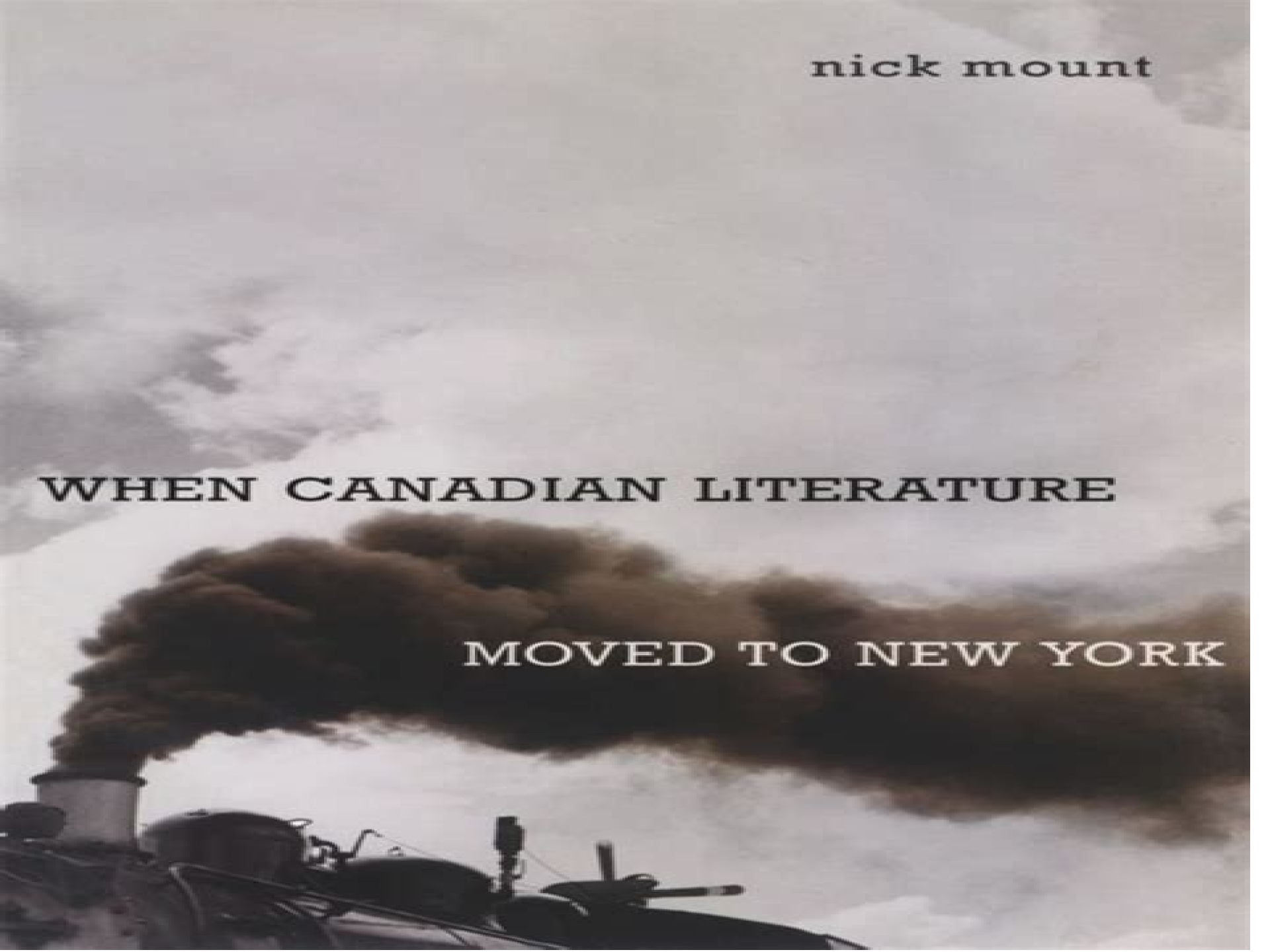


A black and white photograph of a steam locomotive. The locomotive is in the lower foreground, with its smokestack emitting a thick, dark plume of smoke that rises and spreads across the middle of the frame. The background is a sky filled with soft, white clouds. The overall tone is historical and industrial.

nick mount

WHEN CANADIAN LITERATURE

MOVED TO NEW YORK

When Canadian Literature Moved To New York

Dean Irvine



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 cafés 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 Tóibín 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.

