

THE GOOSE

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GRAD NETWORK: UNIVERSITY OF VICTORIA

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ACKNOWLEDGEMENTS

EDITOR'S NOTEBOOK

With spring comes another issue of *The Goose*, and our contributors have provided some wonderful features. Richard Pickard gives an update about the ASLE 2009 conference in Victoria. In *Edge Effect*, Jan Zwicky offers three poems: "Small Song: Blue," "Song for the breeze before dawn," and "Small Song: December Light." The Regional Feature puts the spotlight on Québec, where Fenn Stewart takes us under the surface of Lake Massawippi, and Tom Berryman reflects on Québec and ecocriticism. And the Grad Network highlights the University of Victoria's West Coast Literature program.

Book reviews in this issue present Alanna F. Bondar's review of Don Domanski's and Tom Wayman's latest poetry collections. Jenny Kerber reviews *Other Selves: Animals in the Canadian Literary Imagination*; Robyn Read reviews Tim Bowling's memoir *The Lost Coast*; Nick Bradley reviews Dennis Lee's *YesNo*, as well as the essay collection *Coming into Contact: Explorations in Ecocritical Theory and Practice*; José Carlos Redondo-Olmedilla reviews *Intent for a Nation: What is Canada for?* by Michael Byers; Sonnet L'Abbé reviews *A Gathering of Flowers from Shakespeare* by Gerard Brender à Brandis (with F. David Hoeniger); Owen Percy reviews *Quick* by Anne Simpson and *Torch River* by Elizabeth Philips; Maryann Martin reviews two environmental children's books – *Other Goose: Recycled Rhymes for Our Fragile Times* by Barbara Wyn Klunder, and *Jack Pine* by Christopher Patton; Afra Kavanagh follows up her last *Goose* review on Robert Bringhurst with a review of Bringhurst's *Everywhere Being is Dancing: Twenty Pieces of Thinking*; and Jennifer Bowering Delisle reviews Agnes Walsh's *Going Around with Bachelors*.

Our New Publications section highlights works of interest, and features several new books by ALECC members. These include Anne Simpson's novel *Falling*, which was published in February by McClelland & Stewart; Brian Bartlett's poetry collection *The Watchmaker's Table*, now available from Goose Lane Editions;

John Donlan's poetry collection *Spirit Engine*, now available from Brick Books; Ken Belford's *Ian(d)guage*, due in August 2008 from Caitlin Press (Harbour Publishing); and *Open Wide a Wilderness: Canadian Nature Poems*, edited by Nancy Holmes, with an introductory essay by Don McKay, due in August 2008 from Wilfrid Laurier Press's new Environmental Humanities Series. This volume promises to be an important survey of English Canadian nature poetry from the eighteenth to the twenty-first century. The Environmental Humanities Series itself is a wide-ranging series focusing on the contributions of humanities research to environmental studies. Cheryl Lousley is the Series Editor, and the Editorial Committee includes Adrian J. Ivakhiv, Catriona Mortimer-Sandilands, Susie O'Brien, Laurie Ricou, and Rob Shields.

Congratulations are also in order for several more ALECC members. Pamela Banting has won an Honorable Mention in the New Course category of the Humane Society (USA) Animal and Society Course Awards for her course "The Human and Its Others: The Question of the Animal." Sheri Benning has won two Saskatchewan Book Awards: The Poetry Award (in honour of Anne Szumigalski) and The City of Saskatoon Award, for her book *Thin Moon Psalm*. Harold Rhenisch is the winner of the Fourth Annual George Ryga Award for Social Awareness in BC Writing and Publishing, 2007. And Theresa Kishkan was nominated for the Hubert Evans Non-Fiction Prize for her book *Phantom Limb*.

Other new publications by ALECC members include Luanne Armstrong's and Harold Rhenisch's pieces in *Imagining British Columbia: Land, Memory & Place*, edited by Daniel Francis. Cheryl Lousley's "Knowledge, Power and Place: Environmental Politics in the Fiction of Matt Cohen and David Adams Richards" appears in *Canadian Literature* 195 (Winter 2007). Travis Mason has an article, "Placing Ekphrasis: Paintings and Place in Stanley Park," in *Canadian Literature*, as well as a creative essay, "West-coast birding as postcolonial Strategy: Literary criticism in the Field," in the *Kunapipi* special Bird issue due in July. Sonnet L'Abbé has poetry forthcoming in *West Coast Line* and *Canadian Literature*, an essay and poetry forthcoming in *Arc*, and an essay forthcoming in *Open Letter*. Finally, Dianne Chisholm was the editor for *Rhizomes* issue 15 (Winter 2007). This special issue on Deleuze and Guattari's Ecophilosophy featured four articles by ALECC members: Dianne Chisholm's

"Rhizome, Ecology, Geophilosophy (A Map to this Issue)," Michael Mikulak's "The Rhizomatics of Domination: From Darwin to Biotechnology," Adam Dickinson's "The Weather of Weeds: Lisa Robertson's Rhizome Poetics," and Sheri Benning's "Claybank, Saskatchewan."

Within the field of ecocriticism more broadly, several exciting developments are underway. A new online peer-reviewed journal, *The Journal of Ecocriticism (JoE)*, has launched, and is co-edited by Rebecca Raglon (UBC) and Marian Scholtmeijer (UNBC). While based in Canada, *JoE* invites international ecocritical scholarship. The launch of this journal speaks to the increasing prevalence of ecocritical study, and comes at an especially opportune moment, as *ISLE* has had to instate a temporary moratorium on new submissions while they work through a backlog of accepted material.

The inaugural online issue of *The Brock Review* (Vol. 10, No. 1.) will be a special issue dedicated to the theme of "The Garden in the City," due during the summer of 2008. The UK journal *New formations* has a special issue on "Earthographies: Ecocriticism and Culture" (number 64, Spring 2008), featuring a wide range of ecocritical topics. And ASLE UK's fifth biennial conference, "Activism, Apocalypse, and the Avant-Garde" will take place at the University of Edinburgh, 10-13 July 2008.

Calls for papers of potential interest to ALECC members include a *Modern Fiction Studies* special issue on "Modern Fiction and the Ecological: the Environmental Crisis and the Future of Ecocriticism" (submissions due 1 October 2008). The Animals and Society Study Group (Australia) and The University of Newcastle invite submissions for the 2009 International Academic and Community Conference on Animals and Society: Minding Animals (13-19 July 2009; submissions starting 1 July 2008). And *Lake: a journal of arts and environment* invites ongoing submissions of art, essays, and creative writing that engage with ecological issues.

ALECC's website now includes a listing of our Executive Council. If you have not done so already, we strongly encourage you to become a member of ALECC. Your membership is important for supporting scholarly and artistic work on the relationship between literature, culture, and environment in Canada.

As always, many thanks are due to our contributors, and to Lisa Szabo and Mike Pereira for their work in putting *The Goose* together. If you have comments on *The Goose*, or if you would like to contribute a review or featured writing, please contact us. I hope you will enjoy this issue.

~ PAUL HUEBENER
Co-Editor

NEWS FROM THE EXECUTIVE



**ASLE (Association for the Study of Literature and Environment)
2009 Conference Update**

ALECC's vice-president [RICHARD PICKARD](#) writes from UVic:

ASLE vice-president Dan Philippon and I have been working hard to set up the 2009 ASLE conference to be held in Victoria,

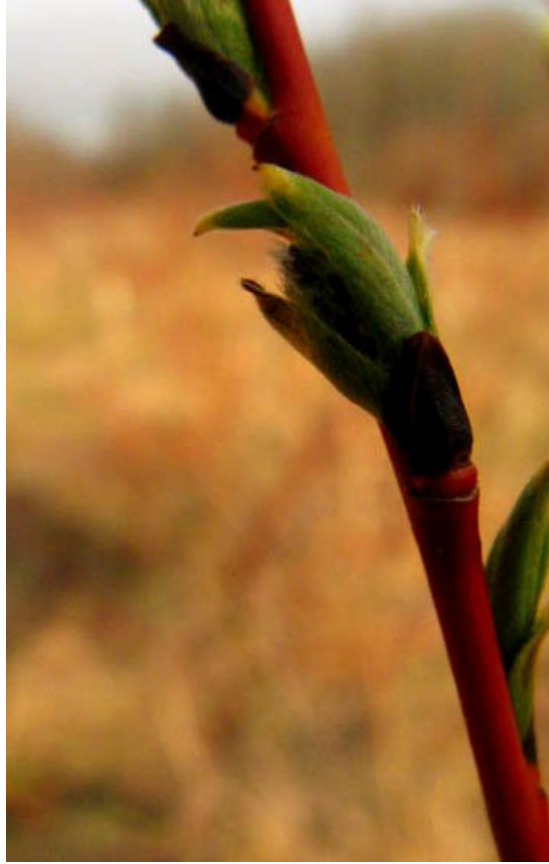
BC, on the campus of the University of Victoria. We've set up a basic conference website at <http://asle.uvic.ca>, which will be updated regularly over the next thirteen months as the conference approaches. We intend to release a call for papers in early June, which will include the conference theme and a description of the types of presentations we'll be seeking. The conference dates have been confirmed as June 3-6, 2009, with pre-conference workshops and seminars on Tuesday, June 2, and a variety of post-conference field trips on Sunday, June 7, with the possibility of having longer trips begin on the Sunday.

As we work, we've kept uppermost in our minds the idea that we should only travel if it lets us experience something that we couldn't have experienced if we hadn't left home. In other words, we don't want this conference to be "business as usual"; we hope that the plenary speakers will issue challenges and calls to action, that panels and presentations will be experimental and diverse, and that attendees will take every step possible to make the experience count.

This challenge was laid down by Bill McKibben at the 2007 ASLE conference at Wofford, in his [plenary lecture](#) that opened the conference. We've taken Bill's comments very seriously. We're very excited about this event, and we hope you will be as well! If you have any questions, suggestions, hopes, or concerns, please drop us a line at asle@uvic.ca.

We're very close to being able to say who the plenary speakers will be, but I can't say yet!

***EDGE EFFECTS: MERGING CREATIVE AND
CRITICAL BOUNDARIES***



FEATURING **JAN ZWICKY**

The following poems are from *Thirty-Seven Small Songs & Thirteen Silences* (Gaspereau, 2005). *The Goose* thanks Jan Zwicky and Gaspereau Press for allowing us to reprint the poems.

Small Song: Blue

The sky today: a single
perfect sound, an open
throat, the *now*
that's everywhere and all there is
of time -

**the sky, perhaps,
Parmenides
looked up into and said
what is for being
is for thinking, too.**

**I guess I better
wear a hat!**

Song for the breeze before dawn

**You lift like dark itself
out of the night - an overcoat,
your lining hung with night-perfume
and dew. O, river of cedar-shadow,
chinchilla skin of night!
You spread beneath my window
and everything you touch
knows nakedness.**

Small Song: December Light

**At my window
the curtain shifts:
dark of the year
but a sweet, unfettered day.**

**The cotton glows;
and the light that lifts it
is a green leaf: I will praise now
the invisible bird**

**that carries it - even if
there is no landfall,
no name in our field guides
for the tree on which it grew.**

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JAN ZWICKY'S books include *Wittgenstein Elegies* (Brick, 1986), *The New Room* (Coach House, 1989), *Lyric Philosophy* (UTP, 1992), and *Songs for Relinquishing the Earth* (Cashion, 1996; Brick, 1998), which won the Governor General's Award in 1999. *Wisdom and Metaphor* was published by Gaspereau Press in 2003, *Robinson's Crossing* by Brick Books in 2004, and *Thirty-Seven Small Songs and Thirteen Silences* appeared from Gaspereau in 2005.

