9

STUDIES

"Significant Little Offerings": The Origin of the Ryerson Poetry Chap-Books, 1925–26

by Eli MacLaren

From 1925 until his retirement thirty-five years later, Lorne Pierce, the book editor at the Ryerson Press of Toronto, arranged for the printing of two hundred short collections of poetry by Canadian writers. The Ryerson Poetry Chap-Books were the longest-running venture of their kind in pre-Centennial Canada. Although the majority of contributors are now unknown, the list includes several familiar names, such as Bliss Carman, Anne Marriott, Louis Dudek, Dorothy Livesay, and Al Purdy. (For a complete list, see the Appendix to this essay.) Analyzing the Chap-Books in light of the history of publishing reveals that the contributors faced relatively discouraging artistic conditions, which makes their contributions all the more noteworthy. The Chap-Books were a defiant attempt to publish Canadian literature—independently, in Canada alone, in book form, over the long term—and they thus stand out as an exception to agency publishing (the distribution of foreign books to the Canadian market), which constituted the industry norm at that time. Approached bibliographically the Chap-Books demonstrate how marginal a phenomenon the publishing of original Canadian poetry remained well into the twentieth century, before the arrival of conditions of the book trade that we now take for granted, such as the various programs of the Canada Council, the expansion of Canadian universities, and the membership of the United States in international copyright conventions. Focusing on the first two years of the series, this essay will reconstruct the origin of an unprecedented yet hampered effort to publish Canadian poetry by analyzing its financial limits and by situating its aesthetic product within them. Part luxuries, part sacrifices, the Ryerson Poetry Chap-Books originated as little, self-published collections that served the Canadian poetic tradition defined by Charles G.D. Roberts and that accumulated because the idealistic authors were willing to bear the expense of production.

Financial Circumstances at the Ryerson Press in 1925

With the appointment of Samuel Wesley Fallis as book steward in 1919, the Methodist Book and Publishing House acquired a manager who was initially supportive of original specialist publishing, a fact manifest in the House's adoption in the same year of a fresh name, the Ryerson Press, for its general trade publishing activities.[1] Fallis was impressed with Pierce when he hired him in 1920 to advise in the selection of book manuscripts, but by 1925 a rift had opened between the necessarily conservative manager and his enthusiastic book editor (Friskney 259–61, 299). Pierce had assumed the responsibilities of a businessman but held a doctorate in theology, had trained as a minister, and was inclined toward the pleasures of reading and writing. He collected books and manuscripts, liked to command a good view of a subject, strived to set the record straight, and dreamed of gathering a community of admirers around a great monument. Looking up from the pages of a good book, blinded with insight, almost certainly meant more to him than reporting a short-term departmental profit; nevertheless, as book editor of the Ryerson Press, he had to get used to the latter task.

Friction between literary ideals and money characterized the immediate circumstances from which the Chap-Books sprang. Since the autumn of 1922, Pierce had been hard at work on a more ambitious canonical undertaking, the Makers of Canadian Literature, a series of anthologies that aimed to introduce the general reader to the country's best authors. Each volume included a biography, selections of the author's work, a critical appraisal, a bibliography, and an index. Pierce commissioned various experts to write the commentary, offering them fees of four hundred dollars upon completion plus one hundred more upon publication, irrespective of the number of copies that actually sold thereafter and regardless of the fact that Pierce worked on each project a great deal himself, especially when it came to the bibliography. The series was an abortive attempt to reinvent the way in which literature was published in Canada. Pierce tried singlehandedly to heave the country toward the better remuneration of authors, but the Makers series soon collapsed under its own weight. Of the forty volumes planned, only thirteen were published, all but one in the initial surge from 1923 to 1925 (Fee 53–54, 57).

Duncan Campbell Scott's manuscript on Archibald Lampman encapsulates the mismanagement of the series. In February 1925, having completed his assignment, Scott wrote to Ryerson peremptorily requesting payment: "You may inform the management that my contract calls for

$500.00 on the acceptance of the manuscript, and I should like them to send me the balance as soon as possible. My agreement with Dr. Pierce also calls for $300.00 for the copyright of Lampman's poems and my own. This should also be sent." The matter was soon resolved to his satisfaction, for in April he wrote again, thanking Miss D. Dingle, secretary in the editorial department, for a cheque for one hundred dollars, the last of the money owed him (Duncan Campbell Scott, letters to D. Dingle, 16 Feb. and 1 Apr. 1925). "Archibald Lampman," however, was never published: the book got as far as being typeset but stopped there. In other words, Pierce paid eight hundred dollars for a manuscript that never returned a cent. Given that it sits in the archives at Queen's University with ten other Makers manuscripts, likewise finished but unpublished, this loss was only part of a larger financial debacle (Fee 62).

What brought the series to its fatal crisis was a dispute between Fallis and Pierce—a dispute that sprang from different concepts of authorship and publishing. Recent copyright legislation had provoked a furor over compulsory licensing and international authors' rights, and in February 1925 the government of William Lyon Mackenzie King appointed a special committee to investigate the matter. As the heir to William Briggs, Fallis understood the copyright disadvantages under which the Canadian book trade had long laboured. In his testimony to the committee, he, like most printers, supported the retention of the new licensing clause, which aimed to increase the manufacture of books and magazines in Canada by allowing printers to reprint foreign works without the permission of the copyright owner if the latter had not arranged for a Canadian edition. Canadian authors, on the other hand, denounced the clause as a retrogressive measure that would deprive them of their livelihood. Thomas Guthrie Marquis, an author whom Pierce had hired in 1924 to promote the Makers series, hotly contradicted Fallis, declaring in a letter to the committee dated 11 April 1925 that the Ryerson Press in fact endorsed the authors' cause; as proof, he enclosed a note from Pierce. Fallis angrily repudiated Marquis's representation and demanded his resignation. When Pierce protested, Fallis ordered him to reduce the expenses of his department, and in the next annual report to the book committee of the Methodist Book and Publishing House on 9 April 1926, Fallis recorded the indefinite suspension of the series: "After investing a considerable sum in producing and promoting it, we have called a halt until times become more propitious." The same report had the following to say about Pierce's department in general: "The Educational Department, which was undertaken to get more seriously into the field of the best literature, and to enhance the name of the Ryerson

Press as something more than a jobber of popular reading, is still in the experimental stage, and has made its blunders, with consequent problems" (qtd. in Friskney 288, 300; for a full account of this episode see Friskney 297–301 and Parker, "Authors and Publishers" 158–63).

This stiff rebuke for the largesse of the Makers series, which included at least one huge copyright payment to a dead author, chastened Pierce. In future, he would not pay his authors so liberally; indeed, he would have to curtail his activity as specialist publisher *per se*, shifting most of the risk of publication onto the authors while retaining for Ryerson the lesser role of printer and continuing himself as editor in a more modest fashion. The extreme leanness of the next series that he launched would reflect the lesson.

What is a Chap-Book?

In its modern sense, a *chapbook* is an appurtenance of the aspiring poet—a small book written and designed to artistic standards, printed by the author at personal expense, bound inexpensively, and all in all produced outside the mainstream commercial book trade. In the nineteenth century, by contrast, the word denoted cheap, popular literature of a prior age—that is, what the labouring classes read before the advent of mass-produced penny papers. In this sense, a chapbook was an old broadside or pamphlet containing a ballad, tale, or tract, often illustrated by a stock woodcut, and sold across the countryside by a peddler or chapman (Harvey 12; for hundreds of illustrated examples, see Meriton). The root of the word derives from the Old English, *céapian*, "to bargain, trade, chaffer, buy" (*Oxford English Dictionary*). One apparent connection between its two senses, then, is cheapness. Another is the antiquarian element: the chief value that a self-published booklet of original poems can be said to have is that which it acquires at a later date, when in light of the writer's subsequent fame it takes on the lustre of a rare artifact from his or her apprentice phase. Like an antique copy of "Jack the Giant Killer," the modern poetry booklet is essentially a collectible, for the time before an author's renown is, as the eighteenth century was to the nineteenth, a bygone era.

The self-published book of poetry existed before this label was applied to its slimmer manifestations. For example, Shelley had *Queen Mab* (1813) printed privately in a run of 250 copies, which he gave away to prominent poets of the day (St. Clair 649–51). George Meredith paid the publisher, John W. Parker, to print his first book of poems (1851), and even his late *Poems and Lyrics of the Joy of Earth* (1883), although it appeared

under the imprint of Macmillan and Company, was the author's investment (Stevenson 37–41, 248). In Canada, Thomas Cary's *Abram's Plains: A Poem* (1789) was printed "for the author," as its title-page states, after Cary had raised the necessary money through subscriptions (Tremaine 271–72; Bentley, introduction xxxix–xliii). Charles Sangster had his first book, *The St. Lawrence and the Saguenay, and Other Poems* (1856), printed at his own expense and strove to recoup the cost latterly through sales (Tierney 3). Many a subsequent writing career in this country unfolded in similar fashion. The interesting historical development in which to contextualize the Ryerson Poetry Chap-Books is therefore not the mere practice of poets' self-publishing, which was common enough, but rather the shift to recognizing this practice under a term, *chapbook*, newly appropriated to designate it.

Use of the word in this sense appears to date from the fin-de-siècle American boom in the printing of little magazines. In the 1890s, a new culture of independent printing swept through the United States, spawning hundreds of periodicals that defined themselves against the ever-increasing mass production of the book trade. According to Kirsten MacLeod, between 1894 and 1903, at least 260 and perhaps as many as 1100 of these "ephemeral bibelots," "freak magazines," or "decadents," as they were variously called, appeared (2)—so many, in fact, that as a phenomenon they evade precise definition. Slim, cheap, short-lived, irregular in format/size, striking in layout, bizarre in typography, low in circulation numbers, aesthetically or politically radical, and financially precarious: these are the elements that generally characterize the cluster, but any one specimen may fail to exhibit most of them, especially since exceptionality was a guiding principle (11). The fin-de-siècle little magazines were a complex middle-class phenomenon. They served as platforms for revolt against middle-class norms but flourished on increasing bourgeois access to the technology of printing, whether this took the form of a newspaper press used in after-hours, a school press, or a novelty press at home, and they reflect a middle-class desire for self-improvement that drew strength from the Arts and Crafts movement (37–38, 47–51, 57–58).

