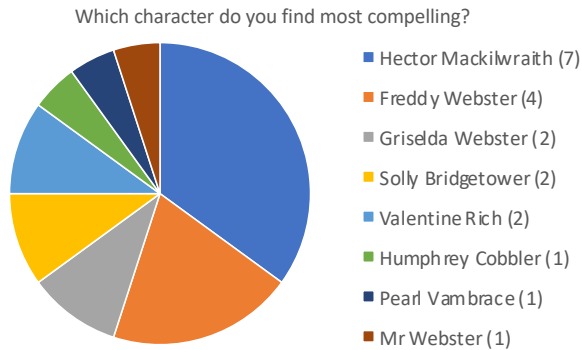
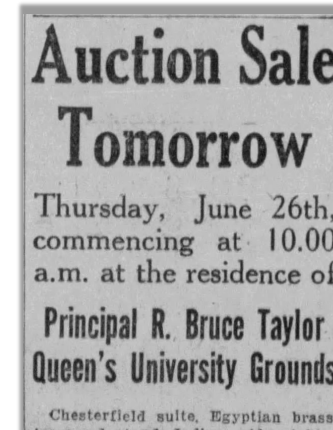


Attendance Question



Davies, *Tempest-Tost*



Group Discussion



Group Discussion

Name _____

Name _____

Name _____

Name _____

Name _____

Instructions

- Divide into groups of 2-3.
- Collect a Discussion Question sheet from Dr May.
- Write your full names (first and last) on the Discussion Question sheet.
- Discuss and take informal notes on the Discussion Question.
- Select one person to summarize your discussion to the class.
- We will reconvene in 10 minutes.

Group Discussion

In Chapter 5, an inebriated Solly, Humphrey, and Roger converse at the post-rehearsal party, but each character appears to be speaking about his own topic without listening to the others (172-76). Summarize the topic of the character indicated below, and discuss what his topic says about the larger Canadian identity. Find specific quotations to help support your arguments.

Humphrey	Roger	Solly
“Of formal...” (173)	“Funny thing...” (173)	“All celebrati...” (173)
“Because I...” (173)	“Well, now...” (173)	“Our national...” (173)
“Of course...” (174)	“There we...” (174)	“Taste is...” (174)
“The upshot...” (174)	“As soon...” (174-75)	“Given taste...” (175)
“The man...” (175)	“At last...” (175)	“Tasset, I’m...” (175)
“But if...” (176)		

Davies, *Tempest-Tost*

[Davies' Salterton] novels study in symbolic fashion a problem that has concerned Canadian writers since Susanna Moodie: the plight of the imagination in this chilly cultural climate. (18)

Hugo McPherson. "The Mask of Satire." *Canadian Literature*, no. 4, 1960, pp. 18-30.

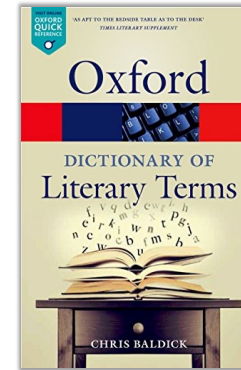
All told, *Tempest-Tost* is a moral tale aimed at Canadian mediocrity. It is a plea for the sweetness and light of an imaginative world like that which triumphs in *The Tempest*. (40)

Elspeith Buitenhuis. *Robertson Davies*. Forum House, 1972.

[The Salterton Trilogy] is an allegory for Canada's growth to spiritual and cultural maturity. (96)

Patricia Morley. "Where the Myth Touches Us." *Studies in Canadian Literature*, no. 1, 1976, pp. 96-104.

allegory



- a story or visual image with a second distinct meaning partially hidden behind its literal or visible meaning
- often involves *personification*, the ascription of human qualities to abstract concepts
- conceivable as a *metaphor* extended across a narrative
- in written narrative, involves a continuous, discernible parallel between the two or more meanings in the story (Baldick 8)

polyphonic

[Characters are liberated to speak] a plurality of independent and unmerged voices and consciousness, a genuine polyphony of fully valid voices.... [A] plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event.

Mikhail Bakhtin. *Problems of Dostoyevsky's Poetics*, 1929.

- Greek for "many-voiced"
- in the writings of Mikhail Bakhtin, equivalent to *dialogic*
- a technique in which several different voices of points of view interact on more or less equal terms (Baldick 284)

Davies, *Tempest-Tost*

Humphrey

- "Of formal education ... I have had but little" (173)
- "was [the Dean] going to boot his best soprano boy out into a cold world because he didn't do his sums?" (173)
- "some American impresario got a notion that he wanted to take part of our choir to the States for a tour" (174)
- "the Dean gave way; he didn't want to lose the publicity of a big fee" (174)
- "Women in the States went wild for [American counter-tenor Roland Thickpenny]" (175)
- "I, too, had my following.... But you can't say my American tour wasn't educative" (176)

Davies, *Tempest-Tost*

Roger

- “a wonderful Dominion Day ... I was stationed out on the West Coast” (173)
- “we were completely cheesed off ... when an order came round that the O.C. wanted al the junior officers to remain in barracks that night” (173)
- “There we were ... cooped up in the barracks, on a holiday.... So we thought up a scheme” (174)
- “Some of us who were engineers arranged wires on the handles of all the water closets on each floor” (175)
- “We pulled all the wire controls. There was a perfect Niagara of flushing closets.... That taught him to keep us in on Dominion Day” (175)

Davies, *Tempest-Tost*

Do we need these cultural amenities? The only answer to that question is this: no nation has achieved real greatness in the past without them. Unwilling though some of us may be to face the fact, other nations judge us by our learning, our arts and letters. They buy what we produce, of course, and they sell us what they produce themselves, but buying and selling alone cannot make a great nation. Only greatness in the things of the mind and spirit brings lasting reputation. So far Canada has produced very little in the realm of the mind and spirit which is of more than passing interest to the world at large.

Robertson Davies. “The Report of the Massey Commission.” Editorial. *Peterborough Examiner*, 5 June 1951, p. 4.

Davies, *Tempest-Tost*

Solly

- “And that is one of the big troubles with Canada; we have very little ceremonial sense” (173)
- “Our national dislike for doing things on a really big and spectacular scale” (173)
- “Taste is at the bottom of everything. Given taste, you can go to any lengths” (174)
- “Given taste, you can then go as far as you like with your big stage effects.... Pageantry in a big way. Make it complex! ... Byzantine!” (175)
- “I proclaim the Baroque.... I laud the daedal” (175)

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