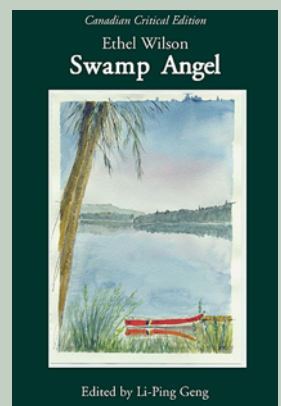
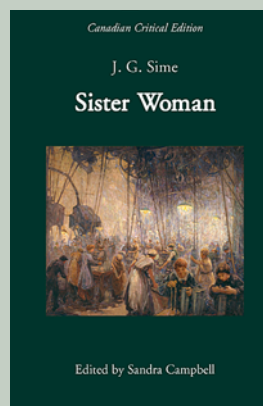
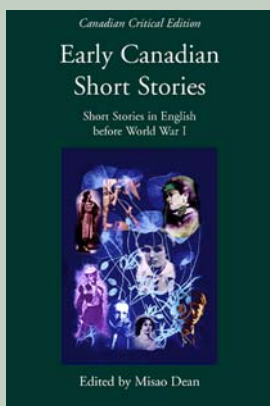
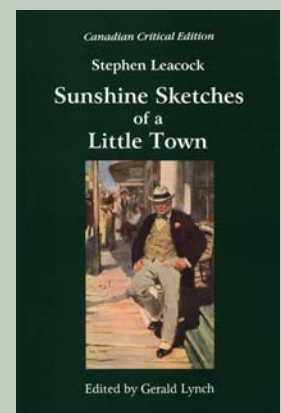
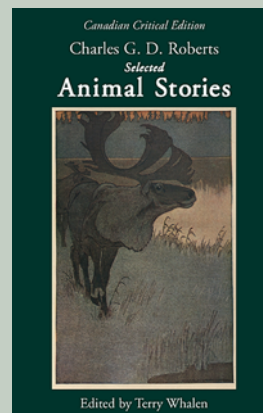
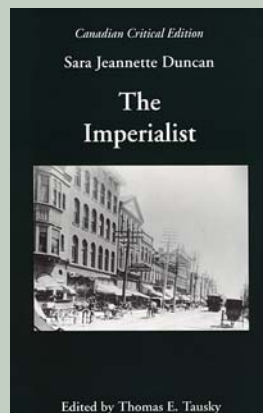
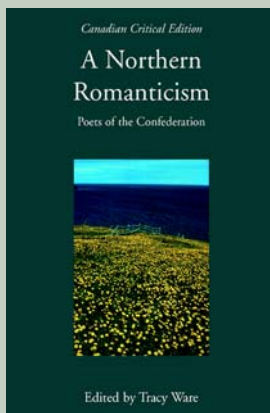
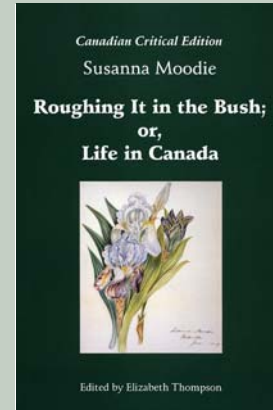
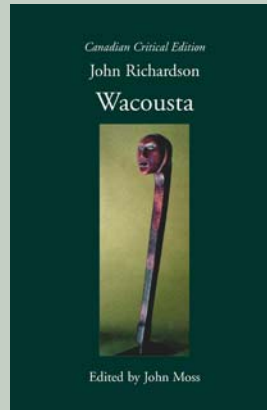
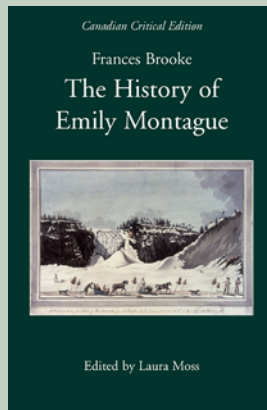


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This critical edition provides a new bibliography, excerpts from Brooke's other works, a full biography of Brooke, and a selection of critical

commentary spanning early responses to the novel to contemporary readings from the following: Barbara Benedict, Ida Burwash, Charles Blue, Carl Klinck, Frederick Philip Grove, Dermot McCarthy, Juliet McMaster, Lorraine McMullen, Robert Merrett, Ann Messenger, W.H. New, Desmond Pacey, E. Phillips Poole, Katherine M. Rogers, and Jane Spencer. Also included are four essays written especially for this edition by Cecily Devereux, Faye Hammill, Laura Moss, and Pam Perkins.

