

whose people read more foreign periodicals than they do periodicals published in their own land, local newspapers excluded". What makes it difficult for Canadian magazines to compete with the American product is that the United States publishers are able to regard the Canadian market as an 'extra' market, a field to be exploited with little additional cost after a huge domestic market has paid the heavy basic expenses of publication. Besides this, the inclusion of a Canadian section in the American magazines has made competition from south of the border even more intense.

Such American competition may be one of the reasons that only a few Canadian magazines such as *Saturday Night* and *Maclean's* (which was at first called *The Busy Man's Magazine*) have survived from the nineteenth century. The strongest twentieth-century newcomers include the *Canadian Home Journal* (1904—combined with *Chatelaine* under the title of the latter in 1958), *La Revue Populaire* (1908), *Ma Paroisse* (1909), *La Revue Moderne* (1919), *Canadian Forum* (1920), *Montrealer* (1926), *Mayfair* (1927), *La Voix Nationale* (1927), *Canadian Homes and Gardens* (1925), *Chatelaine* (1928), *Canadian Geographical Journal* (Lawrence Burpee, 1930), *Atlantic Guardian* (Ewart Young, 1945), *Liberty* (1932), *Canadian Art* (1953), *Canadian Commentator* (Marcus Long, 1957).

*Trade and Business Magazines.*—Stronger than most of the consumer magazines, at least in terms of continuity and a steady subscription list, are Canadian trade and business publications. This class of periodical is not so subject to American competition as are the mass-appeal magazines. In 1958 more than 400 trade papers, with more than a million subscribers in the aggregate, served accountants, bankers, builders, butchers, carpenters, civil engineers, dairymen, distillers, exporters, florists, grocers, hairdressers, implement dealers, jewellers, journalists, loggers, machinists, nurses, optometrists, policemen, real estate agents, stamp collectors, tobacconists, undertakers, veterinarians, woodworkers, and a great many other occupations and professions.

*Cultural Publications.*—The difficulties of Canadian cultural publications are the difficulties of cultural publications everywhere. Academic journals draw strength from the universities and learned societies that support them, but the small, non-institutional literary magazines which devote themselves exclusively to *belles lettres* are usually *tour de force* publications that survive only so long as their sponsors and editors (who are often the same persons) can withstand the constant discouragement of low revenues, heavy expenses and continuous, tiring labour.

Among academic publications *Queen's Quarterly* has come down from an earlier press period and still flourishes. Also still alive, but younger, are *La Revue de l'Université de Laval* (from 1918 to 1946 named *Le Canada français*), *Canadian Historical Review* (1920, W. S. Wallace), *Dalhousie Review* (1921, H. L. Stewart), *University of Toronto Quarterly* (1931), *Revue de l'Université d'Ottawa* (1931, Georges Simard, OMI), *Canadian Journal of Economics and Political Science* (1935, V. W. Bladen), *British Columbia Historical Quarterly* (1937, Dr. Kaye Lamb), *Mediaeval Studies* (1939), *Culture* (1940, Association for Research into Religious and Profane Sciences), and *Phoenix* (1946, Classical Association of Canada). Two twentieth-century publications which have not survived are the *McGill University Magazine* (1901-20, called *University Magazine* until 1906), and the *Manitoba Arts Review* (1938-45).

Cultural non-academic publications that began and ended their careers during the fourth press period were *Acadie* (1930, Theodore Goodridge Roberts), *Crucible* (1932-43), *Contemporary Verse* (1941-52, Alan Crawley), *First Statement* (1942-45), *Preview* (1942-45), *Direction* (1943-45), *Northern Review* (1945-56, John Sutherland), and *Here and Now* (1947-49). Magazines which were still being issued in 1958 included the *Canadian Poetry Magazine* (1936, Canadian Authors' Association, V. B. Rhodenizer), *Les Cahiers des Dix* (1936, Aegidius Fauteux), *Fiddlehead* (1945, Bliss Carman Society of Fredericton, Fred Cogswell), *Contact* (1951), *La Nouvelle Revue Canadienne* (1951, Pierre Daviault, René Garneau, Jean Pierre Houle, Guy Sylvestre), *Tamarack Review* (1956, Kildare Dobbs, Millar MacLure, Ivon Owen, William Toye, Robert Weaver, Anne Wilkinson), and *Delta* (1957, Louis Dudek).