

T H E G O O S E

ISSUE 3 (SPRING 2007)



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E D I T O R ' S N O T E B O O K

Lately, I've been thinking about toilets. Well, specifically, the water and the matter we flush down toilets: 4 to 12 litres of water and a variety of waste beyond that of nature's calling. Why toilets? Because recently my nephew showed me his new fish: *Kryptopterus bicirrhis*. Known also as glassfish, these 6 inch fish are the Tim Burtonesque creatures of the piscine world: opaque head attached to translucent body, visible skeleton with most of their organs situated near the head. They originate from Southeast Asia, and are described as "peaceful, community fish." I acquired my first and only fish tank when I was eleven. I stocked my new tank with tetras, goldfish, angelfish, and two glassfish. Over the course of two weeks, one by one, my fish "disappeared" until only the angelfish and one glassfish remained. One afternoon, I returned from school to find the glassfish floating belly-up on the water's surface and the angelfish prowling below. For a while, I watched the dead fish bob in the filter current, a gentle, rolling motion. Finally, I scooped the glassfish into the green net, walked to the toilet, flipped up the lid, and plopped the fish into the bowl. The glassfish rocked in the dips and crests of ripples, flipped over, swam a couple of laps in the bowl, and darted down the drain. One hand suspended over the flush handle, all I could think was a panicked, 'Where will it come out?'

Resuscitated fish are just one of the many things that go down the drain. But what of the things we take for granted—soap detergents, shampoos, household cleansers, pills, hygiene products, coffee grounds—or the oil, antifreeze, pesticides and herbicides that wash into street gutters and runoff drains? Then there are the tailings from smelters, mines, logging, mills, and factories that slip into our rivers and groundwater supplies. In Canada, water appears ubiquitous—it pools in puddles, lakes, rivers and oceans; it emerges in taps, toilets, and cisterns; and it drenches our literary and artistic landscapes. Here the idea of a limitless and clean water supply is seductive: west and east coast rain, Ontario's Niagara Falls, the Great Lakes, and the glaciers of Waterton, Banff, Jasper, or Northwest Territories, lull us into believing that water is an inexhaustible, renewable resource. Yet, since 2001 studies confirm that diminishing water tables and quality are of serious concern in the Great Lakes, Okanagan Valley, South Saskatchewan River Basin, and the Assiniboine-Red River Basin.

Two recent publications from UBC Press emphasize the imperative of paying attention to our water supplies: Karen Bakker's *Eau Canada, the Future of Canada's Water* and Jamie Benidickson's *The Culture of Flushing: A Social and Legal History of Sewage*. These texts are just two examples (see also *MacLean's* May 14th issue and *Vanity Fair's* second "Green" issue) that focus on our unsustainable over-consumption of water (Canada's renewable water supply makes up 6.5% of the world's water supply, contrary to the persistent myth that Canada retains one quarter of the world water supply), and the contamination of our water sources. At the heart of popular reports of the water crisis (and environmental news), which often results in a paralytic sense of futility, is the necessity to listen to the natural communities in our backyards, to attend to the seeming commonplace in our environs, such as water. In this issue of *The Goose*, our contributors address in different ways the imperative to attend to the local. The first step to sustaining the natural world as a member/species living in a specific bioregion is to recognize that our health depends on the health of the biotic/abiotic members of that same community, and that includes the water and the creatures that live in and share it. Gary Paul Nabhan observes, "the loss of places has been a major recurring theme of the writings of nature poets," and these writings inspire us to act and prevent further environmental degradation. Yet, loss suggests something irretrievable, and grief often turns our gaze too much inward. Writings of rediscovery or re-seeing the commonplaces, naturalist accounts of native grasses, birds, and local streams can help us understand the impact of our loss *and* our fortune, and thus temper our grief and teach us, through joy, surprise, and newfound knowledge, how to care for our bioregions.

This spring, *The Goose* features the Niagara Peninsula Region, an area that evokes a mythic sense of Canada's watery abundance. In our Regional Feature Nick Bradley challenges our regional scenic biases, especially those "scenery snobs" who live along jagged coastlines and national waterscapes, among geological leviathans, or on expansive prairies, in landscapes that tend to eclipse the natural beauty and "wilderness" of local wetlands, orchards, or understorey of neighbourhood parks. Guiding us through the literary, natural, and geographic terrains of the Niagara Peninsula Region he invites us to seek beauty in the unexpected and the common, in the overlooked places, in the densely human-populated habitats, and "to

proceed from the assumption that every place is, to some degree, inherently interesting. " Regional literatures are guides to opening up that terrain; thus, we have included an extensive (but not exhaustive) listing of literary, online, and professional networks pertaining to the region. To complement Nick's piece, in the Graduate Network we spotlight St. Catharines' Brock University, where two of our members, Adam Dickinson and Keri Cronin, are fulltime faculty.

In Edge Effect we have the pleasure to introduce a new poem from Alison Calder and two poems from her new collection *Wolf Tree* (Coteau Books). To off-set Edge Effects, which highlights cross-disciplinarity, we are introducing in this issue a new section called Scatterings, which presents previously unpublished creative work. In many ways, Scatterings continues a tradition that began with Paul Huebener's Travelogue of Venezuela in Issue Two ([Travelogue](#)). For our first Scatterings we present Vivian Hansen's "Sneaking Up On Rocks," a geological meditation of Saskatchewan's Cypress Hills. We invite for this section short creative non-fiction and fiction, poetry, photo essays, travelogues, and visual arts (please send enquiries/works to [submissions\[at\]alecc.ca](mailto:submissions[at]alecc.ca)).

With each issue, our Book Reviews increase thanks to the contributions of ALECC members (and non-members): Cate Mortimer-Sandilands reviews *Waterton: Brush and Pen*; Pamela Banting reviews *Animal Nation*; Dilia Narduzzi reviews *When the Earth Leaps Up*, Anna Szumigalski; Joshua Anchors reviews *The Hunting Ground*; Sarah Banting reviews *The Wolves at Evelyn: Journeys Through a Dark Century* and *Winging Home: A Palette of Birds*; Duffy Roberts reviews *The Goat Lady's Daughter*; and Brook Houglum reviews *Kingdom, Phylum*.

New/Upcoming Publications lists recent and upcoming publications that we think will be of interest, some from ALECC members, whom we would like to congratulate: Anne Simpson, Coll Thrush, Harold Rhenisch, Brian Bartlett, Sonnet L'Abbe, and Adam Dickinson, and forthcoming publications by Laurie Ricou and Janice Fiamengo, the latter which features articles by Travis Mason, Christoph Irmscher, and Ella Soper-Jones. Also, look for recent articles written by ALECC members: Keri Cronin's and Travis Mason's articles in *Mosaic's* issue *The Animal* Vol. 1, and Susie O'Brien's "Survival Strategies for Global Times" in *Interventions*. We wish also to congratulate Jenny Kerber for successfully defending her dissertation at York University and Laurie Ricou for receiving a Royal Society of Canada Fellowship. If I have omitted anyone else, my apologies: I do not know all of the members subscribed to ALECC. If you do have any upcoming publications, exhibits, awards, or performances please contact me at [lsszabo\[at\]alecc.ca](mailto:lsszabo[at]alecc.ca).

The list-serv is growing; our membership now at 156—a substantial increase from the 8 members we boasted two years ago. A draft constitution for ALECC has been posted on the list-serv. Members met at Congress in Saskatoon, and are to meet at the upcoming ASLE conference to discuss the constitution. Pamela Banting initiated discussion to transform ALECC from a community connected by a list-serv, website, and a newsletter into a more consolidated organization. We now have an elected Executive and Members-at-Large: President: Pamela Banting (University of

Calgary); Vice-President: Richard Pickard (University of Victoria); Secretary: Anne Milne (McMaster University); Treasurer: Jenny Kerber (University of Calgary); Members at Large are Brian Bartlett (St. Mary's University), Alanna Bondar (Algoma University), Mark Dickinson (Brock University), Roxanne Harde (University of Alberta), and Audrey O'Brien (Athabasca University). I have posted the draft constitution to the [News](#) section on the website.

I wish to thank Co-Editor Michael Pereira for all his hard work and support in helping put together *The Goose*. Thank you to Ella Soper-Jones for finding time between raising a family, working, and writing a dissertation (!) to assist with the copy-editing. And, we would like to thank all of our contributors for making this issue possible.

Finally, we wish to express our sadness at the sudden passing of Birk Sproxton, an ALECC member, on March 14, 2007. Birk was the winner of the 2006 Grant MacEwan Alberta Author Award for *Phantom Lake: North of 54* (U of Alberta Press 2005), and writer and editor of works such as *The Winnipeg Connection: Writing Lives at Mid-Century* (Prairie Fire Press), *Headframe*, *Headframe 2*, *Trace: Prairie Writers on Writing*, *The Red-Head Woman with the Black Black Heart*, *The Hockey Fan Came Riding*, and *Great Stories from the Prairies*. Birk promoted Western-Canadian literature and regionalism. As teacher, friend, and writer he will be missed. Birk Sproxton once remarked, "the world requires more than just earth and sky. It requires rocks and trees and muskeg." His passing makes us aware the world also requires so much more.

~ L. Szabo

Co-Editor

EDGE EFFECTS: MERGING LITERARY and ARTISTIC BOUNDARIES

Featuring **ALISON CALDER**

The Goose and ALECC acknowledges and thanks Coteau Books' generosity in allowing us to reprint the two poems "What to expect when you're expecting"

and "Wolf Tree" from Alison Calder's collection *Wolf Tree* (2007). Alison's third, untitled poem is new.

What to expect when you're expecting

If you fall, your child will have fits;

if you spy through keyholes, your child will squint.

If you climb over carriage-shafts, your child will be bandy-legged.

Make water in a churchyard, and your child will be a bed-wetter.

If you eat speckled eggs, your daughter will be freckled;

climb under a rope and your son's cord will twist.

If you carry logs, your son's penis will be large.

If you see a mouse, your daughter will be marked.

Your son will steal if you climb through a window.

Your son will drink if you spill beer on your clothes.

Your daughter will be pale if you shroud a corpse.

Your daughter will hunger if you look into a grave.

If you're frightened by cats, your child will have paws.

If you dream of rabbits, you will deliver a rabbit.

Wolf Tree

A "wolf" tree is a tree within a woods, its size and form, large trunk and horizontal branches, anomalous to the environs of slim-trunked trees with upright branches. It is a clue to the open field in which it once grew alone.

- Anne Whiston Spirn, *The Language of Landscape*

The wolf tree's arms reach out
in a question that is also an answer,
as we seek another name for what we have.

The tree embraces us in its branches,
holds the buds of our tender dreams.

What happened, it says, what happened
to the farm grown over, the buildings
sagging into slope-shouldered grayness.

The wild comes back, as lilacs
explode over the woodshed,
irises and roses bloom beside
decaying doors.

The tree gestures, shrugging incomprehension
in a vanished field. Squirrels nest in a rusted-out car.

They've come back with the woods,
as the woods come back from the plow's perimeter,
as we come back from ourselves, rebounding
with what we thought was turned under and lost.

The gray farm died: farming killed it.

Poppies bloom in the wheat field, red
signals the rusty earth's exhaustion.
The hidden field is buried. The wolf tree reaches
among the slim and upright uniform trees,
branching left, right, toward us, away.

The space between the alphabet's letters is an airport, the necessary transit between destinations. Why you travel determines where you go. You cannot get from one point to another without refueling. The space is a border you can cross if you have the right documents.

The space between the letters means anything or nothing, is half-full or -empty. What you see isn't what you get. Sometimes when you look at the night sky directly the stars aren't visible. You have to use your peripheral vision – when you look beside them, they appear. Stars are next to not-stars.

Imagine if there were no space between letters. How would we know what we were seeing?

The space between the words reveals the words, connects them with each other. Only what is around them makes them.

If you think space is a blank, you are wilfully seeing wrongly. Consider the prairie, the absent landscape. It is a blank if you look directly at it and do not see that every inch of it wears the imprint of workboots. But why do this?

Here we are in the wilderness, where nothing is. But let it snow and the ground is criss-crossed with tracks, teeming. You think it is empty because you are here at the wrong time. Of course trees that fall make sounds.

The empty sleeve recalls the limb, the blank space on the page summons the ghosts of trees. Can you hear the rustle of their leaves? When you refuse to see you perform an amputation.

Consider how fallen snow slumps in time. Without air it becomes ice, slippery and only falsely transparent.

The glass is not half-empty. It is entirely full, of different things. Why do you resist nuance?

In a knitted garment it is the air between the stitches that keeps you warm. This is the same with stories.

The space between letters organizes them. This is like a bird's nest, which is made of air that has been organized by twigs, or the human body, shaped by what presses against it.

In the spaces of the page the eye reclines. Punctuation is a parking lot, the full stop situation of bodies in motion.

Note on Contributor: Alison Calder is Associate Professor and Graduate Chair in the Department of English at the University of Manitoba. She focuses on contemporary Canadian literature, Western Canadian literature and culture, regionalism, theories of space and place, creative writing, and ecocriticism. Alison is currently researching non-agricultural representations of prairie space.

Bibliography

Books

Wolf Tree. Regina: Coteau, 2007.

Recent Journal Publications (Fiction/Poetry)

Her work has recently been published in *Prairie Fire* and *Open Letter* and has circulated on Winnipeg City Buses as part of the Manitoba Writers' Guild's Poetry in Motion campaign. *Ghost Works: Conversations in Letters and Poems*, coauthored with Jeanette Lynes, is a chapbook that is forthcoming from JackPine Press in December 2007.

Critical Works:

Books (Edited)

Desire Never Leaves: The Poetry of Tim Lilburn. Edited and with an introduction by Alison Calder. Waterloo: Wilfred Laurier P, 2006.

History, Literature, and the Writing of the Canadian Prairies. Eds. Alison Calder and Robert Wardhaugh. Winnipeg: U of Manitoba P, 2005.

Settlers of the Marsh by Frederick Philip Grove. Edited and with an

introduction and critical essays selected by Alison Calder. Ottawa: Borealis Press, 2006.

Chapters

"Cultural Geographies: The Spatialization of Chinese-Canadian Identity in Two Vancouver Novels." *Social Capital and Community in Canada and Germany*. Ed. Barry Ferguson and Lance W. Roberts. Winnipeg: St. John's College Press, 2005. 77-88.

"Getting the Real Story: Implications of the Demand for Authenticity in Writings from the Canadian West." *True West: Authenticity and the American West*. Eds., Handley, William R. and Nathaniel Lewis. Lincoln, NE: U of Nebraska P, 2004. 56-71.

"Who's from the Prairie? Some Prairie Self-Representations in Popular Culture." *Toward Defining the Prairies: Region, Culture, and History*. Ed. Robert Wardhaugh.

Winnipeg: U of Manitoba P, 2001. 91-100. Also rpt on virtual museum website of the Living Prairie Museum, Winnipeg.

www.livingprairie.ca/readingroom/anthology/essays/ideas.who.html.

Journal Articles

"I Am Unacquainted with that Language, Roman': Male and Female Experiences of War in Fletcher's *Bonduca*." *Medieval and Renaissance Drama in England: An Annual Gathering of Research, Criticism and Reviews*. 8 (1996): 211-26.

"Paper Families and Blonde Demonesses: The Haunting of History in SKY Lee's 'Disappearing Moon Café.'" *ARIEL: A Review of International English Literature*. 31.4 (2000): 7-21

"Reassessing Prairie Realism." *Textual Studies in Canada/Etudes Textuelles au Canada* 9 (1997): 51-60.

"The nearest approach to a desert': Implications of Environmental Determinism in the Criticism of Canadian Prairie Writing." *Prairie Forum* 23 (1998): 171-82.

"Unsettling the West: Nation and Genre in Guy Vanderhaeghe's *The Englishman's Boy*." *Studies in Canadian Literature/Etudes en Litterature Canadienne*. 25.2 (2000): 96-107.

"The Wilderness Plot, the Deep Map, and Sharon Butala's *Changing Prairie*." *Essays on Canadian Writing*. 77 (2002): 164-85

"Why Shoot the Gopher? Reading the Politics of a Prairie Icon." *American Review of Canadian Studies* (Autumn 2003): 391-414.

Interviews

Calder, Alison and Dana Medora. "Ethics, Activism, and the Rise of Interdisciplinary Animal Studies: An Interview with Cary Wolfe." *Topia*. 10 (2003): 39-53.

Dissertation

The Lie of the Land: Regionalism, Environmental Determinism, and the Criticism of Canadian Prairie Writing. Dissertation Abstracts International, Section A: The Humanities and Social Sciences (DAIA) 58.2 (August 1997): 461. U of Western Ontario, 1996



REGIONAL FEATURE

NIAGARA PENINSULA REGION

Lovely Ontario? Getting Lost on the Niagara Peninsula

By **NICHOLAS BRADLEY**

In *Literary Images of Ontario* (1992), a wide-ranging study of literary representations of Ontario, W.J. Keith suggests that even the most ardent enthusiasts may have a hard time making a strong case for the natural beauty of the southern part of the province:

... 'lovely Ontario,' a phrase Hugh Hood puts into the mouth of Matt Goderich
... Eager as we may be to accept that last, flattering designation, it

nevertheless raises a question: in what does the loveliness consist? ... With the exception of a brief period of spectacular fall colour and the splendour (however commercially vulgarized) of Niagara Falls, there is little in southern Ontario to evoke any firm image of identifiable beauty of the picture-postcard sense—no Rocky Mountains, no Gaspé or Cabot Trail, nothing quite like Peggy's Cove.

There's nothing in southern Ontario quite like the Pacific Ocean, either (I just popped outside to double-check on the ocean). And not much like the Coast Mountains (I just had a glance out the window). The humidity in summer is perhaps even more impressive than the colours of the leaves in autumn, but it's rather less pleasant. It's easy for those of us who live in geographically dramatic places to be smug about our local landscapes and to be unimpressed by those places, like "lovely Ontario," that seem to be less blessed with natural beauty. Having just walked from the library to my office and enjoyed a clear view of Howe Sound, it's easy to sympathize with Keith's question: what, exactly, is lovely about a place with few "picture-postcard" vistas, a place where the view might take in Hamilton's steel mills, a place with long, cold winters and sweltering summers, a place that's all too close to Buffalo and Detroit, a place, as Keith observes, whose defining natural phenomenon has been surrounded by casinos and strip clubs. Thanks, but no thanks.

