



presents

The 46th Annual Conference on Editorial Problems



October 23rd and 24th 2010
Jackman Humanities Building
University of Toronto

Acknowledgements

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Social Sciences and Humanities
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Conseil de recherches en
sciences humaines du Canada

Canada



Welcome to the 2010 Conference on Editorial Problems, organized by the Editing Modernism in Canada (EMiC) project.

EMiC is a SSHRC-funded Strategic Knowledge Cluster and includes participants and institutional partners from regions across Canada and from France, England, Belgium, New Zealand, and the United States. EMiC's mandate focuses on collaborative research, networking, and training initiatives; this facilitates collaboration among our transnational network of researchers and institutions to produce new print and digital editions of Canadian modernist texts from the early to mid-twentieth century.

At this conference we will witness a cross-section of the research undertaken by graduate students, postdocs, and faculty affiliated with EMiC. We will also learn about the projects of international scholars whose work in the fields of modernist literatures, scholarly editing, and the digital humanities intersects with EMiC.

Selected papers by conference participants will be collected in a planned peer-reviewed volume of essays, which will be published as part of the University of Toronto Press's Conference on Editorial Problems series. It will be edited by the EMiC project director, Dean Irvine, in collaboration with EMiC postdoctoral fellow Matt Huculak and graduate fellow Vanessa Lent. In addition, we will publish a special issue of *Essays on Canadian Writing* with contributions from a select group of the conference's panel and roundtable participants. This journal issue will also be open to submissions from the EMiC community. It will be edited by the project director in collaboration with EMiC postdoctoral fellow Meagan Timney and graduate fellow Bart Vautour.

Conference participants are invited to submit for consideration papers that have been revised and expanded to article length (6000-8000 words). Once the editors have received all submissions, they will be vetted and arranged for consideration as part of one of the two publications. Please send an expression of your intent to submit a paper by 30 November 2010. Completed papers must be submitted by 1 March 2011, and they must follow the new MLA style guidelines. Expressions of intent and finished papers should be submitted electronically to emic@dal.ca.

Conference Schedule

Saturday, 23 October 2010

8:00-8:45 **Registration**

8:45-9:00 **Introduction and Welcome**

Colin Hill and Dean Irvine

9:00-10:30 **Technologies and Collaboration I**

Chair: Alan Galey

Pericles Lewis, *Creating an Online Research Community: The Modernist Lab*

Meagan Timney, *IMT and the Digital Page*

Elizabeth Popham, *Mixing Media: The Evolution of E.J. Pratt's Behind the Log*

10:30-11:00 **Break**

11:00-12:30 **Event, Ethnography, Performance**

Chair: Vanessa Lent

Marc Fortin, Marius Barbeau's *The Downfall of Temlaham*:
Archival Problems Lead to Editorial Possibilities

Kailin Wright, *Bringing the Text to Life? Editing the Modernist Canadian Play The God of Gods*

Bart Vautour, *Modernist Events: Theorizing an Event-based Editorial Practice*

12:30-1:30 **Lunch**

1:30-3:00 **Recovery and Repression**

Chair: Bart Vautour

Benjamin Lefebvre, *Editing L.M. Montgomery across the Scholarly/Trade Divide*

Tony Tremblay, *The Editorial Problem of Reception: Travails of the New Brunswick Literary Modernists*

Gregory Betts, *When Out in Front Gets Left Behind:*

Reading/Reaching Canada's Early Avant-Garde Through the Archives

3:00-3:30: **Break**

3:30-5:00 **Emerging Scholars Roundtable**

Moderator: Dean Irvine

Brandon McFarlane, *Editing Urbanism in Canada*

Cameron Anstee, "Because it brought the world to us": A History of the Contact Poetry Readings

Ian Sampson, *Publishing Concrete Poetry in Canada: Earle Birney and Ganglia Press*

Jeff Weingarten, *Unity and Conflict: Modernism, Marxism, and F.R. Scott's Library*

Hannah McGregor, *Editing without Author[ity]: Notes Toward a Multimedia Martha Ostenso Archive*

Andrea Hasenbank, *Between Politics and Poetics: Canadian Manifestos, 1910-1960*

5:00-6:30 **Break/free time**

6:30-8:30 **Dinner at Bar Mercurio L'Espresso**

8:30-9:30 **Keynote Speaker**

Sean Latham, *Unpacking My Digital Library: Programs, Modernisms, and Magazines*

9:30-10:30 **Dessert Reception**

Sunday, 24 October 2010

9:00-10:30 **Editions in Progress**

Chair: Emily Ballantyne

Ruth Panofsky, *Editorial Recovery: The Collected Poetry of Miriam Waddington*

Peter Webb, "Hours in These Rooms": *Editing Eli Mandel for the Contemporary Reader*

Melissa Dalgleish, *Editing Ernest Buckler's The Mountain and the Valley*

10:30-11:00 **Break**

11:00-12:30 Technologies and Collaboration II

Chair: Matt Huculak

Tanya Clement, An Immodest Proposal: Towards a Multi-national, Multi-lingual, Collaborative, Scholarly Electronic Edition
Comparing the Life Writings of Dadaist Elsa von Freytag-Loringhoven and Canadian Frederick Philip Grove

Sophie Marcotte, Le projet *HyperRoy*

Vanessa Lent, The Experiential-Learning Model and *By Grand Central Station I Sat Down and Wept*

Ravit H. David, Contextualizing Advertising in Canadian Modernist Periodicals

12:30-1:30 Lunch

1:30-3:00 P.K. Page/Irwin Roundtable

Moderator: Zailig Pollock

Sandra Djwa, Socializing Page

Emily Ballantyne, Genetic Editing in a Digital Environment

Meagan Timney, The Digital Page

Tim Inkster, Publishing Page

Margaret Steffler, Editing the Travel Writings

Suzanne Bailey, Editing the *Brazilian Journal*

Michèle Rackham, Editing P.K. Irwin's Visual Art

3:00-3:30 Break

3:30-5:00 Sheila Watson and Wilfred Watson Roundtable

Moderator: Shirley Neuman

Fred Flahiff, Editing Sheila Watson's Journals

Alicia Fahey, Editing *The Double Hook*

Samuel Pane, Charting the *Landscape of the Moon: An Electronic Edition of Sheila Watson's Unpublished Novel*

Paul Tiessen, Comparative Communities and Collaborations: Malcolm Lowry and Sheila Watson

Kristin Fast and Paul Hjartarson, Editing the Writing of Sheila Watson and Wilfred Watson: Two Writers, Two Projects, Two (Digital) Archives

Kristine Smitka, Marshall McLuhan's Decades-Long Dialogue with Sheila and Wilfred Watson

Abstracts and Bios

Cameron Anstee, Carleton University

“Because it brought the world to us”: A History of the Contact Poetry Readings

The Contact Poetry Reading Series (1957-1962) was the first organized, sustained, successful poetry reading series in Canada. However, it remains widely unknown and has received minimal scholarly attention. This paper will offer an overview of the history of the series, as well as an outline of its most significant contributions to Canadian modernism. The series was a catalyst for the influence of the dominant strains of American modernism on Canadian poets, as well as served to develop and educate an audience for modern poetry in Canada. Its lack of thorough documentation in histories of Canadian modernist poetry is a glaring, significant absence that this paper will correct.

