

## Barometer Rising New Canadian Library

In the mid-1950s, much Canadian literature was out of print, making it relatively inaccessible to readers, including those studying the subject in schools and universities. When English professor Malcolm Ross approached Toronto publisher Jack McClelland in 1952 to propose a Canadian literary reprint series, it was still the accepted wisdom among publishers that Canadian literature was of insufficient interest to the educational market to merit any great publishing risks. Eventually convinced by Ross that a latent market for Canadian literary reprints did indeed exist, McClelland & Stewart launched the New Canadian Library (NCL) series in 1958, with Ross as its general editor. In 2008, the NCL will celebrate a half-century of publication. In *New Canadian Library*, Janet B. Friskney takes the reader through the early history of the NCL series, focusing on the period up to 1978 when Malcolm Ross retired as general editor. A wealth of archival resources, published reviews, and the NCL volumes themselves are used to survey the working relationship between Ross and McClelland, as well as the collaborative participation of those who, through the middle decades of the twentieth century, were committed to studying and nurturing Canada's literary heritage. To place the New Canadian Library in its proper historical context, Friskney examines the simultaneous development of Canadian literary studies as a legitimate area of research and teaching in academe and acknowledges the NCL as a milestone in Canadian publishing history.

"an excellent anthology ... a lovely project" --Silver Donald Cameron Given that Canada has the longest coastline in the world and its motto is "From Sea unto Sea," it is not surprising that virtually every Canadian writer has been inspired to write about some aspect of the sea at

some point in their work. As this book shows, those watery passages are some of the very best writing the nation has produced. Journeying coast to coast to coast, from the picturesque and isolated Vancouver Island village of Ucluelet, through the desolate Northwest Passage, to historic Signal Hill at the tip of Newfoundland's Avalon Peninsula, *Spindrift: A Canadian Book of the Sea* invites the reader on an evocative voyage. Reflecting on a myriad of sea-related themes--including the earliest Indigenous presence, the first nautical exploration of Canada, the arrival of immigrants on the nation's shores, the realities of making a living on the water, tragic marine events, warfare and celebrated vessels and people--Spindrift paints a compelling portrait of Canada. Editors Michael and Anita Hadley have distilled the essence from a vast collection of maritime reflection by some of Canada's greatest fiction and non-fiction writers including Milton Acorn, Pierre Berton, Earle Birney, M. Wylie Blanchet, Emily Carr, Donald Creighton, Michael Crummey, Barry Gough, Lawrence Hill, Edith Iglauer, Joy Kogawa, Malcolm Lowry, Linden MacIntyre, Yann Martel, L.M. Montgomery, Donna Morrissey, Farley Mowat, Alice Munro, Peter C. Newman, E.J. Pratt, Al Purdy, Nino Ricci, Stan Rogers, Jane Urquhart and Rudy Wiebe, to name but a few. Whether yachtsman, professional seafarer, or simply an admirer of ocean vistas, the reader will be moved and delighted by this treasury of Canadian voices. Please note that, due to licensing concerns, selections in the ebook differ slightly from the print book.

“An extraordinary intellectual voyage” through Gaelic environmental awareness, centuries ahead of its time, and its value today (*The Herald*). Caring for the environment, developing rural communities, and ensuring the survival of minority cultures are all laudable objectives, but they can conflict, and nowhere more so than the Scottish Highlands. As environmentalists

strive to preserve the scenery and wildlife of the Highlands, the people who belong there, and who have their own claims on the landscape, question this new threat to their culture, which dates back thousands of years. In this sensitive, thought-provoking book, James Hunter probes deep into this culture to examine the dispute between Highlanders, who developed a strong environmental awareness a thousand years before other Europeans, and conservationists, whose thinking owes much to the romantic ideals of the nineteenth century. More than that, he also suggests a new way of dealing with the problem, advocating drastic land-use changes and the repopulation of empty glens—an approach that has worldwide implications. “A very thoughtful piece of advocacy.” —The Scotsman

A study of a range of leftist literature of the 30s in its cultural milieu.

Canadian Fiction Studies are an answer to every librarian's, student's, and teacher's wishes. Each book contains clear information on a major Canadian novel. Attractively produced, they contain a chronology of the author's life, information on the importance of the book and its critical reception, an in-depth reading of the text, and a selected list of works cited.

December 6, 2017 was the 100th anniversary of the Halifax Explosion As it unfolds against the compelling background of wartime Halifax, *Barometer Rising* exhibits all of what Queen's professor D.O. Spettigue describes as MacLennan's "imaginative power and literary craftsmanship." The tight, melodramatic plot fuses together a tender love story, a bitter father-son conflict and a desperate search, centering on the famous harbour explosion. The novel stands in the front ranks of Canadian literature.