And yet, as Al Purdy would say, and yet. Southern Ontario is populous, developed, and polluted, but it also contains places of great beauty, even if they are not "identifiable," to use Keith's term—although that would, of course, depend on who was doing the identifying. The Niagara Peninsula is the stretch of land that separates Lake Ontario from Lake Erie. The major cities and towns include Hamilton, St. Catharines, Niagara Falls, Niagara-on-the-Lake, Welland, Port Colborne, Fort Erie, and Grimsby. The region is Canada's major wine-producing region. It's a place of highways—the QEW, the 405, the 406—and border crossings, as well as vineyards and fragile wetlands that provide habitat for a variety of species, including large numbers of migratory birds. And although scenery snobs in British Columbia (and their counterparts elsewhere) may at first be nonplussed by the place, the Niagara Peninsula is a fascinating region.

There may be no convincing answer to Keith's question other than to say that beauty lies in the eye of the beholder or to proceed from the assumption that every place is, to some degree, inherently interesting. But the Niagara Peninsula is particularly noteworthy, I think, because of the variety of landscapes, "natural" and otherwise, concentrated in a small geographic area. There may not be much wilderness left, but the region provides an example of the persistence of natural beauty in a place that has been heavily marked by human activity. The region's Carolinian forests, beaches, boglands, and farms are never far from cities or towns. The evidence of industry is everywhere; the region is a site of automotive manufacturing, paper manufacturing, hydroelectric power generation, and shipping, for example. And because the picturesque parts—such as the Lake Erie shoreline and the Short Hills—exist in such close proximity to major population centres, transportation routes, and industrial and commercial

zones, the Niagara Peninsula provides a notable example of a place where “nature” and human activity are profoundly intertwined.

If you make the short trip from Toronto to Long Point Provincial Park, near Port Rowan, you pass through a series of urban, suburban, industrial, and rural landscapes before arriving at the park, located on a sand spit that extends far into Lake Erie. The park is an excellent birdwatching venue, but the crowds on the beach won’t let you forget that “park,” here, means a place for human recreation as well a sanctuary for non-human life. The marshes and wetlands provide habitat for a variety of species of flora and fauna, while the beach provides habitat for large populations of *Homo torontonensis*. The park has a basketball court in case you get bored of the binoculars. The expanse of the lake might give the onlooker a sense of isolation, but there are strip malls just up the road to dispel any sense of being removed from the world. (If you got lost in the dark on the backroads with no map, as I managed to do, you might heighten your sense of being off the beaten path.) I’m being facetious, but I do have a point. Like so many parts of the world, this region is inhabited and visited by many people. As a result, the region’s “nature”—it does, of course, exist—is implicated in a complex set of relations with the region’s human population. And vice versa.

The beauty of Long Point (I’m being serious now) aside, Niagara Falls, as Keith notes, are the main attraction. They are also the most written-about aspect of the region. The Falls have been the subject of writers from Samuel de Champlain to Mark Twain to Paul Muldoon, whose “A Collegelands Catechism” (from *Moy Sand and Gravel*, 2002) includes a passing reference to the waterfall among the various puzzling questions that compose the poem: “Who cooked and ate an omelette / midway across Niagara Falls?” (The answer is Jean-François Gravelet, also known as the Great Blondin, an acrobat who first crossed the Falls on a tightrope in 1859; he enjoyed his breakfast on a later crossing.) Anna Brownell Jameson (in *Winter Studies and Summer Rambles in Canada* [1838]) and Susanna Moodie (in *Life in the Clearing versus the Bush* [1853]) greatly admired the Falls, which, W.N. New remarks in *Land Sliding: Imagining Space, Presence, and Power in Canadian Writing* (1997), formed “a sublime, if not beautiful environment” that, “however awe-inspiring, ... remained uninhabitable—which only reinforced the idea that Canada was a ‘real’ wilderness.” David McFadden’s *Trip around Lake Erie* (1980) is a more contemporary example of regional travel writing. Jane Urquhart’s *The Whirpool* (1990) and Joyce Carol Oates’s *The Falls* (2004) are two recent novels set in Niagara Falls (Urquhart’s book concerns the Canadian side of the border and Oates’s the American). Linda L. Revie’s *The Niagara Companion: Explorers, Artists, and Writers at the Falls, from Discovery through the Twentieth Century* (2003) is a good place to start for a close reading of the literature of the falls.

The region’s other most characteristic feature is the Niagara Escarpment, the bedrock cuesta that runs from Michigan along the Niagara Peninsula and north toward Georgian Bay to Manitoulin Island; it was named a UNESCO Biosphere Reserve in 1990. “Escarpment Country,” a poem in Chris Banks’s recent *The Cold Panes of Surfaces* (2006), describes the landscape as a

“great frayed-green quay jutting out over sun-scoured hayfields and apple orchards”:

**Now when you come back here, you take the long looping roads
to the top of its green strand—**

**seeing the townships and concessions tack-hammered together
into a huge picnic cloth of**

**russet browns, tawny yellows, forests and farmlands spread out
like a sea of lost details.**

**Boozy afternoon heat pours down, and the surfaces begin to melt
to pure transparency, the landscape**

**transformed, seamed by roads and rivers, into a giant stained glass
the day’s waxy light shines through.**

Banks’s representation demonstrates that the local environment is not only inhabitable but also inhabited. But he is also an astute observer of the wilderness found in and around human settlements. Those of us who teach and write about literature and the environment can take a lesson from Banks, whose attentive poems find much to observe and celebrate even in places that appear far from wild. More generally, we can learn from places like the Niagara Peninsula that, even in the absence of Rocky Mountains or a Peggy’s Cove, contain ample evidence of the beauty and intricacy of the non-human world, which manifest themselves in many ways.

Note about the Contributor: Nicholas Bradley is an Assistant Professor in the Department of English at the University of Victoria. He specializes in twentieth-century poetry, Canadian literature, and ecocriticism. He may be contacted at [nbradley\[at\]uvic.ca](mailto:nbradley[at]uvic.ca).

THE NIAGARA PENINSULA REGION RESOURCES

Arts and Culture

Apercu Over the Edge: Our Fascination with Niagara Falls, June 1991. Library and Archives of Canada. A collection of photographs and description of Niagara Falls, ca. late 1800s to mid-1900s. Got to [Apercu](#).

Art Gallery of Hamilton

<http://www.artgalleryofhamilton.com/>

Arts Hamilton

<http://www.artshamilton.ca/>

Canadian Authors Association, Niagara Branch

"Since 1983, the **Niagara Branch of the Canadian Authors Association** has been helping local writers by offering them a unique mix of workshops, guest speakers, writing groups, publications, and most of all, friendship. It all started back in the summer of 1981 when writer Peter D.A. Warwick placed a modest ad in the St. Catharines Standard, looking to meet a few local writers..." The CAA publishes winners of their annual poetry contest in the same titled anthology, *The Saving Bannister*.

<http://www.canauthorsniagara.org/>

gritLit Festival

Hamilton, Ontario

"gritLIT, a Hamilton-based literary festival, celebrates established and emerging Canadian authors. The festival aims to engage the community in this country's rich and diverse literary culture and to bring attention to local writers. The goal is to make Hamilton, often thought of as a gritty city, a destination for book-loving audiences as well as for authors from coast to coast..."

<http://www.gritlit.ca/>

Inside Niagara

Lists upcoming events in the Niagara Peninsula by municipality

<http://www.insideniagara.com/events.shtml>

Hamilton Small Press Fair

<http://hspf.blogspot.com/>

Niagara Artists' Centre

Niagara Artists' Centre is a not-for-profit, charitably registered, member-driven collective formed by and dedicated to serving the working artists and community of Niagara. Founded in 1969 as a collective of working artists, NAC is one of the oldest artist-run organizations in Canada.

<http://www.nac.org/main.html>

For a list of Niagara Region artists visit http://www.nac.org/links_artists.html

Niagara Falls Art Gallery

<http://www.niagarafallsartgallery.ca/>

Niagara Historical Society and Museum

<http://www.niagarahistorical.museum/home.html>

Niagara Indie Film Fest Upcoming Event/Call for Submissions

June 22-24, 2007

"The Niagara Indie Filmfest is a national artist-run competition created to showcase emerging Canadian short film and video works. The festival is designed to encourage independent production and to provide a forum for filmmakers and cinema buffs to meet and interact..." For schedule and event information go to

<http://www.niagaraindiefilmfest.org/>

Niagara Peninsula.Com

Provides links to municipalities of the Niagara Peninsula Region, as well as diverse information about the entire area: Fort Erie, Grimsby, Lincoln, Niagara Falls, Niagara-on-the-Lake, Pelham, Port Colborne, St. Catharines, Thorold, Wainfleet, Welland, West Lincoln.

<http://www.niagarapeninsula.com/>

For a list of some 18 & 19th Century prints of Niagara Falls go to The Philadelphia Print Shop Ltd, online: <http://www.philaprintshop.com/niagara.html>

Rodman Hall Arts Centre

"Welcome to Rodman Hall Arts Centre, Brock University, one of the premier facilities for the visual arts in the Niagara Region. Rodman Hall presents a dynamic and diverse, year round exhibition program, featuring work of local, regional, national and international artists. It houses a permanent collection with over 850 works of contemporary and historic art including paintings, drawings, prints, sculptures and outdoor installations. A public art gallery since 1960, Rodman Hall became part of Brock University in 2003 and is affiliated with Brock's [School of Fine and Performing Arts](#) -- a dynamic link with the academic arts community at Brock..."

<http://www.brocku.ca/rodmanhall/>

Environmental, Ecological, and Regional Resources

Birding on the Greenbelt

Ontario Ministry of Tourism

This site offers a listing of Birding locations in the Niagara Peninsula Region:

http://www.tourism.gov.on.ca/english/greenbelt/greenbelt_birdwatch.htm

The Bruce Trail Association

<http://www.bruce-trail.org/index.asp?id={E66FB2D0-2550-4D3D-8EF0-287002BFAA5F}>

Coalition on the Niagara Escarpment

"The Coalition on the Niagara Escarpment (CONE) is a coalition of over 20 environmental organizations and hundreds of individual citizens. It was formed in 1978 and has worked consistently for the protection of the Escarpment and its many values to Ontario society..." Go to <http://www.niagaraescarpment.org/>

Environment Canada—Freshwater Website

http://www.ec.gc.ca/water/en/policy/prov/e_prov.htm#ON

Gulling on the Niagara

<http://home.eznet.net/~kfox/wny/sites/niariver.htm>

Hamilton Area Eco-Network

"...The purpose of the Eco-Net is to enhance and enable the work of organizations committed to protecting, conserving, restoring and promoting a clean, healthy, sustainable environment for present and future generations..."

<http://www.hamiltoneconet.ca/>

Hamilton Naturalist Club

<http://www.hamiltonnature.org/index.html> They have a list of publications pertaining to the Hamilton area and natural history: <http://www.hamiltonnature.org/publications/publications.htm>

Hamilton & the Niagara Peninsula Trails

"The Niagara Peninsula includes Burlington, Grimsby, Hamilton, Niagara Falls, Niagara-on-the-Lake, St. Catharines, Stoney Creek and Welland. This area is sheltered by the Niagara Escarpment and includes the Welland Canal, Carolinian forests and an unusually rich variety of bird species. This Trail Guide includes descriptions of Ball's Falls Heritage Conservation Area, Beamer Memorial Conservation Area, Binbrook Conservation Area, Bronte Creek Provincial Park,

Chippawa Creek Conservation Area, Christie Lake Conservation Area, Dundas Valley Conservation Area, Fifty Point Conservation Area, Long Beach, Niagara River Recreation Trail, Rockway Conservation Area, St. Catharines Trail System, St. Johns Conservation Area, Short Hills Provincial Park, Steve Bauer Trail, and Valens Conservation Area." Go to Trails.com:

http://www.trails.com/tcatalog_trail.asp?trailid=XUL002-002

Land Care Niagara

<http://landcareniagara.com/default2.asp>

Natural Heritage Information Centre (Ontario Ministry of Natural Resources)

this provided information about natural areas on the peninsula

(Devil's Punch Bowl Escarpment, Fifteen Mile Creek, Rock Point Provincial Park, Sixteen Mile Creek, Thirty Mile Creek Terrace Valley, Wainfleet Bog, Willoughby Marsh)

<http://nhic.mnr.gov.on.ca/MNR/nhic/areas/areasearch.cfm?requesttimeout=2000>

Niagara Escarpment Commission

"The [Niagara Escarpment Commission](http://www.escarpment.org/index.htm) was established by the Government of Ontario in 1973 to conserve the UNESCO-designated Niagara Escarpment World Biosphere Reserve as a continuous natural environment and scenic, working countryside. Research, education and demonstrations of sustainable development are key functions of biosphere reserves. The Leading Edge Conference plays a key role in supporting these objectives." The site provides information about the Escarpment and surrounding regions, and issues about development and resource extraction. Go to <http://www.escarpment.org/index.htm>

Niagara Peninsula Conservation Authority

<http://www.conservation-niagara.on.ca/pagetwo.html>

See the site's *Useful Links*, which cites numerous related publications (conservation, watershed, fish habitats)

Niagara Water Quality Protection Strategy

<http://www.regional.niagara.on.ca/government/initiatives/nwqps/default.aspx> Niagar
a Falls Nature Club

<http://niagaranatureclub.tripod.com/>

Niagara Peninsula Hawk Watch

"Since 1975, birdwatchers have been monitoring the annual spring migration of hawks, eagles, falcons, and vultures over the Niagara Peninsula..."

<http://www.hwcn.org/link/niaghawk/index.html>

Niagara Restoration Council

<http://www.niagararestoration.org/>

Ontario Field Ornithologists

<http://www.ofo.ca/>

Ontario Ministry of Natural Resources

Protecting What Sustains Us: Ontario's Biodiversity Strategy 2005

<http://www.mnr.gov.on.ca/MNR/biodiversity/>

Go to the following link to download the full publication:

http://www.mnr.gov.on.ca/mnr/pubs/biodiversity/OBS_english.pdf

Ontario Nature (Federation of Ontario Naturalists)

<http://www.ontarionature.org/>

Ontario Nature Network Groups

provides a list of local naturalist clubs and organizations

http://www.ontarionature.org/network/groups_regions.php#glwest

Peninsula Field Naturalists Club

http://www.ontarionature.org/network/groups_detail.php?ID=11

Academic Resources

James A. Gibson Library

Brock University, St. Catharines, Ontario

<http://www.brocku.ca/library/spcl/index.htm>

Special Collections and Archives: The Niagara Collection

"The Niagara Collection was established in 1967. It has been developed through individual purchases, donations, and grants. The collection covers all aspects of the Niagara Peninsula (former Lincoln and Welland Counties) and includes current and retrospective published materials relating to the Niagara Peninsula. Subjects covered include: settlement history, geography, geology, military history, economics, planning, urban renewal, literature. The collection holds extensive materials on the War of 1812, the Welland Canal, and early travellers' journals..."
<http://www.brocku.ca/library/spcl/spcl.htm>

Niagara Falls Public Library

Historic Niagara Digital Collections

"The Digital Collections website is a comprehensive index of selected resources available in the Local History Collection at the Niagara Falls Public Library. This site will provide you with a starting point for your research -- whether it be researching a family history, local events or an important figure in Niagara's history."

<http://www.nfpl.library.on.ca/>

Follow links on this site to **Reading Niagara** by Keith Tinkler (Earth Sciences), a 132-slide power-point presentation.

The library also posts Andrew Porteus' **Niagara Falls Poetry Project**, which has an extensive index and collection of texts online. Go to
<http://www.niagarapoetry.ca/>

Niagara Frontier

This site provides a listing and brief biographies of early explorers of the Niagara Region. The site also has a comprehensive listing of historical literature pertaining to the area.

<http://www.niagarafrontier.com/accounts.html>

Our Roots/Nos racines: Canada's Local Histories Online

"Our Roots is a library, archive, museum and school all in one. Check the collection to find Canadian local histories in French and English. Check Educational Resources for learning packages for students and teachers. Check back with us often – we're always adding more..." <http://www.nosracines.ca/e/index.aspx>

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A compilation of works about the history of the Welland Ship Canals

<http://www.welland.library.on.ca/DIGITAL/Biblio.htm>

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BOOK/FILM REVIEWS

***Animal Nation*.....Pamela Banting**

***The Goat Lady's Daughter*.....Duffy Roberts**

***The Hunting Ground*.....Joshua Anchors**

***Kingdom, Phylum*.....Brook Houglum**

***Waterton: Brush and Pen*.....Cate Mortimer-Sandilands**

***When the Earth Leaps Up, Anna Szumigalski*.....Dilia Narduzzi**

The Wolves at Evelyn: Journeys Through a Dark Century &

***Winging Home: A Palette of Birds*.....Sarah Banting**

***Animal Nation: The True Story of Animals and Australia* by Adrian Franklin. Sydney, Australia: University of New South Wales Press, 2006 262 pp. \$36.95 CAD**

Reviewed by **Pamela Banting**

Please complete the following short quiz: Did you just love those two beavers that starred in all the Bell ads during the winter Olympics? (Well somebody did: they now have their own website at www.gordonandfrank.ca). Have you ever wished that the bald eagle or the bear were your country's emblem instead of the humble architect of dams (and promoter of cell phones and pay-per-view)? Do you now or have you ever owned a hand-knit curling sweater with a moose on the back and front? Have you ever, in public or in private, tried to imitate the call of a) a bull moose, b) wolves or coyotes or c) the loon? Do you identify with the image of the lone canoeist meditatively paddling her way deep into the wilderness, accompanied by the soundtrack from a Heritage Moment? If you answered yes to most of these questions, or if you answered no, not only are you probably irredeemably Canadian but you will almost certainly enjoy reading *Animal Nation*.

