for archival expansion and related changes in research methodology reflects upon the work of the book and points broadly to potential advances in the field. In the introduction she points to the need for “new bibliographical studies easily accessible on digital platforms” (4); in the conclusion, she illustrates how price and format encouraged unlikely readers to purchase a text such as *A Portrait of the Artist as a Young Man*. While aimed at scholars of modernist culture, *Cheap Modernism* not only generates new knowledge of the social history of reading practices but also reveals how a book history approach integrates bibliography, literary studies, and history to expand existing areas of research.

DAVID BUCHANAN
Athabasca University

Dean Irvine, Vanessa Lent, and Bart Vartour, eds., *Making Canada New: Editing, Modernism, and New Media* (Toronto, ON: UTP, 2017), 406 pp.; \$63.75 (Cloth) ISBN 9781487500597

In his now canonical essay from 1986, “Technological Nationalism,” Maurice Charland identifies a “rhetoric of technological nationalism in anglophone Canada which ascribes to technology the capacity to create a nation by enhancing communication” (197). Following Charland’s logic, there is something so very Canadian about *Making Canada New: Editing, Modernism, and New Media*. Substitute Canadian nationalism for Canadian literary modernism, and many of the same instincts Charland identifies in his essay are present in *Making Canada New*: a call to action related to the delineation of an uncharted Canadian terrain, a collection of individuals largely scattered across the country devoted to the act of communicating that terrain, and an underlying assumption that this vocalization necessitates the use of technology.

In many ways, *Making Canada New* feels like an intimate conversation between digital humanities scholars who are honing their communications processes and expressing the obstacles they have encountered as they pursue their projects. This circumstance is likely explained by the impetus behind the essay collection: in 2010, the Editing Modernism in Canada (EMiC) collective hosted a Conference on Editorial Problems; many of the essays in this collection originated as papers at that conference. EMiC is a collaboration between

academic researchers whose mandate is twofold: to produce critical editions of largely under examined Canadian modernist texts, and to provide literary-focused training in digital technologies.

This collection of essays, then, serves as an important resource for any digital humanities scholar, especially those pondering how to digitally represent an author's archive; how to bridge old and new media; how to enable the navigation of digitized literary resources in the most ethical manner; or, perhaps, how best to technologically convey the process of literary creation amid multiple drafts. For those who work in the field of Canadian literature more broadly, the essays in *Making Canada New* do offer some gems, particularly around the understudied texts that the scholars in these essays are spotlighting as important examples of Canadian literary modernism.

Making Canada New is divided into three parts. "Part One: Libraries, Archives, Databases, Editions" focuses on the ethical and structural dilemmas of archiving and representing literary texts in a digital format. In each essay within this section, scholars call for a revised presentation and reading practice. Sean Latham calls for the digital production of an "ergodic" navigation option that better reflects the more randomized reading of modernist magazines (53). Melissa Dagleish and Sophie Marcotte, in their respective essays, give concrete examples to emphasize how the way one displays a critical work (e.g., what editions and drafts of the work one presents) can affect understanding of the author and the text. Marc André Fortin argues that the presentation of an author's archive suggests its own path forward for how to interpret a particular text within that archive. In the final essay of this section, J.A. Weingarten looks at absences within an author's personal library and the obstacles these gaps can present at the level of interpretation.

"Part Two: Collaborations"—situates contemporary scholars and modernist authors within varying forms of community. In the first essay, Tanya E. Clement positions the autobiography of Baroness Elsa von Freytag-Loringhoven as a manifesto to highlight the multivocality of the text, as well as of the reading audience. Similarly, Patrick A. McCarthy and Chris Ackerley in their essay focus on Malcolm Lowry's wider community when addressing the context of *In Ballast to the White Sea*. Andrea Hasenbank, in her analysis of Canadian modernist manifestoes, bridges the gap between literature and proletariat communities. Paul Hjartarson, Harvey Quamen, and Kristen Fast consider the dimensions of a relational database as they digitize the archives of both Wilfred and Sheila Watson. And

Michael John DiSanto expands his community across generations as he posits his digitization of George Whalley's writing (a collaboration project with Robin Isard) as a continuance of Whalley's own literary computing aspirations.

In "Part Three: Selective Traditions and Alternative Modernisms," some of the dominant narratives about Canadian modernism are revisited and reframed. Peter Webb considers the isolation in which editors have produced critical editions of Canadian modernist texts, pointing to the lack of consensus in how one makes editorial decisions about material. Meanwhile, Gregory Betts suggests the presence of a repressed Canadian avant-garde, whereby historical censorship forced the erasure of authors like Sol Allen. Kailin Wright evaluates how Carroll Aikin's 1919 text *The God of Gods* was received in national and transnational modernist contexts, and how Indigenous elements within a Canadian modernist text were repurposed in a colonial manner. Tony Tremblay and Colin Hill similarly resituate elements of Canadian modernism in their essays; Tremblay suggests that New Brunswick's pastoral and romantic typecasting precluded New Brunswick modernist writers from public success, while Hill revisits Hugh MacLennan's realist novels through the lens of the writer's earlier experimental, modernist writing.

The strength of *Making Canada New* lies in its wide scope. Its best essays mainly come from Part Three, where critics make the greatest interventions as they attempt to rewrite the larger narratives of Canadian modernism. While not an expert in digital humanities, I do think some of the essays focused on the digitization of Canadian modernism could work towards more of an intervention, as their arguments are fairly intuitive. And while I appreciate the parallel between the impetus of modernism and the impetus of new media (and the digital humanities more broadly), which the introduction of *Making Canada New* postulates, it would be nice to see further cross-conversation between scholars using digital humanities and scholars using other methodological approaches to reframe Canadian modernism. But perhaps that is for another book.

ANNA SAJECKI
University of Alberta