Zwicky has also published widely as an essayist on issues in music, poetry, philosophy, and the environment. She has taught creative writing at the University of New Brunswick, led a number of workshops, and taught in the Writing Program at the Banff Centre for the Arts. She is also a violinist, with a strong interest in baroque performance practice. Since 1986, she has edited poetry for Brick Books. A native of Alberta, she is currently living on Vancouver Island where she teaches part-time in the Philosophy Department at the University of Victoria.

Poetry

Thirty-Seven Small Songs & Thirteen Silences. Kentville:

Gaspereau, 2005.

Robinson's Crossing. London: Brick, 2004.

Twenty-one Small Songs. Mission: Barbarian, 2000.

Songs for Relinquishing the Earth. London: Brick, 1998.

The New Room. Toronto: Coach House, 1989.

Wittgenstein Elegies. Edmonton: Academic Printing & Publishing, 1986.

Where Have We Been. Ilderton: Brick Books, 1982.

Selected Other Publications

Wisdom & Metaphor. Kentville, NS: Gaspereau, 2003. (In May 2008, Gaspereau Press will reissue a hardback new edition <http://www.gaspereau.com/1554470544.shtml>)

"Wilderness and Agriculture." *The Philosophy in the Agora: The Public Face of Canadian Philosophy*. Ed. Andrew Irvine and John Russell. Toronto: UTP, 2006. (Also previously published in *The Eye in the Thicket*. Ed. Séan Virgo. Saskatoon: Thistledown, 2002.)

"Black Spruce." *Antigonish Review* 136 (2004): 19-21.

Contemplation and Resistance: A Conversation. With Tim Lilburn. Saskatoon: Jack Pine, 2003.

"Oracularity." *Metaphilosophy*. 34.4 (2003): 488-509.

"Dream Logic and the Politics of Interpretation." *Thinking and Singing*. Ed. Tim Lilburn. Toronto: Cormorant, 2002.

"Once Upon a Time in the West: Heidegger and the Poets." *Thinking and Singing*. Ed. Tim Lilburn. Toronto: Cormorant, 2002.

Why I Sing the Blues: Lyrics & Poems. Eds. Jan Zwicky and Brad Cran. Vancouver: Smoking Lung, 2001.

"Being, Polyphony, Lyric: An Open Letter to Robert Bringhurst." *Canadian Literature* 156 (1998): 181-184.

"Bringhurst's Presocratics: Lyric and Ecology." *Poetry and Knowing: Speculative Essays and Interviews*. Ed. Tim Lilburn. Kingston: Quarry, 1995.

Lyric Philosophy. Toronto: UTP, 1992.

REGIONAL FEATURE



QUÉBEC

Lake Massawippi

by **FENN STEWART**

"In no part of the Dominion," writes Bertha Weston Price in her 1937 book *Legends of Our Lakes and Rivers*, "are the lakes more beautiful than in the Eastern Townships," an area of south-eastern Quebec "poetically named 'The Garden of Canada'" (4). Of these beautiful bodies of water, Price writes, Lake Massawippi is "nearest and dearest to her heart" (4).

Price imagines Lake Massawippi as it was "when this country was the rightful home of the noble savage, surrounded by an equally 'noble growth of maples and birches, pines and cedars,' a 'jewel in a jade setting'" (8-9). Despite her nostalgia for pre-contact times, she speaks highly of the Lake Massawippi of 1937: the "delightful summer resorts" of North Hatley and Ayer's Cliff, the "charming summer cottages and camps, typical of the Canadian and American love for out-door life" (4).

Obviously, the book is out of date: in addition to Price's

dependence on racist stereotypes, she begins with a disturbing apologia for colonization in which Canada is personified as a "maiden" who "opens her arms to the people of many nations" (3). In some ways, however, Price's brand of Canadiana is easily recognizable to a modern reader. Her "Photographic Views" of Lake Massawippi look similar to current pictures of the area, and her Romantic depiction of the Canadian landscape is part of a tradition of iconography and literature that continues to this day.

When I was seventeen, I moved to Montréal to attend university. During those four years, I visited Lake Massawippi many times. Having grown up in British Columbia, I was unfamiliar with the landscape and its mythos: the *coureurs des bois*, the *cabanes à sucre*, pictures of Pierre Elliot Trudeau in a birchbark canoe.

At McGill, in my CanLit class, we read about Margaret Atwood's heroine surfacing in a northern lake, Irving Layton's "breathless swimmer in that cold green element," Gwendolyn MacEwan's lake that "like a mirror turns you inward." I was unconvinced. For me, swimming never resulted in revelation. As I splashed about in the various lakes of my acquaintance, I never felt I was "sinking," like MacEwan's speaker, "into an elementary world." I never expected that I, like Atwood's surfer, would emerge with a sense of discovery or personal growth.

Perhaps my discomfort with these narratives had something to do with the fact that it is difficult to write responsibly about nature in a post-colonial context. First Nations people have long been implicated, in very problematic ways, in the mythos of the Canadian landscape. As we see in Price's book, which consists mainly of her interpretation of stories about the "Indians who inhabited this section of country" before Lake Massawippi was "discovered" in 1793, non-indigenous writers have often romanticized the relationship between First Nations people and their land (8). As Frederick Matthew Wiseman points out in *The Voice of the Dawn: An Autohistory of the Abenaki Nation*, "the image of the First Nations peoples is held firmly in White hands" (1). When Wiseman speaks of an "image [...] of basket-making Indian people dressed in beads and buckskins, adrift somewhere in time, unconnected to the present" he is speaking of the New England context, but much

of what he says is likely applicable to the Abenaki who live north of the border—the traditional inhabitants of the land around Lake Massawippi (1).

In order to break from this tradition of imposed representation, I want to quote from the official website of the Cowasuck Band of the Pennacook-Abenaki People, who describe their homeland, N'dakina, as the "lands and waters that our ancestors [...] lived [on], fished, hunted, trapped, planted, farmed, and [where they] harvested nature's bounty." Lake Massawippi falls within the boundaries of N'dakina, defined by the Cowasuck Band "by way of the rivers, lakes, landmarks, and the meeting points with the other First Nations People." Some sources list both Iroquois and Abenaki as the land's original inhabitants, and at least one document implies historical disputes over territory between the two groups. According to the Cowasuck Band, in "colonial times, N'dakina covered all of New France and the colonial Commonwealth of Massachusetts," an area "now known as the province of Quebec, Canada, and the states of Maine, New Hampshire, Vermont, New York, and Massachusetts in the United States." The St. Francis/Sokoki Band, part of the Vermont Abenaki community, explains on their website that the traditional home of the Abenaki people has long been known as Wôbanakik, or "Place of the Dawn." Massawippi means "clear water" in the Abenaki language.

Today, Massawippi's water is no longer as clear as one might like. In 2006, residents and visitors were warned not to touch, drink or swim in the water: dangerous levels of cyanobacteria, the result of a proliferation of blue-green algae, had rendered it toxic. The bacteria in question irritate skin and membranes, and can cause gastroenteritis, muscle tremors, and breathing problems. The CBC quoted Émile Grieco, regional director of the Environment Control Centre in the Eastern Townships, blaming the algae growth on phosphorus from "farming runoff, industrial plant site leaching and human activity on the lake." High temperatures also affect the algae's growth.

I did not swim in Lake Massawippi in the summer of 2006. In fact, the last time I was in Lake Massawippi, it was entirely by accident. Late one night, in the very early spring of that year, I drank too much and fell off a dock, fully clothed, into its deep, black, freezing water.

Lake Massawippi, as the International Lake Environment Committee will tell you, is "a lake of which the maximum and average depth are very large." This is true. Lake Massawippi has a maximum-recorded depth of around 280 feet deep. Some people say it is as deep as 500 feet. It has a surface area of 18 square kilometres, and the shoreline is 38 kilometres around. The chilly depths of Lake Massawippi are also reported to contain a variety of interesting objects and creatures. In a list of the lake's underwater attractions, for instance, diver Michel Robitaille includes a somewhat mysterious cache of bottles, a shipwrecked nineteenth-century steamboat, a cavern, and an underwater island. A local source (my little brother Téo) says that people think there is a giant monster in Lake Massawippi. The monster is apparently named Wippi. But Téo says it's bullshit; he says there is no monster, just a giant sturgeon (only he says it in French: *esturgeon*). While I was underwater, I saw neither steamboat nor Wippi nor sturgeon: nothing but a flurry of cold black bubbles.

I surfaced suddenly, splashing and coughing, laughing in shock at the cold. I lay on my back, struggling to keep my sodden, muddy boots from sinking into the murky myths of Lake Massawippi, until my drinking companions hauled me from the water.

I haven't been back since.

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FENN STEWART has just completed an MA in English Literature. She writes where she lives -- in a small house and a fine chaos in Vancouver, British Columbia.

LES RESSOURCES

Compiling a resource list for this Regional Feature proved challenging, and a commentary from [Tom Berryman](#), on the ALECC list-serv, offers some explanations:

Thoughts about a Quebec "ecocriticism"

A little more than ten years ago, I was trying to describe and somehow characterize, for my Québécois, French and Belgian colleagues, a "field" then called and still sometimes called "Literature and Environment." In the fall of 1997, at an event called "Planet'ERE 1" which was the first international forum in environmental education for French speaking countries, held in Montréal and gathering 700 people, there was an international colloquium on research in environmental education. There I presented a paper titled "Littérature et environnement: explorer et décrire des relations afin de mieux y œuvrer." (Awkwardly translating into something like "Literature and environment: exploring and describing relationships to improve engagement in them").

My paper opened with a bit of life story towards that field and the importance of language in education. The text then tries to describe the field in the USA, notably through the work of three organizations: ASLE, Orion, and the Center for Children's Environmental Literature. This is then followed by an attempt to characterize the "field" with 13 statements. The text then strives to locate this field with regards to environmental education, insisting on the importance of moving outside the confines of scientism and problem solving. Finally, the paper tries to assess the situation for French language studies and identifies issues raised by this field.

The conclusion was then, as it still seems to be now, that such a field has not been institutionalized yet either in Quebec or in France. This is basically the feedback I still have from colleagues here and in France. But this conclusion was then and still is immediately followed by the recognition of vibrant writing in this "area" or "domain" or "field". Either from an historical or a contemporary perspective, there is a huge number of texts: Félix Leclerc, Gabrielle Roy, Jean Giono, Jacques Lacarrière, Jean-Henri Fabre, Pierre Morency, Robert Lalonde, Monique Proulx, etc. Monique Proulx's recent novel *Champagne* (2008) is a marvellous intertwining of human relationships and nature's changes in seasons as lived in the country (in the Middle Age, champagne was used for what is now campagne or country). Quebec's literary and musical scenes (lyrics) are vibrant and seem to stand on their own. Truly many writers engage with the world from various environmental perspectives. Robert Lalonde (actor and writer) is familiar with the work of Lopez, Dillard and Woolf, and uses

them abundantly. But generally, I still think the majority of writers in Quebec and in France learn and write without any sense of an institutionalized field such as nature writing, literature and environment, or the strangely called ecocriticism.

I don't, quite understand why. Here are some possibilities to explore for the Quebec case:

Historically, formal school education was so tied up with the church that schools were not easily accessible and were often no place for emancipation. Authors and artists were thus working and learning from outside the confines of the academy. Often, they had to study in France. The Quiet Revolution (not so quiet when one thinks of it) changed all of that. But in Québec and in France, ... do creators learn or study in university? This is quite uncertain at best. In addition, in Quebec, there is the college or the CEGEP which stands between high school and the university where students attend for two years. There, for every one of the four semesters, there are mandatory language courses. I think many authors in Quebec earn a good part of their living teaching in college (and writing for TV or even acting), and many authors thus do not play or attend so much to the university or higher education games. (I know Elise Turcotte and Lise Tremblay teach in college). Basically I think most Quebecers get their literary education in high school and in CEGEP and just a few at the university. What could be a mandatory language course in first-year university in America does not exist in Quebec and is rather located in the two years of college (where research is scarce but having authors teach seems important).