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John Richardson's wondrously extravagant frontier romance was first published in 1832. Celebrated as a national treasure, the genius of *Wacousta* is that it invites all manner of critical speculation yet refuses to submit to any one construct or approach. *Wacousta* is a gothic tale of dishonour, revenge and enduring passion, of horror, terror and moral perversity, of weird sexuality and bizarre violence. This edition contains an authoritative text and comprehensive biographical and bibliographical information and a wide range of critical commentary by Carl Ballstadt, David R. Beasley, A.C. Casselman, Douglas Daymond, Dennis Duffy, Carole Gerson, Michael Hurley, Manina Jones, Carl Klinck, Robert Lecker, Gaile McGregor, Leslie Monkman, John Moss, Margot Northerly, James Reaney, and William Riddell.

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ROUGHING IT IN THE BUSH
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Published in 1852, readers react strongly to the book and its author, and critics debate its merits and idiosyncrasies with respect to form, theme, motifs, and characterization. *Roughing*

It has been variously labelled history, fiction, autobiography, travel literature.

This new edition provides a reliable primary text, a new biography, documents that contextualize various aspects of the book, and critical commentary from Margaret Atwood, Charles Frederick Briggs, Carl Ballstadt, D.M.R. Bentley, Marian Fowler, Blanche Hume, Carl Klinck, Thomas Guthrie Marquis, Michael Peterman, Carol Shields, and David Stouck.

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Around 1880, the writers in this anthology began to write poetry of a calibre not seen before in Canada. Both Isabella Valancy Crawford and William Wilfred Campbell soon emerged as distinctive voices, but Charles G. D. Roberts played the vital role. His early poetry showed the possibilities of a Canadian Romanticism to Archibald Lampman, Bliss Carman, and Duncan Campbell Scott.

This anthology features introductions to each poet, bibliographies, and explanatory notes as well as essays from Charles G. D. Roberts, Archibald Lampman, Bliss Carman, Duncan Campbell Scott, E. K. Brown, R. E. Rashley, Malcolm Ross, Germaine Warkentin, D.M.R. Bentley, Stan Dragland, and Susan Glickman.

545 pages
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Sara Jeannette Duncan
THE IMPERIALIST
edited by Thomas E. Tausky

The Imperialist is about an adolescent nation seeking to define its own identity, "We are at the making of a nation:" the narrator tells us at one point.

When asked by the *Globe and Mail* "What book would you recommend to a foreigner who wants to understand Canada?" Carol Shields picked *The Imperialist*: "It deals with how Canadians think in the moderate sense of being Canadian. What it means to be liberal, for example. Having been written during the early part of the century, you wouldn't have thought *The Imperialist* would have been so prophetic.

This edition includes extensive explanatory notes and the complete texts of Duncan's letters about *The Imperialist*, reprints essays or extracts from published books by: Peter Allen, Carl Berger, Carole Gerson, Ajay Heble, Michael Peterman, Clara Thomas, and Francis Zichy; as well as essays written specifically for it by: Terrence L. Craig, Frank Davey, Teresa Hubel, Elisabeth Köster, and Thomas E. Tausky.

377 pages
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Charles G. D. Roberts
**SELECTED
ANIMAL STORIES**
edited by Terry Whalen

This edition of *Stories* recovers what its editor sees as twenty of his finest works. Along with Ernest Thompson Seton, Roberts was the co-founder of the modern 'realistic' animal story.

Misao Dean, Joseph Gold, W. J. Keith, T. D. MacLulich, and Terry Whalen contributed to the Criticism section. There is a short biography, anonymous reviews, commentaries on animals and the animal story by Roberts, and an extensive bibliography.

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Stephen Leacock
**SUNSHINE SKETCHES OF
A LITTLE TOWN**
Edited by Gerald Lynch

Sunshine Sketches of a Little Town began life in the *Montreal Star* in the first half of 1912 as a commissioned series of sketches about Canadian life, and is the only book Leacock wrote specifically for his Canadian readership. The *Sketches* holds in Canada a status comparable to Mark Twain's *The Adventures of Huckleberry Finn* in American culture.

Biographical and critical contributions by: Alan Bowker, Douglas Bush, Silver Donald Cameron, Robertson Davies, James Doyle, Arthur Lower, Gerald Lynch, William H. Magee, Peter McArthur, Darrel A. Norris, Desmond Pacey, B.K. Sandwell, and R.E. Watters.