Cameron Anstee successfully completed an MA in English Literature at Carleton University in September 2009. My independent research was focused on the Contact Poetry Readings and funded by an Ontario Graduate Scholarship. I am not currently affiliated with a University, but am preparing applications to submit to Doctoral programs to potentially begin a PhD in the Fall of 2011.

Suzanne Bailey, Trent University

Time Travelling: Editing P.K. Page's *Brazilian Journal*

Brazilian Journal is P. K. Page's only published travel narrative. It is an edited version of a series of journals Page kept in the 1950s, documenting a turning point in the artist's career in which she discovers her vocation as a visual artist as well as poet. One of the challenges of editing *Brazilian Journal* consists in the complexity of the relationship between the private source documents, now held in the National Archives of Canada, and the public and highly-wrought published version, shaped by Page more than twenty years after her experiences in Brazil.

Suzanne Bailey is Associate Professor and Acting Chair of the Department of English Literature at Trent University. She has recently been awarded a Trent University Research Fellowship for her work on Victorian poetry, perception, and the cognitive sciences. Her current research explores perceptual and cognitive differences and their relationship to artistic production, especially poetry. She has published on Canadian travel writing and the poetry of travel in Canadian

Literature, and has articles in *Studies in Browning and his Circle*, *Victorian Poetry*, *Victorian Studies*, *Women's Writing*, and other journals.

Emily Ballantyne, Dalhousie University
Genetic Editing in a Digital Environment

In my presentation, I describe the genetic editorial approach of the Collected Works of P.K. Page. I look at the role of writing process and its articulation in a digitally encoded format. I will describe the benefits of studying the genesis of texts, drawing my examples from Page's unpublished Brazilian poetry. I will explore the changing perception of Page's time in Brazil that is facilitated by a genetic reading of her work. I will also discuss the role of genetic editing in socializing the texts with each other in the larger oeuvre.

Emily Ballantyne is currently completing her MA thesis at Trent University in the Public Texts program. She received an EMiC graduate stipend to complete a genetic, parallel-text edition of the Brazilian poetry (1957-1959) of poet-painter P.K. Page. She also currently holds a Canada Graduate Scholarship (SSHRC). Her thesis project socializes the Brazilian poetry with Page's travel writing in Brazil, and Page's retrospective *Brazilian Journal* published in 1987. She has had the pleasure of working as a Research Assistant for Zailig Pollock, editor of Page's Collected Poetry conducting archival research and transcribing manuscript poetry as part of the larger genetic edition. Her research interests also include eco-criticism, writing processes, travel writing, editorial theory, dystopia and human rights.

Gregory Betts, Brock University

When Out in Front Gets Left Behind: Reading/Reaching Canada's Early Avant-Garde Through the Archives

Avant-garde theories tend to address notoriously public movements, or else widely influential figures. In the case of early Canadian avant-garde literature, however, the resistance proved extremely effective in marginalizing radically experimental work. Archival researchers and editors, however, have begun the process of uncovering works that qualify as avant-garde, but that lack the familiar culture. My paper will focus on one work that was censored and marginalized, Sol Allen's *They Have Bodies* (1929), as an example of an early Canadian avant-garde text that provokes a need for new theorizations of avant-gardism and the role of archival researchers in re-creating literary histories.

Gregory Betts is an Associate Professor of Canadian Literature at Brock University. He has edited three books of early Canadian experimental writing, and recently published an edition of Bertram Brooker's prose works with the University of Ottawa Press. He is currently working on a history of early Canadian literary avant-gardism.

Tanya Clement, University of Maryland

An Immodest Proposal: Towards a Multi-national, Multi-lingual, Collaborative, Scholarly Electronic Edition Comparing the Life Writings of Dadaist Elsa von Freytag-Loringhoven and Canadian Frederick Philip Grove

Canadian and American scholars note the extent to which Frederick Philip Grove (1879-1948) drew from Dadaist Baroness Elsa von Freytag-Loringhoven's (1874-1927) bohemian life history to write his own German and Canadian life writings, but the materials from which these scholars have made these assertions remain inaccessible due to factors geographical, linguistic, and technological. In proposing a collaborative, digital scholarly edition focused on comparing Freytag-Loringhoven's autobiographical papers with the writings of her long-time lover once known as Felix Paul Greve, I am proposing an editorial model that mitigates these problems by encouraging multi-lingual, cross-repository, electronic collaborations.

Tanya Clement is the Associate Director of Digital Cultures and Creativity (DCC) at the University of Maryland, College Park (UMCP). She has an M.F.A from the University of Virginia and an English PhD from UMCP where she has worked for many years at the Maryland Institute for Technology in the Humanities (MITH).

Melissa Dagleish, York University

Editing Ernest Buckler's *The Mountain and the Valley*

In preparing a new critical edition of Ernest Buckler's *The Mountain and the Valley*, Dr. Marta Dvorak and I must consider five versions of the text: the American Henry Holt & Co. edition (1952), the Canadian Clarke, Irwin edition (1952), the McClelland and Stewart NCL edition (1961), the typescript of Buckler's second draft, which is the basis for the Holt edition, and the galley proofs for the Holt edition where Buckler makes final changes. This case study analyses the differences between these versions, how our edition reconciles them, what they tell us about the cultural and commercial imperatives of Buckler's publishers, and the challenges of long-distance collaboration.

Melissa Dalglish is a doctoral candidate in English at York University. Her primary area of scholarly interest is mythopoeic Canadian modernism. She is the editor of *Pivot: A Journal of Interdisciplinary Studies and Thought*, and is assisting Dr. Marta Dvorak of the Sorbonne Nouvelle with an edition of Ernest Buckler's *The Mountain and the Valley*.

Ravit H. David, University of Toronto

Contextualizing Advertising in Canadian Modernist Periodicals

This paper examines the significance of topography to the perceived meanings of texts, in particular the performing activity of advertisements' relative position to texts. Also, it seeks to capture such activity in text-encoding systems (XML), following the guidelines of the TEI. Using two different types of topographical design in two digitized issues of Canadian, Modernist periodicals, this paper presents the preliminary stages towards a theoretical and practical solution to the undesirable neglect of advertisements by libraries and digital projects.

Ravit H. David is a Modernist who likes to apply computational tools in her research. She held a PhD Fellowship from the Univ. of Haifa, Israel. A former system librarian Ravit also served as an adjunct Assistant Professor at the department of Library and Information Studies, Univ. of Haifa and in Gordon College, Haifa, also in Israel. She is currently pursuing a postdoctoral project in computational humanities under the direction of Dr. Alan Galey at the Information School (FIS), University of Toronto, in connection with EMiC.

Sandra Djwa, Simon Fraser University

Socializing Page

My topic is "the sociology of texts" (D.F. McKenzie's *Bibliography and the Sociology of Texts*) a phrase that reminds us of the web of connections surrounding a text - many apparent in a subject's letters. P.K. Page's letters describe family background (her father, Lionel Page, was a career soldier in the Canadian army), social connections, literary interests, poetic transmissions, diplomatic and gender history, political and cultural background and Sufi readings. A Page letter database was developed for her biography and we now need to develop a protocol to interface with the texts of team members.

