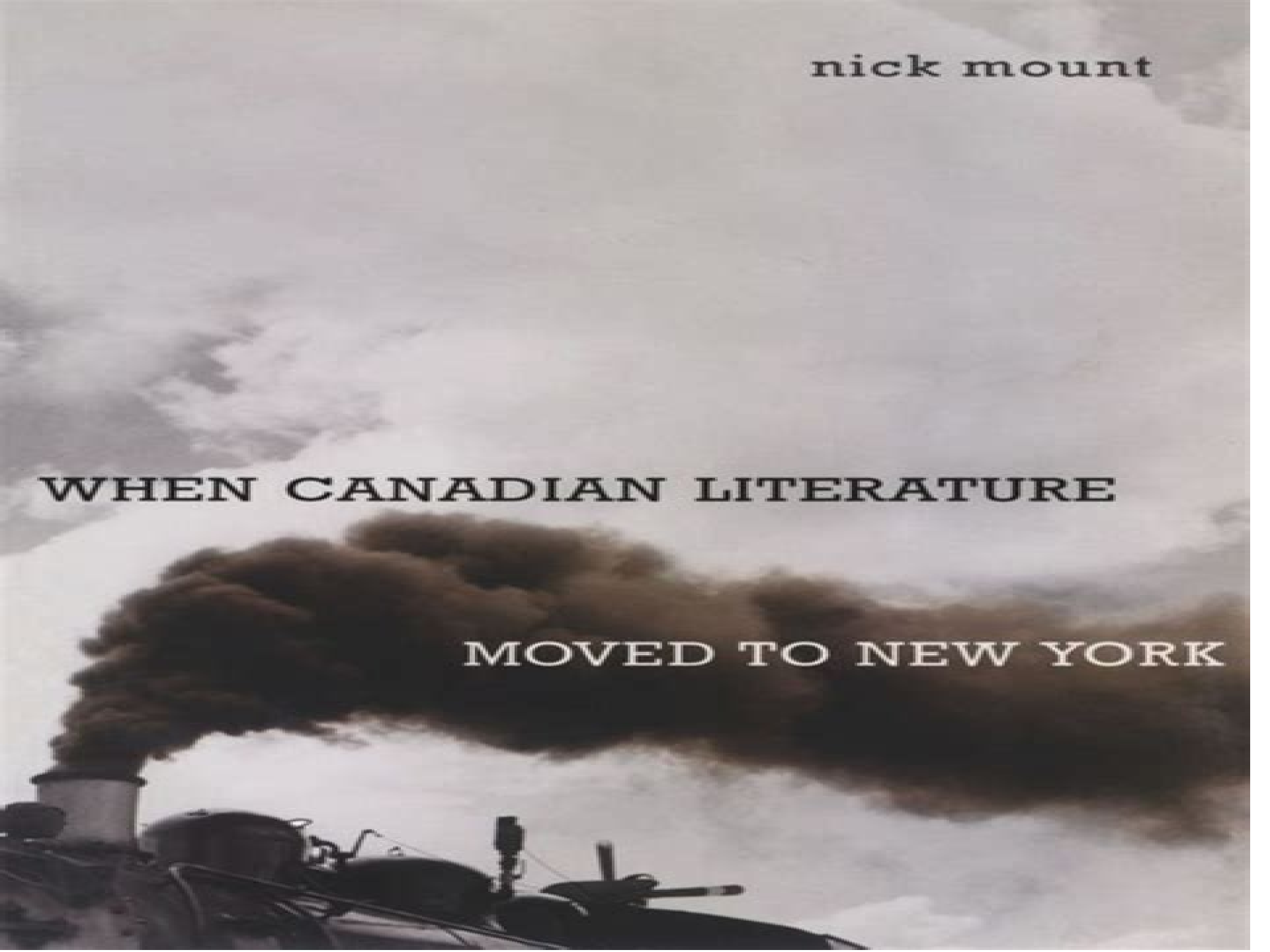


A black and white photograph of a steam locomotive. The locomotive is in the lower foreground, with its smokestack emitting a thick, dark plume of smoke that rises and spreads across the middle of the frame. The background is a sky filled with soft, white clouds. The overall tone is historical and industrial.