The Oxford Critical and Cultural History of Modernist Magazines Peter Brooker, Andrew Thacker, 2009. This volume

contains 44 original essays on the role of periodicals in the United States and Canada Over 120 magazines are discussed by expert contributors completely reshaping our understanding of the construction and emergence of modernism **Canadian Women in Print, 1750-1918** Carole Gerson, 2011-05-24 Canadian Women in Print 1750 1918 is the first historical examination of women's engagement with multiple aspects of print over some two hundred years from the settlers who wrote diaries and letters to the New Women who argued for ballots and equal rights Considering women's published writing as an intervention in the public sphere of national and material print culture this book uses approaches from book history to address the working and living conditions of women who wrote in many genres and for many reasons This study situates English Canadian authors within an extensive framework that includes francophone writers as well as women's work as compositors bookbinders and interveners in public access to print Literary authorship is shown to be one point on a spectrum that ranges from missionary writing temperance advocacy and educational texts to journalism and travel accounts by New Woman adventurers Familiar figures such as Susanna Moodie L M Montgomery Nellie McClung Pauline Johnson and Sara Jeannette Duncan are contextualized by writers whose names are less well known such as Madge Macbeth and Agnes Laut and by many others whose writings and biographies have vanished into the recesses of history Readers will learn of the surprising range of writing and publishing performed by early Canadian women under various ideological biographical and cultural motivations and circumstances Some expressed reluctance while others eagerly sought literary careers Together they did much more to shape Canada's cultural history than has heretofore been recognized *Canada : Images D'une Société Post/nationale* Nordic Association for Canadian Studies. International Conference, 2009 Has Canada moved beyond the nation state into the world of the post national To what extent have fixed notions of Canadian nationhood been replaced by a more global decentralized sense of identification Is nationhood or post nationhood best expressed by statelessness and exile or by belonging Or can Canadian national identity in fact fruitfully coexist with the post national consciousness These are some of the issues covered by this volume issues seen from a range of perspectives literary cultural political and economic In the literary sphere the national post national debate is explored both through canonical writers such as L M Montgomery Stephen Leacock and Marie Claire Blais and through recent First Nations Asian Canadian African Canadian Ukrainian Canadian and Quebec writing The political and economic range is equally diverse covering such topics as immigration policy multiculturalism Canadian American relations tourist imaginings of the Canadian North the Canadian city and Quebec nationalism The book brings together 27 original articles from international scholars and creative writers offering both European and Canadian perspectives Six articles in French focus specifically on the francophone sphere *The Literary Legacy of the Macmillan Company of Canada* Ruth Panofsky, 2012-01-01 Fifth Business and Alligator Pie Stephen Leacock Grey Owl and Morley Callaghan these treasured Canadian books and authors were all nurtured by the Macmillan Company of Canada one of the country's foremost twentieth century publishing houses The Literary Legacy of the

Macmillan Company of Canada is a unique look at the contribution of publishers and editors to the formation of the Canadian literary canon Ruth Panofsky's study begins in 1905 with the establishment of Macmillan Canada as a branch plant to the company's London office While concentrating on the firm's original trade publishing which had considerable cultural influence Panofsky underscores the fundamental importance of educational titles to Macmillan's financial profile The Literary Legacy of the Macmillan Company of Canada also illuminates the key individuals including Hugh Eayrs John Gray and Hugh Kane whose personalities were as fascinating as those of the authors they published and whose achievements helped to advance modern literature in Canada Publisher's website

The Woman's Page Janice Anne Fiamengo, 2008-01-01 In the late nineteenth and early twentieth centuries journalism politics and social advocacy were largely male preserves Six women however did manage to come to prominence through their writing and public performance Agnes Maule Machar Sara Jeannette Duncan E Pauline Johnson Kathleen Blake Coleman Flora MacDonald Denison and Nellie L McClung The Woman's Page is a detailed study of these six women and their respective works Focusing on the diverse sources of their rhetorical power Janice Fiamengo assesses how popular poetry journalism essays and public speeches enabled these women to play major roles in the central debates of their day A few of their names particularly those of McClung and Johnson are still well known today although studies of their writings and speeches are limited Others are almost entirely unknown an unfortunate fact given the wit intelligence and passion of their writing and self presentation Seeking to return their words to public attention The Woman's Page demonstrates how these women influenced readers and listeners regarding their society's most controversial issues

Marion Winnifred Eaton, Karen E.H. Skinazi, 2012-03-19 The daughter of an English merchant father and Chinese mother Winnifred Eaton 1875-1954 was a wildly popular fiction writer in her time Born in Montreal Eaton lived in Jamaica and several places in the United States before settling in Alberta Her books many of them published under the Japanese pseudonym Onoto Watanna encompass the experiences of marginalized women in Canada Jamaica the United States and a romantic imagined Japan Marion The Story of an Artist's Model is Eaton's only book that explicitly deals with being foreign in Canada The novel follows the life of half foreign Marion Ascoug a character based on Eaton's own sister while never identifying her foreignness Escaping the unrelenting racial discrimination her family endures in Quebec Marion follows her dream of being an artist by moving to New York where she becomes Canadian instead of ethnic a more palatable foreignness Having successfully stripped herself of her ethnicity Marion continues to experience discrimination and objectification as a woman failing as an artist and becoming an artist's model Karen Skinazi's introduction to Eaton's fascinating narrative draws attention to the fact that although the novel uses many of the conventions of the race secret story this time the secret is never revealed This new edition of Marion The Story of An Artist's Model brings back into print a compelling and sophisticated treasure of Asian Canadian American fiction that offers a rare perspective on ethnicity gender and identity