Penelope Wain believes that her lover, Neil Macrae, has been killed while serving overseas under her father. That he died apparently in disgrace does not alter her love for him, even

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though her father is insistent on his guilt. What neither Penelope or her father knows is that Neil is not dead, but has returned to Halifax to clear his name. Hugh MacLennan's first novel is a compelling romance set against the horrors of wartime and the catastrophic Halifax Explosion of December 6, 1917.

Themes in Canadian Literature.

Front-Line Librarianship: Life on the Job for Librarians presents a diverse range of observations, viewpoints and useful commentary on the current workplace experiences of librarians and their associates. The book's author presents an unrivalled portrait of front-line librarianship that is based upon his unique experience and voice. Chapters consider workplace matters, the fate of hardcopy books, speechmaking at conferences, the effects of recessions on libraries, continuing education, and corporate gift-giving programs. This book will make an excellent and useful addition to library collections in library science. Tells stories and presents interviews, bringing color and texture to library experience Shows librarianship from the perspective of a long-term practitioner Gives different approaches to a great range of real-life workplace issues

Collection of essays about Canadian writers such as Robertson Davies, Al Purdy, Margaret Atwood, Alice Munro, and Rudy Wiebe

For use with Oxford companion to Canadian history and literature by Norah Story.

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In White Civility Daniel Coleman breaks the long silence in Canadian literary and

cultural studies around Canadian whiteness and examines its roots as a literary project of early colonials and nation-builders. He argues that a specific form of whiteness emerged in Canada that was heavily influenced by Britishness. Examining four allegorical figures that recur in a wide range of Canadian writings between 1820 and 1950 - the Loyalist fratricide, the enterprising Scottish orphan, the muscular Christian, and the maturing colonial son - Coleman outlines a genealogy of Canadian whiteness that remains powerfully influential in Canadian thinking to this day. Blending traditional literary analysis with the approaches of cultural studies and critical race theory, *White Civility* examines canonical literary texts, popular journalism, and mass market bestsellers to trace widespread ideas about Canadian citizenship during the optimistic nation-building years as well as during the years of disillusionment that followed the First World War and the Great Depression. Tracing the consistent project of white civility in Canadian letters, Coleman calls for resistance to this project by transforming whiteness into wry civility, unearthing rather than disavowing the history of racism in Canadian literary culture.

An examination of the connections between modernist writers and editorial activities, *Making Canada New* draws links among new and old media, collaborative labour, emergent scholars and scholarships, and digital

modernisms. In doing so, the collection reveals that renovating modernisms does not need to depend on the fabrication of completely new modes of scholarship. Rather, it is the repurposing of already existing practices and combining them with others - whether old or new, print or digital - that instigates a process of continuous renewal. Critical to this process of renewal is the intermingling of print and digital research methods and the coordination of more popular modes of literary scholarship with less frequented ones, such as bibliography, textual studies, and editing. Making Canada New tracks the editorial renovation of modernism as a digital phenomenon while speaking to the continued production of print editions.

*Man Should Rejoice* is one of two hitherto unpublished novels by acclaimed novelist Hugh MacLennan. Completed in 1937 and left unpublished due to economic conditions during the Great Depression, it lay in the McGill archives until now. This critical edition of *Man Should Rejoice*, which is also the first-ever publication of the work, is comprised of a critical introduction, a bibliography of published and unpublished sources, a fully-edited text based on a typescript of the novel, a list of textual emendations, and explanatory notes. The introduction draws upon extensive research undertaken in three Canadian archival collections located in Montreal and Calgary. It provides relevant historical, cultural, and

biographical context for the novel. From hundreds of archival documents, Colin Hill reconstructs a textual history of the novel's production that acknowledges the crucial contribution of Dorothy Duncan, who heavily revised the text and assisted MacLennan behind the scenes. Hill also explores the critical reception of MacLennan's fiction from the 1930s to the present. This book is published in English. - *Man Should Rejoice* est un des deux romans inédits du grand romancier Hugh MacLennan. Terminé en 1937, il fut victime de la Grande Crise et fut conservé dans les archives de McGill jusqu'à maintenant. Cette édition critique de *Man Should Rejoice* comprend une introduction critique, une bibliographie des sources publiées et non publiées, le texte révisé tiré d'un tapuscrit du roman, une liste des emendations textuelles, et des notes explicatives. L'introduction, qui repose sur des recherches archivistiques poussées de trois collections canadiennes situées à Montréal et à Calgary, fournit le contexte historique, culturel et biographique du roman. Colin Hill érige l'histoire textuelle de l'écriture de ce roman à partir de centaines de documents d'archives qui jettent la lumière sur la contribution clé de Dorothy Duncan, qui a révisé en profondeur le texte et a aidé MacLennan en coulisses. Il explore par ailleurs la réception critique de la fiction de MacLennan, des années 1930 jusqu'à aujourd'hui. Ce livre est publié en anglais.