Sandra Djwa taught in the Department of English at Simon Fraser University from 1968 to 2005, and is now Professor Emerita. She was elected to The Royal Society in 1994. A past editor of the annual review of Canadian poetry for "Letters in Canada" for the *University of Toronto*

Quarterly, she has published nine books and essays on E.J. Pratt, Margaret Lawrence, Margaret Atwood, Al Purdy and P.K. Page. Books include *Professing English: A Life of Roy Daniells* (2002), *Giving Canada a Literary History: A Memoir by Carl F. Klinck*, ed. Sandra Djwa (1991), *The Politics of the Imagination: A Life of F.R. Scott* (1987, 1989), French translation, *F.R. Scott: Une vie* (2001), *On F.R. Scott: Essays on His Contributions to Law, Literature and Politics*, eds. Sandra Djwa and R. St. J. MacDonald (1983), *Saul and Selected Poetry of Charles Heavyside*, ed. Sandra Djwa (1976) and *E.J. Pratt: The Evolutionary Vision* (1974). She co-edited the *Complete Poems of E.J. Pratt* (1989) with Gordon Moyles and the *Selected Poems of E.J. Pratt* (1999) with Zailig Pollock and W.J. Keith. *Professing English* was awarded the Royal Society Lorne Pierce medal. She is presently writing a life of the poet and artist P.K. Page.

Alicia Fahey, Trent University
Editing *The Double Hook*

Sheila Watson's novel, *The Double Hook* has generated a myriad of interpretations, all of which present a new perspective in which the text can be read. I am in the process of preparing a critical edition of *The Double Hook* that will present the novel in a socialized context. I wish to emphasize that the novel we have come to recognize as *The Double Hook* is a culmination of the cumulated efforts of a number of people. Some obstacles that have presented themselves in the preparation of my edition involve the spatial limitations of codex technology and, consequently, the selective process of including and excluding various materials. I have also struggled to establish the most effective method of formatting these materials in a way that represents them as inextricably linked to the novel and not as peripheral or secondary material.

Alicia Fahey is currently completing her M.A. in the English Literature Public Texts Program at Trent University. For her thesis project, she is preparing a critical edition of Canadian author Sheila Watson's novel *The Double Hook*. Alicia's research has stemmed from the EMiC project and her EMiC-affiliated research at the Digital Humanities Summer Institute in Victoria, B.C. Her research interests include Canadian literature and poetry, modernism and postmodernism, gender theory, and ecocriticism.

Kirstin Fast, University of Alberta
Digitizing Wilfred Watson

The EMiC group at the University of Alberta is developing plans to digitize the archives of Sheila Watson and Wilfred Watson as a joint St. Michael's/University of Alberta initiative and to use scholarly editions as "building blocks" in developing separate digital archives for each writer. Although Sheila and Wilfred lived and worked side-by-side for more than fifty years, they nurtured different artistic visions and projects and ultimately deposited their papers in separate archives. Two writers, two artistic visions. To honour both their relationship and their individual visions, we have designed two distinct editing projects leading to two separate digital archives. In this paper we outline our plans for Phase One of each project and reflect on the editorial problems these projects confront.

Kristin Fast is a first year PhD student at the University of Alberta. She works on the Editing Sheila Watson Project and the Editing Wilfred Watson Project based at the U of A. Her PhD research focuses on Sheila Watson's short stories, particularly "Brother Oedipus," "The Black Farm," and "Antigone." Kristin is also interested in investigating digital delivery of print materials and ways in which digital tools and environments can help facilitate editorial work.

Fred Flahiff, University of Toronto
Editing Sheila Watson's Journals

F.T. Flahiff first met Sheila Watson when they were both graduate students in Marshall McLuhan's graduate seminar at the University of Toronto. The two formed a connection that, 40 years later, compelled Watson to entrust her biography to Flahiff. *Always Someone to Kill the Doves: A Life of Sheila Watson* was released in 2005. He taught at St. Michael's College at the University of Toronto until his retirement in 1999.

Marc Fortin, Queen's University
Marius Barbeau's *The Downfall of Temlaham*: Archival Problems Lead to Editorial Possibilities

The Barbeau fonds at the Canadian Museum of Civilization in Gatineau, Quebec have been shaped by a certain view to maintaining Barbeau's position as an ethnographer over his creative work. In researching for an edition of Barbeau's 1928 novel *The Downfall of Temlaham*, I have had to reconstruct Barbeau's position as a creative writer within an archive that has fragmented such a position. In reimagining Barbeau as a

novelist, his archive has thus opened up a view of his novel as a national and political interpretation of modernity, one that is collaborative, and perhaps been de-historicized from its publication history thus far.

Marc Fortin is a PhD candidate at Queen's University, Kingston. His interests include the interdisciplinary influence between science and literature, evolutionary narratives, and representations of the human-animal in contemporary Canadian fiction. He is currently working on an edition of Marius Barbeau's *The Downfall of Temlaham* (1928).

Alan Galey, University of Toronto

Alan Galey is Assistant Professor in the Faculty of Information at the University of Toronto, where he also teaches in the collaborative program in Book History and Print Culture. His research focuses on intersections between textual scholarship and digital technologies, especially in the context of theories of the archive and the history of scholarly editing. He has published on these topics articles in journals such as *Shakespeare Quarterly*, *Literary and Linguistic Computing*, *Early Modern Literary Studies*, *College Literature*, and *Archiv für das Studium der neueren Sprachen und Literaturen*, and co-edited special issues of *Shakespeare: the Journal of the British Shakespeare Association* and *TEXT Technology*. He is currently co-editing a volume of essays titled *Shakespeare, the Bible, and the History of the Material Book: Contested Scriptures*. He currently holds a Standard Research Grant from SSHRC for a project titled *Archive and Interface in Digital Textual Studies: From Cultural History to Critical Design*, which combines a book project on preservation and loss in Shakespeare's textual history with the design of an open-source, component-based code library for visualizing archival information.

Andrea Hasenbank, University of Alberta

Resting Discontent: Canadian Manifestos, 1910-1960

This project aims to collect a body of Canadian manifestos in a critical print edition, setting political manifestos against literary and artistic declarations to explore the impact of this wide-ranging genre on Canadian thought and culture. Particularly in this period, manifestos play with specifically modernist conventions. On the one hand, these texts rely on appropriate modernist conventions of formal economy, brevity, and speech rhythms distilled to essentials. On the other hand, they are often formally unpredictable, uncontrollable, and free-flowing. The political and the artistic are deeply intertwined, borrowing stylistically and programmatically from each other; by reading them together, Canadian

modernism will be better perceived as multivocal and multivalent in its influence.

Andrea is a second-year PhD student at the University of Alberta, where she holds a SSHRC Canada Graduate Scholarship. Her research is grounded in the area of print history, with a focus on the intersections between print, politics, and propaganda. Her dissertation work will examine labour and leftist pamphlets circulating in Western Canada during the 1930s and 1940s. This project seeks to open a dialogue between literary modernism and pamphleteering print culture to better understand their shared linguistic tactics and common readership. As part of EMiC, Andrea is currently editing a collection of Canadian manifestos that will set political declarations alongside their literary counterparts.