One of the most prominent of the little magazines was *The Chap-Book* (1894–98), founded by two Harvard undergraduates, Herbert S. Stone and Hannibal Ingalls Kimball, Jr., to promote the book-publishing firm that they had established the year before (MacLeod 160; Schlereth 9). MacLeod explains the choice of title as an evocation of pre-machine-age folk culture: "Little magazinists romanticized the chap-book as a form of truly populist and radical literature in opposition to the commodified pop-

ularity of contemporary mass-market literature" (161). Stone and Kimball, the well-connected sons of businessmen, mingled their devotion to decadent aesthetics with serious commercial ambition. *The Chap-Book* strove to surprise and educate its readers, asserting the value of art to a society perceived to be drifting into soulless materialism. With its stylized woodcuts, trenchant literary criticism, and accomplished contributors (including Henry James, W.B. Yeats, Paul Verlaine, and Thomas Hardy), it rapidly carved out a niche for itself. The proprietors were soon obliged to engage a mainstream printer, the Lakeside Press of Chicago. By 1896, it had reached a circulation of 16,500 and attracted dozens of imitators and even a parody, *The Chop-Book* (160–64, 97). The residue of this flurry of activity was an altered word: *chapbook*, absorbing the peculiar hue of *The Chap-Book*, came to designate the fin-de-siècle little magazine generically, functioning as a synonym for *bibelot* and the other contemporary terms quoted above. This meaning further refined itself into the modern sense of the word over the next two decades. In London, Claud Lovat Fraser, Harold Monro, and A.T. Stevens involved themselves with small-press "chapbooks" around the time of the First World War (Hodgson; *Chapbook*; Millard). In 1919, Archibald MacMechan, professor of English at Dalhousie University, wrote and had printed a ten-page pamphlet entitled *Three Sea-Songs*, the first in his series, Nova Scotia Chap-Books. Arthur Leonard Phelps published a booklet of poetry entitled *A Bobcaygeon Chapbook* in 1922. Annie M. Anderson and other students at the University of British Columbia collaborated on *A Chapbook*, which was printed in a limited edition of 500 copies in Vancouver in 1922. Three years later, the Vancouver Poetry Society engaged Charles Bradbury to print *Three Poems* by Ernest Philip Fewster, Bromley Coleman, and A.M. Stephen, styling the book "VPS Chapbook no. 1" although no further numbers followed. Two decades later, members of the society claimed that theirs was the one that had inspired Pierce's series: "A tradition of the Society, later recorded in print by A.M. Stephen, is that 'Dr. Lorne Pierce caught the idea of printing chapbooks while on a visit to Vancouver; he saw the possibilities embodied in this first Canadian chapbook,' and The Ryerson Press chapbook series, now numbering well over a hundred, was the result" (Vancouver Poetry Society 22; see also Campbell, *Both Hands* 257 and 257n16). Given Pierce's connections with the society, it is plausible that their book attracted his attention, but misty reminiscence exaggerates their claims of originality. *Three Poems* was not the first Canadian chapbook. It was also not the only model at Pierce's disposal, for by the 1920s the *chapbook* as

self-published booklet of original poetry had broadly established itself as a feature of English-language print culture.

There is also the detail of spelling. From the outset, Pierce's books were always "Chap-Books"—with a hyphen—which recalls the most famous of the little magazines of the 1890s. Stone and Kimball's *Chap-Book* is especially pertinent because it was briefly an outlet for the Confederation group of Canadian poets. The editor for the first few months was Bliss Carman. The first issues contain contributions by both him and Charles G.D. Roberts. Number 1 (15 May 1894), for example, contains Roberts's poem, "The Unsleeping," in which a Shelleyesque speaker declares that he, the voice of poetry, will survive all the wrecks of space and time and sail through the ages as the witness of God's mind. Given that Pierce was studying Roberts's life and collecting his work for the Makers series, and given that a copy of this number of *The Chap-Book* is preserved in the Pierce Collection in the W.D. Jordan Library at Queen's University, it seems likely that it, too, substantially influenced Pierce's choice of form and title. His undertaking should be situated in the wider international culture of the modern chapbook.

The Influence of Charles G.D. Roberts

The first Ryerson Poetry Chap-Books enshrine the poetics of Charles G.D. Roberts. Roberts was not only the author of the inaugural number, *The Sweet o' the Year and Other Poems* (1925), but also the prime influence over those that followed. As the series unfolded, successive numbers showed it to be firmly stamped with the purpose of building national character through an affirmation of the Canadian-Romantic idealism that Roberts and his fellow Confederation poets had forged in their prime over three decades earlier, a poetry to which some national significance had in the meantime been attached. Its principles included classically inspired metre and rhyme, belief in spiritual immanence, reverence for rural life and nature, and interest in stories attached to Canadian landscapes. In this aesthetic program, Pierce deferred to Roberts, and with the repatriated Father of Canadian Poetry lending ready assistance he strove to recuperate, assert, and anchor an identity in Canadian poetry by looking backwards. The difficulty of the undertaking was surely part of the attraction.

Having offered to assist James Cappon in writing the Makers book on Roberts, Pierce was gathering primary materials from Roberts's son, Lloyd, in 1924 when he learned that the latter had succeeded in drawing his father back to Canada. "This is to announce the good news," wrote

Lloyd in November, "that we have induced Charles G.D. to come to Canada on a lecture tour…You might give some thought to the subject, as from what you said to me last year I know the Ryerson Press will be closely interested" (Lloyd Roberts, letter to Lorne Pierce, 6 Nov. 1924). The success of Bliss Carman's "triumphal" reading tour of Western Canada in 1921–22 tempted Roberts to follow suit (Parker, "Authors and Publishers" 144). During his New York years Roberts had visited Canada intermittently, but since 1907, while he travelled through Europe, settled in London, and served in the First World War, his absence had been unbroken (Adams 106–30). His return to Canada after nearly eighteen years caused a sensation.

It also presented an obvious opportunity. It was not straightforward, however, for Ryerson to sell the Canadian author's books, no matter how the national demand might swell in response to his presence. An entirely new book seems to have been out of the question, primarily because, although Roberts's output in fiction had been prodigious, his creative energies were flagging; as for his poetry, it had slowed to a trickle after *The Book of the Rose* (1903). Worse, most of his best-known works were jealously guarded by the Boston publisher, L.C. Page, with whom Roberts had fallen out over *The House in the Water* (1908). Page, who had published the book in the United States, was angry that the author had permitted an English edition and had retaliated by withholding all royalties due Roberts on that book or any other (Adams 112). Pierce ran into this obstacle while planning the anthology section of Cappon's book. "Why not select as much as you like from any Dent or Ward Lock volume in the public library?" Lloyd advised, referring to English reprints such as *Some Animal Stories* (1921), which defied the American publisher's claim to any copyright beyond the United States. When Pierce came back with selections from *Earth's Enigmas* (1895) and *The Kindred of the Wild* (1902), however, Lloyd warned that both belonged to Page (Lloyd Roberts, letters to Lorne Pierce, 14 Feb. and 4 June 1924). Pierce evidently took the circumspect but expensive path of negotiating with the American publisher, whom he did not feel confident enough to resist, for when Cappon's *Charles G.D. Roberts* appeared sometime in 1925, it included only a handful of poems, all of them deferentially acknowledged to be owned by L.C. Page and Company.

Page, too, realized that Roberts's reading tour would buoy the sale of his books. On 27 June 1925 he fired off a threatening letter declaring that Roberts had assigned to his company "all his right, title, and interest, of every nature, in all countries, in each and every book of his, published by

us" (Page). Given that Page had taken legal action against the English publishers, Ryerson could expect similar treatment if they attempted to republish any of the works on the exhaustive list attached. At the end of August, Pierce turned to the Canadian Patent and Copyright Office in an attempt to gauge the strength of Page's claims but the response was turbid: *By the Marshes of Minas* (1899) had indeed been assigned to Page, but no Canadian registration of *Songs of the Common Day* (1893) had ever occurred, and "Ave! An Ode for the Shelley Centenary" (1892) remained under the author's name (Quaglia). Unsure quite where to draw the line around Page's expansive proprietary claims, Pierce proceeded with caution, ultimately choosing to reprint a text that clearly lay well beyond the Boston publisher's grasp. Republishing Roberts's writing in conjunction with his homecoming proved to be a thorny affair.

The first Ryerson Poetry Chap-Book was an accessory to Roberts's reading tour, a trinket for his audiences to take home and keep, a bit of national treasure. Pierce himself was involved in the organization of the tour from the beginning. Lloyd Roberts and his wife, Leila, had booked the auditorium of the Jarvis Collegiate Institute in Toronto for the first event on 5 February 1925 (Adams 131). Pierce assisted in placing advertisements and selling tickets, although he admitted to being "a poor impresario" when W.A. Deacon of *Saturday Night* asked why no complimentary passes had been issued to the press (Pierce, letter to W.A. Deacon, 23 Jan. 1925; Deacon). There were also doubts about whether the event would draw a good crowd, because it was a reading, not a recital (not a dramatic performance of poems from memory) (Pierce, letter to W.A. Deacon, 20 Jan. 1925); nevertheless, the Toronto arts community came out in force and Roberts delivered himself with aplomb, reading from *The Book of the Rose* (Boston: L.C. Page, 1903) and *New Poems* (London: Constable, 1919) and filling the intervals with amiable talk about himself and his work. A series of similar engagements followed rapidly, taking Roberts across Ontario (Adams 131–32).

Meanwhile Pierce set off for the West to prepare an itinerary for the poet. Roberts followed at the end of March, giving readings accordingly (Adams 133, 138). In Edmonton, Emily Murphy looked forward to his visit but regretted that it would coincide with Easter: "We are expecting Dr Roberts this week and although he will be here in the poorest week in all the year for a recital—Christmas only excepted—we are going to give him a capacity house. I am eagerly anticipating the pleasure of meeting him personally and of—yes, yes, having him autograph those books of his which I reviewed in the long ago when I was young and miserable" (Mur-

phy). While the dispute between Fallis and Pierce was exploding in Toronto, Roberts was en route to Vancouver, where Ernest Philip Fewster, Annie Charlotte Dalton, A.M. Stephen, and other members of the Vancouver Poetry Society feted him royally, holding a dinner in his honour on 22 April (Adams 133; MacKay). Dalton, an advocate for the deaf and hearing-impaired, would follow Roberts into the series with *The Ear Trumpet*, the fifth Chap-Book, the next year (1926); Fewster too would contribute, although some years later, with his *Litany Before the Dawn of Fire* (1942).

Upon his return to Toronto, Roberts took up residence in a third-floor suite at the Ernescliffe, "an ultra-modern apartment house" with attractive Ionic columns located at the corner of Sherbourne and Wellesley Streets (Davies, "Poets at Home" 145). There he began planning the next leg of his national tour. A joyful reunion with Carman took place in the first week of August at the Muskoka Assembly, a summer literary, musical, and theosophical retreat run by the Canadian Chautauqua Institution two hundred kilometres north of Toronto. The two cousins, the guests of honour for Canadian Authors' Week, brought their participation in it to a resounding finish by giving a joint, open-air reading on the veranda of the Chautauqua president's cottage (Adams 134–36; Murray 80–81). In attendance were two lesser poets, W.H.F. Tenny and Wilson MacDonald. The jocular Tenny, a retired chemical and pharmaceutical supplier from Buffalo, New York, had ingratiated himself with Pierce by writing poems about the pure and virile North; he would be the second Chap-Book author. MacDonald, also a resident of the Ernescliffe, is by contrast conspicuously absent from the series. He introduced Roberts to a twenty-six-year-old admirer, Constance Isabel Davies-Woodrow, a native of Liverpool who had recently moved to Toronto and taken up writing, contributing poems to several magazines and newsy literary reports to the *Canadian Bookman*, where she became assistant editor. Davies-Woodrow had married John Merritt Woodrow, an artist and illustrator, the previous year, and they too lived at the Ernescliffe; Roberts was of course long since estranged from his wife, May. MacDonald looked on in outraged disbelief as Roberts and Davies-Woodrow flirted and fell in love (Adams 139–40; Davies, "Poets on Holiday" 130; Tenny, letter to Lorne Pierce, 26 May 1924; Gerson et al.; Boone 321).