In his new book, Adrian Franklin, author of *Nature and Social Theory, Animals and Modern Cultures: A Sociology of Human-Animal Relations in*

Modernity and Tourism, and professor of sociology at the University of Tasmania, examines the ways in which discourses and practices pertaining to Australian animals intersect with those of nation, nationality and nationalism in colonial and post-colonial Australia. Over the course of his eight chapters Franklin examines how Australian animals have been socially constructed between the colonial period and the present, both by European settlers and their descendants and by Aboriginal people and theirs, as well as ways in which the animals have in turn inscribed themselves upon Australians' collective and individual identities. He examines urban animals; postcolonial animals; animals in Australian literature, painting and popular consciousness; hunting and fishing; indigenous and invader species; ecotourism; and numerous other subjects. *Animal Nation: The True Story of Animals and Australia* is a work of scholarship but, as its subtitle, cover copy, prose and occasional personal anecdotes suggest, it is written with a general audience in mind as well.

Franklin's book demonstrates the validity of Ghassan Hage's comment that "the ecological fantasy is part of the nationalist fantasy and vice versa" (quoted in Franklin 17). Apparently the fauna of Australia is not only among the most diverse and strange in the world, but also among the most tampered with and compromised, and debates rage in that country about what to do about such problems as the plague of poisonous cane toads marching across the country. Initially surprising is Franklin's revelation that, ironically, non-Aboriginals are more likely than Aboriginals to believe that so-called invader species—the brumby (feral horse), cat, rabbit, dingo, and cane toad—should be exterminated or at very least controlled through whatever means necessary. Aborigines, whom one might expect would wish to edit and restore Australia's fauna to pre-contact versions, are much more accepting of such species, even to the point of assigning them their own "dreaming." Franklin suggests that this is, in part, because some of those species have been found good not just to think with (to borrow Claude Lévi-Strauss's words) but also good to eat. I would imagine, having themselves been the subject of extermination attempts such as those dramatized in Kate Grenville's novel *The Secret River* and given they were only awarded Australian citizenship in 1967, that aboriginal people may not have the stomach for such "species-cleansing" projects.

Structurally, *Animal Nation* is a tad uneven. One chapter in particular sticks out as an independent essay, less integrated with the focus and flow of the book than it might have been. Chapter 3, "Animals and Aborigines," is a discussion of sociologist Emile Durkheim's theory of totemism which, while totemism clearly pertains to the subject of the book, is not as seamlessly integrated as one might wish and reads somewhat like a digression into the history of sociology. The last chapter of the book summarizes and highlights data from an extensive survey conducted by the author of Australians' attitudes towards animals. However, because the author refers to the survey several times in preceding chapters it does not seem an intrusion so much as a useful empirical grounding of the more theoretical chapters. Although one simply cannot cover everything in one book, a chapter on the roles of advertising and marketing of Australia and Australianness, tourism, and pop culture would have made this book even more fascinating and useful.

My review copy of *Animal Nation* is now full of underlining and annotation. Franklin's elaboration of the Aboriginal notion of "country" as an alternative environmentalism is enlightening. As he describes it, the concept of "country" is a vision in which "people are integrated with the land, not seen as a problem to it, and one where pragmatic and realistic expectations are made of it, and where the animals are taken on their own merits, on what they *do* and not purely on what they *represent*" (25). Similarly, he convincingly demonstrates that "the British and colonial Australian obsession with acclimatising the animals through which their own social identity was clearly expressed" is itself a form of totemism (24). Ecocritics will recognize the author's occasional forays into anecdote as productively situating his positionality using the techniques of narrative scholarship. The book is engaging and thought-provoking. I recommend that anyone interested in Australian literature and culture, post-colonialism, representations of animals, animal-human relationships, or the industry surrounding questions of "the" Canadian identity pick up a copy of *Animal Nation*.

Pamela Banting is a writer, editor and associate professor in the English Department, University of Calgary, where she teaches courses and supervises graduate work in nature writing and ecocriticism.

Sounds About Right

The Goat Lady's Daughter by Rosella Leslie. Edmonton: NeWest P, 2006 p/b \$22.95.

Reviewed by **Duffy Roberts**

When the vernacular from a book you read begins to invade your everyday speech – slipping on a patch of ice, I cussed "shitah" – you know that the book has somehow stuck. When you're trained to read with a pencil because of six years of university-trained close-reading strategies, and yet that pencil rarely blackens the page, leaving them relatively free of graphite marginalia, you know the book's story has somehow contained you, and itself, in a significant way. And when the texture of the story feels like worn shoes that fit your feet just right – texture recalled from growing up on a farm in the interior of British Columbia and from four years of counseling at Y.M.C.A. Camp Elphinstone on the Sunshine Coast, and the geography in B.C. that embraces *The Goat Lady's Daughter* – you know that there's something the story gets right.

This work of Nanutak Fiction, which NeWest's website describes as "specially selected works of outstanding first fiction by new western writers," does not suffer the burden of earnestly trying to be "great,"

whatever the *shitah* that means. It does not suffer from synaesthesia, as many first books do, confusing sensory overload and presumed elegance with depth. The tempering and the lack of overreaching, I think, is a result of mitigation by the "Quintessential Writing" group Rosella Leslie belongs to, and to whom she dedicates the book. Basically, this book sets out to do precisely what it aims to do. The characters read honestly, not facsimiles generated by overt prosing, in part because they belong in the small community of Sechelt, as do any of the people who live there in real life. While the story takes place over a span of approximately fifteen years, there is not much lingering. No verbosity gets in the way of the telling. Years go by in the white space between paragraphs, and there is no false attempt at superficial closure in the novel's epilogue.

I have purposefully not summarized the plot: if you want summary, read the back cover. I will also not linger on thematic: to say out loud the themes of this story – love, family, community – makes it sound simplistically trite. This story is not trite. Leslie gets many moments right. For example, a community member questions Mag and Florrie's decision to care for the child they find (they name her Jen because it "sounds pretty," "like a bird") by saying "you two don't know a thing about what a baby needs." Mag responds, "No different than looking after a goat kid." That sounds about right. For example, social commentary on one of Jen's teachers comes in the form of Mag thinking that "the way she was dressed and had her hair styled made [Mag] think of the mannequin in the thrift store window." That also sounds about right. For example, when Mag needs Jen's help but is too proud to ask, an impetuous Jen asks Billy why he cares about Mag at all: "why do you care? Mag's never even been nice to you." Billy responds with a shrug, a shrug that signals reserved, tight-knit community wisdom: "law of the sea – boat in trouble, you go help. Today, Mag need help." And that sounds about right too.

It is difficult to criticize a work of fiction that is not pretentious, that makes good on its intent to be what it is. At times young Jen's annoying tantrums seem a tad contrived, but Mag's impeccable drafting and characterizing evens this out, as does the excellent naming of the book itself, as too does the neat, understated description of the woods and the sea Mag tends to. While the book is short on metaphor (a fancy word that basically means amplified meaning, certain of the descriptions) of Mag's arthritic hands, for example, as clawed and swollen by decades of milking goats, building fences, pulling crab traps, harvesting cascara bark ("shitty bark"), herding stray boom logs, and picking salal, don't need metaphor to be intimate.

It is impossible to make light of the humbling number of kilometers traveled by boat between home in Serpent Cove and Sechelt by Mag and Jen and sometimes Florrie in this book, and the unquestioned laborious movement necessary for survival on a small and remote farm. All in all, *The Goat Lady's Daughter* is as small and tightly controlled as the community it is set in, and as large as its readers will take it. Thank you, Rosella Leslie for relieving the tedium of multiple, half-hour, Vancouver bus rides: no small feat.

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***The Hunting Ground* by Lise Tremblay. (Translated by Linda Gaboriau.) Vancouver: Talonbooks, 2006 p/b 15.95.**

Reviewed by **JOSHUA CAINE ANCHORS**

Perhaps the greatest danger in writing about the decline of rural North America lies in the relative ease of reducing the “rural experience” into a series of mildly charming clichés. There will be stoic men-of-few-words who hunt, fish, drink cheap beer, and are neurotically suspicious of outsiders. There will be angst-ridden youths who dream endlessly of city life. There will be a stock of modestly eccentric women who either manage to flee from the repressive patriarchy of their simpleton husbands or who suffer quietly and proudly in their isolated farmhouses. And, of course, there will be the rural landscape itself, spread out before the reader like a tired, tattered old map, inevitably on the verge of either hasty development or gradual, tear-jerking abandonment.

The Hunting Ground, a highly-acclaimed collection of five short stories by the Quebec novelist Lise Tremblay (*La danse juive, L’hiver de pluie, La pêche blanche*), is an occasionally lucid yet generally unmemorable jaunt through this literary landscape of rural cliché. The characters tend to conform obediently to their bucolic stereotypes; the beautiful, remote terrain is tortured by a standard catalogue of neglectful deeds and contradictions; and the various plots unravel tiresomely, from sunset to sundown, in a narrative dominated by passive phrases and trite dialogue.

Although each story in *The Hunting Ground*, which was originally published in French as *La Héronnière* (2003), contains varying doses of charm and insight, these virtues are not enough to save the collection from a number of crippling frailties that may lead many readers to question how such a work could have garnered such critical acclaim (France-Quebec Prize, 2004; Jean-Hamelin Prize, 2004; Montreal Book Prize, 2003).

The most conspicuous shortcoming in *The Hunting Ground* may also prove the greatest disappointment for readers interested in texts that cultivate a strong sense of place. Although the book’s title suggests that the landscape will be a principal character in these stories, Tremblay spends little time developing the personality and aesthetic qualities of this essential character. There are very few signs that these stories are rooted in a distinctly Quebecois—or even Canadian—landscape, and the terrain itself is rarely, if ever, described in detail or given center stage. This disregard for place may be the author’s attempt to create an archetypal rural landscape that transcends political borders and thus appeals to a broader readership.

Perhaps this dissociation is deliberate, intended to reveal the sense of uprootedness that results from this remote community's gradual transition from a subsistence logging and farming village into a haven for birdwatchers, urbanite hunters, and affluent retirees. The result, however, is only detrimental for *The Hunting Ground's* human characters, who end up seeming oddly dissociated from the land they live upon.

The land, however, is not the only estranged element in this collection: the stories themselves are alienated from one another so that it is difficult to become invested in this rural community's overarching theme of transition. Rarely are the characters or subplots from one story woven into the fabric of another, creating the impression that the five dominant narratives are happening in complete isolation from each other. How does the hunting guide in "The Heron Colony" react to the poaching incident that unravels in "Élisabeth Lied"? Why does the narrator of "The Trailer" not appear again, however fleetingly, in "Beautiful Like Jeanne Moreau"? Do these men who are busy compiling local histories in "Beautiful Like Jeanne Moreau" and "The Last Coronation" ever interact or exchange historical anecdotes? Perhaps this lack of interconnection is intended to express the "quiet lives of desperation" that many of Tremblay's characters now lead as a result of their uprootedness from the land and community. But even so, those quiet lives may seem more compelling if their dramas were woven into a larger tapestry instead of simply being laid before the reader's eyes one solitary string at a time.

Tremblay may have been able to redeem this collection's deficiencies with exceptional prose. Unfortunately, however, the writing has a tendency to fall flat. A quick deconstruction of "The Heron Colony"—perhaps the story of greatest interest for scholars of literature and environment because of its focus on the complex intersections between nature and culture—exposes the narrator's penchant for uttering an abundance of trivial, cliché phrases like "I have to admit," "I was beside myself," "I realized he knew," and "I had only one thing on my mind." In short, the narrative voice is riddled with hackneyed phrases ("Something was going on and I couldn't put my finger on it.") and banal sequencing of events ("I sat down in front of the TV and I must've dozed off for awhile.") that create the impression that little time was spent crafting or editing these stories.

Several moments in *The Hunting Ground* are indeed inclined to sparkle, but a handful of radiant passages isn't sufficient to sustain a short story collection. "In truly good prose," as Ralph Waldo Emerson maintains, "every word deserves to be underscored."

Emerson's assertion can be applied to good translation as well. And American-born Linda Gaboriau (*L'oeil américain, Les reines, Les fluettes*), the distinguished translator of *The Hunting Ground*, is most certainly aware of the impact a poor translation can have. In the case of *The Hunting Ground*, however, Gaboriau seems to have lapsed, at times, into an oddly inattentive mode of translation. The structure of many sentences are grammatically awkward ("His mother, like every winter, was busy preparing for the Symposium at what's-his-face Lefebvre's house."), Gaboriau's word choices are at times dubious ("He was short and had tiny hands and

strange, bulging eyes. Not very appetizing.”), and some of her chosen phrases, such as “He gave me a big wave,” are just inappropriate for literary English. But to what extent is the poor translation grounded in the original writing in *La Héronnière*? A glance at the original text reveals that while Gaboriau may be guilty of infrequent bouts of graceless translation, the root cause of the text’s gracelessness is the original writing itself. Gaboriau can’t do much more with a cliché phrase like “*J’étais hors de moi.*” than translate it into its cliché English version, “I was beside myself.”

Although a flawless translation may have helped salvage *The Hunting Ground* from its own essential failures, the translation seems to have only exacerbated the existing flaws and lent yet another element of awkwardness to these well-intended stories.

This review may not be so critical in nature if there were not already high-quality Quebecois literature being produced. Canada’s Francophone literary world is brimming with talented writers and exceptional fiction. There is no need to continue the practice of heaping literary awards on mediocre texts by well-established authors. This not only undermines the credibility and integrity of the Canadian/French-Canadian publishing industry, but it also misrepresents the actual caliber of what is currently being produced.

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Reordering relation

Kingdom, Phylum by Adam Dickinson. London, Ontario: Brick Books, 2006
p/b \$18.00

Reviewed by **Brook Houglum**

To “classify” is to “arrange (a group) into classes or categories according to shared qualities or characteristics” (OED). In his book of poetry *Kingdom, Phylum*, Adam Dickinson investigates the limits of ordered systems and origin narratives – in biology, ecology, language, geology, geometry, physics, human relationship – and troubles the stasis of category or “certainty.” He writes, “certainty is density’s oldest illusion,” (17) querying assumptions about, even, the fixity of matter. Dickinson’s collection is constantly moving, mixing discourses, and forging connections between seemingly unlike things. As such, the poems expand the possibilities of relation beyond kingdom, phylum, class, order, and so on, and multiply the

potential of classification to adequately theorize (or tell stories about) life on earth.

In the poem "Eclipse," he writes that "A plant, a person, / is the small story of a place, / an anecdote of acid or lime" (69). Small-scale tales of chemical traces left by both humans and plants segue to larger temporal processes in other poems, where daily human activity shifts to resource production as "We drink, lie down, turn to oil" (40). Dickinson writes that "We are more like plants than we care to admit" (69), and also locates humans in Linnaeus'

pre-Darwinian categories where "*Homo sapiens* was a draft" (73). "Linnaeus connected the world through teeth, / beaks, and bills," he writes in "Great Chain of Being," and:

This was the point where one thing entered another:

minerals the appetite, voice

the open air.

Ornament entered function.

And so it was that the vernacular languages of Europe were insufficient. (71)

Here Dickinson investigates mechanisms of "entering" in the context of Linnaeus mapping new kinds of biological and ecological relations; vernacular languages were insufficient to describe the occasion of voice entering "the open air" where it might interact with or propose new relations and epistemological shifts. Dickinson's book proposes ways to approach the stories of systems we all inhabit: by inverting the idea of our consumption of minerals to the idea of minerals entering "the appetite," or by advising "There are two sides to every story" (31).

The poem that contains this reminder of multiple story angles, "Contributions to Geometry: Lichen," begins "Because there is no such thing as a single beginning" and describes how "even trees / wear the beginnings of later trees" (31). Several poems in *Kingdom, Phylum* challenge the idea of single, categorical, or describable beginnings. "A Chemical History" reads:

An eel is dedicated to direction,

a body hastily drawn, an emphatic map

where details are assumed.

Effortlessly it avoids any hands,

any legs, any evidence of beginning. (44)

The process of tracking beginnings is central to taxonomic and classification projects, and Dickinson challenges this process by describing the body of an eel as resistant to conventional mapping.

Kingdom, Phylum also exposes the limits of linguistic and generic constructions attendant to classification systems, such as the use of definition to describe the state of another being. He frequently adopts the descriptive convention *X is X* (at least 32 times in 37 total poems), to construct metaphors and startling relations that de-familiarize and destabilize traditional modes of taxonomy. He writes, for example, "Listening is crystallography" (28) and "Downhill is memory" (19). He also plays against straight-forward classification and narrative by using the present-tense "is" to specify difference, as in "Ice is not modern" (20) and "body is line, but not railroad, or light, not telephone wire or bridge" (18), and to suggest alternate descriptions: "a wave is a circle proposed and withdrawn, proposed and withdrawn" (13).

Dickinson also employs the "is" formation, along with metaphorical links to plant and animal life, to invoke small human narratives threaded through the collection. "Density is that moment," he writes, "when touch wears clothes in the lake / and your lover's arms jellyfish around you" (37) and "To miss you is the weight of apples . . . an organ / whose machinery is pulp" (60). These and other poems in the collection attempt to think through experience from multiple sides of the story, constructing new possible relations, drafts and discourses.

"One way to think is dry land," Dickinson writes, suggesting a mode of thought that resists "taxidermy, or taxonomy . . . – thinking that is stuffed and sorted," (57) and "Dry land aches with cloud" (63). The poems in *Kingdom, Phylum* unfix certainty and propose creative alternate epistemologies. They offer playful propositions and musings; they re-classify experiences of being, inventively.

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* * * * *

Discovering Waterton

Waterton: Brush and Pen. Brent R. Laycock and Fred Stenson. Calgary: Fifth House, 2006. h/b \$34.95.

Reviewed by **Cate Mortimer-Sandilands**

Brent Laycock begins his introduction to *Waterton: Brush and Pen* with the story of a tourist couple asking the whereabouts of any “undiscovered” lakes that might be viewed—from the highway—in Waterton Lakes National Park. The story is apocryphal, of course, one of the swarms of “tourist tales” that buzz around the heads of the locals in any place that has ever been publicly described as a “destination.” But the story is, for Laycock, also unique to its place: Waterton, the smallest and least known of Canada’s Rocky Mountain parks, really *is* an undiscovered place, a fact that the view from the highway has not (yet) diminished. In this attractive book that intermingles reproductions of Laycock’s watercolour and acrylic paintings of the Waterton area with short essay-stories by Fred Stenson, the question of what it means to “discover” this place is given an interesting pair of responses.