Today, the status of ecocriticism in Quebec universities still remains marginal, but the call I used to share for its urgent development in universities is not so clear or relevant to me anymore. My fundamental "object" of inquiry is the environment, which I still strive to explore from various perspectives, disciplinary and undisciplined. Of course, anything can be constructed as an object of research and education from disciplinary perspectives. The question is where do we learn to read and write creatively and critically attuned to the environment. It still seems to be outside the university in most cases in Quebec.

As I started my PhD, I was exploring critical theory, critical pedagogy and emancipation theories from educational and environmental perspectives. I was trying to bring ecological concerns in my readings of critical theory and the Frankfurt School. I had in mind this idea of being ecocritical. Simply adding and specifying the ecological dimension to social critic, social action and various emancipation postures (many writers in critical theory and critical pedagogy admit, but with difficulty, that they did not attend enough to the ecological dimensions of domination). With such a neologism in mind, I had checked over on "Google" in 2001 to realize it was now in use ... in literature ... in text, as a posture to text in the "field" of literature and environment (boom ... back to my 1997 paper). I soon realized or remembered there existed two more canonical stances on the critical or on criticality. The more social and political and the more literary or artistic (art critics as *sympathetic losers* that artists Robert Charlebois and Pierre Nadeau lament about in their 1970 song "*Ordinaire*"). This became even more evident when I received my copy of Macey's *Penguin Dictionary of Critical Theory* in 2003. Ouch! Literary critic... attending to the text "only," where I was hoping to turn to language to help free us from positivist and scientist outlook of the world. Could or can the ecocritical be attending to text "only"? Another university ghetto possibly? The critic in the bunker unengaged and shooting at the writers? Language is essential for collective life and engagement in the world. In all sectors of society, we need to pay much more attention to it. But can the idea and the word ecocritical be reduced to a literature stance?

Voilà for my though about "ecocritic" in the country called Québec.

TOM BERRYMAN s'intéresse aux interfaces entre "education" et "environnement" depuis le milieu des années 1970 [...] Au sein de la Chaire de recherche du Canada en éducation relative à l'environnement, ses travaux ont surtout été focalisés sur le projet de recherche portant sur l'intégration de l'éducation relative à l'environnement au sein des réformes éducatives en cours. Plus spécifiquement, il s'est penché sur l'analyse critique des propositions internationales pour l'éducation relative à l'environnement. Il a aussi enseigné, en 2004 et en 2005, le cours obligatoire d'éducation relative à l'environnement offert dans le cadre d'un DEA en sciences de l'environnement au Centre d'étude et de recherche en environnement (CÉRE) de l'Université de Conakry, en Guinée, à l'intérieur d'un projet UQAM-CÉRE-ACDI.

LES ARTS & SCIENCE HUMAINES

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LE NARRATIF ET LE NATUREL—LE SITE DE L'ÉCOCRIQUE AU QUÉBEC

Voici un projet d'Élise Salaün (l'Université de Sherbrooke) et Dominique Perron (University of Calgary)

FIGURE DE LA FORÊT. REPRÉSENTATION IMAGINAIRE ET VALEUR IDENTITAIRE DE LA FORÊT DANS LA LITTÉRATURE QUÉBÉCOISE AU 20^E SIÈCLE

"Depuis une décennie, les théoriciens américains développent un champ de pensée qui unit la littérature à l'environnement: l'écocritique. Avec les années et l'importance de la réflexion sociale et culturelle sur l'environnement, ce courant, encore quasi inconnu au Québec, tend à devenir majeur outre frontière. Le projet proposé ici, intitulé "Figure de la forêt. Représentation imaginaire et valeur identitaire de la forêt dans la littérature québécoise au 20^e siècle", se situe au cœur de la pensée écocritique, ce qui en fait le tout premier projet du genre en français, et tente de comprendre l'interaction entre la société française de l'Amérique du Nord avec la forêt boréale, interaction qui se transforme au long du 20^e siècle selon trois perspectives soient l'opposition, la métamorphose et le soupçon..."

IMAGINAIRE | NORD

L'étude de l'imaginaire du Nord

"Le Laboratoire international d'étude multidisciplinaire comparée des représentations du Nord, situé à l'Université du Québec à Montréal, est un centre de recherche, de documentation et d'expertise sur l'imaginaire du Nord et de l'hiver en littérature, cinéma, culture populaire et arts visuels. Il vise notamment à favoriser les comparaisons entre les différentes cultures nordiques, soit les cultures québécoise, inuite, scandinaves (islandaise, norvégienne, danoise, suédoise), canadienne-anglaise et finlandaise..."

<http://www.imaginairedunord.uqam.ca/>

Les ouvrages publiés par Imaginaire | Nord:

Collection Droit au Pôle

http://antarctica.nord.uqam.ca/Imaginaire_Nord/Droit_au_p%C3%B4le.html

Collection Jardin de givre

http://antarctica.nord.uqam.ca/Imaginaire_Nord/Jardin_de_givre.html

ERE-UQAM—L'ÉDUCATION RELATIVE À L'ENVIRONNEMENT

- “Contribuer au développement des savoirs et stimuler la recherche en éducation relative à l'environnement.
- Former de nouveaux chercheurs en ce domaine.
- Renforcer les liens entre la recherche, l'intervention éducative et l'action sociale, afin de contribuer à l'avènement d'une “société éducative” préoccupée d'améliorer le réseau des relations “personnes - société - environnement”...”

LA MAISON DE LA POÉSIE

“La Maison de la poésie de Montréal a pour mission de promouvoir l'œuvre des **poètes** québécois et le travail des **éditeurs**, autant au Québec qu'à l'étranger...”

L'INFOCENTRE LITTÉRAIRE DES ÉCRIVAINS QUÉBÉCOIS (L'ÎLE)

L'**ÎLE** est un site unique qui met en ligne les **biographies** et **bibliographies** de plus de 1000 auteurs québécois, et 360 **dossiers de presse**.

LITTÉRATURE QUÉBÉCOISE

Offers a list, in French, of 230 Quebec writers.

L'UNION DES ÉCRIVAINES ET DES ÉCRIVAINS QUÉBÉCOIS (UNEQ)

“L'Union des écrivaines et des écrivains québécois est un syndicat professionnel fondé le 21 mars 1977 par une cinquantaine d'écrivains réunis autour de Jacques Godbout. L'UNEQ regroupe plus de 1 200 écrivains : des poètes, des romanciers, des auteurs dramatiques, des essayistes, des auteurs pour jeunes publics, des auteurs d'ouvrages scientifiques et pratiques. L'UNEQ travaille à la promotion et à la diffusion de la littérature québécoise, au Québec, au Canada et à l'étranger, de même qu'à la défense des droits socio-économiques des écrivains...”

QUÉBEC WRITER'S FEDERATION

“The Quebec Writers' Federation (QWF) is playing an increasingly prominent role in the life of the Quebec English-language literary community as an arts presenter and professional and community educator, as well as the representative of Quebec's English-language writers. The diversity of its activities reflects the diversity of its membership. Along with professional and emerging writers, the QWF includes those who have a personal interest in writing and many who have joined because they are interested in high quality literary

events, activities and programs. All of these constituents are linked by the QWF vision that works toward ensuring a lasting place for English literature and its practitioners on the Quebec cultural scene..."

VÉHICULE PRESS

"Véhicule Press began in 1973 on the premises of Véhicule Art Inc., one of Canada's first artist-run galleries. The large space occupied by both the gallery and the press at 61 Ste-Catherine St. West was once the Café Montmartre--the renowned jazz club of the 1930s..."

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Anderson, Patrick
Beauchemin, Jean-François
Brossard, Nicole
Desjardins, Louise
Dudek, Louis
Fabre, Jean-Henri
Giono, Jean
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Ringuet
Roy, Gabrielle
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L' ENVIRONNEMENT ET L'ÉCOLOGIE

[BIRDS OF QUEBEC](#)

This site provides a listing of books related to birds in Quebec.

[QUEBEC OISEAUX](#)

“Fondé en 1981, le Regroupement QuébecOiseaux (anciennement l'Association québécoise des groupes d'ornithologues) est un organisme sans but lucratif qui regroupe et représente les personnes et les organismes intéressés à l'étude, à l'observation et à la protection des oiseaux du Québec. Il comprend les [clubs et sociétés d'observateurs d'oiseaux du Québec](#), des membres individuels ainsi

que des organismes affiliés. Ses objectifs sont les suivants: favoriser le développement du loisir ornithologique, promouvoir l'étude des oiseaux et veiller à leur protection et à celle de leurs habitats."

MAGAZINE QUEBEC OISEAUX

"À chaque numéro, le magazine *QuébecOiseaux* aborde l'actualité, présente des sites d'observation fréquentés par les ornithologues amateurs, des livres, de l'équipement et un calendrier d'activités et donne des trucs pour attirer les oiseaux dans sa cour. On y retrouve aussi des chroniques portant sur les oiseaux d'ici, les observations saisonnières et la photographie."

LES OISEAUX DU QUEBEC (French page)

Offers bird sighting locations, bird counts, regional activities and events, as well as links to other birding sites.

TOURISME ORNITHOLOGIQUE - QUÉBEC

<http://www.museevirtuel.ca/Exhibitions/Birds/MSS/Francais/tourisme/quebec.htm>

MUSÉE REDPATH D'HISTOIRE NATURELLE / REDPATH MUSEUM

McGill University, Montreal

"The Redpath Museum, one of Canada's oldest free-standing museums, functions as a unique interdisciplinary unit within the Faculty of Science. As a Museum it preserves and displays large collections of ancient and modern organisms, minerals, and ethnological artefacts. As an academic unit it serves as a centre for the teaching and writing of science, as well as a research centre for the history of life and biodiversity of the planet."

NATURAL HISTORY OF QUEBEC

http://redpath-museum.mcgill.ca/Qbp/Natural%20History/nat_hist.html

NATURE CONSERVANCY CANADA—QUEBEC

"Habitat loss is the greatest threat to Canada's native plants and animals. Preventing the loss or degradation of significant habitat is the principal focus of the Nature Conservancy of Canada (NCC). This page is your gateway to a representative sample of NCC conservation sites across the Quebec region..."

NATURE QUÉBEC

"Nature Québec, anciennement l'Union québécoise pour la conservation de la nature (UQCN), est un organisme à but non lucratif qui regroupe des individus et des organismes œuvrant à la protection de l'environnement et à la promotion du développement durable..."

FOUNDATION RIVIÈRES

“La Fondation Rivières est née du mouvement de sensibilisation amorcé dans le cadre de l’opération Adoptez une rivière. Cette opération d’envergure visant la préservation des rivières a pris forme suite à l’annonce, en mai 2001 par le gouvernement du Québec, du lancement d’un nouveau programme d’octroi des forces hydrauliques du domaine de l’État pour la construction et l’exploitation de petites centrales hydroélectriques. On apprend alors qu’une série de 36 sites sur 24 rivières du Québec sera cédée à des sociétés privées pour l’implantation de centrales hydroélectriques de moins de 50 MW. En réaction à cette annonce, un vaste mouvement de citoyens se réunit afin de rédiger le Plaidoyer pour des rivières libres. Ce document souligne que les chutes et les rapides constituent un patrimoine collectif unique à l’échelle mondiale et que les centrales de moins de 50MW causent des dommages importants à l’environnement, tout en n’apportant que des gains énergétiques négligeables...”