Plans for a book were struck in this inferno of scandalous romance. Pierce was aware of the circumstances, worrying in his diary, "He [Roberts] lives in a state of sexual excess. He can never write anything great again, I fear. There is no sustained core to his thinking and living" (qtd. in Adams 139). If the author was preoccupied, the editor was morally disap-

pointed, financially constrained, and worried about copyright. Out of this confusion in the month of August came the plan to print a small volume of poems selected from what little Roberts had published in London after the break with Page, some of which he was reading on tour. "In launching my Poetry Chapbook idea," wrote Pierce in his diary on 20 August 1925, "I have been looking about for someone to commence with, who will give the whole thing standing and distinction. Roberts has consented to give me a few poems for this initial number" (qtd. in Campbell, *Both Hands* 260). Pierce read and liked Roberts's *New Poems*; eight of them were then chosen for *The Sweet o' the Year and Other Poems*, the first Ryerson Poetry Chap-Book. The reprinting of poems first published elsewhere some years earlier marked an inauspicious beginning for a series of original poetry; it also shows Pierce's relative comfort in the skin of the Canadian publisher-agent, whose work was more literary dissemination than literary innovation. The only other poem, that taken for the book's title, was not new either, having been published in a London magazine five years before (Roberts, "Sweet o' the Year," *To-Day*). Roberts's next book, *The Vagrant of Time* (Ryerson, 1927), would reprint some of these poems yet again (Campbell, *Both Hands* 260).

The continuation of Roberts's national tour whisked him off to Montreal and the Maritimes in September. Pierce, meanwhile, shared his plans with Carman, who sent his blessing in October—"The Chapbook idea is fine." The launch of the series was now imminent, for when Pierce printed a program for Roberts's tour he included the following advertisement:

> THE SWEET O' THE YEAR and OTHER POEMS – – – .50
> *by* Charles G. D. Roberts
> This is the first offering in the Ryerson Poetry Chap-books. It contains several of Dr. Roberts' favorites among his later work, together with new material. Limited to 500 copies. Boxed. (*Canadian Recital Tour 1925–1926* 4)[2]

The description of the reprinted contents is euphemistic, but the limited print run and the slipcase, together with the very name, *chap-book*, reveal the heart of Pierce's plan—to market the little books as collector's items. "Ever so many thanks for the programmes,—which are fine," wrote Roberts at the beginning of November from Fredericton, where he was in the throes of "recitals, receptions & functions of all kinds." In the same letter he asked, "When will my Chap Book appear? If this month, will you please send me several copies to c/o Professor Henry Munro, 246 Jubilee Road, Halifax, which will be my address for the next few weeks while I 'do up'

the rest of the Nova Scotia Towns." Roberts looked forward to receiving the promised reinforcements in his campaign of self-promotion.

The Sweet o' the Year and Other Poems was published later that month, in November 1925. It consisted of a single unsigned letterpress sheet folded into four leaves (eight pages) and fastened with two staples into a paper cover (see Fig. 1).[3] According to the inside front cover, the print run was 500, as had been advertised; this would drop to 250 with the fourth Chap-Book. Pierce had J.E.H. Macdonald of the Group of Seven design the book, and his front-cover woodcut (signed "J.M 25" on a stone at the bottom right) matched the former's literary-nationalist vision. Canada appears as a land of pure and rugged beauty in which wild roses, trilliums, lilies, mayflowers, and Pacific dogwoods—provincial symbols, all—intertwine at the foot of lordly pines; a rocky river, a lake, cataracts, a glacier, and mountains lead the eye up to the *aurora borealis* and to the stars beyond; finally, the central icon features pine cones emanating from a lyre, symbolizing the power of poetry to create a nation. Macdonald's woodcut, which left a space at the centre for title and author, would adorn most of the Chap-Books until 1942, when an updated copy by his son, Thoreau, replaced it. (In 1950 this woodcut was abandoned for a simpler design, although it was resurrected for several books between 1953 and 1955. For more on Ryerson book design, see Speller.) The series advertisement on the inside back cover is equally noteworthy, for it is here that Pierce proclaims his editorial principles, making a virtue out of the cords that bound him:

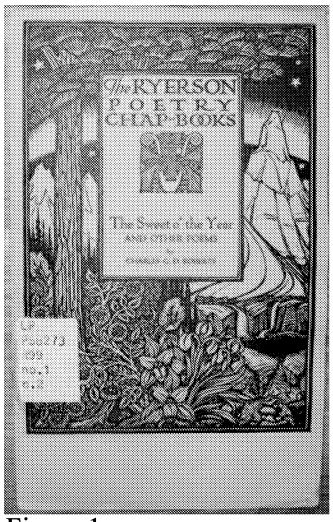

Figure 1

> The Ryerson Press believes that lovers of poetry care more for poetry of high quality than for costly bindings.
>
> Furthermore, we believe that the cause of Canadian poetry can best be served by enabling the author more frequently to reach his audience.
>
> Finally, a chap-book necessitates careful discrimination by the poet, and hence the presentation of small and choice selections.
>
> These chap-books will present significant little offerings by our older and younger poets.

21

Besides its binding, the defects of the book are its lack of a proper title-page and a glaring typographical error on page 2: the "The Unkown City."

This poem is a good example of the idealism that generally suffuses the series in its initial phase.

The Unk[n]own City

There lies a city inaccessible,
Where the dead dreamers dwell.

Abrupt and blue, with many a high ravine
And soaring bridge half seen,
With many an iris cloud that comes and goes
Over the ancient snows,
The imminent hills environ it, and hold
Its portals from of old,
That grief invade not, weariness, nor war,
Nor anguish evermore.

White-walled and jettied on the peacock tide,
With domes and towers enskied,
Its battlements and balconies one sheen
Of ever-living green,
It hears the happy dreamers turning home
Slow-oared across the foam.

Cool are its streets with waters musical
And fountains' shadowy fall.
With orange and anemone and rose,
And every flower that blows
Of magic scent or unimagined dye,
Its gardens shine and sigh.
Its chambers, memoried with old romance
And faëry circumstance, –
From any window love may lean some time
For love that dares to climb.

This is that city babe and seer divined
With pure, believing mind.
This is the home of unachieved emprise.
Here, here the visioned eyes
Of them that dream past any power to do,
Wake to the dream come true.

Here the high failure, not the level fame,
Attests the spirit's aim.
Here is fulfilled each hope that soared and sought
Beyond the bournes of thought.
The obdurate marble yields; the canvas glows;
Perfect the column grows;
The chorded cadence art could ne'er attain
Crowns the imperfect strain;
And the great song that seemed to die unsung
Triumphs upon the tongue.
(Roberts, *The Sweet o' the Year* 2–3)

The opening alliteration encapsulates the idealistic theme: art, the place where the dead live, is the paradox of attempting to articulate ineffable beauty. The first verb of the poem, "lies," has a double meaning that plays with the simultaneity of the substance and shadow of art: the unknown city (1) exists and (2) deceives. The poem moves deliberately through images of landscape, architecture, flora, sculpture, and instrumental music before self-reflexively climaxing with poetry itself in the final lines, which reprise the concept of immaterial substance in their juxtaposition of death and triumph. The image of dreamers rowing a boat recalls Duncan Campbell Scott's "The Piper of Arll" ("The sailors launched a sombre boat, / And bent with music at the oars" [lines 89–90]); that of the city itself echoes the description of Camelot in Tennyson's *Idylls of the King*, both in the veil of fleeting clouds ("Far off they saw the silver-misty morn / Rolling her smoke about the Royal mount" [lines 186–87]) and in the contradictory state of being-in-art (" 'the city is built / To music, therefore never built at all, / And therefore built for ever' " [lines 272–74]). Like these and other works in the Romantic-Victorian poetic context, "The Unknown City" draws on the concept of poetry as a "high failure"—as a spiritual quest for more than can possibly be attained. The poem is not modernist, nor is it postmodern, and it would be an error to judge it by these different standards; rather, it is an uplifting expression of an ideal, carefully crafted in the metrical tradition to speak clearly to the imagination of a listener.

The second Ryerson Poetry Chap-Book, Tenny's *Companionship and the Crowd*, veered away from the aesthetics of the Confederation poets. Roberts put a decisive stop to experiments of its sort. Ryerson had printed Tenny's *Songs of the North* in 1923 and Tenny continued to share his writing with Pierce, whom he held in high esteem. "I am sending a sort of revision of the sonnet I dedicated to you," Tenny wrote affectionately in October. "Now you know, I am not competent to write as beautiful a tribute

as you deserve. You are giving the very best that is in you to the development and assistance of a lot of writers, not one of them able to do nearly as good work as you can, and it seems to me almost sacrilege for me to attempt what I have" (Tenny, letter to Lorne Pierce, 16 Oct. 1925). Nine poems were chosen for the Chap-Book, which was also dedicated to Pierce. The title poem anxiously contemplates love and religion in light of the prospect of global mass education—"Bold, fearless, mighty host of the newly enlightened, / What, when they think?"—in 130 lines of free verse. Upon receiving copies of the first two Chap-Books, Roberts chided Pierce for the blunder of including Tenny. Pierce hastened to include the poets whom Roberts next recommended instead, who were not only connected to the latter personally but also similar to him in style:

> So glad you like my brother Theodore's poems. I think that, in authentic, essentially poetic quality, he ranks with our best. It is the fact that he has not published in book form that has so delayed his due recognition. But the best American magazines have long accepted him, — & American anthologies. I am writing him to send you more stuff. A Chap book of his verse would be one of the choicest of the series. By the way, how is the series going? And when does the book of our incomparable Lady Connie appear? And Tenny's, — I can't find that his verse, however popular, will add to the prestige of such a series!! Do you think it will? … P.S. I am enclosing some poems by my gifted 19-year-old niece, Gostwick Roberts. If you like any of them, perhaps you would pass them on to the Editor of the New Outlook. I think she has amazing promise; & I am sending some of her stuff to the London Mercury. (Roberts, letter to Lorne Pierce, 10 Dec. 1925)

It was a decisive editorial moment. Roberts's influence over the early series is palpable in that successive numbers would eschew the free-form musings on social upheaval of the sort offered by Tenny. The inclusion of Theodore Goodridge Roberts (*The Lost Shipmate,* 1926) and Dorothy (Gostwick) Roberts (*Songs for Swift Feet*, 1927) within the next two years confirms Roberts's effectiveness in drawing the Chap-Books toward his aesthetic nucleus. He knew what it was to direct and promote a poetic movement (Bentley, *Confederation* 17, 111–12, 263) and he exerted his seasoned strength.

As the letter above implies, before he left Toronto Roberts saw to it that Davies-Woodrow would get a Chap-Book. Their love burned through the fall, generating several impassioned letters, and he carried copies of her poems with him and promoted her by reading them aloud to his audiences. Her Chap-Book, *The Gypsy Heart*, appeared the following spring, the

fourth in the series, prefaced by an appreciative introductory note by Roberts, which he sweated over in Fredericton and submitted to Pierce at the beginning of November:

> It is a pleasure to associate myself with this modest collection of poems by Constance Davies-Woodrow. Among the qualities to be looked for in all poetry those of sincerity, simplicity and candour always make a particular appeal to me. Equally essential, according to my own artistic faith, are music in phrase and cadence, the quest of beauty in both thought and form, and conscientious workmanship. These qualities seem to me to characterize, in no small measure, the poems here gathered; and they make the little book a refreshing protest against the defiance of sound technique, the mistaking of violence for strength and of ugliness for originality, which mark so much of our contemporary verse.
>
> Authentic emotions, expressed with such brave directness, yet with a grace so persuasive, should carry these brief lyrics into the hearts of many readers.

This concise manifesto against literary modernism befits dozens of the early Chap-Books. *The Gypsy Heart* is an especially strong example of Roberts's sway, both because of this introduction and because his affair with Davies-Woodrow is the key to several poems in the collection, such as "Grey Seas are Sobbing," which obliquely voices the emotional turmoil of illicit love. Apart from his own book, Roberts's involvement in shaping the Ryerson Chap-Books was nowhere more intimate and is nowhere more evident than in *The Gypsy Heart*.