Battle Lines Joel Baetz, 2018-05-25 For Canadians the First World War was a dynamic period of literary

activity Almost every poet wrote about the war critics made bold predictions about the legacy of the period s poetry and booksellers were told it was their duty to stock shelves with war poetry Readers bought thousands of volumes of poetry Twenty years later by the time Canada went to war again no one remembered any of it Battle Lines traces the rise and disappearance of Canadian First World War poetry and offers a striking and comprehensive account of its varied and vexing poetic gestures As eagerly as Canadians took to the streets to express their support for the war poets turned to their notebooks and shared their interpretations of the global conflict repeating and reshaping popular notions of among others national obligation gendered responsibility aesthetic power and deathly presence The book focuses on the poetic interpretations of the Canadian soldier He emerges as a contentious poetic subject a figure of battle romance and an emblem of modernist fragmentation and fractiousness Centring the work of five exemplary Canadian war poets Helena Coleman John McCrae Robert Service Frank Prewett and W W E Ross the book reveals their latent faith in collective action as well as conflicting recognition of modernist subjectivities Battle Lines identifies the Great War as a long overlooked period of poetic ferment experimentation reluctance and challenge

Diasporic Subjectivity and Cultural Brokering in Contemporary Post-Colonial Literatures Igor Maver, 2009-06-16 Diasporic writing simultaneously asserts a sense of belonging and expresses a sense of being ethnic in a society of immigration The essays in this volume explore how contemporary diasporic writers in English use their works to mediate this dissonance and seek to work through the ethical political and personal affiliations of diasporic identities and subjectivities The essays call for a remapping of post colonial literatures and a reevaluation of the Anglophone literary canon by including post colonial diasporic literary discourses Demonstrating that an intercultural dialogue and constant cultural brokering are a must in our post colonial world this volume is a valuable contribution to the ongoing discourse on post colonial diasporic literatures and identities

Between Empire and Republic Oana Godeanu-Kenworthy, 2022-01-26 In 1837 a small group of rebels proclaimed the short lived Republic of Canada Between then and the Act of Confederation of 1867 colonial Canadians tried to imagine the future of their communities in North America The choice between monarchy and republicanism shaped both colonial self images and images of the United States it also drove the political deliberations that eventually united the colonies of British North America into a self governing Dominion under the British Crown Between Empire and Republic is a thematic exploration of the political discourse embedded in the literary output of the period Colonial authors Susanna Moodie Th Ch Haliburton and John Richardson enjoyed transatlantic popularity and explained colonial realities to their British Canadian and American readership Collectively their writings serve as the lens into colonial Canadian perceptions of American and British political ideas and institutions Between Empire and Republic discusses North America as a literary contact zone where British principles of constitutional monarchy competed with American ideas of republicanism and democratic self government The author argues that political ideas in pre Confederation Canada filtered into the literary works of the time creating two settler colonial communities whose

recognizable cultural characteristics echoed public attitudes towards the political projects underpinning them **The Confederation Group of Canadian Poets, 1880-1897** D.M.R. Bentley, 2013-12-11 As one of the formative periods in Canadian history the late nineteenth century witnessed the birth of a nation a people and a literature In this study of Canada's first school of poets D M R Bentley combines archival work including extensive research in periodicals and newspapers with close readings of the work of Charles G D Roberts Archibald Lampman Bliss Carman William Wilfred Campbell Duncan Campbell Scott and Frederick George Scott Bentley chronicles the formation reception national and international successes and eventual disintegration after the 1895 War Among the Poets of the Confederation Group whose poetry forever changed the perception and direction of Canadian literature With the aid of biographical political and sociological analyses Bentley's literary history delineates the group's political aesthetic and thematic dispositions and characteristics and contextualizes them not only within Canadian history and politics but also within contemporary intellectual and literary currents including Romantic nationalism Canadianism and poetic formalism Bentley casts new light on the poets commonalities such as their debt to Young Ireland their commitment to careful workmanship and their participation in the American mind cure movement as well as on their most accomplished and anthologized poems from 1880 to 1897 In the process he presents a compelling case for the literary and historical importance of these six men and their poems in light of Canada's cultural and political past and defends their right to be known as Canada's first poetic fraternity at a time when Canada was striving to achieve literary and national distinction The Confederation Group of Canadian Poets 1880 1897 is an erudite and innovative work of literary history and critical interpretation that belongs on the bookshelf of every serious scholar of literary studies

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