Colin Hill, University of Toronto, Conference Co-convenor

Colin Hill is an Associate Professor in the Department of English at the University of Toronto and Director of the Canadian Studies program at the University of Toronto's Mississauga campus. His book entitled *Modern Realism in English-Canadian Fiction* will be published by University of Toronto Press this winter. He is working on several critical editions of modernist Canadian fiction. The first of these editions, Irene Baird's 1939 novel *Waste Heritage*, was published in fall 2007 by the University of Ottawa Press as part of the Canadian Literature Collection. Other editions currently in progress include Hugh MacLennan's two unpublished novels of the 1930s, *So All Their Praises* and *A Man Should Rejoice*, and Raymond Knister's unpublished and experimental modernist novel of the 1920s, *Group Portrait*. His articles have appeared in *Canadian Literature*, *Journal of Canadian Studies*, *Studies in Canadian Literature*, and Dean Irvine's *The Canadian Modernists Meet*.

Paul Hjartarson, University of Alberta

Editing the Writing of Sheila Watson and Wilfred Watson: Two Writers, Two Projects, Two (Digital) Archives

The EMiC group at the University of Alberta is developing plans to digitize the archives of Sheila Watson and Wilfred Watson as a joint St. Michael's/University of Alberta initiative and to use scholarly editions as "building blocks" in developing separate digital archives for each writer. Although Sheila and Wilfred lived and worked side-by-side for more than fifty years, they nurtured different artistic visions and projects and ultimately deposited their papers in separate archives. Two writers, two artistic visions. To honour both their relationship and their individual visions, we have designed two distinct editing projects

leading to two separate digital archives. In this paper we outline our plans for Phase One of each project and reflect on the editorial problems these projects confront.

Paul Hjartarson is Professor of English and Film Studies and EMiC Project leader at the University of Alberta. With Tracy Kulba, he edited *The Politics of Cultural Mediation: Baroness Elsa von Freytag-Loringhoven and Felix Paul Greve* (2003). He is a contributor to volumes two (2005) and three (2007) of the *History of the Book in Canada/Historie du livre et de l'imprimé au Canada*. With D.O. Spettigue, he edited *Baroness Elsa* (1992), the autobiography of Dada poet and artist Elsa von Freytag-Loringhoven. He is currently engaged in a SSHRC-funded study of the institution of English-Canadian literature during the Cold War, particularly of the conjuncture of nation-building and artistic modernism that placed modernist discourse at the centre of postwar state culture. He is the General Editor of the CrossCurrents series at the University of Alberta Press.

Matt Huculak, Dalhousie University

Matt recently finished his PhD at the University of Tulsa, with a specialization in modernism and periodical studies. His dissertation, "Middlebrow Politics and the Book War: Periodicals, Print History, and the Commercialization of Literature, 1905-31," was completed under the supervision of Sean Latham last August. He comes to us with many years of experience in editing and the digital humanities, including working as project manager and digital editor of the Modernist Journals Project, an editorial assistant with the *James Joyce Quarterly*, and webmaster for the Modernist Studies Association. His work in digital media involves designing collaborative environments to facilitate teaching and research—an objective that he has already achieved in providing online access to archival and rare print materials through the Modernist Journals Project, and that he plans to extend by creating for EMiC a digital bibliography and archive of modernist Canadian little magazines in English and French.

Tim Inkster, Porcupine's Quill Publishing Page

Tim and Elke Inkster started their own book publishing company, the Porcupine's Quill, in 1974. His professional relationship with P.K. Page started when McClelland & Stewart refused to publish *The Hidden Room* (1997) and ended with receipt of a case of Heineken on a leaden day in January of 2010, just hours before the poet's death later that same evening. He is a member of the Graphic Designers of Canada and an

award winner for his design work. Tim has been active within the Literary Press Group of Canada and the Association of Canadian Publishers, for which he served as treasurer for six years. He was also very involved in a variety of roles with the Eden Mills Writers' Festival for more than ten years, including one term as president. On Canada Day (2008) both Tim and Elke Inkster were appointed to the Order of Canada, "For their distinctive contributions to publishing in Canada and for their promotion of new authors, as co-founders of The Porcupine's Quill, a small press known for the award-winning beauty and quality of its books."

Dean Irvine, Dalhousie University, Conference Co-convenor

Dean Irvine is an Associate Professor in the Department of English at Dalhousie University. He is the editor of *Archive for Our Times: Previously Uncollected and Unpublished Poems of Dorothy Livesay* (1998), *Heresies: The Complete Poems of Anne Wilkinson, 1924-1961* (2003), and *The Canadian Modernists Meet* (2005), and author of *Editing Modernity: Women and Little-Magazine Cultures in Canada* (2008). He is currently completing the manuscript for a new book, *Variant Readings: Editing Canadian Literature*, under contract to McGill-Queen's University Press, and co-editing (with Robert May), the complete poems and translations of F.R. Scott. As general editor of the Canadian Literature Collection/Collection de littérature canadienne (University of Ottawa Press) and director of the Editing Modernism in Canada project, he is engaged in a wide range of collaborative editorial projects in print and digital media.

Sean Latham, University of Tulsa, Keynote Speaker

Unpacking My Digital Library: Programs, Modernisms, Magazines

Lodged at the intersection of digital theory and periodical studies, "Unpacking My Digital Library" will explore the ways in which editorial practices in the new media offer us new and often striking ways of understanding the modernist magazine as a social and aesthetic form. The discussion will range across *Scribner's Magazine*, *The Crisis*, American pulps, and *Blast* to argue that twentieth-century periodicals anticipate key elements of digital media, including recursion, interactivity, and even a deep ergodic structure. These innovative and often disruptive structures, which are themselves deeply imbricated with modernism, only become visible in the act of digitally editing such works, a process that promises to reveal deep and persistent links across the dominant media forms of the last century.

Sean Latham is the Pauline Walter McFarlin Professor of English and Comparative Literature at the University Tulsa where he serves as Editor of the *James Joyce Quarterly* and Co-Director of the NEH-sponsored Modernist Journals Project. He writes and teaches broadly in the areas of media studies, modernism, periodical studies, and literature and the law. He is the author of *Am I a Snob?: Modernism and the Novel* (Cornell 2003) and *The Art of Scandal: Modernism, Libel Law, and the Roman a Clef* (Oxford UP 2009). He is also the editor of the Longman Cultural Edition of Joyce's *Dubliners* (spring 2010) and an essay collection entitled *James Joyce: Visions and Revisions* (Irish Academic Press 2009). From 2009-10 he served as President of the Modernist Studies Association and is a trustee of the International James Joyce Foundation and a member of the External Advisory Board for Project MUSE. With Mark Morrisson he is also the founding co-editor of the newly created *Journal of Modern Periodical Studies* published by Penn State UP.

Benjamin Lefebvre, University of Worcester / University of Prince Edward Island

Editing L.M. Montgomery across the Scholarly/Trade Divide

This paper situates the work of L.M. Montgomery as an editorial problem, specifically the challenges involved in preparing editorially sound editions of her texts for both scholarly and trade audiences. Drawing on my experience as director of a scholarly website devoted to Montgomery scholarship and as editor of a rediscovered final typescript by Montgomery and of two follow-up editions, the paper places Montgomery's work within the context of the larger project of recuperating the work of Canadian writers of the modernist period, and the additional challenges involved in editing an author whose books continue to sell too well as mass-market paperbacks.