Self-Publication

Analyzed economically, the Chap-Books largely fall into the category of authorial self-publication and thus cement the modern sense of *chapbook*. Pierce offered some editorial advice, but they were nevertheless self-published in that the authors assumed the ultimate responsibility for the cost of printing and engaged themselves to promote their work and sell copies. The terms were relatively lenient through 1926. In most cases, Pierce had the author promise to pay the press a set amount in the event that the book did not sell. This guarantee against loss on Ryerson's part, formalized by contract, was an accommodating measure in that the author was not obliged to front the capital: production could begin in the hope of adequate sales. Even so, publication depended on the author's willingness to bear

the risk. In 1927, the terms hardened into the simple requirement that the author pay the printing expenses beforehand.

A business plan did not coalesce until the third Chap-Book, *Forfeit and Other Poems* (1926) by Kathryn Munro Tupper. Like many of her successors in the series, Munro, a minister's wife in Sutton, Ontario, was looking for a way to collect the various pieces that she had placed in newspapers and magazines: "Chimney Tops," for example, was first published in the *Canadian Magazine* in April 1925. Upon learning of the publication of *The Sweet o' the Year* in November 1925, Munro posed Pierce several practical questions: "Will you please let me know about how many poems of magazine length would be required to make a Chapbook? That is, what would be the smallest number of pages considered, or have you a set size? Also, if in the case of a very few poems, whether a number of short essays could be added. I would be glad to know, too, if the work of unknown poets is likely to appear in Chapbook form, or only that of our established poets" (Munro, letter to Lorne Pierce, 23 Nov. 1925). Pierce had answers for these questions but vacillated on the basic question of retail price. Upon seeing the proofs in February 1926, Munro noticed that the price had changed from 60¢ to 50¢ and asked whether this was correct (Munro, letter to Blanche Hume, 20 Feb. 1926). It was—50¢ would be the price of an eight-page Chap-Book until 1950, with others at 60¢, 75¢, and $1.00, depending on the length—but it is noteworthy that this policy was still taking shape, three months in. The first evidence of a formal publishing agreement is also found here, in Munro's statement that she "wasn't hoping for 'Author's copies,' as I think the agreement said they were not to be given out, in the Chap Book series"; she purchased several for herself at the regular price when her book appeared in April. Munro took charge of the marketing as well, suggesting people and bookstores to whom copies might be sold. Finally, Pierce arranged for the book to be sold in the United States through a Philadelphia publisher, Macrae Smith Company. The American distribution plan faltered at the outset—in answer to a letter from Munro's sister, Macrae Smith claimed to have no knowledge of *Forfeit*—and it was abandoned partway through the following year. Alexander Louis Fraser's *By Cobequid Bay* (1927) was the last to mention their name on the inside front cover (Munro, letters to Blanche Hume, 5 Mar. and 26 Apr. 1926).[4]

The eleventh Ryerson Poetry Chap-Book, *The Prophet's Man* (1926) by Geoffrey B. Riddehough, reveals more about the financing. Born in England in 1900 and raised in Penticton, BC, Riddehough had studied English and Latin at the University of British Columbia and gone on to an MA at the University of California at Berkeley ("Geoffrey Riddehough

Fonds"). He was teaching at the University of Alberta in April 1926 when he wrote to Pierce about having his poems published as a Chap-Book: "I am sending under separate cover some verse and verse-translations, with a view to possible publication in chapbook form. Some of the shorter poems have been published in the *Vancouver Daily Province*, but I could get permission to republish them. If you feel that any of them could be used to make a volume, please let me know." An academic career and a newspaper had enabled literary creativity to date; now he investigated what book publication might offer. Pierce liked the poems but ruled out the translations and responded with the proposal that the author underwrite the venture. Riddehough accepted: "you suggest that you publish a chapbook of twelve pages, containing some original verse of mine and entitled 'The Prophet's Man'. I notice that you would like me to give a guarantee of $70 to protect you against loss from unsold copies. Your proposal is quite agreeable to me, and I should like you to make out a contract to the above effect. There is, by the way, one point on which I should like to be clear. In the event that the edition does not sell, shall I, on reimbursing you, receive the unsold copies?" (Riddehough, letter to Lorne Pierce, 21 June 1926) Riddehough discovered that having a book of poetry published in Canada was tantamount to buying it for oneself.

Pierce did however control the physical form of the book and therefore contributed to the selection of poems that would fill its twelve pages. Riddehough, not knowing the size of type or paper to be used, listed ten poems that he most hoped might be included. Pierce took eight of these and added nine others from the author's April package, the result being a Chap-Book of seventeen poems.[5] If a distinction is made between *publish* and *edit*, what comes into view is an author-financed process that was lightly shaped by the judgment of an intermediary. To what extent did Pierce act as a critical gatekeeper to the series, on aesthetic grounds refusing a poet who was willing to pay? Archibald Otto Lampman, the son of the Confederation poet, was denied a Chap-Book; Duncan Campbell Scott urged Pierce to ignore his "derivative" poetic efforts in hopes of preserving the literary reputation of the Lampman name (Scott, letter to Lorne Pierce, 15 Jan. 1926). Campbell writes that, "from the moment he launched the chapbooks, Pierce was inundated by mediocre manuscripts on hackneyed themes, leading him to ban 'all religious and patriotic poetry' from the series," citing a letter Pierce received from George Whalley in 1945 (*Both Hands* 262 and 262n39). Euphoria over the end of the Second World War may well have obliged Pierce to implement a simple policy against jingoism in that year. Otherwise, if there were indeed such a ban, it must only

have touched crude effusions, for religion and patriotism are everywhere to be found in the early Chap-Books, albeit in restrained and dignified form.

The Prophet's Man, for example, is a profoundly religious book, wrestling throughout with the problem of unbelief. Beginning with the title poem, which Riddehough considered his best, the collection skeptically explores faith, probing the disparity between the individual's dream and his need for public recognition and material reward. Several poems juxtapose the ardour of the visionary with the suffering that he causes himself and others, foregrounding the friction between belief and doubt, subject and society, personal desire and cosmic order. For example, the sonnet, "Peculium" (Latin for "savings") figures the religious life as a doubtful practice of self-deprivation, a questionable abstaining from pleasures now in the hope of storing them up in the afterlife:

> Peculium
>
> The Roman bondsman, so the old writers tell,
> Would leave a portion of his daily food
> Untasted in his hunger; he would sell
> Strength of his life for every coin that could
> Be added to the tiny hidden store
> Which after many years the weary slave
> Finally drew from underground, and gave
> Unto his lord, to be a slave no more.
>
> Masters, O masters whom I may not see!
> Lo, in this earthen vessel here I bring
> The price of freedom – all that was denied
> To me when through the days of scarcity
> The treasures of my heart lay tarnishing
> In the earth, sourly…. Are you satisfied?
>
> (8)

Faith is peculiar: it is a strange purchase in which the object bought is hard to tell apart from the price paid for it, and the enjoyment of it is entirely subjective. In another sonnet, "Conceit," Riddehough presents character as an outward show of strength despite the crumbling self-confidence of the subject:

Conceit

A Spanish captain, many years ago,
Thus in his crumbling castle held at bay
The Moorish cannonaders: lest the foe
Should see his broken walls, at close of day
He hung a painted cloth, whereon were seen
Lines of unbroken rampart, while his men
Rebuilt their weak defence; the canvas screen
Beguiled his foes till succour came again.

O best of friends! if I should seem to you
Vain and self-centred, if my lips have spoken
Too flippant boasts and foolish mockeries,
Know that in these same vanities I too
Behind a screen am building ramparts broken
By many a rush of fierce anxieties.

(10)

Riddehough's style is philological: he revels in the unfolding of a single word into the splendid meanings hidden in its etymology. Here, the title refers not only to pride but also to an extended metaphor: the likening of the speaker to a Spanish castle is a metaphysical conceit indebted to Donne's Holy Sonnet XIV ("Batter my heart, three-personed God / … / I, like an usurped town, to another due, / Labor to admit You, but Oh, to no end!" [lines 1, 5–6]). The topic is conversation, friendship, and isolation. Layered under this, moreover, is a self-reflexive dimension in which the speaker ("I") is the poet, the "best of friends" ("you") is the reader, and the "painted cloth" and "lines" of self-aggrandizement are the poem itself. Communication in general and poetry in particular are thus presented as a process of ambitious construction besieged by a sense of failure. Like Lionel Stevenson, who also published a Ryerson Poetry Chap-Book in 1926, Riddehough went on to a mainly academic career, but his creative work evinces a fine ability to explore complexity at both the thematic and the lexical level, while his reading of seventeenth-century poetry pushes him toward the company of T.S. Eliot and A.J.M Smith. *The Prophet's Man* reveals the diversity of the Ryerson Poetry Chap-Books, which, notwithstanding Roberts's general influence, should not be dismissed as predictable.

29

What is a Canadian Publisher?

More experienced authors were less amenable to Pierce's terms of publication. One of the ghosts of the series is Frederick George Scott's *Selected Poems*, which was advertised on the inside back cover of other Chap-Books in 1926, first as "in preparation" and then as available at the price of 75¢.[6] Ryerson would ultimately print *Selected Poems* but not for another seven years and not as a Chap-Book, both because Scott objected to self-publication and because he took a dim view of the slight form.

At sixty-five years of age, Scott, the Anglican archdeacon in Quebec City, was a public figure, known not only for his association with Roberts and the other Confederation poets in the 1880s and 90s even if he was routinely ranked least among them, but also for his distinguished service as an army chaplain during the First World War (Bentley, *Confederation* 254–55, 259, 262–64, 267–68; Djwa). He was a veteran and a veteran author: he knew the international terrain of literary publishing firsthand and had a dozen books to his credit, including a novel published in New York in 1892 and four books of poetry published in London, most recently *Poems* (Constable, 1910) and *In the Battle Silences: Poems Written at the Front* (Constable, 1916). The Canadian issue of this last work had been mostly destroyed in a fire at the Musson Book Company in Toronto, which prompted Scott to contact Pierce in December 1925, as the first Chap-Books were making their way across the country, with the suggestion that Ryerson republish them along with several new poems under the title, "In War and Peace." Scott's canonical stature, classical technique, Christianity, and nationalism made him the ideal contributor to the series, but when Pierce suggested this, Scott replied brusquely, "Thank you for your letter. I don't care very much however for the style of the Chapbooks. It is not permanent enough & a pamphlet form soon gets lost. Will you therefore kindly return the poems & I will think out some other plan of publishing them" (Frederick George Scott, letters to Lorne Pierce, 10 Dec. 1925 and 11 Jan. 1926). The inclusion of another Confederation poet would counteract precisely this plain weakness of the series—its ephemerality—so Pierce shrewdly rephrased his offer: "We should like to have a selection from your poems in our Chap Book series, as we believe that before many months we would be justified in reprinting them in cloth, in a more permanent form. This would enable us to sell the cloth bound edition at a much reduced rate which we believe would meet your approval" (letter to Frederick George Scott, 13 Jan. 1926). Scott held his ground, insisting, "I still prefer to have my poems printed here, so will you kindly return the ms"

(letter to Lorne Pierce, 18 Jan. 1926). Pierce reluctantly complied and Scott followed through, privately hiring Dussault & Proulx of Quebec City to print what became *In Sun and Shade* (1926). It is a handsome little book starkly printed in red and black ink on heavy paper, its five gatherings properly stitched (not stapled) and bound (with endpapers) in white-paper-covered boards, with a spine that made it visible on a shelf.[7] Scott dedicated it to the memory of his son, killed in action during the First World War.