On the one hand, Laycock’s paintings tend toward views of the landscape portrayed in broad, visible strokes. The paintings are rich and dramatic and attest to Laycock’s long and intimate relationship to Waterton; his repeated views of mountains, prairie, water and sky show the place’s nuances through his meticulous attention to changes in light, colour and texture. Still—perhaps I have been ruined by too many essays critical of the tendency of some Canadian landscape painters to erase human presence (including their own) from their depictions of nature, but I began to get a bit tired of the profusion of long views into human-less mountains with virtually no foreground. This view diminishes the relationship between the place where the artist is standing and the distant subject, and thus exaggerates the separation of viewer from view—and, I would argue, allows tourist couples to think that discovery can indeed take place from a highway. In the book, Laycock’s captions sometimes compensate for this tendency, such as when he allows that there is a golf course hidden by the line of trees he has included in the foreground to the mountain range in *Morning Hike* (1999). But for my taste, the most compelling works are the ones in which Laycock explicitly acknowledges the particularity of the point from which he is painting *in* the painting itself. Although he seems more inclined to make this gesture when his subject is in the foreground, such as the beautifully rendered *Beargrass on Crypt Trail* (2004), there are several exceptions such as *Crypt Trail Return* (2005) which visibly demands that the viewer acknowledge the embodied particularity of the artist’s perspective on the mountains (he has hiked up a steep trail to get there). In these paintings, we see that there are indeed undiscovered places in Waterton, because “place” is always a question of the relationship between viewer and landscape, a quality experienced anew in the particular moment.

Although Stenson, like Laycock, approaches Waterton with careful, long-cultivated attention to the nuances and variations of the place, his discoveries are noticeably different in that he consistently acknowledges the particularity of his views; indeed, it was Stenson’s confession that his worsening vertigo now prevents him from mountain climbing (p. 61) that really highlighted for me the lack of such “foreground” in many of Laycock’s paintings. Stenson’s prose actually provides a loose narrative structure for the book as a whole; Laycock’s paintings often depict, as if in conversation, places about or near which Stenson is writing. He begins in the ranchland that, for him, is integral to Waterton even if not formally part of the park, and through a series of stories and histories grounded in particular places,

he moves us from canyon to mountain, lake to trail, the remains of Oil City to the local dance hall. Each place has a story, drawn from Stenson's own life, from his research on the economic and social history of the region, or from a combination of both. The stories emerge from the places; we learn about a chinook almost blowing Stenson's grandfather off the arm of the cross on the steeple on St. Henry's Catholic Church; we learn about the naming of Chief Mountain; we learn about Stenson's childhood desire to ride the *S.S. International* down the length of Upper Waterton Lake; we learn about the Prince of Wales Hotel being budged off its foundation by the wind; we learn about particular grizzly bears, the beargrass plumes at Cameron Lake, and the seasonal shifts of life in the mountain park. The stories, like the places, are not smooth and symmetrical: some of them are narrated through recollections of events, and others are descriptively sketched (and many places are not there at all). This uneven textural quality to the stories reinforces their organic attachment to the place, the ways in which the place is about the stories as much as the reverse. Indeed, in these stories, we come to a far different realization about the nature of discovery than we do with the paintings: the mesh between narrative and location shows that this is a storied landscape, and invites the reader not only to appreciate historical and biographical density but to look and listen more widely for other stories that rest in and support the places that are Waterton (which makes the absence of a bibliography completely inexplicable).

I will be the first to admit that my preference for situated rather than universalizing landscapes is a particular aesthetic (and political) taste, and thus that other readers/viewers will probably like entirely different aspects of the book, but I do think it's a shame that the publisher (or at least the marketing director) has chosen to subtly diminish Stenson's contributions to the book as "accompaniments" to Laycock's paintings rather than as works of art in their own right. (For example, the two back cover blurbs only mention the paintings, and the foreword by curator Lisa Christensen places Laycock in the history of Canadian landscape painting but has nothing to say about Stenson in the history of Canadian nature writing—indeed, she goes so far as to liken his stories to Polaroid pictures, which hardly seems an ennobling comparison.) Much as I was moved by those moments in Laycock's paintings that reminded me of the sensual immediacy of painterly vision, I thought that Stenson's focus on the inextricable connections between and among place, biography and history was at least of equal import. What Stenson offered was not simply "personal experience" to somehow humanize the universal and enduring truths discovered in Laycock's paintings, as implied on the dust jacket, but rather a necessary reminder of the inevitable embeddedness of perception in cultural, personal and social meaning.

Waterton: Brush and Pen really is a lovely book, and both Laycock's paintings and Stenson's stories reminded me of why Waterton is easily one of my favourite places in Canada. (I especially love the spot on the trail along the western shore of Upper Waterton Lake where you emerge from the trees onto the line of the 49th parallel, a swath physically cut into the forest that only serves to remind you of the complete futility of the gesture of national marking in such an amazingly un-markable landscape.) Notwithstanding my aesthetic preferences, I hope that non-apocryphal tourists and many others will read the book and, paying attention to the

point and counterpoint between text and painting, see that there are indeed discoveries to be made in Waterton—but maybe not from the highway.

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Anne Szumigalski's Hopeful Poetry

***When Earth Leaps Up* by Anne Szumigalski. London: Brick Books, 2006 p/b 18.00.**

Reviewed by **Dilia Narduzzi**

Canadian Anne Szumigalski's last book of poetry, *When Earth Leaps Up*, (published posthumously), does much that is congruent with the work Szumigalski published earlier in her writing life. Interestingly, Szumigalski's poetry as a whole seems to follow a trajectory of a woman recording her life over the course of her days, her life when she was fairly young (her first book of poetry was published when she was 52, *Woman Reading in Bath*), and her last – *When Earth Leaps Up* – published 7 years after her death in 1999. Many of the themes in *When Earth Leaps Up* are the same through the course of her other books: birth, death, love, grief, memory, mourning, war, peace, violence, the ground, the earth, animals, thinking about life after death. In *Woman Reading in Bath*, for example, Szumigalski writes in the poem "No Approach," "Look my honey my bird/ The walls are painted with words/ PEACE NOW/ WE WANT NON-VIOLENCE FOR CHRISTMAS" (25). In *When Earth Leaps Up*, Szumigalski is still thinking on the same issues, concerns that are continuously with her, even 25 years later. In the poem "Statement on Peace," she asks, "And what is this thing called peace? You may come upon it/ suddenly in the garden or the forest. It is a whole thing, indivisible. ... Is everything then simply a balance of violences with peace at the heart like the silence at the heart of a storm" (56)? It is in this delicate balance of peace and violence, love and grief, memory and living everyday life that bound off of the pages of *When Earth Leaps Up*, the same kinds of feelings and experiences that leap off of the pages of Szumigalski's other books of poetry.

I like to see Szumigalski's poetry from *When Earth Leaps Up* through the lens of different kinds of hope. In "To a Friend Dying," she says, "... and I tell you the sermon/ I shall give at your funeral/ 'this is only the beginning/ of change' I shall say/ as I bury your pupa/ into its mound of dirt" (54). These are lines of a work of poetry that grounds itself in events and

moments of the everyday – of life, of the joy of life, even in hardship and grief – as it also gestures to the past and the future. It is a poetry that *hopes for*, even in the instances of death that become inevitable in the process of life. It recognizes the ambiguity and uncertainty that occurs in the moment of hope – the fact that possibility and potential are just as likely as death or war – while it at the same time it takes on hope's risk. Can it be done? Can it be done anew? Szumigalski seems to be asking. In these lines, the reader can see that while dirt, death and endings are very prevalent, so are growth (through that dirt), beginning, and change. There is fecundity in Szumigalski's words, the joys and "laughter" of dancing ("Mother and Daughter Dancing in a Garden" 52), as well as grief, "Thus/ will my life wear on from season to season from equinox to/ equinox, until one spring I shall find myself unable to get up from my chair, my book, my melancholy" ("Grief" 53). But all of these are parts of the same processes of life, processes that evoke feelings and resiliences, gestations that are indefinitely tied to hope and change.

In Szumigalski's 1980 book of poetry, *A Game of Angels*, the poems seem to be, in addition the consistent theme of grief over her books, more about family, responsibility, domesticity, and the difficulties in relating to lovers and children. In "The Portrait of E" Szumigalski writes, "when we are alone/ you speak only to accuse me/ of blunders in the kitchen ..." (23). In *When Earth Leaps Up*, however, the focus changes more to the single woman, and her *own* plights and comforts. In "The Winter Cat," for instance, a conversation of sorts between woman and cat becomes prominent, postulating of the nuances of love. In the poem, Szumigalski writes, "When [the cat] brushes the front door as the first snow sprinkles the/ front step, when it jumps up against the door yowling softly and/ asking to be let in ..." (70). While the subject wonders if the visitor might be a man, she also does not mind that it is not: she is happy to have the cat with her, her friend in conversation, her mirrored self in animal. "The Winter Cat" has the "welcoming" feeling that many of the other poems in *When Earth Leaps Up* have: lightness and hospitality, even in the moments of grief, sadness, or ending (70). *When Earth Leaps Up* is a refreshing read. The poems, questions, and multifaceted desires leap off of the pages just as Szumigalski says that earth leaps up and heaven descends in the urge to connect (47). Readers *will* find the connections they crave in these poems, and in the places where the poems lack, the reader can fill in forgotten spaces of desire in their own ways. The generosity of these poems affords the readers just that luxury.

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Interior Outrageous

The Wolves at Evelyn: Journeys Through a Dark Century by Harold Rhenisch. Edmonton: Brindle & Glass, 2006. \$24.95

Winging Home: A Palette of Birds by Harold Rhenisch. Edmonton: Brindle & Glass, 2006. \$24.95

Reviewed by Sarah Banting

In both *The Wolves at Evelyn: Journeys Through a Dark Century* and *Winging Home: A Palette of Birds*, Harold Rhenisch tries to craft a written language capable of describing the British Columbia Interior: its people, its bird and animal life, and the colours of its landscape in changing seasonal light. He searches for a fresh and indigenous descriptive language that gets the Interior right. If he succeeds, the Interior is a place of dense, weird colour, a theatre of emotional birds, and a microcosm of human colonial history.

The Wolves at Evelyn is ambitious. It traces the Rhenisch family's history through the twentieth century, recounting their migrations to the Interior from homes in pre-World War eastern Germany and using their story to tell a broader history of European imperialism, British Columbia's colonization, and Okanagan farming life. Its difficult project is to write about this immigrant history without recourse to what Rhenisch calls the language of *land*: an imperial language, laden with presumptions of ownership and with perspectives imported from elsewhere:

I have no trouble naming a copse, a grove, a dell, a dale, a forest, a boll, a glen, a brae [...] In that English landscape of poachers and porridge and fog tip-tapping at the windowpane [...] my words are at home. It's just that I'm not. On the other hand, in my own land made out of aspen trees and black spruce, rust-red pines [...] I have no words, but I am home. (134)

For Rhenisch, different dialects of this language include his German relatives' longing for the *Heimat*; English planter culture, with its dreams of orchard Eden in the Okanagan; and Margaret Atwood's writing about a Canadian cultural life based in "her country of stone houses [and] maple trees" (Rhenisch 131), which recognizes nothing of Rhenisch's own experience of place.

Rhenisch's attempt to craft an indigenous descriptive language both succeeds and fails in *The Wolves at Evelyn*. His written language is determinedly oral: punctuated by colloquial expression and nods to a listening audience ("Ain't that the way, eh?" [35]); digressive; fragmented into anecdotes; quoting at length the remembered voices and stories of others. This orality furnishes one of the book's most entertaining and coherent passages, a lengthy dramatization of his father's ability to spellbind visiting Americans with very tall tales about immigrant life in the British Columbian north. But Rhenisch's claim, "Our stories are oral," verges on appropriative violence even as it resists the imperial control of

languages from elsewhere. The British Columbian we for whom he claims to speak – “the people who actually live out on this earth and have created a unique land out of it—the farmers, the immigrants, the natives, and the poor” (142) – is too diverse to be so summed up. I extend the same criticism to Rhenisch’s vast, telescoping similes. Although his similes are breath-takingly original, their audacious equation of radically different local histories overshadows their freshness. Rhenisch writes that

his relatives, immigrating through eastern Canada deep into the heart of the British Empire, in Penticton, British Columbia [...] might as well have taken a train from Mombassa, up to Nairobi, and then west to Lake Victoria, passing through the savannah and the flame trees, past Masai villages and derelict train stations and mad Englishmen who had hitched zebras to their carts and careened wildly through the bush while their polo horses died of sleeping sickness [...] That is how far they had gone. (72)

Connecting the history of settlement of British Columbia to English colonialism in Africa is evocative but also impertinent and distracting. Telescoping the twentieth-century world through comparisons like this one, Rhenisch tries to assemble a language adequate to describe the Interior, but he remains stuck with the imagery of elsewhere. He is more successful when, in infrequent passages, he lists the features of his home landscape,

the unofficial British Columbia, where the immigrants live, where the sun is green and orange in the lower sky, where long shadows stretch out from the horses as my mother leads them to the barn, with Hudson’s Bay Mountain like a giant wing above her in the high northern sky. [...] Native and immigrant earths mingle in this country. Winds of apricot petals drift across the farms in gritty spring wind. There is the taste of tomatoes picked out of a field, with a dash of salt out of the shaker in your back pocket. (208)

* * *

Winging Home is smaller in scope and more successful than *The Wolves*. It records Rhenisch’s impressions of his mid-life home on the Central Plateau and of the birds who share it with him: robins, blackbirds, herons, geese, eagles, loons, swallows, ravens, terns, woodpeckers and owls. Its subtitle, *A Palette of Birds*, indicates his cultivation in this book of a visual receptivity and a descriptive language capable of capturing the unique colours of the Plateau landscape: the “lettuce-green” of a Cariboo evening (6), the grey of “pressed-felt glove March days” (14), the red of blackbird wing-patches that shine “like Christmas bulbs, as red as the steak you throw to a guard dog so you can make off unmolested with the family silver” (45). The subtitle also indicates that Rhenisch paints his own experience of migration to the Plateau by means of his observations about birds: birds as elements of design. This foregrounding of human perception helps to justify an anthropomorphism in this book’s outrageous similes – Rhenisch compares geese to kingly trailer trash, robins to beery, jubilant frat boys – as does the stand-up comedy voice he develops in certain

passages of exaggerating and repetitive patter (“What they lack in intelligence, though, these geese certainly make up in bravado and devotion. I mean, these are stupid geese, but they are endearing. They are pushing the envelope on stupid, but they’re still family” [62].

Trying in one chapter to describe the sound of a blackbird chorus – “[it] is

definitely not a song. It is a lot more like the sound of a factory, choreographed by a mad

genius in a green velvet jacket cut from a curtain in 1914 London” – Rhenisch finally writes, “Comparisons fall short” (42). Actually, most of Rhenisch’s comparisons wildly exceed themselves. His similes rather sweep the whole world into the British Columbian Interior than distinguish it in language from the elsewheres of World-War Europe, colonial Africa, or pop-culture America. He succeeds best in describing a unique place in his impressionist passages, where he lists controlled observations of colour and movement:

After years of watching the birds sparkle throughout the trees of the Plateau, flitter and flash, trill and boom from the reeds, flare and croak, lumber and dive, shiver like leaves in a rising storm, scatter light like birches in the mid-day sun, I have observed that each species of bird lives on a parallel earth. Some of them are worlds of pure blue light. (35)

But his wild comparisons are easier to stomach in the light-hearted *Winging Home* than the belaboured *Wolves at Evelyn*. And even in the latter book their freshness has a startling and attractive energy.

Sarah Banting is a doctoral student in Canadian literature at the University of British Columbia. She is reading Vancouver literature and thinking about how literature can extend a city to its readers to be shared as “common ground.” She wishes to spend more time in Harold Rhenisch’s beautiful British Columbia.

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288 pages \$29.95 CDN

ISBN 0-88784-211-9

"...*Returning to Earth* is a deeply moving book about origins and endings, how to make sense of loss, and how to live with honour for the dead. It is one of the finest novels of Harrison's long, storied career, and will confirm his standing as one of the most important writers now working in English." Go to http://www.anansi.ca/titles.cfm?pub_subid=767

***Yesno* by DENNIS LEE**

Genre: Poetry

Publisher: Anansi Press

102 pages \$18.95 CDN

ISBN 0-88784-758-7

"...*Yesno* is a companion volume to the much-praised *UN* (Anansi, 2003), and continues Dennis Lee's urgent poetic project, which is to grapple with the question of the earth's and humankind's future. But where the earlier book concentrated on the deadly impasse to which we humans have brought the planet, *Yesno* is lighter and more playful, canvassing the possibility of hope. It explores an ethic of "yesno," simultaneously embracing pessimism and hope...." Go to http://www.anansi.ca/titles.cfm?pub_subid=771

From **BETWEEN THE LINES**

***The No-Nonsense Guide to Animal Rights* by CATHARINE GRANT**

Genre: Non-fiction

Publisher: Between the Lines

Release Date: Fall 2006

144 pages \$16.00 CDN

ISBN 1-897071-07-8

“THE PROTECTION OF animal rights is more than a modern, western phenomenon. In fact, there is a long history of concern for animals around the world, and it is this concern that underlies today's animal rights movement. *The No-Nonsense Guide to Animal Rights* explains the key issues, charts the growth of the movement, looks at welfare and protection laws, and makes connections between animal rights and other justice struggles. A practical day-to-day guide is included to help readers understand what they can do to minimize exploitation.” Go to http://www.btlbooks.com/New_Titles/nn_animalrts.htm

***Mosquito* by RICHARD SWIFT**

Genre: non-fiction/Trigger Issues Series

Publisher: Between the Lines

Release date: Spring 2007

96pp \$10.00 CAD

ISBN 978-1-897071-27-4

“...*Mosquito* explores how its twenty-five hundred species have invaded not only bodies but culture too: every language acknowledges the insect's fearsome reputation and pays a grudging respect to the tiny terror....” For more details go to http://www.btlbooks.com/New_Titles/ti_mosquito.htm

From **BRICK BOOKS**

***Torch River* by ELIZABETH PHILLIPS**

Genre: Poetry

Publisher: Brick Books

Release Date: Spring 2007

128 pages. p/b \$18.00 CAD/\$15.00 US

ISBN 1-894078-57-8; 978-1-894078-57-3

"In this stunning new collection, Elizabeth Philips takes us down into the swirling core of planetary energies, the central mystery of life itself. Sexual love, the wilderness, the births and deaths that connect them, the breathing and the not-breathing that connect birth and death, the interior wilderness of desire and the sensual love of wild things, of trees, earth, water - these are Philips's themes and subjects, rendered in a language of tremendous immediateness and authority. These are poems that will take your own breath away, that will give it back to you bigger, deeper than you imagined possible.