Benjamin Lefebvre (Worcester/Prince Edward Island) is director of the L.M. Montgomery Research Group, editor of an edition of Montgomery's rediscovered final book, *The Blythes Are Quoted* (2009), and co-editor of a restored and annotated edition of her First World War novel, *Rilla of Ingleside* (forthcoming in November 2010).

Vanessa Lent, Dalhousie University

The Experiential-Learning Model and *By Grand Central Station I Sat Down and Wept*

During the 2009-2010 academic year I trained with archivists at Dalhousie's Killam Library and subsequently trained and supervised three students (two undergraduate and one graduate) as EMiC editorial

interns. We have worked together in the digitization and editing of a number of modernist Canadian texts, amongst which includes Elizabeth Smart's published oeuvre. This collaborative work epitomizes EMiC's objective to provide editorial training at multiple levels of scholarship, particularly with a focus on experiential-learning. I am most interested in speaking to the advantages of these methods and discussing the challenges, from pedagogical to the practical, of the experiential-learning model in editorial work.

Vanessa Lent is a PhD candidate in the English Department at Dalhousie University. Her dissertation "'Unseasonable Forms': Late Modernism's Exiles and Canadian Fiction" identifies John Glassco, Sheila Watson, Elizabeth Smart, and Malcolm Lowry as participating in "late modernism"—a classification that interrogates the boundaries between modernism and postmodernism in Canadian literature.

Pericles Lewis, Yale University

Creating an Online Research Community: The Modernism Lab

The Modernism Lab is a virtual space dedicated to collaborative research into the roots of literary modernism. The project begins with the period 1914-1926, from the outbreak of the first world war to the full-blown emergence of English modernism. The main components of the website are an innovative research tool, YNote, containing information on the activities of 24 leading modernist writers during this crucial period and a wiki consisting of brief interpretive essays on literary works and movements of the period. This presentation will discuss the challenges of creating an on-line research community of scholars and students.

Pericles Lewis, Professor of English and Comparative Literature at Yale University, is the author of *Modernism, Nationalism, and the Novel*, *The Cambridge Introduction to Modernism*, and *Religious Experience and the Modernist Novel*. He is the founder and director of The Modernism Lab, a virtual space for collaborative research on modernism.

Sophie Marcotte, Concordia University

Le projet *HyperRoy*

The HyperRoy project <<http://www.hyperroy.nt2.uqam.ca>> consists of the design and maintenance of a site which gathers biographical and bibliographical information on the works of Gabrielle Roy (1909-1983), a novelist of French-Manitoban origin. The site also includes academic editions of Roy's manuscripts, a space for academic publications, an analytical critical bibliography, an index of the novelist's

correspondence and a space for discussion which brings together researchers and readers outside the university circle. One of the project's objectives is to make use of a digital platform for publication and academic editing, thus providing researchers and the reading public access to all of the author's manuscripts and archives. In this way, we hope to contribute to the renewal and deepening of knowledge and inspiration surrounding this major work, to the development of certain areas of literary research, and to achieving a better understanding of the history and workings of Quebec and Canadian literature. The biggest part of our work involves the electronic editing of the manuscripts and genetic files of published and unpublished works. Most of these files are currently held at Library and Archives Canada, in Ottawa (Gabrielle Roy Fonds). I'll be presenting the first results of our editing work <<http://www.hyperroy.nt2.uqam.ca/le-temps-qui-m-a-manque>> and explaining the problematic case of the genetic file of *La Détresse et l'Enchantement*, which we have been working on for a little over a year.

Sophie Marcotte is an Assistant Professor at Concordia University, Département d'études Françaises. Since 2002 she has been co-director of « Le Groupe de recherche sur Gabrielle Roy » (G2R2) with Professors François Ricard and Jane Everett of McGill University. Professor Marcotte has published an edition of Roy's letters to her husband, *Mon cher grand fou...Lettres à Marcel Carbotte 1947-1979* (2001) and co-published, with Professors Ricard and Everett, *Le Pays de « Bonheur d'occasion » et autres récits autobiographiques épars et inédits de Gabrielle Roy* (2000). She is currently preparing an electronic edition of some of Roy's letters to her literary correspondents (editors, readers, professors, etc.). She has received a FQRSC Nouveaux professeurs-chercheurs individual grant (2006-09) for the creation of a virtual community where Roy's work will be published and discussed, and has been co-researcher on a research team focusing on manuscripts and archives: Initiative de recherche sur les manuscrits et archives littéraires (CRSH/IDR, 2002-05).

Brandon McFarlane, University of Toronto
Editing Urbanism in Canada

This paper imagines an 'Editing Urbanism in Canada' project and its relationship to EMIC. I identify how the resurgence of modernist studies 'rescued' urban writing from obscurity (e.g., J.G. Sime and Irene Baird), but that such editorial efforts have tended to emphasize the writing's connection to modernist aesthetics and the leftist tradition. Our understanding of Canada's modern urbanism is slightly skewed due to the prominence of social and urban realism; I propose that more

attention needs to be devoted to ‘conservative’ or ‘right-leaning’ texts because they present ‘attitudes towards urbanism’ that are extremely different compared to their left-leaning peers.

Brandon McFarlane is a University of Toronto doctoral candidate and an EMiC fellow. He is completing his dissertation *Canadian Literary Urbanism* and is a research assistant for Colin Hill’s edition of Hugh MacLennan’s *A Man Should Rejoice*.

Hannah McGregor, University of Guelph

Editing without Author[ity]: Notes Toward a Multimedia Martha Ostenso Archive

In 1958 Martha Ostenso and her husband Douglas Durkin signed a legal agreement stating retroactively that every novel published under Ostenso’s name—including the award-winning *Wild Geese* (1925)—had in fact been collaboratively authored. The lack of evidence to confirm or refute this agreement makes the collaboration a productive point of contention. It also provides a starting point for thinking through the ongoing privileging of the author-function in editorial practice, the often conflicted politics of collaboration in writing and in scholarship, and the possibility of critical editions that can embrace the collaborative ethos while remaining self-reflexively engaged with the complexities of authorship, labour, and credit.

Hannah McGregor is a second-year PhD student at the University of Guelph and a doctoral fellow at TransCanada Institute. Her research focuses on contemporary Canadian literature, discourses of humanitarianism, and the ethics of reading and representation. As an EMiC doctoral fellow she is involved in a collaborative research project supervised by Dr. Paul Hjartarson (University of Alberta), investigating the collaborative authorship of Martha Ostenso and Douglas Durkin through a combination of archival research and computer-assisted stylistics analysis. Hannah completed her MA in English at the University of Alberta, where her major research paper focused on ethnography, diaspora and hybridity in Camilla Gibb’s *Sweetness in the Belly*; this paper is now forthcoming as an article in *ESC*. Her work on Nelofer Pazira’s documentaries is also forthcoming as a chapter in *Basements and Attics: Explorations in the Materiality and Ethics of Canadian Women’s Archives*. Hannah holds the Joseph-Armand Bombardier CGS Doctoral Scholarship.