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BOOK REVIEWS



**Being everyday / in the Canadian wilderness:
Reading postpastoral poetry by Don Domanski
and Tom Wayman**

***All Our Wonder Unavenged* by Don Domanski.
London: Brick Books, 2007 p/b \$17.95.**

***high speed through shoaling water* by Tom Wayman.
Madeira Park: Harbour Publishing, 2007 p/b \$17.95.**

Reviewed by ALANNA F. BONDAR

Don Domanski in *All Our Wonder Unavenged* revitalizes the magic of everyday things and perceptions as if to make us reconsider the world we think we ought to know. Nostalgic for a more formal free verse style, Domanski's collection avoids unnecessary complications in form and content but continues to explore the kinds of questions that have been plaguing poets

and philosophers for centuries—namely, creative process and translations of language and experience. The poet-speaker, bordering on Canadian gothic, reveals this frustration as a consequence of attempting to attend both to beauty and to the geopolitics of sustaining membership in a biotic community. In “An Old Animal Habit,” for example, the poet-speaker confesses: “I walk along like blood seeking its wound / an old animal habit attentiveness to movement / backwash of my body trailing narratives behind me / stories like cut fingers on someone else’s hand” (27).

Domanski’s own “old habit” proprioceptively takes an image or idea into the “open field,” and throws it across water, recording how it skips circular patterns that extend well beyond the stone or the initial toss. Teller of tall tales or rather, tall metaphors, this poet builds image atop image bringing us to places of stillness and the unspoken or the grandiose explosive, within a seemingly organic process. Indoor plumbing, for example, as something Canadians take for granted, becomes something to fear in “Drowning Water” since it has warped primordial wisdoms concerning this sustainer of all living organisms. The poet-speaker explains:

[...] you take the water indoors it enters a room
trembling
it enters a house afraid even though it’s been there
before
even though it’s been in the belly of a whale in a teapot
in the eyes of Seneca in a shot glass in a glacier
even though it’s passed through sewers and aquariums
been under Phoenician ships and in the stems of roses
in the wings of locusts rising from a decision in the dark
[...] (31)

Nonetheless, what causes this reader to fall in love with this collection is what makes him/her sometimes lose patience with it. An overuse of certain structures of thought and poetic devices—particularly the simile—can wear a reader down, yet not enough, however, to dry-dock the collection. The reader, after all, feels no loss for wear after such a voyage through Domanski’s exquisite poetic waves than when s/he began—with jagged edges.

* * *

Also ecological, Tom Wayman's collection—*high speed through shoaling water*—reveals the author's own "topological imperative" (Michael Branch) through an insistent desire to know the greatness of the Canadian biosphere. Wayman certainly belongs in a parallel American ecological poetry tradition, though his Canadian gestures of apology and mindfulness make large this stillness in a way that can only be Canadian. Fearless, Wayman's narratives pursue the depths of interconnectedness between a man and his biotic community, often distinguishing forms of behaviour and modes of perceptions that have led to false cultural constructions of the human-nature divide. Clearly, Wayman's poetics marry unpredictable passions with a compassion for beauty and fragility when he adventures into wilderness. Poems "Secrets of Summer," (39) "Autumn Secrets," (47) and "Secrets of Winter" (52) pay stylistic homage to a modernist tradition, while more obvious nods to precursors William Carlos Williams and Wallace Stevens occur in his contemporary revision of "This is Just to Say" in "Moving On" (84-5) and "Snow man" (112).

What is striking about this collection is the pure honesty that moves past pastoral elegies, past self-loathing conflicts with a colonial past, and past feminine-identified constructions of the human-nature relationship to an exhilarating narrative informed by an unapologetic and raw masculinity. While there is a kind of coldness contained within the lean, terse and matter-of-fact style, Wayman nonetheless delivers. If readers find something lacking it is because Wayman himself has craftily trimmed the fat and not because he has failed to notice his surroundings. The poet-speaker explains:

I am going to vanish entirely,
to have never existed. Not a trace
of my days on earth
will vibrate. [...]

I heard a wisdom
other than human
flow through the gravely swaying limbs
of the spruce
or the leafed birch, the sound
of another way of being
in this world: at once
solemn, practical, austere. (21-22)

But Wayman is no Canadian Neruda unless we consider Neruda's series of odes to the familiar echoed in Wayman's section entitled "Portrait of Myself as a Cloud," with attention to poems, "Wind Carol: Aspen" (33), "Post" (34-5), and the "Nocturne" poems (36, 43, 125). Observing aspens, the poet-speaker reminds us, "aspens are always eager/ to generate a wind. / They continually urge/ other trees to participate, / jingling leaves and branches, / taunting *C'mon. Don't be so conservative* [...]." The result is a culmination of passions when all other trees join and "everywhere trunks and leaves, / frenzied, toss and / churn, whip and bend, / to the aspen's manic delight." Likewise in "Post," the "earth does not like things forced into it [...] a wooden fence post stuck into the meadow / is not sooner tamped into position than it feels / the earth's teeth start to gnaw on its skin [...] as though the soil declared: / *You keep what belongs to you. / I'll do the same.*" By collapsing one-sided perspectives on nature, Wayman encourages a revisioning of cultural mythologies; to that end (or beginning), he offers us explanations from the other side of the ground-as-fence. The poet-speaker concludes, "we creatures of the upper world / behave to an extent like the ground: / cutting off some grasses and certain trees and flowers / just where they intrude into the weather."

By playing with various voices (from the objective observer to the overly confessional), Wayman offers readers a more contemporary "take" on traditional American nature-writing (one clearly influenced by postmodern and postcolonial writers) as if to suggest that ecological attentiveness requires a multitude of voices, styles, and perspectives that are not always in keeping with the constructed "truth" of a scientific and ordered universe. In this way, his voice howls like a husky dog moving from sharp to flat pitches before settling on a match to the passing train's whistle. His "Silence" (113) reflects, "the fury, lust, hate / I can not utter / condense on the sides of my throat / from the air that flows by my vocal cords / wafting the syllables I am able to articulate / past my teeth." Wayman's form and content summon an ecological Hemingway whose eye of desire on that which needs saying but can't be said lives, as Don Domanski suggests of his own creative process, in "the voice we hear above the page" (96).

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Coming into Contact: Explorations in Ecocritical Theory and Practice Edited by Annie Merrill Ingram, Ian Marshall, Daniel J. Philippon, and Adam W. Sweeting

Athens: U of Georgia P, 2007 Paper US\$24.95 Cloth US\$59.95

Reviewed by **NICHOLAS BRADLEY**

Since its emergence and rapid institutionalization in the 1990s, ecocriticism has been the subject of numerous critiques and revisions. Often these challenges have issued from ecocritics themselves, including some of the most prominent figures in the new field. Since the Association for the Study of Literature and the Environment (ASLE) was founded in 1992, ecocriticism has been preoccupied with retrospection and self-analysis; ecocritics have sought to re-evaluate their field, it seems, for nearly as long as it has existed as a distinct approach to literary studies. For example, the MLA panel on ecocritical "Theory and Practice" (1998), the "Forum on Literatures of the Environment" in *PMLA* (1999), the special ecocritical issue of *New Literary History* (1999), Dana Phillips's *The Truth of Ecology* (2003), Lawrence Buell's *The Future of Environmental Criticism* (2005), and Ursula K. Heise's "Hitchhiker's Guide to Ecocriticism" (2006) all aspired to survey the state of environmentally oriented criticism, to identify limitations of established methodologies and focuses, and to suggest new directions in which ecocriticism might travel. Such a list could be expanded considerably. The titles of Patrick D. Murphy's *Farther Afield in the Study of Nature-Oriented Literature* (2000) and Karla Armbruster's and Kathleen R. Wallace's *Beyond Nature Writing* (2001), for instance, reveal a representative dissatisfaction with narrow conceptions of the field. And in "Blues in the Green: Ecocriticism under Critique" (2004), Michael P. Cohen offers a searching analysis of the assumptions and characteristics of ecocriticism as it took shape in the 1990s, urging ecocritics to be rigorous and self-aware: "The purpose of subjecting texts and authors to critical inquiry is not simply to search for authority to buttress an argument or perspective. Criticism [...] must be able to entertain ideas as they are established. Not simply descriptive, it requires making judgments, positive and negative, about the texts under

inspection and about the critical perspective being used" (22-23).

Self-scrutiny has allowed contemporary ecocriticism to depart substantially from approaches suggested by the many proto-ecocritical or nature-oriented studies in literary-critical history. It has also created a field that is diverse in its techniques and concerns. Buell's suggestion that "environmental criticism at the turn of the twenty-first century will [...] come to be looked back upon as a moment that did produce a cluster of challenging intellectual work, a constellation rather than a single titanic book or figure, that established environmentality as a permanent concern for literary and other humanists" seems apt in light of the abundance of subjects and interpretive modes now classified under the rubric of ecocriticism (*Future* 133), a variety demonstrated, for example, by the "Nature Matters" conference held last October in Toronto. A description of ecocriticism that accuses its practitioners of "PETA-philia" (Fresonke 137) and that asserts that "The ecocritical canon [...] is typically made up of footnotes to Rachel Carson" (138) is not merely unsympathetic but also inaccurate.

Coming into Contact: Explorations in Ecocritical Theory and Practice belongs to ecocriticism's admirable tradition of self-questioning. As the subtitle suggests, the volume aims at innovation and discovery: "Our title," the editors write, "adopt[s] a progressive verb tense to describe the ongoing process of 'coming into contact' in which ecocritics [...] are engaged" (2). The book consists of sixteen essays and an introduction, in which the editors—Annie Merrill Ingram, Ian Marshall, Daniel J. Philippon, and Adam W. Sweeting—explain that their ambition is "not to offer a definition or overview" of ecocriticism "but rather to provide a snapshot of it in action" (2). The book is organized according to three "broad themes" intended to "reflect some of the most promising new directions in the study of literature and environment" (2): "Exploring the Boundaries of Ecocriticism," "Environmental Discourse and Practice," and "Interdisciplinary Connections." The essays, the editors note, "bring ecocritical theory and practice to places and texts that are often ignored by scholars and students in the field" (4). *Coming into Contact* thus examines Asian American, Native American, and African American literatures; toxic landscapes, urban nature, and ecological restoration; scientific

nomenclature and Darwin's influence on environmental thinking; and other topics besides. This range exemplifies the editors' contention that "rural North American settings no longer dominate as the subjects of ecocriticism [...] We are a long way from Thoreau's America here" (9). The title of the book, which alludes to Thoreau's "Ktaadn," nonetheless acknowledges the collection's ties to an ecocritical mainstream, as does the dedication "To our friends and colleagues in ASLE." Yet the individual essayists frequently assert their departure from convention. For example, Anthony Lioi observes that he "became slowly aware that [his] allegiances to the land are different than the ecocritical norm" (18); Angela Waldie notes that "Reading from within the confines of canonized environmental writing, such as that of Thoreau, Muir, and Leopold, I once considered environmental literature to be a series of tributes to landscapes known and loved" (39); and Robert T. Hayashi describes Thoreau's "Solitude" as "a *de rigueur* starting point for many environmental literature classes" (62).

"Of Swamp Dragons," Lioi's semi-autobiographical account of the "Maine-to-Virginia sprawl" (19) and the toxic swamps of New Jersey, seeks to shift the critical focus from the sublime landscapes of the North American West to the eastern American megalopolis. The essay, which follows Buell's concept of "toxic discourse" (*Writing* 30), ranges widely in its references, from Thoreau to Tolkien to LeGuin to Susan Griffin and Robert Sullivan. Lioi's eclecticism is appealing, although he might have expanded his analysis to include, say, William Carlos Williams's *Paterson* or Philip Roth's *Goodbye, Columbus*, two familiar New Jersey texts that might challenge some of his understandings of place. When *Coming into Contact* does look west, it concentrates on texts that have not yet been discussed in environmental terms, as in the case of Waldie's notable study of haiku written by interned Japanese Americans. In "Beyond Walden Pond: Asian American Literature and the Limits of Ecocriticism," Hayashi writes that "Ecocritical inquiry still remains rooted in American environmentalism and constrained by limitations that stifle its evolution" (60). He asserts that "the inclusion of multiethnic literature and the traditionally interdisciplinary methodology of its study can move ecocritical inquiry into more salient discussions of current environmental issues by exploring the historical links between the social and natural realms" (61). He discusses

Maxine Hong Kingston's *China Men*, which in part "recounts the story of Ah Goong, a Chinese immigrant who works on the Union Pacific Railroad" (65), and claims that "In the same mountains where John Muir scrambled over dangerous passes testing his manhood, Ah Goong could only realize the loss of his" (66). Hayashi understands Kingston's depiction of the disenfranchised Ah Goong as a response to Muir's writing about the Sierra Nevada, establishing a fascinating connection between a contemporary author and a canonical American environmental figure.