**Who's to say this life isn't the eternal life?
The no-time, the hover between in-
and exhale - both wellspring
and spur - is the essence of the extra strength
you use to loosen the screw that holds down
everything,
or this morning, the heft I need
to shuttle from boulder to boulder
over the slump of rock meant to keep the riverbank
from moving. ...
From "Breath"**

Elizabeth Philips is the author of three collections of poetry, most recently *A Blue with Blood in it* and *Beyond my Keeping*. Both collections received the Saskatchewan Poetry Award for their respective years. She has edited numerous poetry collections and has taught creative writing in the Banff Wired Studio, the Banff Writing with Style program, and the Sage Hill Writing Experience. She edited the literary magazine *Grain* from 1998 to 2003. She lives in Saskatoon."

For further details click on
<http://www.brickbooks.ca/NewBooks.htm#torch>

***All Our Wonder Unavenged* by DON DOMANSKI**

Genre: Poetry

Publisher: Brick Books

Release Date: Spring 2007

144 pages. p/b \$18.00 CAD/\$15.00 US

ISBN 1-894078-58-6; 978-1-894078-58-6

"A poet of osmosis explores the implicit relationship between matter and spirit, the interconnectedness of the universe.

In his first full-length collection since 1998's *Parish of the Physic Moon*, Don Domanski writes with clarity of vision. He is a poet of the holiness of subtleties, a master of mindfulness and being. His writing is a form of osmosis, spirit seeping through the details of each poem, creating a marvel of metaphysics and language distilled to purest energy. Living in the moment here is synonymous with being the moment, a transformation that is stunning to inhabit.

The Star Bellatrix

**the bride turns in a trance
red flowers fall out of her hands
endlessly into black space**

her desire is a hesitance

her body warm as if she were dancing

spinning on a floor her partner unbeheld

Intensely moving, these fluid poems open up our perceptions of what it means to be alive in a sentient universe.

Don Domanski was born and raised on Cape Breton Island and now lives in Halifax, Nova Scotia. He has published eight books of poetry. Two of his books (*Wolf Ladder*, 1991, and *Stations of the Left Hand*, 1994) were short-listed for the Governor General's Award for Poetry. In 1999 he won the Canadian Literary Award for Poetry. Published and reviewed internationally, his work has been translated into Czechoslovakian, Portuguese, and Spanish." For further information go to <http://www.brickbooks.ca/NewBooks.htm#all>

***Combustion* by LORRI NEILSEN GLENN**

Genre: Poetry

Publisher: Brick Books

Release Date: Spring 2007

**96 pages. \$18.00 CDN/ \$15.00 US
1-894078-55-1; 978-1-894078-55-9**

Humane ethnographer, passionate memoirist, lyricist of the acute moment, Lorri Neilsen Glenn explores memory as legacy.

Lorri Neilsen Glenn's poems welcome the reader into a place where the strange is made familiar and the familiar reveals its own magic. Here the combustible materials of childhood and old age are always potentially present, and the attention paid them multi-dimensional. Her poems engage their subjects with wits and senses on full alert, whether the occasion is an encounter with the full moon during a lonely drive across the prairies, a raucous community dance at the oldest dance hall in the Maritimes, or the opening of the door into "the small town inside". Reaching from nature to human nature, often drawn by the long line and the hum of loss, Neilsen Glenn explores a full range of poetic possibilities.

**... Obsidian, you think, the word
itself a jewel, but no, more likely granite, custodian of this
bleak point where the wind's good arm can pitch you over the edge**

**with ease, alms for the Atlantic. ...
from "Signal Hill, NL"**

Lorri Neilsen Glenn was born and raised in Western Canada and moved to Nova Scotia in 1983. An ethnographer and essayist, she is the author and editor of six academic books on research and literacy. Her first book of poems, *all the perfect disguises*, appeared in 2003. She was appointed Poet Laureate for Halifax for 2005-2009.

***Going Around with Bachelors* by AGNES WALSH**

Genre: Poetry

Publisher: Brick Books

Release Date: Spring 2007

80 pages. p/b with CD \$21.00 CAD/\$18.50 US

ISBN 1-894078-56-X; 978-1-894078-56-6

"The spirit of the departed - source, origin, heritage, history - is the essence of this book, rich with the tang of Newfoundland speech.

Agnes Walsh's first book, *In the Old Country of My Heart*, is one of the most read and best loved books of poetry to come out of Newfoundland. *Going Around with Bachelors* continues and extends Walsh's distinctive subject matter: the past in the present, Ireland and Portugal in Newfoundland, weather internal and external, the Cape Shore. Here are poems of place and of people in place, of family both immediate and extended. They are also absolutely contemporary poems by a poet, gifted with a remarkably flexible and distinctive voice, who is planted, in her own words, "straight up and down into what's new."

The Laying Out, 1956

**Wash the corpse, put on the habit,
put the pennies on the eyelids,
the prayer book under the jaw,
fold the arms with the rosary beads
entwined around the fingers,
stop the clock, turn the looking glass
to the wall, knock him on the forehead
with the hammer to make sure he's dead.**

An accompanying CD includes a selection of poems read by the author.

Born and brought up in Placentia, Newfoundland, Walsh is an actor, playwright, storyteller, and poet. She divides her time between St. John's and Patrick's Cove on the Cape Shore. Her poems have won Newfoundland and Labrador Arts and Letters awards, and been translated into French and Portuguese. In 2006 she was named the inaugural St. John's Poet Laureate." Further details see <http://www.brickbooks.ca/NewBooks.htm#going>

From **BRINDLE & GLASS**

***Forgotten Highways: Wilderness Journeys Down the Historic Trails of the Rocky Mountains* by NICKY L. BRINK & STEPHEN R. BOWN**

Genre: Non-fiction

Release Date: June 2007

240 pp \$24.95 CAD

1-897142-24-2

“Enticed by wilderness and history, Brink and Bown embarked upon a grand journey to explore the history and territory of the original trade and travel routes across the Rocky Mountains. This was the first step in a quest to retrace the pioneering footfalls of David Thompson's 1807 journey across Howse Pass. They also followed the trails of George Simpson, John Palliser and Mary Schaffer. *Forgotten Highways* is the personal account of the authors' travels, mingled with the tales of the historic pathfinders who preceded them.” For further details go to <http://www.brindleandglass.com/books/forgottenhighways.htm>.

From **COACH HOUSE BOOKS**

Notebook of Roses and Civilization by NICOLE BROSSARD

Trans. **ROBERT MAZJELS and ERIN MOURE**

Genre: Poetry

Release Date: Spring 2007

76 pages. p/b \$16.95 CAD

ISBN: 155245181X

“The heat of summer on an earlobe, a parking meter, the shadow of crabs and pigeons under a cherry tree, an olive, a shoulder blade – in the poems of Nicole Brossard these concrete, quotidian things move languorously through the senses to find a place beyond language. Taken together, they create an audacious new architecture of meaning.

Nicole Brossard, one of the world's foremost literary innovators, is known for her experiments with language and her groundbreaking treatment of desire and gender. This dextrous translation by the award-winning poets and translators Erin Moure (*Little Theatres*) and Robert Majzels (*Apikoros Sleuth*) brings into English, with great verve and sensitivity, Brossard's remarkable syntax and sensuality.” For further information see <http://www.chbooks.com/catalogue/index.php?ISBN=155245181X>

From **CORMORANT BOOKS**

Terracide by HUBERT REEVES, Trans. DONALD WINKLER

Genre: non-fiction/environmental studies/conservation

Publisher: Cormorant Books

Release date: 2007

300 pp \$19.95

ISBN 978-1-897151-00-6

"With China and India poised to become the world's next great economic engines, they are fast becoming the world's heaviest polluters. One of the world's greatest astrophysicists, Hubert Reeves has turned his attention to the state of planet Earth. The facts and figures he has studied lead him to believe that the human race is on the brink of making the world uninhabitable..." For further information visit

<http://www.cormorantbooks.com/titles/terracide.htm>

From COTEAU BOOKS

***Wolf Tree* by ALISON CALDER**

Genre: Poetry

Publisher: Coteau

96 pp \$14.95

Release date: April 2007

ISBN 978-1-55050-359-3

"A first collection of sharp, clever, wicked poems that range from images of circus freaks and two-headed calves to snow geese and wind in the pines.

A wolf tree is a tree in a bush or a thicket which is different in shape from those around it; a tree whose broader trunk and spreading branches indicate that it once grew alone but is now surrounded.

Alison Calder's poems shine the light of a poet's curiosity on all manner of "natural occurrences," which nevertheless stand out. The book opens with an examination of the extreme forms this nature may take - from the Dutch legend of the false child Sooterkin, to two-headed calves, Zip the Pinhead, and other medical curiosities, particularly those captured by 19th century photographic techniques..." For more details go to

<http://www.coteaubooks.com/newreleases.shtml>

***Askiwina: A Cree World* by DOUG CUTHAND**

Genre: Aboriginal Non-Fiction

Publisher: Coteau

128 pp \$19.95

Release Date: April 2007

ISBN 978-1-55050-345-6

"...Through his newspaper columns and features, as well as his internationally-known film and video work, Doug Cuthand has become a respected voice in the aboriginal community. In *Askiwina: A Cree World*, he offers fresh insights and straight talk over platitudes and dogma, providing readers with a bridge to understanding Aboriginal philosophy, history, culture, and society.

He explores the basics of Aboriginal spirituality - the four directions, the trickster Wesakechak, creation stories, coming-of-age rituals, the Sundance, and sacred places on the prairies. He describes Saskatchewan history from an Aboriginal point of view, a perspective from which familiar events like the Battle of Cutknife Hill, the siege of Battleford, and the establishment of Prince Albert look profoundly different. He delves into the worlds of past leaders and thinkers like Canon Edward Ahenakew, Anahareo, Poundmaker, and Sweetgrass, and cultural and religious traditions like the powwow and the Ghost Dance..." For more details see <http://www.coteaubooks.com/newreleases.shtml>

***Long After Fathers* by ROBERTA REES**

Genre: Short Fiction

Publisher: Coteau

224 pp \$18.94 CAD

Release Date: May 2007

ISBN 978-1-55050-358-6

"...A collection of linked short stories about three women whose lives are connected by blood, time and the mountainous landscape of the Crowsnest Pass [...]The women's stories are like the image of the mountainous landscape that is ever-changing with shifts in the weather. Their shared events are changed by memories, their desires and loyalties. The poetic narrative springs from the women's hearts and completes the entire landscape of *Long After Fathers*." Go to <http://www.coteaubooks.com/newreleases.shtml>

From **DOUGLAS & MCINTYRE**

***The Earth's Blanket: Traditional Teachings for Sustainable Living* by NANCY J. TURNER**

Genre: Ethnobotany/non-fiction/Aboriginal Studies

Publisher: Greystone Books

Release Date: February 2007 paper back (orig. h/b 2005)

304 pp \$24.95

ISBN 978-1-55365-180-2

"RENOWNED ETHNOBOTANIST Nancy Turner distils in this volume her decades of experience working with First Nations in the Pacific Northwest. *The Earth's Blanket* explores the wealth of ecological knowledge and the deep personal connection to the land and its history that is encoded in indigenous stories and lifeways, and what they may be able to teach all of us about living in harmony with our surroundings..." Go to http://www.greystonebooks.ca/book_details.asp?b=1068

From **FIFTH HOUSE**

***Free as the Wind* by JAMIE BASTEDO, illustrations by SUSAN TOOKE**

Genre: Juvenile/Non-Fiction/History

Publisher: Fifth House 2007

32 pages \$19.95

ISBN 0889953503

"The horses of Sable Island-they are a romantic and enduring symbol of the will to survive in an unforgiving environment. Hundreds of these wild horses live on the windy beaches and dunes of this remote island known as the graveyard of the Atlantic off the shores of Nova Scotia.

Free as the Wind is Jamie Bastedo's re-creation of one of the most fascinating episodes in the history of these wild creatures: the moment in the early 1960s when it was decided the horses would be removed from the island and auctioned off, many of them slaughtered for dog food. School children across the country wrote Canada's then Prime Minister, John

Diefenbaker, pleading with him to restore the horses to the island, to save them from certain death. This fictional account of that pivotal moment in Canada's history follows young Lucas Beauregard, son of the retiring superintendent of Sable Island, as he befriends and then plots to save Gem, one of the horses of Sable Island...

Jamie Bastedo's work is all about taking science to the streets. Well established as a popular science writer in his books *Falling for Snow: A Naturalist's Journey into the World of Winter*, *Shield Country: The Life and Times of the Oldest Piece of the Planet*, *Reaching North: A Celebration of the Subarctic* and *Blue Lake and Rocky Shores*, he writes to inform and inspire, telling a "story of place." He also has written over 30 natural history features in magazines, including *Up Here*, *Backpacker*, and *Winter Living*. When not out on the land, he hangs his hat in Yellowknife, Northwest Territories, where he lives with his wife and two daughters..."

For more information go to <http://www.fitzhenry.ca/detail.aspx?ID=9932>

***The Intrepid Explorer: James Hector's Explorations in the Canadian Rockies* by ERNIE LAKUSTA**

Genre: Auto/biography; Explorer

Publisher: Fifth House

Release date: 2007

240pp \$22.99 CAD

ISBN 1894856821

"Years before the railway, and with only a network of ramshackle forts to support them, James Hector and his colleagues braved harsh winters, hot summers, unpredictable wildlife, personal conflict, and Native war parties to scout routes through the Rocky Mountains, often with only their wits to keep them alive.

The Intrepid Explorer tells the story of the famous Palliser Expedition from the point-of-view of one of its most remarkable members as he looks back on his life during one final visit to Canada in 1903. By the end of his life Sir James Hector had become a world-renowned geologist and explorer, but it was for his exploration of the Rockies that Hector was best remembered.

Ernie Lakusta uses journals, newspaper articles, and the original Palliser reports to paint a vivid picture of a true hero of Canadian history, a man whose brush with death is commemorated to this day by the Kicking Horse Pass in British Columbia." Go to <http://www.fitzhenry.ca/detail.aspx?ID=9986>

From **GASPEREAU PRESS**

This year Gaspereau Press is celebrating their tenth anniversary with a number of exciting events and books, including a three-volume set called Gaspereau Gloriatur: volume one will be a poetry anthology to be released in the spring. Volume two and three are a prose anthology and an annotated bibliography, available in the fall. A short description of the spring 2007 releases follows.

Detailed descriptions of each of the following books can be found on their website under "What's New". Please use the contact information at the end if you would like to arrange a reading or an interview with an author, request a review copy or place an order.

***The Bone Sharps* by TIM BOWLING**

Publisher: Gaspereau Press

Genre: Novel

Details: \$27.95 Can / \$24.95 US / 1554470358 / trade paper

Release date: 2 April 2007

Tim Bowling's new novel is a fictionalized account of the life and work of Charles Sternberg (1850-1943), student of the renowned American evolutionist and proto-paleontologist Edward Drinker Cope. Contrasting the astonishing discoveries made in the bonefields of the Alberta badlands and the American plains with the chaos and destruction in the trenches of the First World War, *The Bone Sharps* evokes the pivotal transition from the nineteenth-century world of order and faith to the uncertainties of the modern era.

***Alma Elegies* by ALLAN COOPER**

Publisher: Gaspereau Press

Genre: Poetry

Details: \$16.95 Can / \$15.95 US / 1554470365 / trade paper

Release date: 5 March 2007

A two-part volume of poetry, Allan Cooper's *Alma Elegies* pairs the poems from his very first book with new poems written in the same place. The first half of the book was written in the autumn of 1978, when Cooper was living alone in his great-uncle's house. These poems were published the following year in *Blood-Lines*. Twenty-five years later, having raised a family in the same house, Cooper has written a series of reflections or 'answering poems' about occupying that space and about the coming of winter years later.

***Broken Vessel: Thirty-Five Days in the Desert* by HARRY THURSTON**

Publisher: Gaspereau Press

Genre: Poetry

Details: \$15.95 Can / \$14.95 US / 1554470341 / trade paper

Release date: 5 March 2007

Broken Vessel is a lyrical & deceptively stark meditation on the Sahara desert. The desert Harry Thurston encounters is a place where fossils, footprints and myths are sometimes one and the same, and where seeing and imagining are flexible acts, equal parts observation and invention. Geography is at turns linear, permeable and cyclic. Sand, sky and water trade places, becoming one another and defying fixity. The focus of these poems shifts gradually, from weather to civilizations to animals, gods, oases and journeying. Underlying the work is a sense of mortality and impermanence, of the desert as an equalizing force. In chorus with his own observations, Thurston revives the voices of Caesar, Napoleon and others who have encountered the desert as strangers. A departure from the usual tenets of travel-inspired poetry, this collection of poems embodies the sparseness, the erasure of space and the specifics that characterize a landscape lush in negation.