nick mount

WHEN CANADIAN LITERATURE

MOVED TO NEW YORK

When Canadian Literature Moved To New York

Cynthia Sugars, Laura Moss



When Canadian Literature Moved To New York:

When Canadian Literature Moved to New York Nicholas James Mount, Nick Mount, 2005-01-01 Canadian literature was born in New York City It began not in the backwoods of Ontario or the salt flats of New Brunswick but in the caf s publishing offices and boarding houses of late nineteenth century New York where writing developed as a profession and where the groundwork for the Canadian canon was laid So argues Nick Mount in *When Canadian Literature Moved to New York* The last decades of the nineteenth century saw an extraordinary exodus from English Canada draining the country of half its writers and all but a few of its contemporary and future literary celebrities Motivated by powerful obstacles to a domestic literature most of these migrants landed in New York by the 1890s the centre of the continental literary market and found for the first time a large receptive literary market and recognition from non Canadian publishers and reviewers While the expatriates of the 1880s and 1890s including Bliss Carman Ernest Thompson Seton and Palmer Cox were recognized for their achievements in Canada the domestic literature they themselves spurred into existence rekindled a nationalist imperative to distinguish Canadian writing from other literatures especially American and this slowly eliminated most of their work from the emerging English Canadian canon *When Canadian Literature Moved to New York* is the story of these expatriate writers who they were why they left what they achieved and how they changed Canadian literary history *Exodus* Nicholas James Mount, 2001 *Exodus* Nicholas James Mount, 2001 *The Irish Expatriate Novel in Late Capitalist Globalization* Joe Cleary, 2021-11-11 This study of contemporary Irish expatriate fiction offers a boldly original world facing rather than nation focused overview of the contemporary Irish novel Chapters examine how Irish narrative deals with the United States in a time of declining global hegemony a rising China and Asia a thwarted and turbulent Global South and a European Union that has decisively reshaped Ireland in the last half century The author argues that in a late capitalist world defined by volatile economic and cultural globalizations the Irish novel is struggling to imagine new ways to narrate the country s relationship to the world capitalist system and to find new place for Irish writing in the world literary system Looking at a rapidly changing Ireland in a rapidly changing international order Joe Cleary offers new readings of novels by Colm T ib n Anne Enright Joseph O Neill Deirdre Madden Mary Costello Naoise Dolan Aidan Higgins Colum McCann Ronan Sheehan and Ronan Bennett

Pet Projects Elizabeth Young, 2019-12-15 In *Pet Projects* Elizabeth Young joins an analysis of the representation of animals in nineteenth century fiction taxidermy and the visual arts with a first person reflection on her own scholarly journey Centering on Margaret Marshall Saunders a Canadian woman writer once famous for her animal novels and incorporating Young s own experience of a beloved animal s illness this study highlights the personal and intellectual stakes of a pet project of cultural criticism Young assembles a broad archive of materials beginning with Saunders s novels and widening outward to include fiction nonfiction photography and taxidermy She coins the term first dog voice to describe the narrative technique of novels such as Saunders s *Beautiful Joe* written in the first person from the perspective of an animal She connects this voice

to contemporary political issues revealing how animal fiction such as Saunders's reanimates nineteenth century writing about both feminism and slavery Highlighting the prominence of taxidermy in the late nineteenth century she suggests that Saunders transforms taxidermic techniques in surprising ways that provide new forms of authority for women Young adapts Freud to analyze literary representations of mourning by and for animals and she examines how Canadian writers including Saunders use animals to explore race ethnicity and national identity Her wide ranging investigation incorporates twenty first as well as nineteenth century works of literature and culture including recent art using taxidermy and contemporary film Throughout she reflects on the tools she uses to craft her analyses examining the state of scholarly fields from feminist criticism to animal studies With a lively first person voice that highlights experiences usually concealed in academic studies by scholarly discourse such as detours zigzags roadblocks and personal experience this unique and innovative book will delight animal enthusiasts and academics in the fields of animal studies gender studies American studies and Canadian studies

The Routledge Introduction to Twentieth- and Twenty-First-Century Canadian Poetry Erin