Yet Muir was not simply a thrill-seeking adventurer. His experience of the mountains of California was also shaped by his profound religious sensibility, his complicated and changing attitudes towards indigenous peoples, and natural-historical and conservationist concerns; as Terry Gifford notes, "Muir's most ecstatic writing usually derives from scientific inquiry" even if, at times, it offers an idealized vision of nature (30). In establishing their novelty or iconoclasm, the essays in *Coming into Contact* at times risk overlooking significant correspondences between "canonical authors" (58) and less familiar writers who equally deserve attention. (As an aside: Canadian readers will think of E.J. Pratt's *Towards the Last Spike* in light of Hayashi's analysis of *China Men*.)

Three essays that I found especially interesting exemplify the sophistication that characterizes *Coming into Contact* at its best: Jennifer C. Wheat's essay on "Subjectivity, Politics, and Myth in Scientific Nomenclature"; Onno Oerlemans's "Romanticism and the City: Toward a Green Architecture"; and David Mazel's "Notes towards a Postnatural Ecocriticism." Wheat examines the narratives invoked by the Latin binomials used to identify species in order to demonstrate "what lies behind the choices that Linnaeus and other scientists have made and [...] how much we miss when we do not know the stories" (216-17). In his detailed study of "the distinctive anti-urbanism in romanticism" (168), Oerlemans writes that

While Wordsworth's writing has been seen as "green" in many respects, his categorical antipathy to the city, mirrored in Coleridge, seems to me deeply problematic in environmental terms. It is founded on a self-defeating notion that humankind at a communal level must always be separate from

the natural world and that what we build is always disconnected from both us and nature. (178)

He succinctly offers a compelling reconsideration of Wordsworth as a poet of nature. And Mazel's analysis of Annie Dillard's *Pilgrim at Tinker Creek* in relation to the Book of Job and "global biosurveillance," a term that he uses "to denote the vast and growing complex of activities that enable us, first, to understand living nature as a biological whole [...] and second, to strip it of layer after layer of what used to be spoken of as its 'mystery'" (186), is an insightful and theoretically engaged interpretation of a well-known example of contemporary nature writing. These essays, like the book as a whole, continue the vigorous debate that has so far been an important part of ecocriticism's history and that is vital to its further development.

Coming into Contact is an exciting, important collection. It proposes new interpretive possibilities and identifies texts that suggest new ways of thinking about environment. But readers of *The Goose* will notice a significant absence: there are no articles on Canadian writers or environments in the book. Only one contributor (Waldie) is from a Canadian university (Calgary); seventeen of the nineteen other contributors are from American universities. *Coming into Contact* largely minds Heise's insistence that "ecocriticism has nothing specifically to do with American literature" (Arnold 1097); it certainly addresses non-American writers, including Wordsworth, Darwin, J.M. Coetzee, Ishimure Mishiko, Arundhati Roy, and others. Yet the book's "snapshot" of ecocriticism leaves Canadian contributions somewhere outside the camera's frame. This is not a fatal flaw so much as a matter of emphasis that a Canadian readership might regret, especially since the editors ask certain questions that are reminiscent of Northrop Frye's "Conclusion" to the *Literary History of Canada* (1965):

Who are we? Where are we? [...] If we have learned anything from the ecocritical scholarship of the last fifteen years, we should know that issues of identity and location are intimately related and cannot be teased apart. Perhaps a more meaningful question would be *how* is who we are related to where we are? (3)

In other words, they might have written, as Frye for the most part did, that

We are trying to assimilate an environment at a time when new techniques of communication (such as the Internet) and the effects of global capitalism are annihilating the boundaries of that environment. [...] It seems to me that our sensibilities have been profoundly disturbed, not so much by our problems of identity as by a series of paradoxes in what confronts these identities. We are less perplexed by the question "Who am I?" than by some such riddle as "Where is here?" (221-22)

Frye's riddle is an important environmental question. As ecocriticism continues to assess its accomplishments, failures, and future directions, the field will only benefit from recognizing that Canadian environmental theory and criticism, in its various forms, is indeed part of the conversation.

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BRINGHURST CELEBRATES BEING IN NEW ESSAY COLLECTION

***Everywhere Being is Dancing: Twenty Pieces of Thinking* by Robert Bringhurst.**

Kentville, NS: Gaspereau Press, 2007 p/b \$31.95 cloth \$49.95

Reviewed by **AFRA KAVANAGH**

***Everywhere Being is Dancing* is a collection of twenty essays written over many years, while at home and away, that Bringhurst has created and recreated, as he says, in order to learn something. These pieces were written to be read, unlike the pieces collected in *The Tree of Meaning* (reviewed in a previous issue of [The Goose](#)), which were written to be spoken. Bringhurst assures us that there is a difference between text written to be spoken and text written to be read. The “written to be read” essays in *Everywhere Being Is Dancing* are offered for solitary reading and thinking, and for (inward) listening in the hope that we too will overhear the living world singing, telling stories, dancing... The essays in this collection are for people who like to “chew” on ideas, who like to consider language and its role and its relation to speech and poetry. Questions regarding writing, thinking, talking and reciting arise continually in the collection, as do the results of Bringhurst’s close examination of what several poets, philosophers and storytellers who came before him had to say about “being, meaning and thinking” and their interrelationships.**

Bringhurst has an established reputation as a public intellectual (see Candace Fertile’s *Globe and Mail* review, Saturday, 22 December 2007, wherein she emphasizes this fact and his independence from institutions and governments in that role), a poet, a linguist, a typographer (and theorist of typography), and a translator (of Greek and Haida poets). He is also a polymath and a polyglot who has a working knowledge of several additional languages: Latin, Chinese, French and Arabic. Furthermore, he is a deeply spiritual environmentalist and defender of the nonhuman elements of nature, which are

manifestations of being that we must strive to preserve and with which we must learn to peaceably co-exist.

Bringhurst comes across as an existentialist in the true meaning of the word, and his most engaging discussion is about the nature of being (which he asserts are what any oral and written literatures, philosophy and song of real value are about). Here the reader intuits a dismissal of the Cartesian cogito, "I think therefore I am," because (simply put) for Bringhurst thinking *is* being, they are one and the same. Thinking is not a property of being, and being is not dependent on thinking; the whole of nature is alive with the knowledge of being; that is why "everywhere being is dancing, knowing known." As it was for Heidegger and other artists and intellectuals he chooses to discuss, for Bringhurst, being, or existence, is what we must concern ourselves with, since (Bringhurst translates Parmenides here) "to be is to have meaning" and what-is and what-has-been are the reality of the world; furthermore:

WHAT IS

would not be what it is
if it were somehow greater over here
and lesser over there.

WHAT IS is entirely inviolate.

Equalling itself on every side...

And in this way, like the great prophets, he asserts the mystical unity and equality of all forms of being. And, like the prophets, he reminds us of our losses (of innocence and of connection), and our first sin (damaging the living world — which includes stories and myths, written or oral — that surrounds and includes us).

But unlike some prophets he chooses to emphasize *this* world's being, its beauty and potential for harmony and pleasure. For example, in the essays "Singing with the Frogs" and "Licking the Lips with a Forked Tongue," he explains how in polyphony, a multiplicity of voices can act harmoniously, not as in a homophonic symphony where instruments follow a single "melody" or in a stage play where speakers take turns, but as an imitation of the multifarious sounds of nature and of the human world, each of which is worthy of note. Bringhurst is also like a shaman in the way he guides us into another world, often a disappearing or "foreign" one, pointing out all the while its secrets and features, facilitating our entry, our explorations,

and our return. The world he walks us through is US (all beings) and OURS (as beings ourselves, not as possessors or controllers). To follow Bringhurst on one of his excursions into an individual word or work is a voyage reminiscent of the great poetic journeys of discovery of the self and the beyond recorded in both the oral and written literatures of the ancients such as Parmenides, Homer, Dante and the Navajo storyteller Chálátsoh. Bringhurst includes in his essay, in full, the legend of "Turquoise Boy" as told by Chálátsoh, also known as Charlie Mitchell, grateful that others have written down some of the stories and myths that Mitchell told.

Bringhurst writes to celebrate other forms of thinking and "making" or poetry. He devotes an essay to the visual artist Joan Miró who sought in his art to join in the "Absolute of Nature" and repeatedly used the image of a dog baying at the moon to illustrate human longings and limitations. In another essay he speaks of Alice Kane's storytelling and its vision and power. Of course, Bringhurst does not write just about "western" twentieth century figures, since he believes, as did Lévi-Strauss, that making Greek and Latin the basis for an education showed an understanding that "no culture can contemplate itself if it has no others available for comparison." So it is in this spirit Bringhurst uses a wide range of cultures from which he culls examples of similar views about being in the poetry/philosophy of both written and oral cultures.

Read these essays to get a new view of Donne, Eliot and Hopkins as critics; to gain an understanding of how myth is an alternative kind of science, just as science is a kind of myth; and to be astonished about the trail Bringhurst followed to get to Parmenides, the first champion of being, a philosopher who chose poetry to make his case, and Bringhurst's own case for poetry as our deepest thinking.

On the other hand, do not read these essays if you do not want a crash course in philosophy; if you are not prepared to feel the loss of all the oral cultures (and their languages) that were once part of our world and that are slowly disappearing; or if you can not (or will not) hear the polyphonic music we produce together with our environment. In other words, don't read the essays if you do not wish to engage in the ongoing dance of being.

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Going Around with Bachelors by Agnes Walsh.

London: Brick Books, 2007 p/b \$21.00

Reviewed by **JENNIFER BOWERING DELISLE**

Agnes Walsh's new collection of poems, *Going Around with Bachelors*, is a rich mix of prose monologues, oral history, travel narrative, and personal memories. Walsh's poems are grounded in characters and places, so that the book reads like a collection of conversations, or an album of snapshots, each with a story behind them. Many of the poems are rooted in Walsh's home of Placentia Bay, Newfoundland. But others take us on a sensual journey through Portugal and pastoral Ireland.

Walsh's greatest strength is the prose poems, which create compelling voices and simple images that are just right, such as these lines from "Longevity and Guts": "Her smile is a question of delight, like when someone says, 'You are beautiful,' and you say, 'Pardon?' because you want to hear it again." The funny and endearing "Almost a Word," is half prose poem, half kitchen table reminiscence, as the elderly speaker describes her silent courtship with her future husband: "When I said, 'Lovely weather' he kicked at a rock, gentle-like gave it a kick. He was never rough. That kick seemed to be almost a word, almost a conversation." Less successful are the more philosophical love poems, such as "Is it that we stumble into love?" which lack the specific and vivid moments in time that make her other poems so rich. What stays with me long after I have finished the book is the speaker who says "What?" to a group of staring cows ("The Cows were There"), or the image of picking fresh oranges, "twelve hours after seeing snow fall" ("Oranges in Barranco do Velho").

The book includes a CD with Walsh reading a selection of the poems. The conversational tone of poems like "Dad and the

Fridge Box” or “Homecoming to the End,” and the oral history recounted in “Pitchfork,” make Walsh’s poetry particularly suited to an audiobook. Walsh is also an actor, and her reading voice is melodious and sensitive, enlivening the poems with a sense of immediacy and genuineness. “Me and Ye,” a simple and flat poem on the page, becomes a light-hearted tongue twister as Walsh repeats it, faster each time.