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**EARLY CANADIAN SHORT
STORIES BEFORE WWI**
Edited by Misao Dean

This collection of short stories written in Canada before the end of WWI navigates between the extremes of commercial fiction and "serious literature," and between the canonically sanctioned and the marginalized, in order to be at once historically representative, inclusive, and open to a variety of critical approaches. It includes works by Thomas Chandler Haliburton, Charles G. D. Roberts, and Stephen Leacock, as well as lesser-known writers (such as the Chinese-Canadian Edith Eaton) and many such as Gilbert Parker and E. W. Thomson who have become less popular in the last thirty years. It places a variety of popular forms, including the detective story and the wilderness adventure, alongside serious stories of psychological realism, spiritual renewal, and political advocacy.

This critical edition includes contributions from these Canadian writers: Frank Davey, W. H. New, James Doyle, Mary Louise Pratt, Stephen Scobie, and Daniel Francis.

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Stephen Leacock
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edited by D. M. R. Bentley

Stephen Leacock puts big ideas into satire and fun. These delicious adventures take us into the realm of financiers, American clubmen and clubwomen, and the magnificent homes of the wealthy, and literally bubble over with wit and farcical satire.

Arcadian Adventures with the Idle Rich is as funny and pertinent today as it was in 1914 and a reminder of what is truly valuable in life.

This edition contains a substantial introduction by the editor and biographical and critical materials by James Doyle, Ralph L. Curry, William H. Magee, David M. Legate, Robertson Davies, Glenn Clever, J. Kushner and R. D. MacDonald, Desmond Pacey, Claude T. Bissell, and Gerald Lynch.

290 pages
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J. G. Sime
SISTER WOMAN
edited by Sandra Campbell

A rediscovered classic, J.G. Sime's *Sister Woman*, originally published in 1919, is a pioneering book of short stories, focused on the social and sexual changes in women's lives underway in the early twentieth century. Set in the Montreal of WWI, the twenty-eight stories deal with the lives of middle and lower-class women with a frankness that startled Sime's contemporaries.

The following writers contributed to this critical edition of *Sister Woman*: Sandra Campbell, Misao Dean, Peter Donovan, Gerald Lynch, Ann Martin, Lindsey McMaster, and K. Jane Watt.

Sandra Campbell, co-editor of *Pioneering Women*, *Aspiring Women* and *New Women*, three anthologies of short fiction by Canadian women to

1920, is currently completing a biography of Lorne Pierce, editor of Ryerson Press, 1920-1960. She teaches in the Pauline Jewett Institute of Women's Studies, Carleton University. She is General Editor of Tecumseh's Early Canadian Women Writers Series.

307 pages
paperback: ISBN 189613341X
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Ethel Wilson
SWAMP ANGEL
edited by Li-Ping Geng

Swamp Angel was first published in 1954 and eventually became a Canadian classic. The novel and its heroine, Maggie Lloyd, played a part in inspiring such other classics as Margaret Laurence's *The Stone Angel* and Carol Shields' *The Stone Diaries*. Ethel Wilson's lucidly spare and elegant prose tells a wonderfully crafted tale of jealousy, loyalty, and deliverance, at once regional and universal, realistic and philosophical. The story engages with themes of family, marriage, love, nature, religion, race, compassion, independence, and, above all, human understanding. Wilson's masterful descriptions of the green world of the British Columbia interior continue to contribute much to the reader's pleasure. As George Woodcock observed, "No other writer has more successfully evoked British Columbia as a place or its inhabitants as a strange and unique people than Ethel Wilson."

The following writers contribute to this edition of *Swamp Angel*: Anjali Bhelande, Burke Cullen, Li-Ping Geng, Janet Giltrow, John Gray, W. J. Keith, and David Stouck.

Li-Ping Geng is the editor of James Austen's *The Loiterer* (2000) and *The Novels of Henry Mackenzie* (2005). He has taught English at universities in China and Canada, and is the Dean of the School of Foreign Languages at Yan Tai University.

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In *Shenac's Work at Home*, first published in 1866, we read of Shenac MacIvor, a Scottish-Canadian farm girl whose courage and determination allow her to save the family farm and to provide for her ailing mother and siblings after the untimely death of their debt-ridden father. The same Scotch spirit that animates Glengarry's annual festives in Maxville and supports its unique historical museum in

Williamstown endures in this and other novels of Margaret Murray Robertson. Through her story of Shenac, a valiant domestic heroine, Robertson fashions a compelling chronicle of family life in Canada's oldest and most distinctive Scottish-Canadian community.