Shirley Neuman, University of Toronto
Sheila Watson and Wilfred Watson Roundtable

Shirley Neuman is Professor Emeritus at the University of Toronto. She has edited numerous collections of critical essays, and published monographs and essays in the fields of autobiography studies and of Canadian literature. She is currently working with Professor F.T. Flahiff on an edition of Sheila Watson's journals.

Samuel Pane, Université de Montréal
Charting the *Landscape of the Moon*: An Electronic Edition of Sheila Watson's Unpublished Novel

Samuel Pane proposes to discuss the rationale for and potential challenges facing an electronic edition of an unpublished manuscript by Sheila Watson. *Landscape of the Moon* represents a departure in the author's oeuvre. Although incomplete, this novel-in-fragments sheds new light on Watson's creative process. Read in conjunction with the soon-to-be published Watson diaries, *Landscape of the Moon* promises to open a fresh avenue of investigation for Watson specialists and scholars of Canadian Literature

Samuel Pane recently completed a PhD in études anglaises at Université de Montréal. He is currently editing his dissertation for publication with a western Canadian university press. This study undertakes a new process focused inquiry into the archive and into the documentary tradition. Pane revisits Robert Kroetsch's 1975 postmodern novel, *Badlands*, in light of recent calls for systematic investigation into the source materials of historiographic meta-fictions in anglophone Canadian literature. He aims to translate his archival experience with the Kroetsch fond into a new examination of previously unpublished documents from the Sheila Watson papers. Pane is also pursuing creative writing projects and producing a program for CBC Radio ONE on documentary topics.

Ruth Panofsky, Ryerson University
Editorial Recovery: The Collected Poetry of Miriam Waddington

This paper will problematize my approach to preparing a critical print edition, with digital apparatus, of Miriam Waddington's collected poetry under the aegis of Editing Modernism in Canada. I will first describe Waddington's literary apprenticeship, shaped as it was by her secular Jewish upbringing and sensibility, and will go on to highlight several of the challenges specific to my editorial project, the first such critical edition of Waddington's poetry. Notable among those challenges is the

existence of numerous unpublished poems in manuscript and typescript; a significant number of uncollected poems; many variant states of each extant poem; and Waddington's lifelong commitment to publishing her own translations of the work of Yiddish poets. The paper will underscore the editorial value of (i) rigorous textual analysis of Waddington's verse, (ii) probing the complex process of poetic composition and dissemination, and (iii) studying the poet's sophisticated craft, wide-ranging interests, and her particular brand of Jewish feminism.

Ruth Panofsky is Professor of English at Ryerson University where she teaches Canadian Literature and Culture. She has published widely in the field of Canadian publishing history and author-publisher relations and is currently completing a SSHRC-funded study of the Macmillan Company of Canada, 1905-1986.

Zailig Pollock, Trent University

P.K. Page/Irwin Roundtable

The Collected Works of P.K. Page will consist of a digital edition, *The Digital Page* linked to a series of inexpensive, sturdy and attractive volumes published by The Porcupine's Quill, which will be ideal for teaching purposes and for the general reader. The online textual apparatus will integrate the two dominant contemporary approaches to editing--genetic and social text editing--in a radically rethought digital context. It is the aim of today's roundtable to convey something of the richness and ambition of this project

For the past 30 years Professor Zailig Pollock has taught in the Department of English at Trent University. He is Chair of the A.M. Klein Research and Publication Committee which has overseen the publication of *The Collected Works of A.M. Klein* by the University of Toronto Press, and he has been directly involved in editing Klein's poetry, notebooks, and his novel, *The Second Scroll*. He has also written a study of Klein's work, *A.M. Klein: The Story of the Poet* (1994). He is a General Editor of the *Collected Works* of both E.J. Pratt and P.K. Page. He has recently edited *The Filled Pen: Selected Prose of P.K. Page* (2007) and is currently at work on an edition of Page's *Complete Poems*. In recent years he has become involved in producing electronic web-based editions, as a complement to traditional print-based editions.

Elizabeth Popham, Trent University

Mixing Media: The Evolution of E.J. Pratt's *Behind the Log*

In our hypertext edition of the "Complete Poems and Letters of E.J. Pratt," Zailig Pollock and I constructed a prototype of a digital edition-cum-archive. The incomplete "sample" edition focuses on Pratt's poem *Behind the Log*, and the letters written between its conception and publication. Our goal was a true "genetic" edition, incorporating all completed versions of the poem and linking them to letters detailing the writing process. The interplay revealed that we needed to reassess our definition of the word "publication." Between Autumn 1946 and the poem's appearance in book form in December 1947, Pratt "published" several distinct versions of the poem, tailoring each to the medium of presentation.

Elizabeth Popham is Associate Professor of English Literature at Trent University. Her edition of the Letters of A.M. Klein is coming out in Spring 2010, and she is nearing completion on an edition of the letters of E.J. Pratt. She was Co-editor, with Zailig Pollock, of the scholarly edition of A.M. Klein's novel *The Second Scroll* (U of T Press 2000).

Michèle Rackham, McGill University

Editing P.K. Irwin's *Visual Art*

Although P.K. Page began her career as the visual artist P.K. Irwin in Brazil in 1957, the visual arts played a significant role in the poet's work both before and after this pivotal. This paper will discuss the role of the visual arts in Page's writing and the ekphrastic and aesthetic interplay between her painting and poetry. It will argue that the digital *catalogue raisonné*, as opposed to a text-based edition supplemented by images, presents a rich opportunity to highlight the visual nature of the poet's imagination and offers a more sustainable model for the research and presentation of the artist's oeuvre.

Michèle Rackham is currently a doctoral candidate in English at McGill University. She currently holds a Canada Graduate Scholarship (SSHRC). Her dissertation investigates the biographical and interartistic relationships between Canada's modernist poets and visual artists and the socio-historical and aesthetic intersections between their poetry and paintings. She is a founding editor of the *Maple Tree Literary Supplement* (mtls.ca), for which she served as reviews editor from 2008-2009. Since 2008, she has also been a docent at the National Gallery of Canada, where she regularly guides elementary school tours and where she has delivered public lectures on the Contemporary Arts Society and

the work of such artists as Paul-Émile Borduas, Marian Scott, Alfred Pellan, and John Lyman.

Ian Sampson, Simon Fraser University

Publishing Concrete Poetry in Canada: Earle Birney and Ganglia Press

Founded by bpNichol in 1965, Ganglia Press was in its time the foremost venue for concrete poetry in Canada. Challenging the predominant view of the press as anti-modernist, I examine a little-known Ganglia chapbook by Earle Birney entitled *Gnomes, junkollages and other stanzas*, which contains some of the most radical work he ever produced (concrete poems, computer-generated poems, poems in faux Middle English). Ganglia allowed Birney, at a late stage in his career, to experiment with innovative new forms and to put those experiments into dialogue with work by influential concrete poets in countries as far flung as Brazil and Czechoslovakia.

Ian Sampson is an English Masters student at Simon Fraser University, concentrating in book history and print culture. His current research, supported by SSHRC, concerns avant-garde ephemera from the early to mid twentieth century. With Lise Jaillant, he co-organizes a monthly book history seminar at UBC.