This new, thoroughly updated edition of Bradt's Nova Scotia remains the most comprehensive guide available to this increasingly popular region of eastern Canada. New direct flights from the UK make visiting easier than ever before, helping to fuel the growth of tourist numbers to the many new distilleries and wineries, all of which are covered in this new edition. Virtually surrounded by the sea, the region boasts 4,600 miles of coastline, superb seafood, a rich folklore, quiet roads and a wealth of outdoor pursuits. Travelling here feels like going back to a time when life's pleasures were simpler: shopping at a Farmers' Market or a roadside fruit stall, buying lobster fresh off the boat at the wharf, or photographing the lighthouse by the old fishing village. What's more, it's not hard to get off the beaten track here.

Is it possible to write an artistically respectable and theoretically convincing religious novel in a non-religious age? Up to now, there has been no substantial application of theological criticism to the works of Hugh MacLennan and Morley Callaghan, the two most important Canadian novelists before 1960. Yet both were religious writers during the period when Canada entered the modern, non-religious era, and both greatly influenced the development of our literature. MacLennan's journey from Calvinism to Christian existentialism is documented in his essays and seven novels, most fully in *The Watch that Ends the Night*.

Callaghan's fourteen novels are marked by tensions in his theology of Catholic humanism, with his later novels defining his theological themes in increasingly secular terms. This tension between narrative and metanarrative has produced both the artistic strengths and the moral ambiguities that characterize his work. *Faith and Fiction: A Theological Critique of the Narrative Strategies of Hugh MacLennan and Morley Callaghan* is a significant contribution to the relatively new field studying the relation between religion and literature in Canada.

Part One of this strongly worded, informed, and wide-ranging collection examines key issues for the future of Canadian criticism. Part Two offers new readings of important works by Grove, Wilson, MacLennan, Davies, Laurence, Hood, Wiebe, Hodgins, and Atwood. As W.J. Keith argues, 'We still have a mission: to have our literature recognized as an essential reflection of our national life. This is what I mean by retrenchment and consolidation. Literature can survive without literary criticism but it cannot survive if it is unknown and unread. It is criticism's prime function at the present time to see that it is both known and read with that mature enjoyment which is a combination of emotional sensitivity and humane intelligence. As critics, scholars, editors, we shall not be fulfilling our responsibilities or justifying our existence if we attempt anything less.' Or as Keith modestly observes in his introduction to this collection, 'If this book is of any

interest, it will be because Canadian literature is an important subject. Literary commentators like myself are middle-men, and should be prepared to admit the fact. If this book succeeds in helping readers to appreciate the works of Canadian writers that I discuss, and to derive increased pleasure and insight from them, it will have served its purpose. I can see no other justification for it -- or for any other work of criticism.'

Catching the Torch examines contemporary novels and plays written about Canada's participation in World War I. Exploring such works as Jane Urquhart's *The Underpainter* and *The Stone Carvers*, Jack Hodgins's *Broken Ground*, Kevin Kerr's *Unity* (1918), Stephen Massicotte's *Mary's Wedding*, and Frances Itani's *Deafening*, the book considers how writers have dealt with the compelling myth that the Canadian nation was born in the trenches of the Great War. In contrast to British and European remembrances of WWI, which tend to regard it as a cataclysmic destroyer of innocence, or Australian myths that promote an ideal of outsize masculinity, physical bravery, and white superiority, contemporary Canadian texts conjure up notions of distinctively Canadian values: tolerance of ethnic difference, the ability to do one's duty without complaint or arrogance, and the inclination to show moral as well as physical courage. Paradoxically, Canadians are shown to decry the horrors of war while making

use of its productive cultural effects. Through a close analysis of the way sacrifice, service, and the commemoration of war are represented in these literary works, *Catching the Torch* argues that iterations of a secure mythic notion of national identity, one that is articulated via the representation of straightforward civic and military participation, work to counter current anxieties about the stability of the nation-state, in particular anxieties about the failure of the ideal of a national “character.”