Interspersed between the poems on the CD are Newfoundland ballads sung a cappella by Simone Savard-Walsh. As Walsh explains in an aside on the disc, the traditional ballad form has influenced her poetry, so the songs do fit with the overall texture of the recording. Savard-Walsh’s voice is pretty but unprofessional, and at first the songs have the quality of someone singing in her kitchen while making supper or washing dishes. Along with the unscripted conversations between Walsh and others in the room, the ballads give the CD an intimate, rough feel. But the songs are also long, and by the third and fourth one Savard-Walsh’s off notes and key changes take away from the recording. They take up space that could have been devoted to the poems printed in the book but left off the disc, such as the mini story “Contacts,” with its vivid characters, or “Fireweed,” with its strong narrative voice.

***Going Around with Bachelors* comes more than a decade after Walsh’s first book, *In the Old Country of My Heart*. This new collection, whether heard in Walsh’s lilting voice, or savoured off the page, is like a conversation with close friends, and is well worth the long wait.**

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***A Gathering of Flowers from Shakespeare* by Gerard Brender à Brandis (with F. David Hoeniger).
Erin: The Porcupine’s Quill, 2006 p/b \$21.95.**

Reviewed by SONNET L’ABBÉ

***A Gathering of Flowers from Shakespeare* appears at just the right moment to seem critically fashionable, if the call for "Green Shakespeare" papers at this year's MLA is any indication of taste trends in the field of Shakespearean Studies and of the turn back to "nature" in the wider literary establishment. Given the renewed interest in all things green and leafy across disciplines, one could be forgiven for assuming this *Gathering*, which pairs Brender à Brandis' homey yet graceful white-on-black woodcuts of flowers with succinct elucidations of each flower's appearance in Shakespeare's work, to be simply a savvy attempt to say something environmental and timely in the ongoing conversation of Shakespeare studies.**

But Gerard Brender à Brandis is not himself a literature professor, but an internationally known wood engraver and linocutter whose previous books, *Wood, Ink and Paper* and *Portraits of Flowers* (also with Porcupine's Quill), prove his long-standing interest in both artisanal bookmaking and botanicals. Brender à Brandis' decision to focus on Shakespeare's flowers comes perhaps from his connections to his own community: his home and studio are a stone's throw from the Avon Theatre of the even more renowned Shakespeare Festival in Stratford, Ontario.

The book itself (whose title plays on the bookbinding term "gatherings," referring to the groups of interleaved, folded sheets sewn as a unit into the support of a book) is materially quite beautiful, printed in Libra type on heavy, cream-coloured stock and bound with burgundy, rose-embossed endpapers. This attention to the texture of the book draws the reader into the textures of the over fifty careful woodcut images, each set on the right page of pairs of facing pages, while on the left pages short, almost prose-poem length texts match each flower name to its portrait. Each little "education," written by collaborator and University of Toronto emeritus English professor F. David Hoeniger, discusses the nature and properties of a flower and a corresponding passage from Shakespeare.

Sometimes Hoeniger encapsulates in one elucidation the variety of blooms in a particular passage, in other cases he expands on a single line across two or three woodcuts. In

“Ophelia’s Fantastic Garlands” for example, Hoeniger quotes Gertrude’s explanation of how Ophelia drowned,

**Therewith fantastic garlands did she make
Of crow-flowers, nettles, daisies and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men’s fingers call them.**

Then takes one note to discuss the nettles and crow-flowers captured in one image, and another to discuss the purple orchids captured in Brender à Brandis’ separate representation of daisies and long-purples:

Notwithstanding controversy among critical commentators, the reference to long purples is clear as long as one does not insist on Shakespeare being a meticulous botanist. The roots of the early purple orchid (*Orchis mascula*) do not fit the passage literally, but those of another common mauve orchid (*Orchis maculata*) in English woods do. ‘Dead men’s fingers’ has been a popular way of referring to the palmate root of purple orchids whose lobes resemble spread fingers. The ‘grosser’ names, avoided by ‘cold’ chaste maids, are listed in Lyte’s *Herbal* of 1578 as priest’s pintle, dogstones and goat’s cullions.

Part of the charm of this book is the sense of better acquaintance with flowers that was alive in the Elizabethan era that we are invited to cultivate for ourselves. As Hoeniger notes:

Many members of [Shakespeare’s] audiences in London – a city then of only 200,000, were more familiar with both the domesticated and wild flora than urban people tend to be today. They would have been able to visualize plants like saffron, poppy and aconitum from the mere mention of the narcotics or poisons made from them.

A *Gathering’s* juxtaposition of name, image, history and poetic resonance work to (re)introduce a materiality into botanical language that may be missing for the urban reader. As we read, one by one, gradually a broader effect accumulates: a sense of the vibrant link between the floral world and language’s turn to it for expression of abstract emotional experience, and a sense

of the currency, accessibility and popular consciousness of that link within Elizabethan era expression.

I was not expecting such an experience: I had anticipated a largely cerebral and the (merely) specular pleasure of a pretty display of flowers counterpointed with pretty poetic accompaniments. But reading the book in one sitting (easily done within an hour or two) surprised me by accessing my love of language through syllables that I had not thought could ever move me. Names like columbine, cowslip and flax had generally produced in me only stirring apprehensions of "flower" or "seed"; now these words are for me reinvested with not only their early symbolisms but with a situation in language I still find affecting and with *shape*. Though at first I found the black ink of each woodcut limiting, I gradually came to appreciate the focus on shape that the limit forced, as it trained my eye to the shape of each petal and leaf, rather than to the easy distinguishment through colours, in order to know a word as a particular flower.

Nowhere did I read of a particularly ecological impetus behind this book. Motivated by an artist's love of flowers and his interest in collecting subjects from the work of "the greatest poet of the English language," the urge of this gathering takes something from the early botanist's taxonomic pleasure in capturing, encasing, naming and explaining a previously unmapped (or at least not recently mapped – the book references an 1884 text on Plant-Lore and Garden Craft in Shakespeare) "wilderness." That said, that does not mean that the text cannot engender an ecological perspective from its selective reading of Shakespeare.

The flowers are not arranged in any discernible order. Beginning with the opium poppy, then the honeysuckle, then the marigold, all to the final entry of ratstail plantain, the book traverses Shakespeare's texts not as chronologically or thematically ordered garden, but as a geography of the imaginary, where flowers appear as their simple vegetative selves and as the embodiments of spiritual intangibles. The book's random pluckings from here and there in Shakespeare's texts re-orient the reader toward his oeuvre as a whole, to see his pieces as maps of Elizabethan psyche in a language inextricably bound to the British Isle environment.

Some ecocritics have asked how we can read ecologically, and Deleuze and Guattari have of course called for a rhizomatic way of reading that maps rather than narrativizes, and that privileges no one particular point of entry into a text than another. I would suggest that Brender à Brandis and Hoeniger (already working as a “multiple” author) have, perhaps unintentionally, produced a reading of Shakespeare which might satisfy that call, in their collective assemblage of conceptual points touching folklore, herbalism, metaphor, and canonical literary moments, all clustered around the nodal points of floral bodies.

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***Intent for a Nation: What is Canada for?* by Michael Byers.**

Toronto: Douglas & McIntyre, 2007 h/b \$29.95

Reviewed by **JOSÉ CARLOS REDONDO-OLMEDILLA**

If intent involves mostly a purpose, then this is a precise document on Canadian foreign policies and on the role of Canada in the world. We could classify the work as a specialist's book, but not one based exclusively upon the authority of records or books; on the contrary and complementarily, it also relies on the material sustained from personal experience and passion for Canada. The author himself recognizes it in the preface: “I have spent my life learning, reading, thinking and teaching about Canada's place in the world.” This has been levelled with the experience of a human being living outside of Canada, as student and academic, and experiencing the changes of the absence with fresh eyes and a more optimistic stance about the future of Canada.

Pondering the good things about Canada is a firm ground upon which to set the assertion of Canada as a “global citizen.” Facts such as the geographical position of Canada as the second largest country in the world; having an estimated 33 million

well-educated and globally connected people; situated as the eighth-largest economy in the world, and retaining good services and infrastructures set the pace for one of the highest standards of living in the world. But this country or, as the author says, "the envy of the world," also has some hindrances on its climb to the top: the failure to exercise leadership internationally, the underplaying of Canada's potential, and the overhanging shadow of the powerful, edgy and awkward neighbour, the USA, among others.

For Byers, Canadians blend easily into US society, but undoubtedly one of the book's obsessions involves Canada's relation with the USA. The Canadian psyche has been tormented with the issue, and references to this anxiety abound in the book. For instance, such comments as "if Canadians have an inferiority complex, it is only because we are accustomed to living in the shadow of the world's most powerful state" (15) reflect the worry; however, the antidote is at hand and Byers invites Canada and Canadians to act as a grown-up country and not as a vassal one.

Intent for a Nation ranges wide, and because of that the reader could experience a feeling of randomness in the itinerary of the selected topics. Needless to say, it could be interpreted similarly as a mapped determinacy to show what the real anxieties in Canadian international politics are. It is especially good at scrutinizing Canada's position on different international issues, and from this position it analyses topics such as the nuclear nightmare, that old wraith that still lingers in the new century. Byers shows how exposed Canadians are to the dangers of nuclear conflict. He portrays Canada in dire straits, between its humanitarian roles and commitments and its obliged respect to its superpower neighbour. Hence, according to Byers, Canada's intent must also play with contention. The study exhibits the two faces of Canadian foreign policy: the harder, military side and the softer, humanitarian side.

Intent for a Nation dedicates many pages to the Afghan conflict, and though nobody can deny that Canada's peacekeeping mission in Afghanistan is a valuable contribution, a more extensive approach should have been taken when speaking, for example, about Darfur, North Korea, or Iran. On the other hand, when the writer narrates his experiences as visiting professor at the University of Tel Aviv and the more

direct knowledge of the laws of war, he is able to make the reader concerned with those flesh and blood examples and anecdotes. Visible absences in the book are Europe and Asia: needed are some coverage of the European Union, a natural ally in many fronts and a former "foster mother," and of Asia, a provider of new horizons in the Pacific area.

After reading the book one gets the impression that some kind of regional analysis would have provided a more realistic impression of what Canada really is. Byers assumes Canada as a block, as the book mostly covers Canada's foreign political manoeuvring and its effects, but some readers may feel that an exploration of Canada's various regions is in order. Nevertheless, Byers is honest at showing a regard for the changes of a transitional Canada, such as the divergence between Canadians and Americans, the sense of a more secular and tolerant society, legalization of same-sex marriage, and debates over the "lawfulness" of marijuana.

The Arctic, Canada's next frontier, is one of the domestic issues Byers analyses. Not only is he concerned with the "grasshopper effect" (the process of global distillation involving evaporation at low latitudes and condensation at high latitudes), but also with the people, the real fabric to be sewn with nature. In this sense, Byers exposes a privileged tie of Canada with nature when he states: "It is time to harness the emotional connection that many Canadians have with nature," or when he speaks about the "deep concern for future generations."

Intent for a Nation is also a work that faces the risks of too much updating and scarce history. Those elements operate against prevailing times. In this manner, the book could have been more balanced with references to the past or its roots, like that old Immigration and Citizenship leaflet that presented Canada as "part of our past, building our future"; however, likewise we cannot forget that it is a book that looks forward.

Throughout the work the reader feels the give and take of Canada's reliance on the USA and vice versa: energy, fresh water, manufacturing, security, prosperity, and sovereignty. One finds in this relationship misapprehension and accusation: "And when the United States takes Canada for granted..."; "I was struck by how little most Americans know about Canada and how the lack of knowledge, sometimes translates into

disrespect"; or, "All countries feel the weight of American influence in their decision making, but few feel it as heavily and as often as Canada." These concerns are well grounded and are balanced with Byers' reflection on the middle-power tradition of multilateral leadership, the "passion for bronze" that a Canadian diplomat bewailed—a fact that is proving fruitful ground for Canada, as Canada's role in the international political arena is appreciated everywhere. Consequently, Byers represents well the dialectics of power throughout the book. It is the sense of colliding forces, or as the author puts it, "the constant state of tensions between the gravitational pull of the world's pre-eminent superpower and an enduring, self-affirming drive to be different from our southern neighbour."