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Rosanna Leprohon
ARMAND DURAND; or,
a promise fulfilled
with an introduction by Lorraine
McMullen & Elizabeth Waterston

Armand Durand, first published in 1868, is a novel about French-speaking Quebecois, by an author whose first language was English and who wrote for such English-language publications as *The Literary Garland*, the *Family Herald* and *The Pilot*. It tells the story of two male characters yet it is written by a woman. It described boys' life on a seignury farm, although its author, born into an Irish family, had spent her own youth in the warehouse district of seaport Montreal; describes college life and professional training—although its mid-century author was of course excluded from such realms and experiences by her sex. Rosanna produced a novel every year or so throughout her marriage, while also producing thirteen babies, (and caring for the eight that survived infancy). *Armand Durand* has an authentic ring. It is a moving, disturbing, and realistic novel.

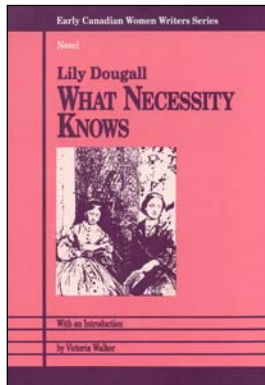
215 pages
paperback: ISBN 0919662471
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Agnes Maule Machar
ROLAND GRAEME: KNIGHT:
a novel of our time
with an introduction by
Carole Gerson

Roland Graeme, Knight, fittingly subtitled *A Novel of Our Time*, dauntlessly tackles the most pressing social and economic issues of the 1890s. The first Canadian novel to address directly the need for labour reform, it advocates the program and cause of the Knights and Labour, seeking to resolve social and economic inequities through education, benevolence, and good will. Issues entwined in its primary plot include temperance and alcoholism, Christian activism (the social gospel), and the obligation of middle-class women to participate actively in social reform.

323 pages
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Lily Dougall
WHAT NECESSITY KNOWS
with an introduction
by Victoria Walker

As a reflection on immigrant work in Canada, *What Necessity Knows* is a significant, intelligent work. The novel rose well above the average fictional fare of the day and recognized the seriousness of its author's project and is an important novel about women.

The questions of identity posed by Dougall's narrative are of greatest consequence for the two main female characters, Sissy/Eliza and Sophia. Though their backgrounds and experi-

ences may differ, both women struggle with the problem of establishing and maintaining their personal integrity as individuals.

456 pages
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Sara Jeannette Duncan
**THE SIMPLE ADVENTURES
OF A MEMSAHIB**
with an introduction
by Thomas E. Tausky

For all that she played no part in the administration of British India, the memsahib as wife, mother and mistress has figured prominently in the complex mythology of that society. In fiction and non-fiction alike, the memsahib has been portrayed as heroine, martyr, and villainess. Sara Jeannette Duncan, on the contrary, concerned herself with the mundane life of the ordinary memsahib. It is her distinctive achievement that she combines entertaining craftsmanship with an absence of melodrama. Her Helen Browne, Duncan convinces us, is what most memsahibs really were like.

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Joanna E. Wood
THE UNTEMPERED WIND
with an introduction by Klay Dyer

An incisive social critique of the puritanism and narrow-mindedness that cripples the spirit of the nineteenth-century village of Jamestown, it is also a novel that underscores the ambivalence and heightened anxieties informing the politics of marriage and sexuality during this period. With its sympathetic treatment of a young unmarried mother's struggle to survive social ostracism and psychological cruelty following the birth of her son, *The Untempered Wind* challenges the abstract notions of female virtue and honour that had emerged as key concerns during the legislative bickering over the Charlton bill only a few years earlier.

326 pages
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Sara Jeannette Duncan
A DAUGHTER OF TODAY
with an introduction and annotations
by Misao Dean

Duncan believed that one of the defining aspects of modern fiction is directly related to gender: the attempt to portray a new kind of heroine, substituting an active, thinking subject for the passive, instinctual object of patriarchal fiction. In her column of October 28, 1886 in *The Week*, Duncan deplors the limited exalted sphere to which women are relegated as heroines of sentimental fiction and complains that such characters are simply static devices for the forwarding of the plot, "the painted pivot of a merry-go-round."

Elfrida Bell, the "daughter of today," is an attempt at a realistic picture of a career female artist of the 1890s, who rejects marriage and even love as inimical to her ideal of achievement.