The opportunity to join a canon-building effort must nevertheless have tempted Scott, for with his war and peace poems disposed of he saw Pierce's second offer in a new light. Roberts's *Sweet o' the Year* had been, through and through, a republication of old work, and Scott now sent Pierce's letter back to him with an inquiry scrawled at the foot: "Do you wish me to prepare a selection of my poems for the Chap-Books series? How many lines do you want?" His qualms over the design of the Chap-Books, however, remained: "I wish instead of a chap book you would publish a little volume. It lasts better. If you would take a volume, I could send some more selections to make it up. However here are my selections for the Chap book. You have a volume of mine, I think [i.e., *Poems* (1910)], & can get them printed from it. I hope you like the selection." A postscript presented the apple of discord: "I take it that I get 10% royalty for the Chap book" (Frederick George Scott, letter to Lorne Pierce, 31 May 1926). From his experience with specialist publishers in London and New York Scott knew the difference between a trade publication and a private edition; he expected the flow of money between publisher and author to accord with what were, outside of Canada, norms of the book trade, especially since his contributing to the series had been Pierce's idea. A week later he repeated his assumption, slightly more warily: "Yes: I am in favour of the Chap Book idea, since you cannot see your way to the other…I take it you give me ten per cent on the sales as usual. Let me know if this is agreeable." Pierce was evidently loathe to cross him, for he delayed his answer for three months. When at last he sent Scott the Chap-Book publishing agreement, conflict broke into the open. "I see that by the contract you have sent me to sign, I am to make myself responsible against loss on your part," Scott replied. "I thought I told you the last time you spoke about the Chap Book idea, that I could not do this. I haven't got this money & it simply is equivalent to my publishing the poems myself. If my poems are not worth your while handling, they had better be left where they are" (Frederick George Scott, letter to Lorne Pierce, 10 Sept. 1926). With this letter he included a copy of *In Sun and Shade* as if to say, see, *this* is a book. Given

that he was able to self-publish if he chose, his crying poverty was more a matter of principle than fact, but his resistance to Pierce's terms was not therefore any less strenuous. Six weeks later he remained obdurate: "Are you absolutely determined not to publish my poems in Chap Book form unless I guarantee the expenses will be met? If so, will you kindly return me the list of poems I sent to you. I want to preserve it in case of future publications." In essence the struggle was over what it meant *to publish*—what action did this denote, and who was the acting subject?—and Scott, drawing on standards from abroad, permitted himself to teach Pierce his trade. The dispute repeated the row between Fallis and Pierce the year before, with Pierce now awkwardly wearing the printer's hat. Both quarrels were instances of the public debate that the 1920s copyright reform had ignited over the nature and conditions of Canadian authorship. In November 1926, as the negotiations dragged on, Pierce seems to have attempted to arrange a royalty, for Scott in turn expressed himself "very glad you are publishing my poems in the Chap Book series"—but the project faltered. Scott wrote again at the end of the month asking when he should expect the proofs but none were sent, and the following year his book was dropped from the series.

Although Pierce did eventually come back to Scott's *Selected Poems* in some capacity, the case demonstrates the centrality of author financing to the Ryerson Poetry Chap-Books, a mode of publication that not only effectively limited the books to their pamphlet-like physical form, but also favoured the smallness of the literature within them. Scott's ire reveals a clash of literary-economic expectations: a wide disparity separated the specialist literary publishing that was normal in London and New York from the agency publishing that prevailed in Toronto. The Ryerson Poetry Chap-Books should be interpreted in light of their local book-trade conditions.

Howsoever Pierce may have regretted such struggles, they were the fire in which a policy was forged. By 1928, he was able to articulate it brusquely for another Chap-Book poet, Susan Frances Harrison: "owing to the difficulty of disposing of even a limited edition of these little books we have had to ask authors to pay the printing costs. During the last year we have accepted manuscripts for the Chap-books on this basis only." When she, like Scott, refused to pay, Pierce nevertheless proceeded with her *Later Poems and New Villanelles*. He thus appears to have made an exception for her, but it is an exception that proves what had otherwise become the crisp rule of self-publication.

Lilian Leveridge: A Representative Chap-Book Poet

The thirteen Ryerson Poetry Chap-Books printed in the first two years of the series tend to articulate an idealism grounded in the experience of Canadian places. They were expressions of desire for a national literature: overall, they tend to celebrate the beauty and goodness of nature, morality as a hard-won spiritual treasure, and nationality—Canada—as a cultural promise arising from the land. The influence of the Confederation poets, with their indebtedness to Romanticism and Victorianism, was one factor in this idealism. First publication in Canadian newspapers and church magazines, in which the general reader expected to find straightforward, buoyant visions that could be enjoyed without being studied, was another. The difficulty of persisting as one's own publisher was a third. As privation whets desire, as suffering increases faith, so the austerity under which their Canadian books were produced augmented the antimaterialistic values that the Chap-Book poets strove to proclaim and enshrine. Short, resilient works that fix precepts worthy of public admiration, the poems should be construed as artful surfaces belying the personal effort through which they were made, as bright little achievements of what were, overall, fragmentary and faltering writing careers.

Lilian Leveridge typifies the poet who fit the Chap-Book mould. She was born near Norwich, England, in 1879, came to rural Ontario as a child, attended normal school in Winnipeg, and after a brief teaching career moved to Toronto, where she wrote poetry. She became a regular contributor to *The Christian Guardian* and its successor, *The New Outlook*, the flagship magazines of the Methodist and then the United Church of Canada respectively, which were published by the Ryerson Press. When the First World War claimed the life of her brother, Frank, she wrote "Over the Hills of Home," a poignant tribute that was anthologized, won her renown, and became the title work of her first collection, published in New York. She would author four more collections, three of them Ryerson Poetry Chap-Books, before her death in 1953 (Garvin 99; "Lilian Leveridge").

While preparing *A Breath of the Woods*, the last Chap-Book of 1926, Leveridge acknowledged the Confederation poets as a formative precedent. "Some weeks ago," she wrote to Pierce in January 1926, "Mrs. Woodrow showed me the Foreword that Dr. Roberts had written for her book, and it occurred to me that if Bliss Carman would do a similar favor for me it would add very much to the attractiveness and success of my book. He is my favorite Canadian poet. I met him some years ago, and have had a letter or two from him; he has a copy of my published book." The foreword

did not materialize, but the explicit literary indebtedness to Carman may be descried in the nature imagery of the poems, in their apprehension of a divine essence, and in the polished stanzas and rhythms. Another Canadian poet of the previous generation makes her influence felt too. In Leveridge's poem, "The Loon," the call of the waterfowl lures the speaker into an imaginative flight across a lake, past swaying trees, over rippling waves, through sailing winds, under the laughing sun, into the healing bosom of nature:

> The low winds murmur about the eaves,
> And rustle the standing corn;
> There's a glint of dew on the clover leaves,
> For day is but newly born.
> List! List! From the silver mist
> Enshrouding the blue lagoon,
> There's an echo that floats in weird, wild notes—
> The shrill, strange laugh of the loon.
>
> (4, lines 1–8)

The journey across water, the particularities of image, the iambic tetrameter with frequent anapestic substitution, and above all the peculiar internal rhyme in the middle of the stanza recall Pauline Johnson's "Song My Paddle Sings":

> West wind, blow from your prairie nest,
> Blow from the mountains, blow from the west.
> The sail is idle, the sailor too;
> O! wind of the west, we wait for you.
> Blow, blow!
> I have wooed you so,
> But never a favour you bestow.
> You rock your cradle the hills between,
> But scorn to notice my white lateen.[8]
>
> (81, lines 1–9)

The auras of Tennyson and of Shelley are perceptible in these passages, but the repeated monosyllabic verb also affirms a Canadian poetic link, which aligns *A Breath of the Woods* with the nationalist purpose of the Chap-Book series.

"Give to me," writes Leveridge in another poem, "A sweet, enduring friendship, true and pure; / The lifelong, loved companionship of books; / The inspiration of a high ideal / … / To others you may give your minted

gold" ("To Life" [13, lines 6–9]). The same letter that praises Carman also admits the relative poverty in which Leveridge's muse left her. "I have been wondering if you ever have any extra stenographic work that you need to send out," she asked Pierce. "I have no regular office position, and am glad of anything of that kind that can be done at home. McClelland & Stewart have frequently given me some work, addressing envelopes, copying, etc. I would call, if necessary, for any work you might care to entrust to me at any time. I shall appreciate it if you will kindly keep my name in mind in this connection." Despite her tight straits she continued to write, and her next letter records the energy she drew both from Pierce and from the readership of *The New Outlook*: "Thank you so much for your very kind letter of May 1st, in which you expressed your appreciation of my poem. It gave me much pleasure and encouragement to receive this good word from you. A few days ago I also received a delightful letter from a stranger in Saskatchewan, Mrs. Seaman. It was sent in care of the New Outlook. She wrote to tell me how much she liked my poem 'To Marjorie Pickthall'…Mrs. Seaman says she keeps all of my poems that she finds, and knows most of them by heart; she particularly mentioned a few that have appeared in the Christian Guardian and the New Outlook" (Leveridge, letter to Lorne Pierce, 16 May 1926). The satisfaction of reaching an appreciative public was no doubt sweeter for the financial worries that Leveridge staved off in order to do so.[9] Her remarks reveal the centrality of the church papers to her formation as an author, as well as the important purpose her Chap-Book would serve in collecting her otherwise scattered work. What is of greatest value in her comments, however, is that they enable us to see her writing in a fitting light. The letter pinpoints a social location for literature that differs from the academic setting that we take for granted today. Readers such as Mrs. Seaman wanted lucid, morally inspiring verses that could be memorized, expressions of pleasurable and dignified sentiment for rare moments of quiet, textual mirrors in which they could trace their own best potential selves, and this is what the Chap-Book poets attempted to give them.

Poetry, in short, should be a breath of the woods—a fresh inspiration that transports the reader from the tiresome pressures of life. Leveridge's layering of poetic vision onto a Canadian landscape in the following poem is representative of the early Chap-Books:

> Sunset in the City
>
> Full many a glorious sunset I have seen,
> The splendid pageant of departing Day

That, clad in radiant robes of shimmering sheen,
Her royal banners waved and passed away,
Trailing her garments, crimson, gold and blue,
O'er dimpled wave and fields of glimmering dew.

I've heard the mellow music of the thrush
Piping at vespers; and the fitful cry
Of nighthawks wheeling through the warm rose-flush
In spacious, airy regions of the sky.
I've heard the cuckoo, and the loon's wild note
In lyric laughter on the wood-winds float.

To-night the sun sinks down behind a spire
That terminates the long, grey city street.
A myriad windows catch the crimson fire,
And dun grey roofs are bathed in beauty fleet:
But who among the throngs that come and go
Lift up their faces to the glory glow?

No piping song across the twilight calls,
Nor drowsy chirp of birdlings in their nest;
But never-ceasing, never-resting, falls
The clamor of the city's fevered quest.
Yet through the sounds discordant float to me
Low, vibrant strains of life's great symphony.

There's music, music pulsing on the air—
The lilt of laughter and of happy song,
And homeward-turning footfalls everywhere,
Mingling in rhythmic cadence full and strong.
Perchance the tremulous minor chord of pain
Blends in the Great Musician's perfect strain.

The world is homing in this clamorous hour,
While lights flash out and softly star the gloom.
Like rosebuds opening in a garden bower
A thousand tender thoughts burst into bloom.
Behind closed blinds I dream of lips that meet,
And love's low tones ineffably sweet.

And I am happier for that joy unknown.
Its essence is distilled like precious balm
From fragrant herbs on gales of heaven blown,
Or wafted from some far-off vale of calm.

