France, four in Britain, and six in other countries. Eighteen persons had been teaching abroad, ten had been engaged in research and five had been doing both. Three persons had been teaching and performing other duties; two had been employed as consultants and two persons had held other types of employment. Fifty percent of the persons who had been employed abroad were out of Canada for 1 to 2 years. Nine persons were away less than 1 year and one person for more than two years. Ten did not indicate the length of their stay abroad.

On the questionnaire, five reasons were suggested which might have prompted the award holders to return to Canada. Eight persons indicated they came home because of professional opportunities. Three returned for social and cultural opportunities. A combination of professional opportunities and salaries or climate or social opportunities or marriage brought eleven persons back to Canada. Fifteen persons had other reasons for returning and three persons were undecided.

\*To assess the weight of such findings, reference must be made to those award holders who did not complete the questionnaire (see Appendix I). Of the 86 who seemed to have been reached but failed to answer, only 10 had a foreign address. Also, the pattern of university distribution for the delinquents and untraceables differs substantially from that of the respondents only with regard to studies in the U.S.A. and overseas and then in inverse relation, in each case, to the proportional loss among respondents. Since the known loss is higher in the American than in the overseas group, this would tend to indicate that the group that did not complete the questionnaire might not have shown a higher rate of loss than the group who did answer, unless delinquency and untraceability are precisely related to loss, a possibility which cannot be discounted.

## APPENDIX I

### *Data concerning fellows who have not replied to questionnaire*

The 86 fellowship holders who have not replied to the questionnaire elected to pursue their studies as follows:

In Canada	20
In U.S.A.	28
In other countries	38
	<hr/>
	86
	<hr/>

### *Data concerning fellows whose questionnaires were returned by the post office*

The 135 fellowship holders who were not located and whose questionnaires were returned by the Post Office elected to pursue their studies as follows:

In Canada	43
In U.S.A.	40
In other countries	52
	<hr/>
	135
	<hr/>

### *Total for both groups*

In Canada	63 or 28.5%	compared to	26.7%	for respondents
In U.S.A.	68 or 30.8%	"	" 41.3%	" "
In other countries	90 or 40.7%	"	" 32.0%	" "
	<hr/>			
	221			
	<hr/>			

## APPENDIX II

AGE	NO. OF PERSONS	AGE	NO. OF PERSONS
22	1	38	5
23	2	39	3
24	3	40	6
25	6	41	2
26	14	42	1
27	21	43	3
28	19	44	3
29	14	45	2
30	21	46	—
31	15	47	—
32	18	48	—
33	15	49	—
34	17	50	4
35	20	51	2
36	9	52	1
37	10	53	1
			<hr/>
			238*
			<hr/>

*Median Age 32*

\*The list numbers 238 instead of 241, because it was not possible to ascertain the age of three respondents.

### APPENDIX III

#### *Ph.D.'s Completed — 241*

	Awarded in Canada	Awarded in U.S.A.	Awarded in other countries
TOTAL	53	91	97
Working in Canada	49	65	86
Working in U.S.A.	1	22	5
Working in other countries	—	1	5
Still Studying	3	3	1

#### *Ph.D.'s Expected — 318*

	To be awarded in Canada	To be awarded in U.S.A.	To be awarded in other countries
TOTAL	96	140	82
Working in Canada	62	62	41
Working in U.S.A.	2	15	2
Working in other countries	1	1	3
Still Studying	31	62	36

#### *Ph.D.'s Abandoned — 29*

	Studied in Canada	Studied in U.S.A.	Studied in other countries
TOTAL	8	12	9
Working in Canada	7	11	8
Working in U.S.A.	—	1	—
Working in other countries	—	—	—
Unemployed*	1*	—	1*

\*NOTE: Unemployed denotes 1 person who is in ill health and 1 married woman with small children who is unable to take employment outside her home.

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