326 pages
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A. C. Laut

LORDS OF THE NORTH

with an introduction by Valerie Legge

In this first novel Laut brings into collision in Canada's northwest hinterland three unusual wilderness women; Miriam Hamilton, a captive and unwilling traveller; an unnamed hostile Indian woman, whose husband Le Grand Diable has been responsible for Miriam's abduction; and Frances Sutherland, a white settler's daughter who chooses to be an instrument of assistance and deliverance. All three are representative of women on the prairies during the early 1800s. Imperious, independent, wilful and strong, they resist and at the same time affirm the conventional mythology of woman as "standard-bearer," a "moral compass" for men who trek through the vast wilderness. Laut reminds us that Canada was explored and settled by women whose "gipsy yearning for the Wilds" led them, like their male counterparts, into lonely, remote regions of this "great lone land."

500 pages

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Sara Jeannette Duncan

COUSIN CINDERELLA

with an introduction by Misao Dean

The vague outline of an ironical omniscient narrator in *The Imperialist* becomes in *Cousin Cinderella* one of Duncan's most engaging and sympathetic female characters, Mary Trent; her self-discovery as narrator of the text is subtly created as a moment of self-recognition for the Canadian reader.

None of Duncan's previous narrators is as emphatically Canadian as Mary Trent; none are called upon to represent Canada, to serve as "samples" of the Canadian "natural product" of which Senator Trent is so proud, "finished" not by London or New York society, but by Canadian life.

399 pages

paperback: ISBN 0919662455

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J. G. Sime

OUR LITTLE LIFE:

a novel of today

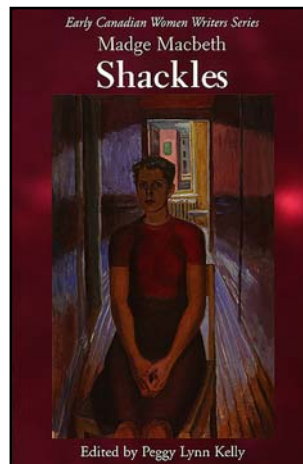
with an introduction by K. Jane Watt

Sime believed that the reason the contemporary novel was so "utterly useless and unreal" was its refusal to embrace and to represent change, instead maintaining an anachronistic relation to the past by "depicting a past state of things as if it were existing today." Sime chose as her example of obsession with "past states" common literary treatments of women, explaining that while the novel almost inevitably deals with gender on some level, it often fails to impart any idea of women's reality.

453 pages

paperback: ISBN 1896133002

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Madge Macbeth

SHACKLES

with an introduction by Peggy Kelly

Macbeth's fifth novel, *Shackles*, a pivotal work of early twentieth-century Canadian literature, recounts a vibrant period of first-wave feminism in Canada. First published in 1926, *Shackles* revolves around a middle-class Canadian woman, Naomi Lennox, and her search for acceptance and respect as a writer. Besides the protagonist's struggle for the autonomy in which to write, *Shackles* portrays many of the major issues in Canadian public discourse of 1900 - 1930: the rise of the maternal feminist, the New Woman's role in Canadian society, the conflict between free thinkers and the established churches,

power relations in heterosexual unions, contradictions and tensions between domestic and public spaces, and appropriate roles for working- and middle-class women. This new edition of Madge Macbeth's controversial novel includes an overview of her life and work in the Introduction, Explanatory Notes, a Bibliography, reviews of the first edition, and three key articles by Macbeth.

American-born Madge Macbeth (1878-1965) became a Canadian citizen after marrying Canadian engineer Charles William Macbeth. Charles died of tuberculosis in 1908, leaving Macbeth with two children. She lived the rest of her long life in Ottawa, where she parlayed her talent and her social connections into a successful literary career. A writer who circulated in the American and Canadian upper classes, friend to prime ministers and governors-general, Macbeth fictionalized the politics of her class in *The Land of Afternoon* (1924) and *The Kinder Bees* (1935), and she wrote articles on diplomats, princesses, and debutantes for *Canadian Courier* and *Mayfair* magazines. Her world view combined the assertiveness of the New Woman with the tradition of maternal feminism. Macbeth moved between the private and public spheres - travelling around the world, supporting her family by writing, volunteering in several Canadian cultural organizations. A founding member of the Canadian Authors Association, Macbeth was also actively involved in the Canadian Women's Press Club and the Ottawa Drama League. She was a prolific writer, authoring countless articles and short stories, two serialized novels, two memoirs, radio and stage drama, a history, and twenty novels.

A Canadianist, Dr. Peggy Kelly received her PhD in 1999, from the University of Alberta. She has published articles on Madge Macbeth, Dorothy Livesay, and the politics of the Anglo-Canadian literary field. Dr. Kelly teaches in the English Department, University of Ottawa.

375 pages

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