GASPEREAU GLORIATUR: BOOK OF THE BLESSED TENTH YEAR, Volume I – Poetry

Various authors

Publisher: Gaspereau Press

Genre: Poetry anthology

Details: \$21.95 Can / \$19.95 US / 1554470389 / trade paper

Release date: 2 April 2007

After much debate, the editorial staff at Gaspereau Press rejected the idea of marking our tenth anniversary with commemorative trinkets, deciding instead to do what we do best - books! This spring we are releasing the first volume of our three-volume Gaspereau Gloriatu: Book of the Blessed Tenth Year. Volume one celebrates the very best poetry issued from our presses. Our editorial team has been sifting back through the catalogue, through full-length trade titles, limited editions, letterpress books, Devil's Whim chapbooks and broadsides. We've also collected some of the poems that have mischievously snuck into books of prose over the years.

For more information, contact:

Beth Crosby at Gaspereau Press

47 Church Avenue, Kentville, NS B4N 2M7

902-678-6002 | booksales@gaspereau.com

www.gaspereau.com

From **GREYSTONE BOOKS**

***Dark Waters Dancing to a Breeze: A Literary Companion to Rivers and Lakes*, Ed. WAYNE GRADY**

Genre: Non-fiction/anthology

Publisher: Greystone Books with The David Suzuki Foundation

Release Date: April 2007

160 pp \$26.95

ISBN 978-1-55365-244-1

"A new series of literary companions celebrates Earth's natural wonders through writings both classic and contemporary by some of the very best prose stylists..." For more information see http://www.greystonebooks.ca/book_details.asp?b=1105

***David Suzuki: An Autobiography* by DAVID SUZUKI**

Genre: Auto/biography

Publisher: Greystone Books with The David Suzuki Foundation

Release date: April 2007

416 pp \$22.95

ISBN 978-1-55365-281-9

"As he enters his 71st year, the renowned scientist, committed environmentalist, and gifted thinker David Suzuki reflects on his life—and on his hopes for the future. Marked by his characteristic candor and passion, this is an intimate and inspiring look at one of the most uncompromising, passionate, and visionary people on the planet." See http://www.greystonebooks.ca/book_details.asp?b=1110

An Enchantment of Birds: Memories from a Birder's Life

by RICHARD CANNINGS and illustrations by DONALD GUNN

Genre: non-fiction/memoir/natural history

Publisher: Greystone Books with The David Suzuki Foundation

Release Date: May 2007

208 pp \$29.95

ISBN 978-1-55365-235-9

"Veteran biologist and bird lover Richard Cannings reminisces about encounters with his favorite feathered friends and describes the wonders of birdlife. When Richard Cannings was growing up in British Columbia's Okanagan Valley, the songs of the meadowlarks rang through his bedroom window as the morning sky brightened; now meadowlark songs mean home. Cannings describes various aspects of the birds' natural history, including how they tuck their nests deep into a hollow beside a clump of grass, where they are so completely hidden that he has seen only two in his entire life..." For more information go to

http://www.greystonebooks.ca/book_details.asp?b=1101

***Where the Silence Rings: A Literary Companion to Mountains*, Ed. WAYNE GRADY**

Genre: Non-fiction/anthology

Publisher: Greystone Books with The David Suzuki Foundation

Release Date: April 2007

160pp \$26.95 cloth

ISBN 978-1-55365-243-4

"...Greystone books is proud to launch a series of carefully selected nature, natural history, exploration, and adventure anthologies. Each book focuses on a particular natural or geographic feature and captures, through the words of gifted writers, the awe-inspiring grandeur of the natural world. Comprising compact, easy-to-pack, quality editions, the series features selections from the classical to the modern, from the wilds of hitherto unexplored regions to the world outside our doorsteps..." Go to

http://www.greystonebooks.ca/book_details.asp?b=1104

From **GUERNICA PRESS**

***Don McKay: Essays on His Works*, Ed. BRIAN BARTLETT**

Genre: Non-Fiction

Publisher: Guernica

Release Date: 2006

200 pages. \$18 CAD

ISBN 1-55071-252-7 / 978-1-55071-252-0.

“Over the past thirty years, Don McKay has created one of the most original bodies of work in contemporary English language poetry. From the early collections *Air Occupies Space* and *Lightning Ball Bait* to the recent books *Apparatus* and *Another Gravity*, McKay has combined a curious, patient eye with an acute, arresting ear. His poetry overflows with details of ornithology, botany, weather, industry, books, and music. Geographically it ranges from southwestern Ontario to the St. John River valley to the seascapes of Vancouver Island. It blends nuanced description and complex metaphor, philosophical phrasing and folksy idiom, madcap humour and elegy. The contributors are Stan Dragland, Robert Bringhurst, John Oughton, Louis MacKendrick, Christopher Levenson, Don Coles, Sue Sinclair, Barbara Colebrook Peace, Margo Wheaton, Kevin Bushell, Susan Elmslie, Ross Leckie, Ken Babstock, and Brian Bartlett.”

<http://www.guernicaeditions.com/catalogue/flyer2006colour.pdf>

***You Speak to Me in Trees* by ELANA WOLFF**

Genre: Academic; poetry

Publisher: Guernica

Release Date: 2006

84pp \$12.95

ISBN 1550712470

“Unusual in their preoccupation with suburban life, these poems take ordinary moments and blend them into recurring dreams, hazy memories, ancient lore, and meditations on nature, artifice, imagination, and the Jewish experience...” Go to <http://www.ipgbook.com/showbook.cfm?bookid=1550712470&userid=2674AF61-803F-2B7A-708145740432E709>

From **HARBOUR PUBLISHING**

***By the Length of One Life* by PHILLIP KEVIN PAUL**

Genre: Poetry

Publisher: Harbour Publishing

Release Date: April 2007

\$16.95 Cdn., \$13.95 US · Paperback

978-0-88971-220-1 · 0-88971-220-4

"The second book by one of Canada's young First Nations poets. Philip Kevin Paul's first book, *Taking the Names Down from the Hill* won the 2004 Dorothy Livesay Award for Poetry. In *By the Length of One Life*, his second book for the WSÁ,NEC (Saanich) Nation of Vancouver Island, Paul continues to draw upon the rich oral culture and traditions of his people.

From the eye of a whale rising from the deep, to an albino pigeon being nursed back to health, Paul's work addresses nature, family and traditions that get passed on from generation to generation. A raccoon's eyes become "holy doors of lost keys" and sockeye swim upstream. With elegance and wisdom, Paul speaks of "the stories gone sad, / singing to the hunger that made them, / running past the voices no longer speaking." For more details go to <http://www.harbourpublishing.com/title/BytheLengthofOneLife>

***Earth's Crude Gravities* by PATRICK FRIESEN**

Genre: Poetry

Release Date: March 2007

\$16.95 · Paperback

978-1-55017-399-4 · 1-55017-399-5

"*Earth's Crude Gravities* is both a meditation and an argument, a compelling series of poems on the world of matter and the world of spirit. Acclaimed poet Patrick Friesen muses on the religion that has been such a key part of his own background—but he also raises uncertainties.

Whether he is discussing his love of the material world or the fictional creation of a narrative in religion, Friesen's poetry is elegant, eloquent and imagistic." <http://www.harbourpublishing.com/title/EarthsCrudeGravities>

Hang a Left at Siberia: My Wild Ride Around the World
by TIM HARVEY

Genre: auto/biography

Publisher: Harbour Publishing

Release Date: September 2007

\$32.95 · Hardback

978-1-55017-413-7 · 1-55017-413-4

“On June 1, 2004, the talented young journalist-filmmaker Tim Harvey and his then-travelling partner Colin Angus left Vancouver by bicycle, initially setting out on a human-powered expedition to Moscow. On November 12, 2006, surrounded by an onslaught of reporters and TV cameras, Harvey wheeled back into Vancouver after a 42,000-kilometre trip that had taken him around the planet—without ever burning a drop of fossil fuel.

Harvey’s journey took two and a half years on bicycles, on foot, in rowboats, in canoes, on a raft and under sail, carving a route across five continents and two oceans. From Africa to Siberia, South America to the Arctic, it was an epic of frostbite, blizzards, bandits and high-seas storms.

In his book, Tim Harvey shares the story of his amazing adventure and details his harrowing odyssey through the great Northern Rivers, sea ice and Arctic tundra, Siberia’s ancient forests, oceans both sub-arctic and tropical, scorching Mexican deserts and the unrivalled diversity of South America’s rebel-infested jungles—all without ever using motor-propelled transport.

Most of all, *Hang a Left at Siberia* tells the story of one man’s dedication and sheer determination to make the world a better place, one step at a time.”

<http://www.harbourpublishing.com/title/HangaLeftatSiberia>

***High Speed Through Shoaling Water* by TOM WAYMAN**

Genre: Poetry

Publisher: Harbour Publishing

Release Date: March 2007

\$17.95 · Paperback

978-1-55017-401-4 · 1-55017-401-0

"High Speed Through Shoaling Water incorporates the beauty of the rural landscape with the strangeness of living in today's world. These deceptively simple poems cover rural life, social issues, love's vicissitudes, aging and the writing life. Throughout the book, Wayman interweaves reflections on the landscape of world and work with musings on personal and communal history.

High Speed Through Shoaling Water is both celebratory and elegiac, personal and political—recording the passage of time, the events that mark the years and the biological force that bears all living things forward, whether they want to travel that way or not."

<http://www.harbourpublishing.com/title/HighSpeedThroughShoalingWater>

***Panther* by RODERICK HAIG-BROWN**

Genre: Fiction/YA Fiction

Publisher: Harbour Publishing

Release Date: February 2007

\$14.95 · Paperback

978-1-55017-341-3 · 1-55017-341-3

"The newest release in Harbour Publishing's Junior Canadian Classic series, *Panther* is the coming-of-age tale of a cougar from beloved author and conservationist Roderick Haig-Brown.

"Nothing in nature, so long as it is honestly observed and honestly described, can harm the mind of a child. Almost all the ills of the human race may be traced to the fact that it has strayed too far from nature and knows too little of the natural order of things . . . let them read and understand the ways of animals and birds, of water and wind and earth; for these things are pure and true and unspoiled."

—Roderick Haig-Brown

Ki-Yu roams the full length of Vancouver Island's Wapiti Valley without fear, hunting deer, visiting females, and using his cunning and strength to evade famed cougar hunter David Milton with his shotgun and barking dogs. Evocative of Jack London's *White Fang*, *Panther* captures the harsh reality of the Vancouver Island setting with Haig-Brown's skillful, unadorned prose, telling an enthralling— and often bloody—story of elusive wild cats

and the timber wolves, bears, blacktail deer and humans who are all led by instinct as they struggle for survival in an unforgiving wilderness.”

<http://www.harbourpublishing.com/title/Panther>

From **MCCLELLAND & STEWART**

***The Blue Hour of the Day* by LORNA CROZIER**

Category: Poetry; Poetry - Single Author - Other

Publisher: McClelland & Stewart 264 pages \$22.99

Release Date: April 10, 2007 ISBN: 978-0-7710-2468-9 (0-7710-2468-1)

“...Crozier’s trademark investigations of family, spirituality, love’s fierce attachments, and bereavement and loss have been given a new framework. As a sapphire generates a blue light from within, *The Blue Hour of the Day* demonstrates Crozier’s dazzling capacity to bring depths to light, unflinchingly and unflinchingly. It represents the best work of an icon of Canadian poetry.” Go to <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771024689>

***Bringing Back the Dodo* by WAYNE GRADY**

Genre: Science - Biology; Science - Evolution; Nature

Publisher: McClelland & Stewart Trade Paperback, 240 pages \$21.99

Release date: March 2007 ISBN: 978-0-7710-3505-0 (0-7710-3505-5)

“Generally speaking, in these essays I seem to be constantly alarmed at our tendency to ignore or deny the degree to which we are part of the natural world. I believe it is true that, as J.F. Blumenbach, the nineteenth-century founder of anthropology, first observed, we are “the most perfect of all domesticated species.” Many of these essays are ruminations about what that means. But we have not taken nature out of ourselves — even the most domesticated cat eats, drinks, breathes, hunts, hosts fleas, and reproduces — rather, we have taken ourselves out of nature...” Go to <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771035050&view=excerpt>

***Killarnoe* by SONNET L’ABBÉ**

Category: Poetry

Publisher: McClelland & Stewart

**Pub Date: April 10, 2007 112 pages \$17.99
ISBN: 978-0-7710-0677-7 (0-7710-0677-2)**

"With its razzle-dazzle wordplay and kaleidoscope of subjects, Sonnet L'Abbé's second collection of poems is a tour-de-force. L'Abbé invents her own unique poetics, coupling a glittering variety of patterns with tumbling rhythms and rhymes. And with this refreshed language, she reconsiders all the rules for twenty-first-century life." For more information go to <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771006777>

***Quick* by ANNE SIMPSON**

**Category: Poetry; Poetry - Single Author - Other
Publisher: McClelland & Stewart 120 pages \$17.99 Release Date: April 10, 2007**

ISBN: 978-0-7710-8091-3 (0-7710-8091-3)

"The human body is a world. How it contains all that it does, how it is altered, and how it is transformed after death are the concerns of *Quick*, a new collection of poetry from one of Canada's most exciting poets. From the shock of a near-fatal car accident to a meditation on the body as one world within other, larger worlds, the book becomes an anatomy in itself." For more information see <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771080913>

From **NEWEST PRESS**

Fluttertongue 4: adagio for the pressured surround

by STEVEN ROSS SMITH

Genre: Poetry

Publisher: NeWest Press

Release Date: March 2007

128 pages. Trade p/b \$16.95 CDN/\$12.95 US

ISBN 10: 1-897126-12-3 ISBN 13: 978-1-897126-12-7

"*Fluttertongue 4: adagio for the pressured surround* is poetry at its most eloquent. In this long poem, Smith imagistically evokes birds and plants,

physical torture, and human relationships as he delves into the meaning of words and ponders language itself. In this sometimes personal, sometimes documentary, work Smith references a wide range of subjects, including science, fishing, and other poets and artists - Canadian and international. Themes that run throughout the book include death, food, and Smith's relationships with his father and his son. This sometimes dark, sometimes humorous, poetic work explores the possibilities and nuances of language, and seeks to find a form of expression outside of free verse and prose, with a meditative pace. Smith's tendency to dart in and out of ideas and concepts is delicately balanced by echoes and recurrences, and his quest to explore and expand, for himself, the possibilities of poetry." For more information go to <http://www.newestpress.com/books/flutterertongue.html>

***Salal: Listening for the Northwest Understory* by LAURIE RICOU**

Genre: Non-Fiction/Literary memoir

Publisher: NeWest Press

Release Date: September 2007

256 pages. Trade paperback \$34.95 CAD/\$28.95 US

ISBN 10: 1-897126-22-0 ISBN 13: 978-1-897126-22-6

"*Salal* is a unique book about a commonplace plant. Part travel narrative, part literary memoir, part "ethnography" of a plant that usually goes unnoticed, Laurie Ricou's book traces the poetry and culture of salal, while letting readers in on its secrets. Salal's high-gloss leaves and delicate salmon-white flowers are compelling, and as a staple of the floral greens industry its impact is global. Through interviews, commentary, and well-documented research, Ricou tells the stories of salal—how it is used, what it means to writers and artists, how it is gathered by itinerant immigrant workers but also housewives, and what the vagaries of the salal industry are all about. Longtime teacher Ricou records visits to Port Townsend and Pacific Spirit Park, to Courtenay and Victoria, to Calgary and San Antonio, to London and Paris, demonstrating that an uncharismatic plant could become an icon. At once about the West Coast region where salal thrives and the global routes and economy that determine its harvesting, *Salal* exposes the artificial divide between nature and culture, ecology and the marketplace.

Laurie Ricou is a Professor of English at the University of British Columbia. He is a former president of the Western Literature Association, and currently edits *Canadian Literature*. His previous publications include *Vertical Man/Horizontal World: Man and Landscape in Canadian Prairie Fiction* (0-7748-0023-2), *A Field Guide to "A Guide to Dungeness Spit"* (0-88982-165-8), and [The Arbutus/Madrone Files: Reading the Pacific Northwest](#) (1-896300-43-X). Ricou currently lives in Vancouver, BC."

For an excerpt and more information go to
<http://www.newestpress.com/books/salal.html>

From **NEW SOCIETY PUBLISHERS**

Urban Meltdown: Cities, Climate Change and Politics as Usual by **CLIVE DOUCET**

Genre: non-fiction, Social Science

Release Date: 2007-05-01

Publisher: New Society Publishers

240 pages p/b

\$20.95 CAD/\$17.95 US

ISBN 9780865715844

"In 1950, only thirty percent of the world's population lived in cities. By 2007, the planet's population has now doubled and today, as many people live in cities as populated the entire planet in 1950. Eighty percent of the planet's greenhouse gases are created by these energy-intensive urban centers. Thus, the key to creating climate change solutions resides with cities.

Author and Ottawa city councillor Clive Doucet provides a razor-sharp insider's perspective, stating his central theme: "It's not about planning. It's about politics." Climate change is proceeding so quickly not for lack of knowledge, but because politicians who deviate from the car-based sprawl model cannot get elected..." For more information go to
<http://www.newsociety.com/bookid/3944>

From **RATTLING BOOKS**

Songs for the Songs of Birds, a Selection of Poems by **DON MCKAY**

Genre: poetry/audio

Publisher: Rattling Books

Release Date: April 2007

ISBN 0-9737586-9-4

"Poems selected by the Author on the theme of birds, birding and flight. The work of a much loved Canadian birding poet *Songs for the Songs of Birds* celebrates the way birds "articulate the air" and considers what the world would be without them. Narrated by the Author, the soundtrack features bird song recordings identified to species. Listen to poetry while learning bird songs!" <http://www.rattlingbooks.com/Product.aspx?ProductID=55>

From **RED DEER PRESS**

***Saskatchewan: The Luminous Landscape* by COURTNEY MILNE**

Genre: Photography / Nature & Wildlife / Photography / Travel
Travel / Canada / Saskatchewan

Publisher: Red Deer Press Release Date: 2007 144 pp. \$29.95 ISBN ISBN 0-88995-327-9 cloth

"To celebrate Saskatchewan's centenary, internationally renowned master photographer Courtney Milne has returned home to celebrate his first love—Saskatchewan. The breathtaking images in *Saskatchewan: The Luminous Landscape* pay homage to the beauty of the province's prairies, hills, forests, lakes and skies.