Winner of the Governor General’s Award for Fiction Canada Reads Selection (CBC), 2013 A landmark of nationalist fiction, Hugh MacLennan’s *Two Solitudes* is the story of two peoples within one nation, each with its own legend and ideas of what a nation should be. In his vivid portrayals of human drama in First World War–era Quebec, MacLennan focuses on two individuals whose love increases the prejudices that surround them until they discover that “love consists in this, that two solitudes protect, and touch and greet each other.” The novel centres around Paul Tallard and his struggles in reconciling the differences between the English identity of his love Heather Methuen and her family, and the French identity of his father. Against this backdrop the country is forming, the chasm between French and English communities growing deeper. Published in 1945, the novel popularized the use of “two solitudes” as referring to a perceived lack

of communication between English- and French-speaking Canadians. In 1759, Voltaire in *Candide* referred to Canada as "quelques arpents de neige." For several centuries, the image prevailed and was the one most frequently used by poets, writers, and illustrators. Canada was perceived and portrayed as a cold, hard, and unforgiving land. This was not a land for the fainthearted. Canada has yielded its wealth only reluctantly, while periodically threatening life itself with its displays of fury. Discovering its beauty and hidden resources requires patience and perseverance. *A Few Acres of Snow* is a collection of twenty-two essays that explore, from the geographer's perspective, how poets, artists, and writers have addressed the physical essence of Canada, both landscape and cityscape. "Sense of place" is clearly critical in the works examined in this volume. Included among the book's many subjects are Hugh MacLennan, Gabrielle Roy, Lucius O'Brien, the art of the Inuit, Lawren Harris, Malcolm Lowry, C.W. Jefferys, L.M. Montgomery, Elizabeth Bishop, Marmaduke Matthews, Antonine Maillet, and the poetry of Japanese Canadians. With aggravating global realignments, the dynamics and contradictions of a world (risk) society are looming ahead in the unfolding Third Millennium while globalization is gaining further steam. To this bears witness a potpourri of often frightening geopolitical, social, cultural, economic, demographic, ecological and other changes and challenges that gives substantial cause for concern about getting lost in a 'trans-whatever' sea of turmoil, uncertainty and indeterminateness. The resultant current backlash or rather

renewed interest in the nation as a collective identity-establishing category is an effort to gain some anchorage in ever more disintegrating times and proves especially those theoreticians wrong for whom the whole concept of the nation has worn off since long. In 16 resourceful essays internationally distinguished Canadian and European experts from a variety of fields take a fresh look at these developments by focussing on one of the most fascinating multicultural and multifaceted nation(-state)s in the world, Canada in the Third Millennium. The topics they discuss include, among others, Canada's difficult dissociation from Europe and the USA; the reframing and reclaiming of the Canadian story; the role of nations within the nation; the efforts to transcend the nation; pending geopolitical and (geo)ecological crises; glocal issues and new wars.

Collectively, the entries prove that Canada is a very progressive nation and opens up new perspectives for other collectives currently reassessing their national identities in a global environment. Thus, the book reaches well beyond the study of 'Canada' and will be valuable to academics, professionals, teachers and students of various disciplines coping with the issue at stake as well as the general reader.

A new critical edition of the acknowledged best Canadian novel of the 1930s. Irene Baird's *Waste Heritage* is a ground-breaking work of Canadian fiction based on the dramatic and violent labour disputes that took place in British Columbia in 1938. The story follows the progress of two friends, Matt Striker, a 23-year-old from Saskatchewan, and his simple-minded companion Eddy, as they travel from Vancouver

to Victoria following the occupation of the Vancouver Post Office. Like the unemployed masses that took siege of the Post Office, Matt and Eddy yearn for relief after years of economic depression. Empathetic and tragic, *Waste Heritage* has been praised as Canada's *Grapes of Wrath* and the most important Canadian novel of the 1930s. A new critical apparatus surrounds Baird's original text, informing the reader of the historical and literary contexts of the work, as well as providing exhaustive textual analysis.

In the winter of 1917, Penelope Wain is convinced her lover, Neil Macrae, is dead--killed in action while serving overseas. That he apparently died in disgrace does not alter her love for the soldier. Penelope is unaware that Neil has returned to Halifax to clear his name... only days before a catastrophic explosion in the Harbour will forever change their lives.

Much of the scholarship on twentieth-century Canadian literature has argued that English-Canadian fiction was plagued by backwardness and an inability to engage fully with the movement of modernism that was so prevalent in British and American fiction and poetry. *Modern Realism in English-Canadian Fiction* re-evaluates Canadian literary culture to posit that it has been misunderstood because it is a distinct genre, a regional form of the larger international modernist movement. Examining literary magazines, manifestos, archival documents, and major writers such as Frederick Philip Grove, Morley Callaghan, and Raymond Knister, Colin Hill identifies a 'modern realism' that

crosses regions as well as urban and rural divides. A bold reading of the modern-realist aesthetic and an articulate challenge to several enduring and limiting myths about Canadian writing, *Modern Realism in English- Canadian Fiction* will stimulate important debate in literary circles everywhere.

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