When, blossom-wise, the heart is lifted up,
The dews of blessing fill its empty cup.

All faded now the sunset's golden light,
The crowds thin out along the echoing street.
The city folds me in its arms to-night,
And croons me wonder-songs, elusive, sweet.
From Love's thought-gardens perfumes steal to me
'Mid poppy-blooms of dream and memory.
(10–11)

The poem is unified, from its recurrent music imagery to its chiselled stanzas. Rhythmic deviation from the iambic pentameter is reserved for select verses only: for example, "And love's low tones ineffably sweet" is one syllable short of the requisite ten, employs a spondee ("low tones"), and ends with an anapest. This interruption of the meter signals the special role that the poet reserves for common affection, which in this poem turns out to be as much the ordering principle of the modern urban life as the traditional pastoral one. The person who wishes to be at home at the end of the day of work is a blossoming country rosebud; the city lights that herald the evening commute are as precious as stars. Much like Thomas Gray's *Elegy Written in a Country Churchyard*, which is also set at the crepuscular moment of "parting day" (line 1), "Sunset in the City" approaches the unknown masses of humanity with humility and sympathy. Echoes of Lampman's "The City of the End of Things" suggest themselves as well—in the images of unceasing, unresting noise—but Leveridge redeems the metropolis from the unnatural abysm to which Lampman consigned it. The specific birds listed reinforce the Canadian setting. Finally, the crucial action of the lyric is explicitly imaginative and hence poetic. The speaker sees husbands, wives, and children kissing, but only with her mind's eye, through "dream" and "memory." Like Roberts's "Tantramar Revisited" or Wordsworth's "Lines Composed a Few Miles above Tintern Abbey," this poem cherishes the meaning of a place imaginatively and retrospectively. Not mere love, but the love of poetry is what allows Leveridge to fold her ordinary Toronto into a transcendent musical embrace.

"Significant Little Offerings"

In light of their publishing history, the poems in the original Ryerson Poetry Chap-Books come into focus as "significant little offerings" in two senses, both as small poetic achievements, each with its own particular

occasion and aura, and as personal sacrifices to an impossible ideal. They were shaped directly and indirectly, first, by the birth of the modern chap-book form amid the explosion of little magazines at the end of the nineteenth century and, second, by Charles G.D. Roberts's decisive touch. They were generally designed to be intelligible aurally—that is, to "work" for listening audiences, as the tribute of some readers' memorizing them bears witness. Many of them are the work of novices pleased by the prospect of getting into print and willing to pay to do so. They were produced cheaply with no offer of remuneration. These financial circumstances were poor soil for a real writing career. But if the poems seem little, this only accords with the inchoate publishing structure through which they passed, characterized by an editor who was equally idealistic in that his wish to be a specialist Canadian literary publisher exceeded his actual capacity as one. In their proper place, the poems demonstrate the marginality, the provisionality, the littleness of literary publishing in earlier-twentieth-century Canada, and, inversely, the resolve of those who nevertheless attempted it. At their origin, the Ryerson Poetry Chap-Books reveal much about the conditions in which Canadian literature was striving to take shape.

Appendix: List of the Ryerson Poetry Chap-Books

What follows is the first complete list of the Ryerson Poetry Chap-Books. Compiling it, however, has entailed a number of bibliographical problems. First, several of the authors' names vary (for example, Dorothy Roberts published her first book, *Songs for Swift Feet* [1927], under her middle name, Gostwick). The name as it was printed on the Chap-Book has been followed in the list below, with elucidation in brackets.

Second, until 1953 the books were published without a title-page. Sometimes the title on the front cover differs from that given in the publisher's note, the foreword, or the head-title on the first page of text (for example, W.V. Newson, *The Vale of Luxor* / *A Vale in Luxor* [1926]). In each case, judgment must be exercised in choosing the better variant.

Third, the numbering of the series is faulty. The first Chap-Book to be explicitly numbered is Lilian Leveridge's *The Blossom Trail* (1932), which bears the number 57. At some point an effort was made to order the prior Chap-Books, but one was missed—the Writers' Craft Club, *A Sheaf of Verse* (1929)—and others were arranged under the wrong year (for example, H.T.J. Coleman, *Cockle Shell and Sandal Shoon* [1927, not 1928]). The faulty numbering was set down in appendix C of Frank Flemington, "Lorne Pierce: A Bibliography," typescript circa 1960, Lorne and Edith

Pierce Collection, Queen's University Archives Library. Library catalogues follow this faulty numbering and therefore it cannot be discarded, although it distorts the publication history of the series. In the list below it is preserved in parentheses, following the letters *RP* ("Ryerson Press"). The series has been re-ordered by observing the publication year in the copyright statement of each Chap-Book and by collating the series advertisements inside the back cover. For example, Geoffrey B. Riddehough's *The Prophet's Man* (1926) had the faulty number eight (RP 8) and Alice Brewer's *Spring in Savary* (1926), the faulty number ten (RP 10); the series advertisement in Brewer, however, makes no mention of Leo Cox's *Sheep-Fold* (1926), whereas that in Riddehough does: therefore, Riddehough must have been printed after Brewer. Where two or more books have identical series advertisements (for example, Marie Zibeth Colman, *The Immigrants* [1929] and Mary Matheson, *Magic Hill and Other Poems* [1929]), that listed uppermost in the advertisement is assumed to have been printed first. The revised numbering is given in brackets, to indicate an inference. With 57 and thereafter, the series number explicitly printed inside the front cover of each Chap-Book is followed, except where it was mistakenly repeated, in which case the correct number has been taken from the series advertisement and the error noted, again, in parentheses (for example, Arthur Stringer, *New York Nocturnes* [1948]).

Fourth, some books, although not explicitly published as Ryerson Poetry Chap-Books, nevertheless belong with them. Pierce published Bliss Carman's *The Music of Earth* in 1931 but did not give it a series number [83] or list it in the series advertisement until 1939. It has been included below under the former year. Joseph Easton McDougall's *Blind Fiddler* (1936), with its cubist cover design, stands apart from the series but was later advertised in it. Ann Boyd's *Spring Magic* (1931) was never advertised in the series but its typography, paper, binding, size, and literary character clearly mark it as belonging with the other Chap-Books; it has been given a subsidiary designation [55B] and included below too. The overlooked *Sheaf of Verse* has been treated similarly [44B]. The total number of Ryerson Poetry Chap-Books is therefore 202.

1925

[1] (RP 1) Charles G.D. Roberts, *The Sweet o' the Year and Other Poems*
[2] (RP 2) W.H.F. Tenny, *Companionship and the Crowd and Other Poems*

1926

[3] (RP 3) Kathryn Munro, *Forfeit and Other Poems*
[4] (RP 4) Constance Davies-Woodrow, *The Captive Gypsy*

39

[5] (RP 5) Annie C. Dalton, *The Ear Trumpet*
[6] (RP 6) W.V. Newson, *The Vale of Luxor*
[7] (RP 7) Theodore Goodridge Roberts, *The Lost Shipmate*
[8] (RP 9) Lionel Stevenson, *A Pool of Stars*
[9] (RP 10) Alice Brewer, *Spring in Savary*
[10] (RP 12) Leo Cox, *Sheep-Fold*
[11] (RP 8) Geoffrey B. Riddehough, *The Prophet's Man*
[12] (RP 13) Agnes Joynes, *The Shepherd of the Hills*
[13] (RP 18) Lilian Leveridge, *A Breath of the Woods*

1927
[14] (RP 14) Frederick B. Watt, *Vagrant*
[15] (RP 11) John Hanlon [Mitchell], *Songs*
[16] (RP 15) Geoffrey Warburton Cox, *What-Nots*
[17] (RP 26) Nathaniel A. Benson, *Twenty and After*
[18] (RP 17) Alexander Louis Fraser, *By Cobequid Bay*
[19] (RP 20) Guy Mason, *The Cry of Insurgent Youth*
[20] (RP 32) H.T.J. Coleman, *Cockle-Shell and Sandal-Shoon*
[21] (RP 22) Esme Isles-Brown, *Twelve Poems*
[22] (RP 23) [Dorothy] Gostwick Roberts, *Songs for Swift Feet*
[23] (RP 19) Elaine M. Catley, *Ecstasy and Other Poems*
[24] (RP 16) John Hanlon [Mitchell], *Other Songs*
[25] (RP 21) W.V. Newson, *Waifs of the Mind*
[26] (RP 24) William P. McKenzie, *Bits o' Verse in Scots*

1928
[27] (RP 25) Mary Matheson, *Destiny and Other Poems*
[28] (RP 27) H.T.J. Coleman, *The Poet Confides*
[29] (RP 28) R.D. Cumming, *Paul Pero*
[30] (RP 29) Kate Colquhoun, *The Battle of St. Julien and Other Poems*
[31] (RP 35) William P. McKenzie, *Fowls o' the Air and Other Verses in Scots*
[32] (RP 33) Susan Frances Harrison, *Later Poems and New Villanelles*
[33] (RP 30) Guy Mason, *Spendthrifts*
[34] (RP 31) Thomas O'Hagan, *The Tide of Love*
[35] (RP 34) Nelda MacKinnon Sage, *Fragments of Fantasy*

1929
[36] (RP 39) F. Elsie Laurence, *XII Poems*
[37] (RP 36) Regis [R.M. Whylock], *Cosmic Oratory*
[38] (RP 37) Winifred Stevens, *The Viking's Bride*
[39] (RP 38) May P. Judge, *The Blue-Walled Valley*
[40] (RP 41) H.L. Huxtable, *The Fountain: A Dramatic Fantasy*
[41] (RP 42) Jean Kilby Rorison, *In My Garden*

[42] (RP 40) Marie Zibeth [Elizabeth] Colman, *The Immigrants*
[43] (RP 44) Mary Matheson, *Magic Hill and Other Poems*
[44] (RP 43) John Hosie, *The Arbutus Tree and Other Poems*
[44B] Writers' Craft Club, *A Sheaf of Verse*

1930
[45] (RP 45) William Edwin Collin, *Monserrat and Other Poems*
[46] (RP 47) Elsie Woodley, *Bittersweet*
[47] (RP 46) William P. McKenzie, *The Auld Fowk*
[48] (RP 49) Nathaniel A. Benson, *The Wanderer and Other Poems*
[49] (RP 48) Edith Beatrice Henderson, *Outward Bound*
[50] (RP 50) Kathryn Munro, *Under the Maple*
[51] (RP 51) Alfred Goldsworthy Bailey, *Tâo*

1931
[52] (RP 53) May P. Judge, *The Way to Fairyland and Other Rhymes*
[53] (RP 54) Mary Ellen Guise, *Pennies On My Palm*
[54] (RP 55) Aubrey Dean Hughes, *Argosies at Dawn*
[55] (RP 52) Marjorie Pickthall, *The Naiad, and Five Other Poems*
[55B] Ann Boyd, *Spring Magic*
[83] Bliss Carman, *The Music of Earth*

1932
[56] (RP 56) Lionel Stevenson, *The Rose of the Sea*
57 Lilian Leveridge, *The Blossom Trail*
58 Francis Cecil Whitehouse, *The Coquihalla Wreck and Other Poems*
59 Leo Cox, *The Wind in the Field*
60 Sister Maura, *Rhyme and Rhythm*
61 Muriel Miller Humphrey, *Twenty Sonnets*
62 Clara Hopper, *The Emigrants' Stone and Other Poems*
63 Audrey Silcox, *Earthbound and Other Poems*
64 E.H. Burr, *Rich Man, Poor Man*
65 Regina Lenore Shoolman, *Uncertain Glory*
66 George Frederick Clarke, *The Saint John and Other Poems*