Frankness is Byers' strength, but the volume suffers from a solipsistic grasping, especially when the author asserts and reasserts Canada's standing for reputation and objectivity. In my view, Canada's good reputation is an undeniable fact that does not need to be overstated. The text puts the stress upon what could be labelled as "Applied International Politics" and reaches its apex when describing the evolution of Canadian international politics. Applied International Politics is a good exercise of identity through opposition, something that could be misunderstood as a personal provocation, when in fact it is a well-reflected issue concerning the Canadian psyche.

But what model is Canada to project over the rest of the world? For Michael Byers, who holds the Canada Research Chair in Global Politics and International Law at the University of British Columbia, the model is global citizenship. In Byers' conception of global citizenship Canada is, to cite Pico Iyer, a spiritual home of global citizenship. One can agree or not, but it offers a collective model of responsibility where Canada can take the lead internationally, including over its southern neighbour. Byers' long acquaintance with international politics leads the reader through complex issues supported by realistic examples to a solidly constructed conclusion. Because Byers deftly negotiates these issues he successfully reinstates Canada as an exemplary model for global citizenship.

Intent for a Nation is more than an attempt to answer George Grant's famous and influential 1965 book, *Lament for a Nation: The Defeat of Canadian Nationalism*. It sets to establish a true blueprint for Canada's position in the future and is also an

emotional response that aspires to keep Canada in full flame. Michael Byers has carried out a brilliant portrayal of Canadian International politics while revealing many of the worries and good intentions of this country. The author is bent on framing Canada as a country of the future.

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Lament for a Species

The Lost Coast: Salmon, Memory and the Death of Wild Culture
by Tim Bowling.

Gibsons Landing: Nightwood Editions, 2007 h/b 29.95

Reviewed by **ROBYN READ**

Acclaimed poet and novelist Tim Bowling's first work of non-fiction is a memoir of the fishing culture of his hometown, Ladner, British Columbia. *The Lost Coast* juxtaposes public histories with personal recollections, both heightened by poetic imagery and a sharp sense of characterization. Bowling's self-reflexive storytelling draws attention not only to the endangerment of a species, but also to the limitations of literature as a means of preserving the past.

As much a polemic on the decimation of a species as a lament for Bowling's own past, *The Lost Coast* pays tribute to the wild salmon that provided his family's livelihood throughout his youth. While Bowling was a fisherman himself until the 1990s, some of the strongest passages situate him as an observer rather than a participant, as a young boy accompanying his father on fishing trips. These passages are rendered with evocative, exquisite details of the salmon's physique, and reflect not only Bowling's deep respect for the species, but the thrill he associates with entering their environment. While

these encounters with the fifty-pound Big White salmon (also know as a Spring, a Chinook, and a Smiley) or the Dog salmon (named for its hefty chompers and rumoured to be able to latch on to a log and bear itself against the current) have the tone of a traditional quest narrative, they are never human-centric.

The memoir fluctuates between focusing on both the human and natural worlds, so that both father and fish—siblings and salmon—play complementary roles. When describing his brother Rick, Bowling tellingly refers to him as “a hinge between generations” (148), while it becomes apparent that Bowling, as memoirist, has oiled the hinge between his childhood and adulthood. Bowling describes scenes as though he’s actually traveling through time, standing in the past, witnessing events from a child’s perspective but with an adult’s awareness. While this figurative device is at times didactic or nostalgically sentimental -- “Come with me” (43), he writes, “Let me buy you a drink, friend, and tell you about Ladner” (45) -- it seems central to his plea for readers to renew, or at least reconsider, their connection to their personal surroundings.

Bowling argues that ignoring this connection, in fact, commercializing one’s personal surroundings, perilously places emphasis on the economic development of an environment. Conversely, as a child, wealth was far from Bowling’s consciousness. When he contentedly played in the decayed and abandoned homes of Ladner—as if the salmon’s surroundings adopted its vulnerability—he did not make the connection between dilapidation and deprivation, nor did he anticipate the consequent collapse or exploitation of this environment. Only from his adult position can Bowling read the slippery nature of both species and site as indication that there is no stable monument to represent this wild culture. Bowling writes with an awareness that some histories of this culture will inevitably escape through the holes of his fishing net as he attempts to hook the past.

The fragments Bowling does corral comprise a mosaic rather than a linear narrative. As such, rather than providing a definitive solution to an ecological problem, the book suggests we pay attention to patterns. Bowling states:

As a boy, I learned three things from the salmon that would greatly influence my understanding of life: the knowledge of man is limited and even miniscule in the face of the natural world; death is not an aberration to shut our eyes and minds against; and, rich patterns exist everywhere. (19-20)

While such patterns may be interrupted by human interaction, their forms evoke a co-existence, an interdependence of the past and present. Throughout the book, Bowling cycles back to the famous moon landing of Neil Armstrong, his personal disconnect to the glory of this accomplishment, and how he remains haunted by an image of his father taking one last look at a moon still untouched by humans. He suggests that when human progress is portrayed as positive, this is only a partial truth; the other part, for Bowling, constitutes the crux of his memoir: "The truth is, memory does not emphasize the universally acknowledged big stage at the expense of the little dramas outside the theatre" (71). He places his little dramas alongside the more universally known histories. Bowling contends that the difference is, unlike the moon landing, no one "films" or "watches" him as he watches the wild salmon spawn, which for Bowling is an event of equal importance (169). Bowling allows for the possibility that another wild creature, a bear, perhaps, may silently watch him from the forest, but the unsaid implication is that readers of *The Lost Coast* in a sense "watch" him. However, unlike the bear, we assume that we are not intended to be silent and passive witnesses.

ROBYN READ is a PhD candidate in the Department of English at the University of Calgary. Her current research interests include the city in Canadian fiction and collectors, collecting, and collections as represented in contemporary Canadian literature.

Poetry with Possibility

Other Goose: Recycled Rhymes for Our Fragile Times, by Barbara Wyn Klunder.

Toronto: Groundwood Books, 2007 \$17.95

***Jack Pine*, by Christopher Patton, illustrated by Cybèle Young.
Toronto: Groundwood Books, 2007 \$18.95**

Reviewed by MARYANN MARTIN

Children love to be engaged in conversation. So inviting them to participate in current discussions in popular culture makes sense due to their interest and also, as my nine-year-old niece continuously (though unknowingly) reminds me, their willingness to provide different perspectives. Ask a young person what they think and they will usually tell you, with candour.

***Other Goose*, written and illustrated by Barbara Wyn Klunder, offers young readers a modern twist on popular traditional fairytales—a simple, dynamic idea that encourages a younger audience to consider some of the (numerous) problems of our times. In this picture book, for example, Old Mother Hubbard goes to her cupboard to get a bone for her dog but “When she [gets] there / The cupboard [is] bare / So the food bank [gives] her a loan.” In other rhymes, Jack Be Nimble must look out for an oil slick, and Jack and Jill end up drinking bottled water because of germs and microworms.**

Klunder’s reworkings are often humorous, poking fun at modern society while simultaneously pointing out pressing environmental issues and social concerns. There are, also, lighter moments; when the Old Woman in the shoe has so many children and knows exactly what to do—she forms a band; elsewhere Old King Cole is a totally cool soul who jams “til a quarter to three.” The illustrations—fittingly simple, in pen and ink on recycled paper—offer an effective complement to the text. Klunder’s use of humour, a welcome tool, invites consideration and conversation by breaking down large concepts into manageable size. No situation in this book is too big or too scary to talk about after a chuckle over rhythm and rhyme.

Promoting reflection and discussion among a slightly older crowd (ages 7-12), is *Jack Pine*, written by Christopher Patton and illustrated by Cybèle Young. The book recounts the story of a Jack Pine Tree, and begins with an invitation:

**Come meet Jack Pine. You'll never see,
with luck, a tree less lovely than —
a tree more bent, more squat, more grim,
more weird and ugly than — Jack Pine.**

The story is, essentially, a tale of life and death in the natural world. Or rather, *lives* and *deaths*, for in telling Jack Pine's story, it is necessary to involve other trees as well—namely, White Pine, Red Pine, and Pitch Pine. Woven throughout the tale are animals (including humans), earth, fire, spirit, water, and wind. Patton uses accessible language to present and discuss ideas, and establishes a connection between Jack Pine and readers early on. Young's illustrations—three-dimensional collages of etched paper—are an intricate part of the telling, and they allow readers to imagine themselves *inside* the story. This is an effective reminder that just as the characters are part of the natural world, so indeed are the readers.

Inclusion and accessibility are themes that carry over to the book's design and layout. Light in weight and inviting to touch, with its tall pages, white spaces, and fold-over soft cover, *Jack Pine* looks and handles like a book report. This is a thoughtful work of literature; the text and illustrations are effectively intertwined to foreground understandings about the natural cycles of life and death—an accomplishment to be celebrated, much like the tenacious tree itself.

Both of these Greenwood books provide openings into complicated (yet essential) subjects for discussion among young readers. Beginnings, while arbitrary, provide at least that—a beginning—a place to start. My criticism of *Other Stories* and *Jack Pine* speaks more to my desires as a reader and less, I think, about the texts themselves. When I reached the end of both books, I wanted them to continue in greater depth. I wanted more—more rhyme, more play, more story, more of everything. Here is an opportunity for conversation to continue the discussions that both books begin. Thus a confession: that this criticism is actually a sign of two very good children's books.

Interestingly and wonderfully, both authors have chosen poetry as the form with which to explore and engage readers. The possibilities this form presents with regard to cadence, rhythm, and, of course, play, also pushes younger readers (and

older ones who read with them) toward the possibility of continued conversation and reflection. And poetry with possibility is the best kind, and in the words of my nine-year-old niece: "It's cool! It's awesome! I want that!"

MARYANN MARTIN is a writer, researcher, and language teacher. She is currently working with a Vancouver publisher on her first children's book. She lives, for the time being, in South Africa, where she has begun work on her second novel.

Re-imagining the Peaceable Kingdom

Other Selves: Animals in the Canadian Literary Imagination. Ed. Janice Fiamengo.

Ottawa: U of Ottawa P, 2007 p/b \$45.00

Reviewed by **JENNY KERBER**

In his introduction to *Animal Rites: American Culture, the Discourse of Species, and Posthumanist Theory*, Cary Wolfe suggests that one of the most disconcerting things about animals is that they possess the ability to know us in ways we cannot know ourselves (4). As the essays in the recently edited collection *Other Selves* indicate, the Canadian literary tradition contains a diverse range of responses to the recognition of the limits of human knowing, from desperate attempts to fortify the species boundary to curious explorations of human-animal kinship. While the scholars included here address a wide array of literary forms, genres and periods, they nonetheless share the desire to answer a common question: how might we as humans develop a more complex understanding of our relationship to nonhuman beings through literature?

Janice Fiamengo introduces the volume with a useful survey of writing about animals in Canadian literature, and outlines a paradox that lies at the heart of literary renderings of animal experience: on one hand, the literary imagination is a powerful tool for countering the idea that animals are thoughtless brutes; on the other, however, the representation of animal thoughts and emotions can only ever be accomplished in a language of our own making. The aesthetic representation of animals is thus always entwined with questions of power.

Some writers and critics regard attempts to write the animal as doomed from the very start, for since we cannot ultimately know what it is like to be inside an animal's skin, any attempt to write about it results in a skewed understanding of animal life, at best, or the utter appropriation of animal experience, at worst. However, Canadian literature is also replete with examples of writers who accept the necessary failure of such endeavours while also holding out hope that what Don McKay terms "thoughtful anthropomorphism" may constitute a workable compromise between the appropriative impulse of human language and a healthy respect for otherness. In short, just because we do not know everything about animals does not necessarily preclude the responsibility to think—and write—about our relations with them.