Wunker, 2022-11-21 When asked the question what is the power of poetry writer Ian Williams said poetry punctures the surface Williams statement that poetry matters and that it does something is at the heart of this book Building from this core idea that poetry perforates the everyday to give greater range to our lives and our thinking the practical and pedagogical aim of this book is twofold the first aim is to provide students with an introduction to the key cultural political and historical events that inform twentieth and twenty first century Canadian poetry and to familiarize those same readers with poetic movements trends and forms of the same time period This book addresses the aesthetic and social contexts of Canadian poetry written in the twentieth and twenty first centuries it models for its readers the critical and theoretical discourses needed to understand the contexts of literary production in Canada Put differently readers need a sense of the where and how of poetic production to help situate them in the what of poetry itself In addition to offering a historically contextualized overview of the significant movements developments and poets of this time period this book also familiarizes readers with key moments of reflection and rupture such as the effects of economic and ecological crisis global conflicts and debates around appropriation of culture This book is built on the premise that poetry in Canada does not happen outside of political social and cultural contexts

Editing Modernity Dean Irvine, 2008-03-15 The period between 1916 and 1956 was a

unique interval in the history of Canadian publishing During this period not only were a significant number of non commercial literary arts and cultural magazines established but it also happened that an unprecedented number of those involved in the creation and subsequent editing of this new type of magazine the little magazine were women Based on extensive new archival and literary historical research Editing Modernity examines these Canadian women writers and editors and their role in the production and dissemination of modernist and leftist little magazines At once a history of literary women and of the emergent formations and conditions of cultural modernity in Canada Irvine's study relates women

s editorial work and poetry to a series of crises and transitions in modernist and leftist magazine communities to the public hearings and published findings of the Massey Commission of 1949 51 and to the later development of feminist literary magazines and editorial collectives during the 1970s and 1980s Writers and editors examined in this study include Dorothy Livesay Anne Marriott Floris McLaren P K Page Miriam Waddington Flora Macdonald Denison Florence Custance Catherine Harmon Aileen Collins and Margaret Fairley

Double-Voicing the Canadian Short Story Laurie Kruk, 2016-05-27 Double Voicing the Canadian Short Story is the first comparative study of eight internationally and nationally acclaimed writers of short fiction Sandra Birdsell Timothy Findley Jack Hodgins Thomas King Alistair MacLeod Olive Senior Carol Shields and Guy Vanderhaeghe With the 2013 Nobel Prize for Literature going to Alice Munro the master of the contemporary short story this art form is receiving the recognition that has been its due and as this book demonstrates Canadian writers have long excelled in it From theme to choice of narrative perspective from emphasis on irony satire and parody to uncovering the multiple layers that make up contemporary Canadian English the short story provides a powerful vehicle for a distinctively Canadian double voicing The stories discussed here are compelling reflections on our most intimate roles and relationships and Kruk offers a thoughtful juxtaposition of themes of gender mothers and sons family storytelling otherness in Canada and the politics of identity to name but a few As a multi author study Double Voicing the Canadian Short Story is broad in scope and its readings are valuable to Canadian literature as a whole making the book of interest to students of Canadian literature or the short story and to readers of both

The Force of Vocation Ruth Panofsky, 2006-04-15 Adele Wiseman was a seminal figure in Canadian letters Always independent and wilful she charted her own literary career based on her unfailing belief in her artistic vision In The Force of Vocation the first book on Wiseman s writing life Ruth Panofsky presents Wiseman as a writer who doggedly and ambitiously perfected her craft sought a wide audience for her work and refused to compromise her work for marketability Based on previously unpublished archival material and personal interviews with publishers editors and writers The Force of Vocation charts Wiseman s career from her internationally acclaimed first novel The Sacrifice through her near career ending decisions to move into drama and non fiction to her many years as a dedicated mentor to other writers In the process Panofsky presents a remarkable and compelling story of the intricate negotiations and complex relationships that exist among authors editors and publishers

Canadian Literatures in English, Volume One - Second Edition Cynthia Sugars, Laura Moss, 2025-07-28 The long awaited second edition of Canadian Literatures in English has been updated throughout to include recent scholarship and fresh literary works As with the previous edition the anthology reflects the editors commitment to historical contextualization cultural inclusion and a nuanced understanding of critical debates over the long literary history of what is now Canada New to the second edition are works by Catharine Parr Traill Edith Maude Eaton L M Montgomery Ethel Wilson and others

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