1933
67 Murdock Charles Mackinnon, *From the Winepress*

1934
68 Marion E. Moodie, *Songs of the West and Other Poems*

1935
69 Frances Ebbs-Canavan, *Harvest of Dreams*
70 Agnes Maule Machar, *The Thousand Islands*

71 Peggy Pearce, *Wayside Grasses*

1936
72 William Thow, *Odd Measures*
[73] Joseph Easton McDougall, *Blind Fiddler*

1937
74 William Thow, *More Odd Measures*
75 Leo Cox, *River Without End*
76 Charles Frederick Boyle, *Stars Before the Wind*
77 Helena Coleman, *Songs: Being a Selection of Earlier Sonnets and Lyrics*

1938
78 Michael T. Casey, *Sonnets and Sequence*
79 John Smalacombe [L.A. MacKay], *Viper's Bugloss*

1939
80 Anne Marriott, *The Wind Our Enemy*
81 Isobel McFadden, *Reward and Other Poems*
82 Lilian Leveridge, *Lyrics and Sonnets*
[83] (see 1931)
84 Charles Frederick Boyle, *Excuse for Futility*
85 Carol Coates, *Fancy Free*
86 William Thow, *Poet and Salesman*

1940
87 Arthur S. Bourinot, *Discovery*
88 H. Glynn-Ward, *The Pioneers and Other Poems*

1941
89 Anne Marriott, *Calling Adventurers!*
90 Mary Matheson, *Out of the Dusk*
91 Nathan Ralph, *Twelve Poems*
92 Sara Carsley, *The Artisan*
93 Doris Ferne, *Ebb Tide*
94 Mollie Morant, *The Singing Gipsy*
95 Amelia Wensley, *At Summer's End*

1942
96 Ernest Fewster, *Litany Before the Dawn of Fire*
97 Barbara Villy Cormack, *Seedtime and Harvest*
98 Hyman Edelstein, *Spirit of Israel*
99 Mary Elizabeth Colman, *For This Freedom Too*
100 Anne Marriott, *Salt Marsh*

1943
101 Evelyn Eaton, *Birds before Dawn*
102 M. Eugenie Perry, *Hearing a Far Call*
103 Irene Chapman Benson, *Journey into Yesterday*

1944
104 Elsie Fry Laurence, *Rearguard and Other Poems*
105 Gwendolen Merrin, *Legend and Other Poems*
106 Frank Oliver Call, *Sonnets for Youth*
107 Austin Campbell, *They Shall Build Anew*
108 Sister Maura, *Rhythm Poems*

1945
109 Hermia Harris Fraser, *Songs of the Western Islands*
110 Monica Roberts Chalmers, *And in the Time of Harvest*
111 Eileen Cameron Henry, *Sea-Woman and Other Poems*
112 Vere Jameson, *Moths after Midnight*
113 Dorothy Howard, *When I Turn Home*

1946
114 Margot Osborn, *Frosty-Moon and Other Poems*
115 R.E. Rashley, *Voyageur and Other Poems*
116 George Whalley, *Poems: 1939–1944*
117 Marjorie Freeman Campbell, *Merry-Go-Round*
118 Verna Loveday Harden, *When This Tide Ebbs*
119 Norah Godfrey, *Cavalcade*
120 Audrey Alexander Brown, *V-E Day*
121 Doris Hedges, *The Flower in the Dusk*
122 Goodridge MacDonald, *The Dying General and Other Poems*

1947
123 M. Eugenie Perry, *Song in the Silence and Other Poems*
124 Michael Harrington, *The Sea Is Our Doorway*
125 Doris Hedges, *Crisis*
126 Dorothy Howard, *As the River Runs*
127 Ruby Nichols, *Songs from Then and Now*

1948
128 Lenore Pratt, *Midwinter Thaw*
129 Genevieve Bartole, *Figure in the Rain*
130 Margaret E. Coulby, *The Bitter Fruit and Other Poems*
131 Albert Norman Levine, *Myssium*
132 John A.B. McLeish, *Not Without Beauty*
[133] (RP 132) Arthur Stringer, *New York Nocturnes*

43

1949
134 Marjorie Freeman Campbell, *High on a Hill*
[135] (RP 136) Hyman Edelstein, *Last Mathematician*
136 Thomas Saunders, *Scrub Oak*
137 John Murray Gibbon, *Canadian Cadences*

1950
138 Goodridge MacDonald, *Beggar Makes Music*
139 Kathryn Munro, *Tanager Feather*
140 Arthur S. Bourinot, *The Treasures of the Snow*
141 Geoffrey Drayton, *Three Meridians*
142 Katherine Hale, *The Flute and Other Poems*
143 Dorothy Livesay, *Call My People Home*

1951
144 Theresa E. Thomson, *Silver Shadows*
145 Elizabeth Brewster, *East Coast*
146 Raymond Souster, *City Hall Street*

1952
147 Louis Dudek, *The Searching Image*
148 Tom Farley, *It Was a Plane*
149 Ruth Cleaves Hazelton, *Mint and Willow*
150 Myra Lazechko-Haas, *Viewpoint*

1953
151 R.E. Rashley, *Portrait and Other Poems*
152 William Sherwood Fox, *On Friendship*

1954
153 Elizabeth Brewster, *Lillooet*
154 Anthony John Frisch, *Poems*
155 Arthur S. Bourinot, *Tom Thomson and Other Poems*

1955
156 I. Sutherland Groom, *Queens and Others*
157 Alfred W. Purdy, *Pressed on Sand*
158 Goodridge MacDonald, *Compass Reading and Others*
159 Theresa E. and Don W. Thomson, *Silver Light*
160 A. Robert Rogers, *The White Monument*
161 Thecla Jean Bradshaw, *Mobiles*
162 Myrtle Reynolds Adams, *Remember Together*

1956

163 Marion Kathleen Henry, *Centaurs of the Wind*
164 Fred Cogswell, *The Haloed Tree*
165 Freda Newton Bunner, *Orphan and Other Poems*
166 Ruby Nichols, *Symphony*
167 Lenore A. Pratt, *Birch Light*

1957

168 Fred Cogswell, trans., *The Testament of Cresseid*, by Robert Henryson
169 Hermia Harris Fraser, *The Arrow-Maker's Daughter and Other Haida Chants*
170 Goodridge MacDonald, *Recent Poems*
171 Theresa E. and Don W. Thomson, *Myth and Monument*
172 Joan Finnigan, *Through the Glass, Darkly*
173 Mary Elizabeth Bayer, *Of Diverse Things*
174 Elizabeth Brewster, *Roads and Other Poems*
175 Dorothy Roberts, *Dazzle*
176 Ella Julia Reynolds, *Samson in Hades*

1958

177 Myrtle Reynolds Adams, *Morning on My Street*
178 John Heath, *Aphrodite*
179 Thomas Saunders, *Something of a Young World's Dying*
180 Fred Swayze, *And See Penelope Plain*

1959

181 Mary Elizabeth Bayer, *Faces of Love*
182 Michael Collie, *Poems*
183 Verna Loveday Harden, *In Her Mind Carrying*
184 Douglas Lochhead, *The Heart Is Fire*
185 Theresa E. and Don. W. Thomson, *River & Realm*
186 Alfred Purdy, *The Crafte So Longe to Lerne*
187 R.E. Rashley, *Moon Lake and Other Poems*
188 Florence Wyle, *Poems*
189 John Robert Colombo, ed., *The Varsity Chapbook*
190 Leslie L. Kaye, ed., *The McGill Chapbook*

1960

191 Douglas Lochhead, *It Is All Around*
192 Michael Collie, *Skirmish with Fact*
193 William Conklin, *For the Infinite*
[194] (RP 195) Paul West, *The Spellbound Horses*
195 Mary Nasmyth Matheson, *Autumn Affluence*
196 Fred Swayze, *In the Egyptian Gallery*

45

197 Myrtle Reynolds Adams, *To Any Spring*
198 Mary Elizabeth Bayer, *The Silver Swan: An Epithalamion*
199 Milton Acorn, *The Brain's the Target*

1962
200 James Reaney, *Twelve Letters to a Small Town*

Notes

1 For an extensive discussion of the people and events surrounding the origin of the Chap-Books, see Sandra Campbell's biography of Lorne Pierce (*Both Hands*), which synthesizes all prior work on him and the Ryerson Press.
2 I am grateful to Adrian King-Edwards of Montreal for bringing this ephemeron to my attention.
3 Collational formula: $[1]^4$. 4 leaves. Pages 1–8. Copies examined: Queen's University, W. D. Jordan Special Collections, call no. Lorne Pierce PS 8273 R99 no. 1, c. 2; Carleton University, Archives and Research Collections, call no. PS 8279 R8 no. 1 c. 2 (binding reinforced); Library and Archives Canada, call no. PS 8485 O24 S8 c. 4 reserve (3 staples hold the leaves together, rather than the usual 2); McGill University, Rare Books and Special Collections, uncatalogued. The last copy is the only one I have encountered in the original slipcase.
4 After 1950, the price for all Chap-Books became $1.00: compare the series advertisements in Munro, *Tanager Feather* and Arthur Bourinot, *Treasures of the Snow*.
5 The poems that Riddehough proposed were "The Prophet's Man," "Weavings," "After Noontide," "Conceit," "Silences," "Abiding," "Acknowledgment," and "Duty"—which Pierce accepted—and "A Puritan to a Pagan Friend" and "From Thule"—which Pierce rejected.
6 Compare the series advertisements from Davies-Woodrow, *The Captive Gypsy*, through Leveridge, *A Breath of the Woods*.
7 Copy examined: Bibliothèque et Archives nationales du Québec, Collection nationale (réserve), call no. C811.52 S4259i 1926. Scott inscribed this copy to the Library of Parliament of Quebec, 25 Aug. 1926.
8 *Lateen*: a lateen sail, triangular in shape, fastened to a yard at an angle of forty-five degrees to the mast.
9 Gillian Dunks picks up the thread of Leveridge's career, describing the publication of her next two Chap-Books, *The Blossom Trail* (1932) and *Lyrics and Sonnets* (1939). In 1938, Leveridge wrote to Pierce, reluctantly admitting that she would not be able to pay for the 150 unsold copies of the former (28-30). Nevertheless, Pierce not only proceeded to print the latter, but did so in a relatively lavish manner, using a design (bigger size, italic type, new ornaments, unadorned cover) otherwise reserved for Bliss Carman's *Music of Earth*. Clearly, Pierce held Leveridge and her poetry in particularly high esteem.

Works Cited

Adams, John Coldwell. *Sir Charles God Damn: The Life of Sir Charles G.D. Roberts.* Toronto: U of Toronto P, 1986.

Bentley, D.M.R. *The Confederation Group of Canadian Poets, 1880–1897*. Toronto: U of Toronto P, 2004.

——. Introduction. *Abram's Plains: A Poem*. By Thomas Cary. London, ON: Canadian Poetry, 1986. xi–xlviii.

Boone, Laurel. *The Collected Letters of Charles G.D. Roberts*. Fredericton: Goose Lane, 1989.

Bourinot, Arthur. *Treasures of the Snow*. Ryerson Poetry Chap-Book no. 140. Toronto: Ryerson, 1950.

Campbell, Sandra. *Both Hands: A Life of Lorne Pierce of Ryerson Press*. Montreal and Kingston: McGill-Queen's University Press, 2013.