Kristine Smitka, University of Alberta

Marshall McLuhan's Decades-Long Dialogue with Sheila and Wilfred Watson

In recognition of Marshall McLuhan's connection with Wilfred and Sheila Watson, Paul Hjartarson and I are convening panels at the Media Ecology Association's twelfth annual convention (June 23-26, 2011; University of Alberta), exploring the relationships among these three intellectuals and artists: what they held in common, certainly--including an interest in new media--but also the points at which their thinking diverged. The papers presented on these panels will be expanded and reworked for inclusion in an edited collection to be published by the University of Alberta Press. In conjunction with the conference, we are organizing an exhibition and print catalogue of papers and related artefacts from the Wilfred Watson archive documenting his collaboration with McLuhan. Since we are working from the guiding principal that emerging and established technologies exist in a dialectical relationship, we are planning both a physical and a digital exhibition.

Kristine Smitka is a doctoral student at the University of Alberta. She works in the area of print culture and is fascinated by the relationship

between established and emerging media. Her proposed dissertation—“The Writer, the Reader, and the Paperback: Canadian Writers, Remediation, and the Mass Market”—analyzes Canadian publishing firm McClelland and Stewart’s move toward paperback publishing as the process gained prominence in the post-war nation-building period and the varying effects this had on three writers: Sheila Watson, Leonard Cohen, and Pierre Berton.

Margaret Steffler, Trent University
Editing the Travel Writings

This presentation focuses on P.K. Page’s Mexican journals (March 1960 to January 1964) located in Library and Archives Canada. In selecting material for book publication, two strong narratives have emerged: the artistic mentorship of Leonora Carrington and the spiritual mentorship of Stella Kent. Both provide insight into the personal and artistic development of Page during the “darkness” of Mexico, following on the better known and “lighter” Brazilian years. The extent to which the darkness is deliberately constructed must be considered, but the lack of retrospective editing on Page’s part does provide immediacy to the record of the lived life.

Margaret Steffler is an Associate Professor in the Department of English Literature at Trent University. Her recent work in Canadian women’s lifewriting includes articles on Catharine Parr Traill and L.M. Montgomery. She is currently editing P.K. Page’s Mexican journals and other selected travel writing. She has also reviewed and published in the area of Canadian children’s literature. Her current research concentrates on constructions of girlhood in Canadian fiction.

Meagan Timney, University of Victoria
IMT and the Digital Page

The Digital Page will be an image-based edition, in which marked-up images of documents are linked to XML-conformant genetic transcriptions and social-text annotations. Users will have a seamlessly integrated visual and textual representation of the documents immediately to hand. This will offer as direct access as possible to text and paratext before they have been transcribed and, inevitably, interpreted by the editor. I will be discussing the UVic Image Markup Tool which has been adopted by the editors of *The Digital Page* and which I am further developing in consultation with them.

Meagan Timney is an EMiC Postdoctoral Fellow at the Electronic Textual Cultures Laboratory at the University of Victoria. Her research interests

include the theory and practice of digital scholarly editing, interface design, human-computer interaction, knowledge mobilization and collaborative digital environments, Victorian literature and industrial culture, and working-class women's poetry. Meagan is also the web developer for the EMiC project.

Paul Tiessen, Wilfrid Laurier University

Comparative Communities and Collaborations: Malcolm Lowry and Sheila Watson

During 2009, I participated actively in the Lowry and Watson centenaries, in Vancouver and Toronto, and was struck again by editorial issues that are stimulated by Lowry's and by Watson's relationships to key figures in their respective circles in Canada: Lowry in relation to Birney, Livesay, and Gerald Noxon, for example (as well as writer Margerie Bonner Lowry); Watson in relation to McLuhan and Wilfred Watson, for example (including her relation to the McLuhan and Wilfred Watson collaborative enterprises). Further, both Lowry and Sheila Watson (though in quite different ways) viewed their personal modernist literary roles also as facilitative and borderless, all the while not betraying themselves in terms of their private identities and particular public personae.

Paul Tiessen is a Professor in the Department of English and Film Studies at Wilfrid Laurier University. He is the co-editor (with Frederick Asals) of *A Darkness That Murmured: Essays on Malcolm Lowry and the Twentieth Century* (2000) and (with Patrick McCarthy) *Joyce/Lowry: Critical Perspectives* (1997), as well as several other books on literature, film, radio drama, art, and photography. He has published widely in the fields of modernism, cultural theory, and film theory, and recently co-edited (with Hildi Froese Tiessen) an annotated edition of L.M. Montgomery's letters to Ephraim Weber (2006). He is the former editor of the *Malcolm Lowry Newsletter* (1977-84) and the *Malcolm Lowry Review* (1984-2002), and publisher of MLR Editions Canada. For the EMiC project Professor Tiessen will collaborate with Professors Patrick McCarthy and Miguel Mota on a series of new scholarly editions with full editorial apparatus: (1) *The 1940 Under the Volcano*, by Malcolm Lowry; (2) *In Ballast to the White Sea*, by Lowry; (3) *Teresina Maria*, by Lowry's Canadian friend, the writer and radio dramatist and professor of film studies, Gerald Noxon. Professor Tiessen will also co-edit, with Hildi Froese Tiessen, critical editions of Rudy Wiebe's late-modernist novels, *Peace Shall Destroy Many* (1963) and *The Blue Mountains of China* (1970).

Tony Tremblay, St. Thomas University

The Editorial Problem of Reception: Travails of the New Brunswick Literary Modernists

In this paper I want to explore a particular kind of editorial problem that was very much a feature of New Brunswick's modernist coming-of-age: it is not a problem of the mechanics of production, but a problem of the reception of modernist tenets. What happens when literary ideas countermand prevailing cultural values and attitudes, and how did the New Brunswick modernists work to compensate for (and accommodate) the particularities of the social environment within which they worked to institute modernist practice?

Tony Tremblay is professor of English at St. Thomas University and Canada Research Chair in New Brunswick Studies. He has published widely in the fields of literary modernism and Canadian Studies. His recent editorial work includes *Exploring the Dimensions of Self-Sufficiency for New Brunswick* (2009) and *George Sanderson: Editor and Cultural Worker* (2007). He is also founding editor of the *Journal of New Brunswick Studies*. His latest work is the critical biography *David Adams Richards of the Miramichi* (2010).

Bart Vautour, Dalhousie University

Modernist Events: Theorizing an Event-based Editorial Practice

This paper explores the editorial possibilities, problems, and recalibrations that arise when an historical event is given primacy over the literary texts which the event occasions. Various modes of philosophical and materialist positioning of what constitutes an "event" contribute to this exploration of event-based editorial practice. In order to work through scenarios of event-based editorial practice, I will focus on multiple Canadian texts that were associated with one event: the Spanish Civil War (1936-1939).

Bart Vautour is a doctoral candidate at Dalhousie University. He is currently working on his dissertation—"Writing Left: The Emergence of Literary Modernism in Canada." He has recently prepared a scholarly edition of Ted Allan's Spanish Civil War novel, *This Time a Better Earth* (1939), for the Canadian Literature Collection of University of Ottawa Press.

