

When Canadian Literature Moved To New York

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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

from dorset sculpture to the barenaked ladies award winning historian jonathan f vance reveals a storyteller s ear for narrative in a country this diverse culture has different meanings vance tells a story from the wind swept arctic where a stranded innu woman fighting to survive took the time to decorate her clothing with rich designs a british explorer was amazed at her efforts but vance reminds us of the inseparable connection between life and art in inuit culture the innu word for breathe also means to make poetry and both derive from the word for the soul no surprise that aboriginal culture began to change irrevocably with the arrival of more europeans who brought their own ideas about culture but that is another tale in vance s fascinating history vance considers a range of key topics where for example is the divide between culture and mass entertainment he also considers how the hot button issues of canadian culture government funding for the arts the cultural brain drain the drive to preserve distinctly canadian forms of expression concerns over copyright protection the economic impact of cultural industries can be traced back to previous centuries and he shines new light on other key areas such as the unique culture of quebec and the cbc résumé de l éditeur

recent events may have strained and perhaps even blunted this historical evolution stuart notes since 9 11 washington has focused upon security and ottawa reluctantly has met that concern in order to sustain the open transit of people and goods upon which canada so relies as the western hemisphere travel initiative has shown however border management also has become increasingly costly and complex this may lead to political continentalism that interaction in other realms failed to produce more likely though the two peoples and their governments will merely adapt to changing circumstances book jacket

exploring literary influences and examining distinctly canadian traits this volume chronicles the evolution of canadian fiction from its european roots to its adaptation of the american fiction model it argues that with raymond knister s white narcissus a separate and unique canadian tradition commenced in the course of the discussion the study analyzes such writers as morley callaghan robertson davies ethel wilson margaret laurence and alice munro

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