Introduction: Canada 150. Bound by Three Oceans: Reading, Writing, Printing and Publishing in Canada since Confederation

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This special issue of the *Papers* represents a coming together of the Canadian Association for the Study of Book Culture (CASBC) and The Bibliographical Society of Canada (BSC) in recognition of Canada's sesquicentennial of 2017. The co-editors of this issue, as well as the two aforementioned societies, gratefully acknowledge the support of the Social Sciences and Humanities Research Council of Canada for the aid the agency provided to this special issue, and to offsetting the costs that were associated with the special joint day of the two societies, "Canada 150: Bound by Three Oceans: Reading, Writing, Printing and Publishing in Canada since Confederation," held 30 May 2017 at Ryerson University.

When CASBC and BSC began planning for their 2017 annual conferences in the late spring and early summer of 2016, one immediate question for both societies was whether to address the sesquicentennial in their programming. Indeed, they were encouraged to think in this direction since both societies were planning to meet as part of the annual Congress of the Humanities and Social Sciences, and the broad conference theme for the year was "The Next 150: Far and Wide," containing an obvious invocation of Canada's 150th anniversary as well as a key phrase from the national anthem. Given that the two societies had an established history of co-sponsored panels at Congress, the idea of a full day of co-programming quickly emerged. Discussion turned to holding a day-long scholarly exchange designed to highlight scholarship offering fresh insights into aspects of Canadian bibliography, print culture, and book history that have occurred within Canada's borders since 1867. The call for papers posed the following questions: (1) How has Canada's unique history — informed by two official languages, the forces of colonialism, imperialism, and the looming presence of our neighbours to the south — shaped domestic print production and distribution from 1867 to the present day, or, in turn, been shaped by it? (2) How have printers, publishers, literary institutions, authors, and readers

emerged within, influenced, and reacted to the Canadian context since 1867? What challenges did they face as they created, facilitated, nurtured, and responded to written works authored and/or published in Canada? What challenges do they continue to face? And, (3) What histories of print and of the book — reflecting the multiplicity of ethnic, religious, racial, linguistic, regional, and cultural communities of Canada — are yet to be revealed, studied, or celebrated?

In order to give consideration to the future as well as the past at this special Canada 150 joint day, the co-organizers also included a special bilingual “publishers’ panel” as part of the proceedings. Comprised of members of the present-day book publishing trade in Canada, the panel facilitated an exchange with and among practitioners over the present circumstances and future directions of the Canadian book publishing industry. Given the title “The Lovely Treachery of Canadian Book Publishing: Current Circumstances, Future Directions,” the panel included the following individuals from the Canadian publishing industry: Peggy Burns from the Montreal-based comics and graphic novel publisher Drawn & Quarterly; Kirk Howard from the trade publisher Dundurn Press; Marc Leslie Lefebvre from the self-publishing platform Kobo Writing Life; Geoffrey Little from the newly established and scholarly University of Concordia Press; Lisa Quinn from the recently restructured Wilfrid Laurier University Press; and Rodney Saint-Éloi from the independent literary publisher Mémoire d’encrier. The publishers reflected on how they are influenced by models from the past, and how they viewed themselves in the context of the Canadian and international book markets. The presence of two official languages in Canada, as well as a multiplicity of audiences and markets, was also raised. Publisher Rodney Saint-Éloi eloquently expressed that Mémoire d’encrier provides a venue not only for previously unheard voices from Canada, but also for writers from across the globe, while Drawn & Quarterly’s Peggy Burns reflected on her own efforts to learn French upon arriving in Montreal from New York. When queried about their view of the emerging field of online publishing and its potential impact on the Canadian book market, the two representatives from innovative academic presses, Geoffrey Little of Concordia University Press and Lisa Quinn of Wilfrid Laurier University Press, engaged in a detailed and lively discussion of recent developments in their field, the challenges of maintaining online repositories, and the embedding of academic presses within library administrations. Meanwhile, from a completely different corner of the market, Marc Leslie Lefebvre

described how online self-publishing platforms like Kobo's Writing Life open up the field to anybody who seeks to tell their own story, thereby flattening the traditional hierarchies of literary publishing. Each of the invited publishers was hesitant to offer any definitive answer to the final question: "What is the future of publishing in Canada?" However, their diverse perspectives, and the varied strategies and audiences of each of their publishing houses, bear witness to the intellectual vitality of the Canadian publishing industry in the face of an increasingly challenging and complex global market.

In addition to the Canadian publishers' panel, the joint conference included paper sessions featuring the work of thirteen scholars from across the nation. From early copyright history to the experience of scientific Canadian authors publishing in the United States, from the history of one regional printing house — Gagné of Louiseville — to the wide networks of the publisher Garand, from contemporary "mass-reading events" like Canada Reads to the gay and lesbian periodical press, the nine papers presented shed a light on writers, printers, publishers, and readers in Canada from the late-nineteenth century to the present day.

This special Canada 150 issue of the *Papers* features five articles expanded from conference papers given at the joint day held on 30 May 2017 and at the annual meeting of the Bibliographical Society of Canada on 29 May 2017. The articles are arranged according to their chronological focus. The first, "The Struggle behind 'Struggle and Story': A Canada 150 Exhibition at the Thomas Fisher Rare Book Library," is the text of Pearce J. Carefoote's commissioned keynote address for the annual meeting of the BSC. It offers reflections that align harmoniously with the intentions of the special issue. Dr. Carefoote kindly agreed to allow us to publish his address, which details the intellectual journey that underpinned his curatorial adventure into mounting a Canada 150 exhibit built exclusively from the holdings of the University of Toronto's Archives and its Thomas Fisher Rare Book Library. He characterizes an exhibit as "a physical manifestation of the essay form," and reveals the challenges that arise for the curator, who, even in the face of great textual riches, still encounters shortfalls, giving rise to "the silences punctuating the Canadian record that haunt most of our collections." In his closing paragraphs, Dr. Carefoote thoughtfully explores how mounting an exhibit can be understood as "an exercise in doing historical bibliography."