Peter Webb, Concordia University

“Hours in These Rooms”: Editing Eli Mandel for the Contemporary Reader

This paper discusses the editorial issues surrounding the forthcoming *From Room to Room: The Poetry of Eli Mandel* for the Laurier Poetry Series. The paper theorizes the creation of a “reader’s edition” for students and general readers, examining how such books differ in scope and approach from large and extensive scholarly editions. Promoting interest and recovery while remaining loyal to the texts is a challenge, especially in editing Mandel whose work covers many decades and a wide range of themes and poetic forms. The paper will address these concerns as both a case study and theoretical discussion of the editing process

Peter Webb is an Assistant Professor of English at Concordia University and a co-applicant member of EMIc. His publications include articles on Sara Jeannette Duncan, Timothy Findley, and Tom Thomson, and he is currently editing the book *From Room to Room: The Poetry of Eli Mandel* for Wilfrid Laurier UP’s Laurier Poetry Series.

Jeff Weingarten, McGill University

Unity and Conflict: Modernism, Marxism, and F.R. Scott’s Library

In F. R. Scott’s library, there exist dozens of uncatalogued Marxist texts. Of these books, Scott seems to have had some affinity for literature on dialectical materialism: books on this issue are some of the few in his library that have consistent annotations throughout. As a doctrine that considers dissonance and harmoniousness to be a natural state of being, it is understandable that dialectical materialism would appeal to one of our most celebrated modernist poets. My paper will shed light on the state of Scott’s Marxist materials, but I will also compare notions of modernist and dialectical materialist unity/fragmentation in Scott’s poetry.

J.A. Weingarten is a PhD candidate at McGill University. His thesis explores the later modernist historiographic poetics of writers such as Al Purdy, John Newlove, Andrew Suknaski, and Elizabeth Brewster. He has a forthcoming article on modernist/postmodernist interruptive aesthetics, which will appear in the Fall 2010 volume of *Open Letter*.

Kailin Wright, University of Toronto

Editing the Modernist Canadian Play *The God of Gods*

D.F. McKenzie argues that “different readers [bring] the text to life in different ways.” This statement is never more true than with dramatic texts where the director and actors bring the script to life. Yet, if each production of a play transforms the original script, what is the authorized dramatic text? This conference paper will outline a rationale for a prospective print edition of Carroll Aikins’s play *The God of Gods* (1919), which has been out of print since its first and only edition in 1927. I propose an edition that considers the socialization of *The God of Gods* (with reference to various productions), but I also argue for the inherent need for socio-textual approaches to editing plays in Canada. Ultimately, with this paper I hope to situate *The God of Gods* as an essential Canadian modernist play and to explore issues of editing modernist dramatic works in Canada.

Kailin Wright is a fourth year doctoral candidate at the University of Toronto. Her major research interests include Canadian literature and drama. She is currently working on her dissertation, entitled “I am not what I am”: (Re)Identifications of Race and Sexuality in Revisionist Canadian Drama. Kailin is also a Research Assistant for the Editing Modernism in Canada (EMiC) Project.

About the Conference on Editorial Problems

The Conference on Editorial Problems (CEP) was inaugurated in 1965, and has been held annually since then at the University of Toronto. Its longevity is witness to a long tradition: critical editions of the works of numerous authors, in many languages and disciplines, have had a long association with Toronto, from the Royal Inscriptions of Mesopotamia and the notebooks of Coleridge to the correspondence of Zola and the collected works of Northrop Frye.

The Conference has benefited from the support of University College, the Faculty of Arts & Sciences, the School of Graduate Studies, as well as departments and centres across the University. Its affiliation with St Michael's College and Victoria College, with the Centre for Medieval Studies and the Pontifical Institute of Mediaeval Studies, allows the conference to draw on both the reach and promise enjoyed by the University's programs in Book and Media Studies and Book History and Print Culture, as well as the Collaborative Program in Editing Texts. These associations bespeak a wider commitment. The conference is a strong supporter of the professional training of graduate students in the humanities. It has provided important opportunities for students interested in textual scholarship and editing to participate as co-convenors and co-editors of individual programmes and volumes, to chair sessions, and to organize roundtable discussions.

Although its earliest programmes were devoted mainly to the canon of English, French, and Italian literature, the conference has expanded over the years to encompass a wide variety of topics. A representative sample would include: *Editing Illustrated Books* (1979), *Editing Greek and Latin Texts* (1987), *Music Discourse from Classical to Early Modern Times* (1990), *The Politics of Editing Medieval Texts* (1991), *Editing Early and Historical Atlases* (1993), *Editing Women* (1995), *Editing Aboriginal Texts* (1996), *Computing the Edition* (1997), *Reconstructing Ancient Texts* (2001), *Editing Philosophers* (2002), and *Editing the Image* (2003).

Upcoming Conferences on Editorial Problems

Erasure History: Pedagogical Askesis in Historiography; or: Fasting with Texts (2011)

JOHN W. MARSHALL, Department and Centre for the Study of Religion, University of Toronto

From Antiquity to the early middle ages, lost texts may outnumber survivors. The reconstructive efforts of historiography in general and textual editing in particular must grapple with the way in which the poverty of preservation conditions scholarly efforts. "Erasure History" names the effort to think through significant historical problems as if a crucial surviving source were instead among the lost. This endeavour of programmatically holding data in abeyance is meant to illuminate the conditions under which we actually labour and to facilitate fresh consideration of, and renewed humility before, the generative problems of Western historical scholarship.

Editing Early African American Literature (2012)

JEANNINE DELOMBARD, Department of English, University of Toronto

TESS CHAKKALAKAL, Africana Studies and English, Bowdoin College

KENNETH WARREN, Department of English Language and Literature, University of Chicago

The objective of this conference is to assemble an international group of scholars to address and evaluate editorial approaches to early African American Literature. Examining recent methods used to recover and rethink works by Olaudah Equiano, Frances E.W. Harper, Harriet Wilson, Hannah Crafts, and Julia Collins, we hope to understand the complex relation between race and editorial practices during the eighteenth and nineteenth centuries. Important topics will include: Sutton E. Griggs and the black-owned publishing industry, white editor/black author, oral culture vs. print culture, and digitizing dialect.

Editing Medieval German Texts: From Lachmann to the Electronic Parzival (2013)

MARKUS STOCK, Department of German, University of Toronto

The objective of this conference is to assemble an international group of scholars to address and evaluate the variety of editorial approaches to medieval German literature. Focusing on high and late medieval texts, it strives to elucidate and evaluate the varied currents in the history of editing medieval German epic and prose texts. Important topics will include: Karl Lachmann and nineteenth-century textual criticism; the series *Deutsche Texte des Mittelalters* and the *Leithandschriftenmethode*; "New Philology" and the German philologists; and web-editions (for example, the Basel Parzival Project).

About the Cover Photograph

The photograph that appears on the cover of this booklet is taken from a public domain postcard of the conference venue. The image features the Medical Arts Building, located at the corner of Bloor and St. George Streets, in Toronto. The building was constructed in 1929, and this photograph was taken shortly after. The University of Toronto purchased the Medical Arts Building in 2002, and renamed it the "Jackman Humanities Building." The JHB is now home to the University of Toronto's Graduate Department of English, and to the St. George Department of English (Undergraduate). The University of Toronto offers two other undergraduate English programs at its other campuses: The University of Toronto Mississauga and The University of Toronto Scarborough.