From the Cypress Hills in the southwest to Selwyn Lake and the Crackingstone Peninsula in the far north, *Saskatchewan: The Luminous Landscape* transports viewers from iconic images of the prairie to the seldom seen vistas of the north. The 225 images—coupled with personal notes, stories and journal entries—reveal why, like all prairie natives, Courtney Milne's world travels always leave him longing for his cherished province. "It comes as no surprise," he notes, "that we become spoiled by the dazzling displays of light—sunsets, sundogs, harvest moons, northern lights, not to mention thunder clouds, rainbows, hoarfrost, blue spring ditches and fields painted canola—yellow, mid-July green, or ripened gold." http://www.reddeerpress.com/recent_titles/recent_titles.htm

From **RONSDALE PRESS**

***Whiskey Bullets, Cowboy and Indian Heritage Poems* by GARRY GOTTFRIEDSON**

Genre: Poetry

Publisher: Ronsdale Press

Release date: Sept. 2006

100 pp \$14.95 CAD/\$12.95 US

ISBN 1-55380-043-5

“This edgy collection explores themes of duality that exist in the parallel worlds of cowboys and Indians. Often satirical, *Whiskey Bullets* is a testament to adaptability, turning tragedy into humour and pain into passion. It speaks to the unique experience of growing up aboriginal, on the Tk'emlups Reserve (Secwepemc) near Kamloops, with strong First Nation values and traditions, while at the same time immersed in the cowboy and ranching culture of the interior of BC...” For more information go to <http://www.ronsdalepress.com/catalogue/whiskey.html>

From UNIVERSITY OF ALBERTA PRESS

***The Green Heart of the Tree: Essays and Notes on a Time in Africa* by A.S. WOULDSTRA**

Genre: Travel/Belle Lettres/Creative Non-Fiction

Publisher: Wilfrid Laurier Press

Release Date: March 2007

CND\$ 24.95

ISBN 0-88864-476-0

“Woudstra’s literary essays, rooted in personal experience and travel, are long and loving looks into the mysterious heart of Africa. Her writings explore topics as diverse as volcanic eruptions and wild trees, African art and ritual, life in Rwanda, and turtle eggs in warm sand...” Go to <http://www.uap.ualberta.ca/UAP.asp?LID=41&bookID=701>

From UNIVERSITY OF BRITISH COLUMBIA PRESS

***Beyond Mothering Earth: Ecological Citizenship and the Politics of Care* by SHERILYN MACGREGOR**

Genre: non-fiction/environmental studies

Publisher: UBC Press

Release Date: paperback January 2007

296 pages. p/b \$29.95 CAD

ISBN 9780774812023

"...In *Beyond Mothering Earth*, MacGregor argues that celebrations of "earthcare" as women's unique contribution to the search for sustainability often neglect to consider the importance of politics and citizenship in women's lives. Drawing on interviews with women who juggle private caring with civic engagement in quality-of-life concerns, she proposes an alternative: a project of feminist ecological citizenship that affirms the practice of citizenship as an intrinsically valuable activity while recognizing the foundational aspects of caring labour and natural processes that allow its specificity to flourish..."

Sherilyn MacGregor received her PhD from the Faculty of Environmental Studies at York University in Toronto. She is currently a lecturer in the School of Politics, International Relations, and Philosophy at Keele University in the UK.

**For more information go to
http://www.ubcpress.ca/search/title_book.asp?BookID=4529**

***Eau Canada: The Future of Canada's Water*, Ed. KAREN BAKKER**

Genre: non-fiction/environmental studies

Publisher: UBC Press

Release Date: December 2007

320 pages. h/c \$85.00 p/b tbd

ISBN 0-7748-1340-7 / 978-0-7748-1340-2

"As the sustainability of our natural resources is increasingly questioned, Canadians remain stubbornly convinced of the unassailability of our water. Mounting evidence suggests, however, that Canadian water is under threat. *Eau Canada* assembles the country's top water experts to discuss our most pressing water issues. Perspectives from a broad range of thinkers—geographers, environmental lawyers, former government officials, aquatic and political scientists, and economists—reflect the diversity of concerns in water management.

Arguing that weak governance is at the heart of Canada's water problems, this timely book identifies our key failings, explores debates over jurisdiction, transboundary waters, exports, and privatization, and maps our solutions for protecting our most important resource."

Karen Bakker is a professor of geography at the University of British Columbia.

For further information go to

<http://www.ubcpres.com/books/pdf/catalogues/Environment2006UBConly.pdf>

***The Culture of Hunting in Canada*, Eds. JEAN L. MANORE and DALE G. MINER**

Genre: non-fiction/environmental studies

Publisher: UBC Press

Release Date: November 2006

304 pages. p/b \$29.95 CAD

ISBN 0-7748-1294-X

"...The essays collected here highlight important events and issues—both historic and contemporary—regarding the culture and practice of hunting. Topics addressed include hunting identities; conservation and its relationship to hunting; tensions between hunters and non-hunters and between Aboriginal and non-Aboriginal hunting groups; debates over hunting practices and regulations; animal rights; gun control...It covers events from the early colonial period until the present day and all parts of Canada..."

Jean L. Manore teaches history at Bishop's University and Dale G. Miner is a partner in a research consulting business.

For further information go to

<http://www.ubcpres.com/books/pdf/catalogues/Environment2006UBConly.pdf>

***Shaped by the West Wind: Nature and History in Georgian Bay* by CLAIRE ELIZABETH CAMPBELL**

**Genre: non-fiction/from Nature/History/Society Series, general editor,
Graeme Wynn**

Publisher: UBC Press

Release Date: Winter 2007

320 pages. p/b 29.95

ISBN 0-7748-1099-8

“This is not a narrowly conceived local history but a focused argument about how places take on shifting cultural meanings over time. Claire Elizabeth Campbell argues that the environment of Georgian Bay is not simply an imagined geography but has been created through an active engagement between cultural readings and physical circumstances...”

To read further go to

<http://www.ubcpress.com/books/pdf/catalogues/Environment2006UBConly.pdf>

***Conserving Canada's Wildlife in the Twentieth Century* by TINA LOO**

Genre: non-fiction/environmental history

Publisher: UBC Press

Release Date: p/b January 2007

320 pages. p/b \$29.95 CAD

ISBN 0-7748-1290-7

“States of Nature is one of the first books to trace the development of Canadian wildlife conservation from its social, political, and historical roots. While noting the influence of celebrity conservationists such as Jack Miner and Grey Owl, Tina Loo emphasizes the impact of ordinary people on the evolution of wildlife management in Canada. She also explores the elements leading up to the emergence of the modern environmental movement, ranging from the reliance on and practical knowledge of wildlife demonstrated by rural people to the more aloof and scientific approach of state-sponsored environmentalists... ” To read more go to <http://www.ubcpress.com/books/pdf/catalogues/Environment2006UBConly.pdf>

From **UNIVERSITY OF OTTAWA PRESS**

Other Selves: Animals in the Canadian Imagination,
Edited by JANICE FIAMENGO

Genre: Non-Fiction/Criticism

Release Date: 2007

358 pp Price: unavailable

ISBN 978-0-7766-0645-3

Contributors for this collection include: Janice Fiamengo, Gwendolyn Guth, Susan Fisher, Cynthia Sugars, Travis V. Mason, Jack Robinson, Christoph Irmscher, Gwendolyn Davies, Thomas Hodd, Albert Braz, Peter Webb, Greg Maillet, Ella Soper-Jones, Misao Dean, Wendy Roy, and Brian Johnson. For further information on pricing and the release date email press@uottawa.ca or phone (613) 562-5246. U of Ottawa Press' website is currently under construction.

From **UNIVERSITY OF WASHINGTON PRESS**

Native Seattle Histories from the Crossing-Over Place by
COLL THRUSH

Genre: non-fiction/history/Aboriginal Studies/Environmental Studies

Release Date: April 2007

376 pages. cloth \$28.95 US

ISBN 0-295-98700-6 / 9780295987002

"In traditional scholarship, Native Americans have been conspicuously absent from urban history. Indians appear at the time of contact, are involved in fighting or treaties, and then seem to vanish, usually onto reservations. In *Native Seattle*, Coll Thrush explodes the commonly accepted notion that Indians and cities—and thus Indian and urban histories—are mutually exclusive, that Indians and cities cannot coexist, and that one must necessarily be eclipsed by the other. Native people and places played a vital part in the founding of Seattle and in what the city is today, just as urban changes transformed what it meant to be Native..."

Coll Thrush is an Assistant Professor of History at the University of British Columbia. He researches environmental history, Pacific Northwest and

American West, place-based studies and teaching, aboriginal histories and colonialism, and history of food. He is a contributor to Gary Paul Nabhan's edited collection *Renewing Salmon Nation's Food Traditions* (2006), and author of *The Skwupabsh and Their River: A Tribal History of the Green River Watershed from the Auburn Narrows to the Cascade Crest* (2005). He is currently working on *Consuming Encounters: Aboriginal and Newcomer Food Histories of the Northwest Coast*.

For further information go to

<http://www.washington.edu/uwpress/search/books/THRNAC.html>

From **WILFRID LAURIER UNIVERSITY PRESS**

Essential Song: Three Decades of Cree Music by LYNN WHIDDEN

Genre: Music; Native Studies

Publisher: Wilfrid Laurier Press

Release Date: February 2007

190 pp. \$85.00

ISBN 13: 978-0-88920-459-1

"Includes audio CD with over 50 Cree hunting songs . *Essential Song: Three Decades of Northern Cree Music*, a study of subarctic Cree hunting songs, is the first detailed ethnomusicology of the Northern Cree of Quebec and Manitoba. The result of more than two decades spent in the North learning from the Cree, Lynn Whidden's account discusses the tradition of the hunting songs, their meanings and origins, and their importance to the hunt. She also examines women's songs, and traces the impact of social change, including the introduction of hymns, Gospel tunes, and country music, on the song traditions of these communities. The book also explores the introduction of pow wow song into the subarctic and the Crees struggle to maintain their Aboriginal heritage—to find a kind of song that, like the hunting songs, can serve as a spiritual guide and force. Including profiles of the hunters and their songs and accompanied by an original audio CD of more than fifty Cree hunting songs, *Essential Song* makes an important contribution to ethnomusicology, social history, and Aboriginal studies..."

For information about the author go to <http://www.wlupress.wlu.ca/press/Catalog/whidden.shtml>

***Earthly Pages: The Poetry of Don Domanski* by DON DOMANSKI and BRIAN BARTLETT, editor**

Genre: Poetry

Publisher: Wilfrid Laurier Press

Release Date: April 2007

88 pp. \$14.95

ISBN 1-55458-008-0

"With *The Cape Breton Book of the Dead*, Don Domanski emerged as a remarkable new voice in Canadian poetry, combining formal conciseness with broad cosmic allusions, constant surprise with brooding atmospheric, and innovative syntax with delicate phrasings. In subsequent collections, Domanski's poetry has deepened and expanded, with longer lines and more complex structures that journey into the far reaches of metaphor. Now, with *Earthly Pages: The Poetry of Don Domanski*, the long-awaited first selection from his books, readers have a chance to experience the full range of his work in one volume.

Editor Brian Bartlett, in his introduction, "The Trees are Full of Rings," discusses Domanski's engagement with nature and the transformative power of his metaphors; his poetic bestiary amid mythical underpinnings; and his kinship to poets like Stevens, Whitman, and Rumi. Like these poets, Domanski is drawn to borderlands between the physical and the spiritual, the unconscious and the conscious. His poetry finds a home for demons and angels, spiders and wolves—and for kitchens and back alleys, forests and stars.

In language both fluent and hypnotic, Domanski maintains an awareness of both the magnitudes and the minutiae that live beyond language. In "Flying Over Language," an essay written specifically for this volume, the poet explains that for him metaphor is one way to suggest the wealth of being that poetry can only point toward."

<http://www.wlupress.wlu.ca/press/Catalog/bartlett.shtml>

***Desire Never Leaves The Poetry of Tim Lilburn* by TIM LILBURN, and ALISON CALDER, editor**

Genre: Poetry

Publisher: Wilfrid Laurier Press

Release Date: December 2006

\$14.95 Paper, 82 pp.
ISBN: 0-88920-514-0

“Selected poems in *Desire Never Leaves* span Tim Lilburn’s career, demonstrating the evolution of a unique and careful thinker as he takes his place among the nation’s premier writers. This edition of his poetry untangles many of the strands running through his works, providing insight into a poetic world that is both spectacular and humbling.

The introduction by Alison Calder situates Lilburn’s writing in an alternate tradition of prairie poetry that relies less on the vernacular and more on philosophy and meditation. Examining Lilburn’s antecedents in Christian mysticism and the ascetic tradition, Calder stresses the paradoxical nature of Lilburn’s writing—the expression of loss through plenitude. The divine in the natural world is glimpsed in brief flashes; nevertheless, the poet, driven by love, continues his quest for what glitters in things.

Tim Lilburn’s afterword is an evocative meditation grounded in personal history. He speaks of how poetry, a craning quiet, allows one to hear what is alive in the world. He also describes how poetry is resolutely attached to both a historical moment and an individual subjectivity that is inevitably anchored in time. Lilburn’s poetry is both a religious undertaking and a political gesture that speaks to the urgency of situating ourselves where we live.” <http://www.wlupress.wlu.ca/press/Catalog/calder.shtml>

***Children of the Outer Dark: The Poetry of Christopher Dewdney* by CHRISTOPHER DEWDNEY, and KARL E. JIRGENS, editor**

Genre: Poetry

Publisher: Wilfrid Laurier Press

Release Date: February 2007

\$14.95 Paper, 82 pp.
ISBN: 0-88920-515-9

“Four-time Governor General’s-award nominee for both poetry and non-fiction, Christopher Dewdney is celebrated internationally as a writer and a visionary and is best known for his particular imagining of place and memory. Beginning with Paleozoic fossil formations in southwestern Ontario and moving through eons of natural history to cityscapes and the digital present, Dewdney’s poetics encapsulate often surreal experiences from radical and epiphenomenal perspectives. His writing vibrates in a standing wave between science and art, reason and myth—embedding geology, neurophysiology, linguistics, and post-digital technology within a play of transitory viewpoints. *Children of the Outer Dark* provides a

geological survey of Dewdney's poetic strata. The poems selected, along with their order of presentation, serve a critical function to mine diverse layers of development in Dewdney's career. This collection will reward all those who seek inspiration and will provide teachers, students, and other writers with a short natural history of one of Canada's essential poetic minds." <http://www.wlupress.wlu.ca/press/Catalog/jirgens.shtml>

***Speaking in the Past Tense: Canadian Novelists on Writing Historical Fiction*, Ed. HERB WYILE**

Genre: History/Non-fiction

Publisher: Wilfrid Laurier Press

Release Date: December 2006

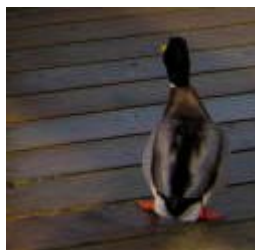
**\$26.95 Paper, 350 pp.
ISBN: 0-88920-511-6**

"The extermination of the Beothuk ... the exploration of the Arctic ... the experiences of soldiers in the trenches during World War I ... the foibles of Canada's longest-serving prime minister ... the Ojibway sniper who is credited with 378 wartime kills—these are just some of the people and events discussed in these candid and wide-ranging interviews with eleven authors whose novels are based on events in Canadian history.

These sometimes startling conversations take the reader behind the scenes of the novels and into the minds of their authors. Through them we explore the writers' motives for writing, the challenges they faced in gathering information and presenting it in fictional form, the sometimes hostile reaction they faced after publication, and, perhaps most interestingly, the stories that didn't make it into their novels.

Speaking in the Past Tense provides fascinating insights into the construction of national historical narratives and myths, both those familiar to us and those that are still being written."

<http://www.wlupress.wlu.ca/press/Catalog/wyile.shtml>



GRADUATE NETWORK

BROCK UNIVERSITY

St. Catharines, Ontario

This issue, in keeping with the Niagara Peninsula Regional Feature, we focus on St. Catharines's Brock University. As with previous Graduate Network features we wish to help prospective graduate students locate environmental critics and potential supervisors, and to promote research in environmental criticism in the Arts and Humanities in Canadian universities.

About Brock

"Located at the centre of Canada's beautiful Niagara Peninsula in St. Catharines, Ont., Brock University is the only Canadian university with the distinction of being part of a UNESCO Biosphere Reserve.

The University offers strong undergraduate, graduate and interdisciplinary degree programs that include co-op and other experiential learning opportunities to a student population of more than 17,000.

Brock University graduates continue to enjoy one of the highest employment rates of all Ontario universities at 96.5 per cent. Brock celebrates the success of its 50,000 graduates who apply their degrees to careers throughout Canada and around the world.

The quality of education at Brock University continues to score high marks with students who gave the University a grade of A- in the *Globe and Mail's* 2005 University Report Card.

Our commitment to the individual student and to the highest standards of teaching and research excellence is reflected in the growing numbers applying to Brock. The percentage increase in student applications to Brock continues to rise and is one of the highest among Ontario universities.

Brock students can expect the close, personal attention of a dedicated faculty and the opportunity to explore their academic interests through participation in seminars and labs.

The University is expanding the number of programs offered at the undergraduate and graduate levels and is introducing new co-op programs across all faculties. Brock offers one of the largest selections of co-op programs in Canada.

To meet an increasing demand for a Brock education, more than \$87 million in construction has been committed or commissioned to expand the campus. Over the last few years, the University completed construction of academic buildings, the Walker Complex, which is Niagara's largest recreational facility, and student residences. Recently, Brock approved the construction of a \$22.6-million facility to house a new bookstore, provide additional academic space and house the Lifespan Development Research Centre, a facility unique in Canada.

The University also operates a campus in Hamilton that is used primarily for teacher education.

Brock serves the Niagara region as a cultural, academic and recreational centre and offers the community excellent facilities for people of all ages.

Brock's annual economic impact on the Niagara region is \$265 million.

The Brock campus is a safe and friendly environment. The park-like setting of the University, with its wide-open spaces, offers a number of outdoor activities at any time of year.