Independent scholar Meera Nair's article "The Geopolitics of Nineteenth-Century Canadian Copyright, as seen by some British

Authors,” describes the fraught relationship between Canada, the United States, and the United Kingdom over the Canadian book trade. In the latter half of the nineteenth century, copyright became the flashpoint for colonial discontent over Imperial challenges to Canadian sovereignty. Nair discusses the political tensions between the United Kingdom and the United States over unauthorized American reprints of British copyright works that circulated throughout British North America. In 1889, Canada attempted to protect the copyright interests of British authors through a legislative measure that would also have ensured that its domestic printing and publishing industry could thrive. The proposed Copyright Bill was not given royal assent because of a strong lobby from the British book trade that objected to its compulsory licensing provision. Nair studies this period in Canadian copyright history through the lens of the journal of the British Society of Authors, titled *The Author*. Through her review of this periodical, Nair ably demonstrates that British authors changed their position from one of support for Canada’s approach to one of marked hostility once British publishers became actively involved in the debate. For Canada, “[c]o-operation with and reciprocation from Britain was the expected outcome of a responsible government that took justice and the rule of law as a dual lodestar.” Unfortunately, to the British, Canada remained very much a British colony under British rule, at least insofar as copyright was concerned.

“Tried, Tested, but not Proved: *The Home Cook Book* and the Development of a Canadian Culinary Identity” is co-authored by two special collections librarians at the University of Guelph Library, Melissa McAfee and Ashley Shiflett McBrayne. Their study explores the story behind the first Canadian community cookbook of 1877. *The Home Cook Book*, consistently in print for a half a century, took its inspiration and much of its contents from an earlier cookbook of the same name published in Chicago just a few years earlier. With an analysis informed by understandings of the “community cookbook” previously put forward by scholars Elizabeth Driver and Lynne Ireland, the authors probe the publishing history, contents, recipe attributions, reception, and influence of *The Home Cook Book*. Their assessment provides insight into why this volume “served as a catalyst and a model for the community cookbook publishing phenomenon throughout Canada.”

In their article “Un nationalisme tourné vers l’Amérique et les colonies : l’exportation du ‘Roman canadien’ des Éditions Édouard Garand,” Marie-Hélène Constant and Caroline Loranger (Université

Laval, Université du Québec à Montréal), present their findings on the commercial strategies of the Montreal-based publishing firm of Édouard Garand in the interwar period, as revealed in the company's archival records and trade publications. Garand's series "Le Roman canadien" offered up popular fiction by French-Canadian authors for French-Canadian readers. Thanks to Garand's exploitation of the commercial networks of the French colonies in the 1920s, and later, in the years leading up to and during the Second World War, his successful negotiation of Canadian diplomatic channels, the publisher's novels celebrating French-Canadian culture were exported around the globe. While Constant and Loranger situate their study alongside recent analyses of Quebecois literary networks, they see Garand not as a builder of intellectual bridges, but rather the mastermind of an ambitious commercial strategy.

In "*La Revue moderne*, creuset de la littérature en régime médiatique dans les années 1950 au Québec," the final article of this issue, Adrien Rannaud, a member of Centre de recherche interuniversitaire sur la littérature et la culture québécoises (CRILCQ) and the 2017 recipient of the BSC-SbC's Emerging Scholar Prize, focuses his attention on the 1950s and the pages of the magazine *La Revue moderne*. More specifically, Rannaud posits that the magazine can be understood as a crucible for an emerging middlebrow media and literary culture in Québec. His analysis takes into account three bodies of texts published in the magazine: novels and short stories, a series of articles by *La Revue moderne*'s editor-in-chief Jean Le Moyne, and the monthly feature "Confidentiellement," penned by the radio and television actress Michelle Tisseyre. Although sentimental fiction from France featured heavily in *La Revue moderne*, the magazine also provided exposure and an important source of income for emerging Quebecois writers like Monique Larouche. Meanwhile, Le Moyne's series of articles on the joys of the simple life of the province: nature, animals, regional culture, and industry, sought to introduce a strain of modernity into the Quebecois literary culture while also maintaining a traditionalist Catholic-inflected intellectual stance. Finally, Tisseyre's column introduced celebrity and media culture into the magazine. As Rannaud makes clear, the intertwining of multiple media in the twentieth century — print, radio, television — requires that those studying the history and impact of a magazine such as *La Revue moderne* take into account the approaches offered by media studies as well as those afforded by traditional publishing and literary history.

The pages that follow reveal the fruitful interdisciplinarity that continues to characterize the fields of book history, print culture, and bibliography, highlighting thought-provoking intersections between the study of the book and the practice of curatorship, the histories of intellectual property and culinary arts as they aligned with the formation of Canadian social and literary identity, and the application of business history, network analysis, and media studies to the exploration of publishers and the press in the early to mid-twentieth century. Together, these five articles provide a provocative window into the breadth and diversity of Canada's book and print culture since Confederation in 1867.

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