——. " 'The Foundling Has Come a Long Way': Lorne Pierce, Canadiana Collecting, and the Founding of the Bibliographical Society of Canada." *Papers of the Bibliographical Society of Canada / Cahiers de la Société bibliographique du Canada* 43.2 (2005): 67–78.

——. "From Romantic History to Communications Theory: Lorne Pierce as Publisher of C.W. Jefferys and Harold Innis." *Journal of Canadian Studies / Revue d'études canadiennes* 30.3 (1995): 91–116.

——. " 'A Girl in a Book': Writing Marjorie Pickthall and Lorne Pierce." *Canadian Poetry: Studies, Documents, Reviews* 39 (1996): 80–95.

——. "Nationalism, Morality, and Gender: Lorne Pierce and the Canadian Literary Canon, 1920–60." *Papers of the Bibliographical Society of Canada / Cahiers de la Société bibliographique du Canada* 32.2 (1994): 135–60.

Canadian Recital Tour 1925–1926 [Charles G.D. Roberts]. [Toronto: Ryerson, 1925].

Carman, Bliss. Letter to Lorne Pierce. 7 Oct. 1925. Lorne and Edith Pierce Collection, box 2.

The Chapbook (A Yearly Miscellany). Ed. Harold Munro. Nos. 1–40. London: Poetry Bookshop, 1919–1925.

Davies, Constance I. See Davies-Woodrow.

Davies-Woodrow, Constance. *The Captive Gypsy*. Ryerson Poetry Chap-Book [no. 4]. Toronto: Ryerson, 1926.

——. "Poets on Holiday." *Canadian Bookman*. Aug. 1925: 130.

——. "Poets at Home." *Canadian Bookman*. Sept. 1925: 145.

Deacon, W.A. Letter to Lorne Pierce. 16 Jan. 1925. Lorne and Edith Pierce Collection, box 2.

Djwa, Sandra A. "Frederick George Scott." *Dictionary of Literary Biography*. Vol. 92. *Canadian Writers 1890–1920*. Ed. W.H. New. Detroit: Gale Research, 1990. 337–39.

Donne, John. "Holy Sonnet 10 (XIV)." *John Donne's Poetry*. Ed. Arthur L. Clements. 2nd ed. New York: Norton, 1992.

Dunks, Gillian. "Reading the Field of Canadian Poetry in the Era of Modernity: The Ryerson Poetry Chap-Book Series, 1925–1962." MA thesis. University of British Columbia, 2013.

Fee, Margery. "Lorne Pierce, Ryerson Press, and The Makers of Canadian Literature Series." *Papers of the Bibliographical Society of Canada / Cahiers de la Société bibliographique du Canada* 24 (1985): 51–71.

Friskney, Janet. "Towards a Canadian 'Cultural Mecca': The Methodist Book and Publishing House's Pursuit of Book Publishing and Commitment to Canadian Writing, 1829–1926." MA thesis, Trent University, 1994.

Garvin, John W., ed. *Canadian Poems of the Great War*. Toronto: McClelland and Stewart, 1918.

"Geoffrey Riddehough Fonds." *MemoryBC: The British Columbia Archival Information Network*. Web. 10 July 2012.

Gerson, Carole, et al. "Woodrow, Constance Davies." *Canada's Early Women Writers*. Web. 10 May 2012.

Gray, Thomas. "Elegy Written in a Country Churchyard." *The Norton Anthology of English Literature: The Major Authors.* Ed. M.H. Abrams et al. 6th ed. New York: Norton, 1996. 1253–57.

Harrison, Susan Frances. Letter to Lorne Pierce. 12 Nov. 1928. Lorne and Edith Pierce Collection, box 3.

Harvey, William. *Scottish Chapbook Literature.* Paisley, Scotland: Alexander Gardner, 1903.

Hodgson, Ralph. *Eve, & Other Poems.* Flying Flame Chapbooks. London: printed by A.T. Stevens, 1913.

Johnson, E. Pauline (Tekahionwake). *Collected Poems and Selected Prose*. Ed. Carole Gerson and Veronica Strong-Boag. Toronto: University of Toronto Press, 2002.

Lampman, Archibald. "The City of the End of Things." *Alcyone.* Ottawa: James Ogilvie, 1899. 5–8. *Early Canadiana Online*. 1 May 2013.

Leveridge, Lilian. *The Blossom Trail*. Ryerson Poetry Chap-Book no. 57. Toronto: Ryerson, 1932.

——. *A Breath of the Woods*. Ryerson Poetry Chap-Book [no. 13]. Toronto: Ryerson, 1926.

——. Letter to Lorne Pierce. 26 Jan. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 16 May 1926. Lorne and Edith Pierce Collection, box 2.

——. *Lyrics and Sonnets*. Ryerson Poetry Chap-Book no. 82. Toronto: Ryerson, 1939.

——. *Over the Hills of Home and Other Poems*. New York: E.P. Dutton, 1918.

——. *Still Waters*. Toronto: The Writers' Studio, 1933.

"Lilian Leveridge." *Special Collections*. University of Calgary Libraries and Cultural Resources. Web. 18 July 2012.

Lorne and Edith Pierce Collection. Coll. 2001. Queen's University Archives, Kingston, ON.

MacKay, Isabel Ecclestone. Letter to Lorne Pierce. 20 Apr. 1925. Lorne and Edith Pierce Collection, box 2.

MacLeod, Kirsten. "The Other Magazine Revolution: American Little Magazines and Fin-de-Siècle Print Culture, 1894–1904." MLIS thesis. University of Alberta, 2009.

Meriton, John, ed., with Carlo Dumontet. *Small Books for the Common Man*. London: The British Library; New Castle, DE: Oak Knoll, 2010.

Millard, Christopher. *The Printed Work of Claud Lovat Fraser.* London: Henry Danielson, 1923.

Munro, Kathryn (Mrs. J.F. Tupper). *Forfeit and Other Poems*. Ryerson Poetry Chap-Book [no. 3]. Toronto: Ryerson, 1926.

——. Letter to Blanche Hume. 20 Feb. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Blanche Hume. 5 Mar. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Blanche Hume. 26 Apr. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 23 Nov. 1925. Lorne and Edith Pierce Collection, box 2.

——. *Tanager Feather*. Ryerson Poetry Chap-Book no. 139. Toronto: Ryerson, 1950.

Murphy, Emily F. Letter to Lorne Pierce. 4 Mar. [i.e., Apr.] 1925. Lorne and Edith Pierce Collection, box 2.

Murray, Heather. *Come, Bright Improvement! The Literary Societies of Nineteenth-Century Ontario*. Toronto: U of Toronto P, 2002.

Page, L.C. Letter to Ryerson Press. 27 June 1925. Lorne and Edith Pierce Collection, box 2.

Parker, George L. "Authors and Publishers on the Offensive: The Canadian Copyright Act of 1921 and the Publishing Industry 1920–1930." *Papers of the Bibliographical Society of Canada / Cahiers de la Société bibliographique du Canada* 50.2 (2012): 131–85.

——. "The Sale of the Ryerson Press: The End of the Old Agency System and Conflicts Over Domestic and Foreign Ownership in the Canadian Publishing Industry, 1970–1986." *Papers of the Bibliographical Society of Canada / Cahiers de la Société bibliographique du Canada* 40.2 (2002): 7–56.

Pierce, Lorne. Letter to Frederick George Scott. 13 Jan. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Susan Frances Harrison. 9 Nov. 1928. Lorne and Edith Pierce Collection, box 3.

——. Letter to W.A. Deacon, 20 Jan. 1925. Lorne and Edith Pierce Collection, box 2.

——. Letter to W.A. Deacon. 23 Jan. 1925. Lorne and Edith Pierce Collection, box 2.

Quaglia, V. Letter to Lorne Pierce. 2 Sept. 1925. Lorne and Edith Pierce Collection, box 2.

Riddehough, Geoffrey B. Letter to Lorne Pierce. 6 Apr. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 21 June 1926. Lorne and Edith Pierce Collection, box 2.

——. *The Prophet's Man*. Ryerson Poetry Chap-Book [no. 11]. Toronto: Ryerson, 1926.

Roberts, Charles G.D. Introductory note. Davies-Woodrow, *The Captive Gypsy* 1.

——. Letter to Constance Davies-Woodrow. 18 Oct. 1925. Boone 328–29.

——. Letter to Lorne Pierce. 2 Nov. 1925. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 10 Dec. 1925. Lorne and Edith Pierce Collection, box 2.

——. "The Sweet o' the Year." *To-Day* [London]. May 1920: 94.

——. *The Sweet o' the Year and Other Poems*. Ryerson Poetry Chap-Book [no. 1]. Toronto: Ryerson, 1925.

Roberts, Lloyd. Letter to Lorne Pierce. 14 Feb. 1924. Lorne and Edith Pierce Collection, box 1.

——. Letter to Lorne Pierce. 4 June 1924. Lorne and Edith Pierce Collection, box 1.

——. Letter to Lorne Pierce. 6 Nov. 1924. Lorne and Edith Pierce Collection, box 1.

Schlereth, Wendy Clauson. *The Chap-Book: A Journal of American Intellectual Life in the 1890s.* Ann Arbor, MI: UMI Research, 1982.

Scott, Duncan Campbell. Letter to D. Dingle. 16 Feb. 1925. Lorne and Edith Pierce Collection, box 2.

——. Letter to D. Dingle. 1 Apr. 1925. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 15 Jan. 1926. Lorne and Edith Pierce Collection, box 2.

——. "The Piper of Arll." *Labour and the Angel*. Boston: Copeland and Day, 1898. 29–35. *Early Canadiana Online.* 1 May 2013.

Scott, Frederick George. *In Sun and Shade.* Quebec: Dussault & Proulx, 1926.

——. Letter to Lorne Pierce. 10 Dec. 1925. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 11 Jan. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 18 Jan. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 31 May 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 4 June 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 10 Sept. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 26 Oct. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 8 Nov. 1926. Lorne and Edith Pierce Collection, box 2.

——. Letter to Lorne Pierce. 27 Nov. 1926. Lorne and Edith Pierce Collection, box 2.

——. *Selected Poems of Frederick George Scott*. Toronto: Ryerson, 1933.

Speller, Randall. "Arthur Steven at the Ryerson Press: Designing the Post-War Years (1949–1969)." *Papers of the Bibliographical Society of Canada / Cahiers de la Société bibliographique du Canada* 41.2 (2003): 7–44.

St. Clair, William. *The Reading Nation in the Romantic Period*. Cambridge: Cambridge UP, 2004.

Stevenson, Lionel. *The Ordeal of George Meredith: A Biography.* New York: Russell & Russell, 1953 (repr. 1967).

Tenny, W.H.F. *Companionship and the Crowd*. Ryerson Poetry Chap-Book [no. 2]. Toronto: Ryerson, 1925.

——. Letter to Lorne Pierce. 26 May 1924. Lorne and Edith Pierce Collection, box 1.

——. Letter to Lorne Pierce. 16 Oct. 1925. Lorne and Edith Pierce Collection, box 2.

Tennyson, Alfred. "Gareth and Lynette" (book 2 of *Idylls of the King*). *The Poems of Tennyson.* Ed. Christopher Ricks. 2nd ed. Berkeley: U of California P, 1987. 281–323.

Tierney, Frank M. *The Journeys of Charles Sangster: A Biographical and Critical Investigation*. Ottawa: Tecumseh, 2000.

Tremaine, Marie. *A Bibliography of Canadian Imprints, 1751–1800.* Toronto: U of Toronto P, 1952.

Tupper, Kathryn Munro. See Munro, Kathryn.

Vancouver Poetry Society. *A Book of Days, 1916–1946.* Toronto: Ryerson, 1946.