Opened in 1964, Brock was named for Maj.-General Sir Isaac Brock, who lost his life at Queenston Heights in the War of 1812. His last words are said to be, "Surgite! Push on!" — which have become the University's motto."

For more information go to: <http://www.brocku.ca/>

Graduate Program Offerings

This section profiles a few of the unique Graduate Programs at Brock that offer a receptive and creative environment for ecocritical inquiry. The programs are primarily at the Masters level, though Brock is working on developing more PhD level programs for the future.

MA in Social Justice and Equity Studies

The ability to understand and analyse struggles and inequities associated with ability, age, gender, sexuality, racism, and class has become increasingly important in the twenty-first century. This innovative interdisciplinary MA in Social Justice and Equity Studies responds to the growing need for individuals trained in the expanding field of social justice and equity scholarship by offering preparation in theory and research methods that explicitly link local, national and global processes to social justice and equity issues.

Brock University's interdisciplinary MA program in Social Justice and Equity Studies is unique in Canada. The program unites scholars from distinct academic disciplines to

provide an exciting breadth and diversity of perspectives. Participating faculty come to the program from **The Centre for Environment**, Child and Youth Studies, Dramatic Arts, English Language and Literature, Geography, History, Labour Studies, Political Science, Sociology, and Women's Studies. Students will be equipped to pursue doctoral studies and to offer their expertise as policy makers or policy consultants to social advocacy and social movement organizations as well as a wider public.

MA in POPULAR CULTURE

Popular Culture may be defined broadly as expressive practices and performances in daily life. The study of Popular Culture is the scholarly investigation of expressive forms widely disseminated in society in both historical and contemporary contexts. The forms of Popular Culture include traditional literary texts or works of art, as well as mass media (television, film, radio, recordings, advertising, newspapers and magazines) and sport, rituals, fashion and fads.

The study of Popular Culture is approached in the MA Program at Brock holistically, viewing these expressive forms both as aesthetic objects and within the social and cultural contexts in which they are created, disseminated, interpreted and used.

The Interdisciplinary MA in Popular Culture is a one-year program that draws on theoretical perspectives, approaches and methods from a variety of disciplines in the Humanities and Social Sciences, as well as the established interdisciplinary field of Cultural Studies. The study of Popular Culture ranges from traditional textual analysis to ethnographic observation and participant interviews. Themes and topics addressed in the Program emphasize both historical and contemporary perspectives. The program espouses no single methodological or theoretical perspective.

Given its interdisciplinary character, the program welcomes students from a variety of academic backgrounds, including Canadian Studies, Communication or Media Studies, English Literature, Film Studies, History, Music, Political Science, Sociology, and Women's Studies.

MA in ENGLISH LITERATURE

As mutually informing concepts, the terms of our Field "text," "community" and "discourse," suggest the power of texts to reflect and to shape both communities of origin and communities of reception. The Program also focuses critical attention on the kinds of negotiation - both material and theoretical - attending the production, performance and reception of texts. Literary and textual problems acquire richer significance when viewed in relation to the ways in which texts, both literary and non-literary, are produced and used in the often conflicting discourses that constitute the culture of a community.

The field is strongly supported by the Department's research expertise. Department members are currently actively researching the intersections of texts, communities and discourses in a wide range of areas.

MA in GEOGRAPHY

The MA Program in Geography is designed to train students broadly in

geographical approaches to understanding social and human/environment relations, with emphasis on how contemporary processes affect spatial relations across the range of scales from the local to the global. Course work and faculty expertise will expose students to a range of approaches to geographical analysis, including planning perspectives, a variety of critical and applied approaches in human geography, spatial data analysis, and image processing and analysis. Students will be encouraged to develop a sophisticated and rigorous understanding of geographical processes, through an examination of various current theoretical perspectives and research methodologies, as well as through exposure to diverse empirical material. The training offered by the program will prepare students who wish to pursue careers in areas where the ability to examine and analyze the spatiality of social and human/environment relations is an asset, or continue to the PhD level in Geography, Planning or a related discipline.

English Language and Literature

Graduate Studies Program:

<http://www.brocku.ca/english/MA/index.html>

Information about faculty is taken from departmental websites

Martin Danahay

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Martin Danahay is the author of *A Community of One: Masculine Autobiography and Autonomy in Nineteenth Century Britain* (SUNY Press, 1993), *Gender at Work in Victorian Culture: Literature, Art and Masculinity* (Ashgate, 2005), and of a number of articles in Victorian literature and culture. He has edited the Broadview Press editions of *Dr. Jekyll and Mr. Hyde* (1999) and *The War of the Worlds* (2003), and, with Alex Chisholm, *Jekyll and Hyde Dramatized: The 1887 Richard Mansfield Script and the Evolution of the Story on Stage* (McFarland Press, 2004). ***Animal Dreams: Representations of Animals in Victorian Literature and Culture*, edited with Deborah Denenholz Morse, is forthcoming from Ashgate Publishing.** Professor Danahay's current research project is a book tentatively entitled *Sex and Violence in Jekyll and Hyde: Divided Masculinity 1886-1999*. He has interests as well in the effects of the new media on cultural production and in the digital humanities.

Adam Dickinson

Assistant Professor PhD (Alberta) 2005
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Adam Dickinson comes to us from a SSHRC Postdoctoral Fellow at York University in the Faculty of Environmental Studies. His doctoral dissertation was entitled "Lyrical Ethics: The Matter and Time of Eco-poetry" and he continues his work in eco-poetics and the ethical approaches of Emmanuel Levinas and Jaques Derrida. Professor Dickinson has published one book of poetry, *Cartography and Walking* with Brick Books (2002), has a second, *Kingdom, Phylum* forthcoming from Brick in 2006, and has been anthologized in recent collections of contemporary Canadian poets.

In the 2006-2007 academic year Professor Dickinson will be teaching ENGL 2P45 "Poetry and Poetics" (D2), ENGL 3P45 "Modern Poetry and Poetics" (D2) and 4P71 "Contemporary Theoretical Approaches" (D3).

Leigh Knight

Assistant Professor

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Leah Knight is currently rewriting and augmenting her PhD dissertation, "Cultivating Collections: Print, Plants, and Poetics in Early Modern England (1550-1600)," with a view to publication, and is constructing a comprehensive database of botanical communities — loose-knit groups who used plants, as well as books about plants produced in the period, to develop and mediate their relationships.

Marilyn Rose

Full Professor, Dean of Graduate Studies PhD (McMaster) 1979
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Marilyn Rose is a specialist in 20th Century Canadian literature with particular interest in women poets and contemporary poetry. With Erica Kelly, she has developed a comprehensive [Canadian Women Poets website](#). She also works in the area of Popular Culture and is a member of the Program Committee for Brock's M.A. Program in Popular Culture. She and her research partner Jeannette Sloniowski, of the Department of Communications, Popular Culture and Film, are currently constructing [a comprehensive research website in the area of Crime, Mystery and](#)

[Detective Fiction](#). Other research interests include Canadian Studies projects, such as **a study of the canoe as Canadian iconography**, Canadian detective fiction, and the ways in which specific figures from popular culture (notably Carroll's Alice in Wonderland) have been imported into high culture productions from the early 20th century through the present time.

Professor Rose served as Chair of the English Department (from July 1999 - June 2002), has twice directed the Canadian Studies Program at Brock University, serves as the inaugural Director of Brock University's Humanities Research Institute, and is on the Executive Committee of the Council of Ontario Universities.

Marilyn Rose received the 1996 Alumni Excellence in Teaching Award.

Although Professor Rose has a very heavy schedule as Dean of Graduate Studies, she continues to teach in the Department. In the 2006-2007 academic year she will be teaching ENGL 4P65, "Space and Place in Modern and Contemporary Canadian Poetry" (D2) and ENGL 4P64, "Contemporary Canadian Fiction: the Short Story" (D3).

Barbara K. Seeber

Associate Professor PhD (Queen's) 1995
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Professor Seeber's area of specialization is eighteenth-century fiction. She is the author of *General Consent in Jane Austen: A Study of Dialogism* (McGill-Queen's University Press, 2000), and she has published articles on Austen in *LIT: Literature Interpretation Theory*, *Eighteenth-Century Fiction*, *Persuasions*, and *Lumen*. **Her current project focuses on eighteenth and early nineteenth-century discourses of animal welfare, animal rights, and vegetarianism.** She is Co-Editor of *Lumen*, the annual journal of the Canadian Society for Eighteenth-Century Studies, and serves on the Executive of the Canadian Society for Eighteenth-Century Studies.

In the 2006-2007 academic year Professor Seeber will be teaching ENGL 3P25, "Restoration and Augustan Literature" (D2), ENGL 3P40, "The Eighteenth Century Novel," (D2), ENGL 2P31, "Later Romantic Writing" (D3) and ENGL 4P30, "Jane Austen" (D3).

Sherryl Vint

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Sherryl Vint joins us in July from a tenure-track position at St. Francis Xavier University. In her recent book, *Bodies of Tomorrow: Technology, Subjectivity, and Science Fiction* (Toronto: University of Toronto Press, 2006) she explores the connection between human subjectivity and embodiment, situating the science fiction texts she analyses within technoscience debates on the ethics of genetic and other body modification. She is currently working on a book focused on the intersections of animal studies research, technoscientific uses of animals, and cultural representations of animals, using examples drawn from science fiction texts. Sherryl Vint is co-editor of two works under contract with Routledge, *The Routledge Companion to Science Fiction* (2008) and *Fifty Key Figures in Science Fiction* (2009). In addition she is beginning work on the construction of masculinity in American culture.

Department of Visual Arts

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Keri Cronin

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PhD Queens University

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Keri is a historian of visual culture whose research interests include: Visual Culture in the History of Science; History of Photography; Canadian Art; Art & Activism; and Environmental Cultural Studies. She has presented at numerous scholarly conferences and is the co-editor (with Kirsty Robertson, Goldsmiths College, University of London) of a collection of essays entitled *(Image)ining Resistance: The Art and Visual Culture of Activism*. Keri teaches VISA 1Q98 Introduction to Visual Culture; VISA 2P90/1 Art in Revolution: 1750-1851, and Modernism, Modernity and Contemporaneity: 1851-1907

For more information go to <http://spartan.ac.brocku.ca/~jcronin/>

Canadian Studies

Program Information:

<http://www.brocku.ca/canstudies/>

Elsbeth Cameron

Associate Professor

"ELSPETH CAMERON is the author of three award-winning biographies: HUGH MACLENNAN: A WRITER'S LIFE (1981); IRVING LAYTON: A PORTRAIT (1985); and EARLE BIRNEY: A LIFE (1994). She has taught English and Canadian Studies at Concordia University, The University of Toronto since 1970. She has been teaching at Brock University since 2002. Professor Cameron has been a guest lecturer in many countries around the world. Her journalistic profiles have won several awards. She has edited the texts for both the Canadian Studies courses she currently teaches at Brock: CANADIAN CULTURE: AN INTRODUCTORY READER (1997) and MULTICULTURALISM AND IMMIGRATION IN CANADA: AN INTRODUCTORY READER (2004)." <http://www.brocku.ca/canstudies/faculty/cameron.php>

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Historical Geography / Cultural Geography

Research interests focus on Native - Euro - Canadian relationships in 19th century Canada and, more specifically, on the development of the reservation ideal.

http://www.brocku.ca/geography/people/Mike_Ripmeester_Updated/mripmees.htm

Department of Geography

Graduate Studies Program:

http://www.brocku.ca/geography/MA_Program_Geography.html

Hugh Gayler

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INTERESTS: Urban Geography / Urban Planning

Urbanization and Agricultural Land Preservation

Planning Issues on the Rural-Urban Fringe

Downtown Revitalization

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Fields:

Historical urban, social and cultural geographies

Research and Teaching Interests

- gender, modern cities, and public space (historical)
- women, cycling and public space (historical)
- modernism, bourgeois ideologies, and the geographical imagination
- turn-of-the-twentieth-century urban and social reform in northern North America
- neoliberal influences on social and physical urban infrastructure and public space

<http://www.brocku.ca/geography/people/PhilMackintosh.htm>

History Department

Graduate Studies Program: <http://www.brocku.ca/history/graduate/index.php>

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rural Atlantic Canada and Newfoundland

"...the use of science and scientific management techniques by which the provincial and colonial governments pursued not only the management of resources but also its peoples, and the manner by which those endeavours were met in rural communities..." For more details visit

<http://www.brocku.ca/history/faculty/dsamson/index.php>

Sociology Department

Graduate Studies Program:

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Dr. Ezeonu received his B.Sc. (Honours) from the Anambra State University of Technology (now, Nnamdi Azikiwe University, Nigeria), M.Phil. from the University of Cambridge, England, M.A. from the University of Leeds, England and Ph.D. from the University of Toronto. He has published on issues of social and economic justice in Sub-Saharan Africa. His present research interests include: gang violence, racialised crime, the social construction of crime, transnational crime, **environmental crime in the Niger Delta region of Nigeria**, and contemporary African Diaspora.

Zafar Iqbal

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Zafar received his PhD in Sociology from Purdue University, Indiana, USA. His teaching and research interest lies in the areas of work, complex organizations, consumerism, and education & equity.

Previously, **he has worked for labour and environmental issues in Pakistan.** He **introduced a new course on labour, environment and consumption** this summer. He is working on a research project to assess the role of middle class parents in the decline of public school system in NWFP, Pakistan

Ana Isla

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Ana Isla (PhD University of Toronto OISE, MA Universidad Nacional Autónoma de México) teaches in sociology and the women's studies program. Her current research specialties and interests are in feminism, **eco-feminism, women in development, Third World women, women's micro-enterprises, political economy, political ecology, the commons, enclosure in the 21st century, debt crisis, globalization and global issues, social justice, racism, economic development, sustainable development, debt-for-nature swaps, poverty issues, community organizing, the subsistence perspective, the gift economy, indigenous knowledge, bio-piracy, eco-tourism, mining, and environmental non-government organizations (NGOs).**

John Sorenson, PhD

Professor
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Professor Sorenson has a background in anthropology and received a PhD from York University's Social and Political Thought Programme. He has conducted field research in Eritrea, Ethiopia, Sudan and Pakistan. He was associated with the Disaster Research Unit (University of Manitoba), the Centre for Refugee Studies (York University) and worked with the Eritrean Relief Association in Canada. His books include *Imagining Ethiopia: Struggles for History and Identity in the Horn of Africa*; *Disaster and Development in the Horn of Africa*; *African Refugees*; *Ghosts and Shadows and Culture of Prejudice*. Currently, he is writing on the experience of women in the Eritrean liberation struggle and after independence. **His interests are in the area of social justice generally, with special concern for animal liberation and the environment.**

Dennis Soron

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Dr. Soron's teaching and research interests include social theory, the political economy of consumption, social movements, **and the intersection of labour and environmental politics**. He has published various book chapters, articles, and interviews on consumerism, work, the environment, and the problem of 'depoliticization'. He is (with Gordon Laxer) the co-editor of "Not For Sale: Decommodifying Public Life", forthcoming from Broadview Press in early 2006.

Women Studies

Shalini Singh

Associate Professor

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Dr. Singh is particularly keen on investigating tourism dynamics in the developing countries, with specific reference to India. My recent academic ventures include practices in altruistic tourism; Tourism and community development and wellbeing; **Links between the human factor and sustainability, Synergies between people and environments**

<http://www.brocku.ca/fahs/profile/index.phtml?id=128>

Ana Isla, from Sociology, is cross-listed with Women Studies. See her profile above.



SCATTERINGS

Sneaking Up On Rocks

By **Vivian Hansen**

February 23, 1983

Dear Glenn:

I think the bedrock is well-jointed sandstone, with the joints enlarged by weathering. The rock pile is similar rock uplifted by frost heaving into a jumbled mass. No Aztecs required!

Tom Oliver

(from a note written to Glenn Burgess about the origins of the Cypress Hills Rock Pile)

Sneaking Up On Rocks

My hands ask unvoiced questions. In searing Saskatchewan sunlight, the rocks humm their aversion to answers. They allow me to believe that they have yielded to erosion, becoming their own sense of geometric understanding. Like stone lemmings, they all agree to pell mell toward the cliff, revealing the peculiar blood-lust of stones.

Monolithic sandstone. These rocks reside in the unglaciated and mysterious Cypress Hills, a place the Native people knew as the "thunder-breeding hills." The stones are studded over a hill peninsula, practicing the pose of an armadillo, while scuttling for a cliff.

This rare outcropping could be the eighth wonder of the world, marginalized because of its *in situ* performance on the Canadian prairies. I turn corners of meaning, possible in these rare scallops of stone.

Speculations. Fragments of possibilities: an ancient South American civilization preparing to construct a sandstone temple. This idea nurtured from obscured rock art similar to that of Aztec artists. Art formed from the stroke of fast water and the etchings of wind.

Native people avoided entering the Cypress Hills, sneaking in at night to cut lodgepole pines for tipis, then getting the hell out of the thunder-breeding hills. Fort Walsh was constructed within the Stones' view, after American wolfers and whiskey traders murdered hundreds of Assiniboine people over an issue about a loosely fired shot.

Thunder-breeding hills. Big Bear's final camp, as he ran with his tribe from the Queen's Treaty. No oral tales about the whimsical, mystical, and fractured pattern of Stones. Here I can see the wind as she carries spirit to carve, sculpt and create; a symmetry of stones that frightens and frustrates insistent patterns of history.

My third-eye senses the need for an alternative approach. These stones are mystical and full of spirit-life; we humans approach this knowledge with reticence, as though the spirit that is here is too large to meet.

Words are unwieldy to speculate on Stone Origins. It is easier to touch these hot stones; to hear them as the hard cough of thunder-breeding hills, to leave my imperfect knowing to these fragments of feeling.

Note on Contributor: Vivian Hansen is a Calgary poet and author of *Leylines of My Flesh* and *Never Call it Bird*. Her writing encompasses women's issues, the western landscape, work and immigration. She is the co-founder of the Calgary Women's Writing Project. She has taught poetry and life writing with the Alexandra Writers' Centre in Calgary. She facilitates workshops in poetry and life writing for the aged and disabled.

ACKNOWLEDGEMENTS

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