The essays in this collection take on these complex issues with enthusiasm, examining how Canadian writers from the 19th century to the present have represented animals and animality in texts ranging from realistic animal stories and field guides, to children's literature, travel writing, and contemporary poetry and novels. Several of the essays, including Gwendolyn Davies' article on the connection of animal welfare to late 19th and early 20th century social reform in Marshall Saunders' writing, and Peter Webb's study of animals in Timothy Findley's *The Wars*, explicitly connect the humane, ethical treatment of animals to questions of social justice. How we treat animals, these authors argue, has much to do with how we treat other human beings. As some other essays here show, however, a passion for animals does not necessarily ensure their survival. For example, Cynthia Sugars' essay on the treatment of John James Audubon in Katherine Govier's 2002 novel *Creation*, and Christoph Irmscher's delightful piece on 19th century ornithologist Thomas McIlwraith both explore the paradoxes that surround figures who greatly admired the avian world yet expressed their dedication to its preservation by killing and stuffing it.

Many of the essays in the collection focus on the impacts of colonial culture on animals in Canadian writing, looking at the challenges of human-animal cohabitation in landscapes of increasing urbanization, industrialization, and intensive resource extraction. For those who have traditionally relied on animals to make a living, this is a matter of particular urgency. As Albert Braz notes in his study of Grey Owl's often-

overlooked conservationist writing, the transition from trapper to conservationist may be less a choice than an inevitable necessity once the animals have run out (222). While a figure such as Grey Owl rightly deserves greater acknowledgement for his contributions to Canadian conservation, it is also important to recognize the ways in which conservationist discourse in this country has sometimes invoked science to legitimize discriminatory policy. Misao Dean points out, for example, how Ernest Thompson Seton's approach to the "fair hunt" in his 1911 volume *The Arctic Prairies* condemned Aboriginal subsistence hunting practices as wanton killing, even as it excused his own killing and transport of animal carcasses to the American Museum of Natural History. Similarly, Brian Johnson points out how the idea of kinship favoured by writers such as Charles G.D. Roberts, Seton, and Farley Mowat could also be used to identify with the animal other (in this case, wolves) as a means of assuming indigenous identity, thereby resolving the settler-invader's dilemma of anxious unbelonging by affirming a "natural" connection to the land (338). The only notable shortcoming in the collection's treatment of these issues concerns the lack of an explicitly First Nations literary perspective on animals; while Aboriginal people certainly have a presence in many of these essays, that presence is most often mediated through the perceptions of European writers.

Part of the difficulty of defining the scope of a text on animals depends on how one defines the term. If one defines the noun "animal" broadly, as "a living being endowed with life, sensation, and voluntary motion" (*OED*, def. 1a), then there are some forms of "animality" that are given short shrift here; there is no discussion of fish as literary subjects, for example, and with few exceptions (Greg Maillet's discussion of Dennis Lee's poetry for children being one of them), very little attention is paid to insects. This may be due in part to the appeal of writing about creatures that can meet the human subject in a mutual gaze, but a more radical challenge to our knowledge about the world might lie in Canadian writing about decidedly non-cuddly species, from P.H. Gosse's and C.P. Traill's early fascination with moths and butterflies to Brian Brett's and Di Brandt's recent work on bees. Are insects the next frontier of "ethical consideration"? This remains to be seen, but there is no doubt that insect species, which make up the bulk of "animal" life on this planet, present a host of new

creative challenges for writers to address in their ongoing engagement with otherness.

Overall, this is a landmark collection that marks the exciting field of animal studies with a distinctly Canadian imprint. Its comprehensive introduction, wide-ranging content, diversity of critical approaches, and lush production (which includes several colour plates and high-quality photographic reproductions and illustrations) make it a key contribution to Canadian literary studies, animal studies, and environmental criticism. As Fiamengo notes, our present confusion about how to conceptualize our relationship with animals is arguably a good and healthy thing; it shows that the “question of the animal” is one that merits serious contemplation and debate. Now that *Other Selves* has provided such a rich entry point for investigation, let’s hope that more voices will join the conversation about how “becoming animal” might transform our understanding of the nation and its literature.

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River Buzz

***Quick* by Anne Simpson.**

Toronto: McClelland & Stewart, 2007. p/b \$17.99.

***Torch River* by Elizabeth Philips.**

London, ON: Brick Books, 2007. p/b \$18.00.

Reviewed by **OWEN PERCY**

The coincidental similarities between these new books by two of Canada’s premier poets are almost uncanny from the start; both feature extended meditations on illness and dying, both betray a penchant for the long poem, both re-posit the lyric I as a “her” hiking through the wilderness, and both interrogate stasis, place, and the body in ways that suggest new possibilities for the contemporary lyric.

Elizabeth Philips’ *Torch River* indeed flows like its namesake and its poems are riddled with moments of disarmingly

beautiful lyricism. And although the poems remain mostly loyal to formal convention and the left margin, at its best this collection strikes out into a literal and literary wilderness where “the creaking, dead-and-dying trees/ lean harder on the living” (“Passage” 100). Often referring primarily to themselves, many of Philips’s poems require re-reading to uncover the complexity of their underlying philosophical considerations. Obsessing that there is “Something about the caesura, the stillness that isn’t/ the gathering in/ or the letting go” (“Breath” 10) goes beyond mere whimsy and delves into a space of liminality—familiar yet not quite comfortably so—where the speaker muses “I am the shy daughter// and the son” (“Harbour” 27), and “I am who I imagine/ I am” (“Jackknife/1” 23).

Torch River is haunted by several figures: a lone coyote trapped on an ice floe, a horse awaiting its demise, a slowly dying friend. Additionally, specters of Don McKay and Sylvia Legris often seem visible throughout these poems, pushing the lyric into an almost scientific interest in trees or animal scat, and a surreal collision of the irreconcilable. Philips is continually searching for a space of possibility between the binaries of life and death, language and image, male and female, human and animal, actual and imaginary—and constantly searching for a home “which is, I believe, // neither there/ nor here” (“Stormy Weather” 32). The collection’s ultimate query is even posed directly by the poet in “Prelude”:
Question: Is there a middle body, middle distance,
meeting
of the parallax view? Is there any way to marry
the two, any way for them to stay
married? (95)

Insisting that ultimately, her subject will “find /that the river means to stay/ as it goes” (“Torch River” 115), this book stays out of the reach of absolutes, creating for itself a world where fact, fiction, imagination, memory, and desire collide and stew silently under the ebbing surface of “the river that never pauses” (“Breath” 9).

In her first poetry publication since the Griffin-Prize winning *Loop* (2003), Anne Simpson continues to push the boundaries of the lyric with verse that seems almost to move itself across the pages. Often described as an amalgam of other Annes (Carson and Michaels), Simpson remains, in *Quick*,

experimental enough to be fervently provocative, yet lyrical enough to be accessible to a wide readership. She speckles *Quick* with guest appearances by Classical heroes, river-drowned Acadian priests, and a dialogue between *Apis mellifera* (27 days) and *Uxor et mater* (43 years) in "Bee and Woman: An Anatomy." Among the collection's most resonant poems is "Ceremonies of Water, Ceremonies of Fire," which literally plays with the line by horizontally splitting the thirteen pages of the poem with one unbroken dash. An extended meditation on death ("Listen.//A man is translating himself" [10]), the poem plays on the visual as much as on the philosophical. Other poems flirt with the concrete as well, especially "Skin, Bones"; a box of text urging the reader to "Concentrate on the tawny spaces" and "Speak in a cloven language" laid ovetop of an original text whose fragments wonder, appropriately, "What if the inner became outer?" (72)

Sharing a similarly striking facility of natural imagery with *Torch River*, *Quick* proves to be a book of movement *through* the binaries that Philips' book exists in between; on an ocean-side hike in "Grassprayers" the speaker notes "Water keeps moving against sand/ like breath.// One thing passes/ through another" (31), and later, that "Each of us is a threshold" ("Odysseus and Circe" 88). Simpson's poems often resist stillness altogether—the book buzzes and does not stop, even beyond the "Acknowledgements" to the last page where the poet writes "if I could/ speak with the easy glide of an eagle, holding time in its round/ eye, I'd thank you for being here, exactly here, at the edge/ of the rolling world" ("If" 109). And as we stand at the edge of the book itself, most readers will, I suspect, find Simpson's poems thanks enough. *Quick* is another coup for Simpson, transgressing worlds, bodies, deaths, and the possibilities of the poetic line itself in a musical marriage of readerly and writerly verse virtually unparalleled in contemporary Canadian writing.

Both of these books move ceaselessly, though at different speeds: *Torch River* flowing quietly yet surprising its reader at several unpredictable bends and rapids, *Quick* flitting frantically from image to idea to word, harvesting the various possibilities of each. Both books move, yet given the formally innovative capability of Simpson and the philosophical reimagining of the lyric by Philips, neither are likely to disappear from view anytime soon.

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Yesno: Poems by Dennis Lee

Toronto: House of Anansi Press, 2007 p/b \$18.95

Reviewed by **NICHOLAS BRADLEY**

Dennis Lee explained, in “Cadence, Country, Silence” (1973), his famous statement of poetics and confession of writerly crisis, that his poetry originates somewhere before language, in a mysterious presence in the world that he termed “cadence”:

What I hear is initially without words. But when a poem starts to come, the words have to accord with that energy or I can't make the poem at all. (I speak of “hearing” cadence, but the sensation isn't auditory. It's more like sensing a constantly changing tremor with your body: a play of movement and stress, torsion and flex—as with the kinaesthetic perception of the muscles.) More and more I sense this energy as presence, both outside and inside myself, teeming toward words. (3-4)

Lee used his *Civil Elegies* (1968; 1972) to illustrate these observations about cadence and his process of writing, but that long, discursive work, in retrospect, seems to have less to do with wordlessness, with “torsion and flex,” than his later books of poetry, including *Riffs* (1993) and, especially, *Un* (2003), in which wordplay and complex rhythms take precedence over conventional lyric forms and themes. *Yesno* extends this experimental project. It has been widely reviewed in Canada—with opinions mixed—and was nominated for the Governor General's Award (which Dom Domanski won for *All Our Wonder Unavenged*). The attention that *Yesno* has received is surely due, in part, to Lee's reputation, but it is still somewhat surprising given the book's decided strangeness; one reviewer, Jason Guriel, dismissed *Yesno* as sub-nonsense that “fails to corral its wordplay into a contract with the reader, the sort of contract that produces a payoff by either exceeding or inventively thwarting the expectations it sets up” (24).

children's verse are clearly on display: *Yesno* is very carefully written. In the short poem "Hope," for instance, strongly accented syllables create a supple, modulating rhythm marked by iambs and dactyls:

Hope, you illicit
imperative: throw me a bone.
What sump, what gunge, what
sputter of sotto renewal?
What short shot
skitter of green reprise? (29)

The heavily alliterative and assonantal lines are also typical of *Yesno* in their juxtaposition of colloquial phrases ("throw me a bone") with formal devices (the poem begins with an apostrophe) and idiosyncratic usages ("sotto renewal").

Individual poems are full of words and phrases that variously invoke environmental crisis or health: "clearcut," "blue planet," "ozone," "habitat," "avian farewells." The first poem, "If," announces the book's principal subject:

If it walks like apocalypse. If it
squawks like armageddon.
If it stalks the earth like anaphylactic parturition.
If halo jams like septicemic laurels, if
species recuse recuse if mutti clearcut, if
earth remembers how & then for good forgets.
If it glows like neural plague if it grins, if it
walks like apocalypse— (3)

Lee here suggests that ecological apocalypse is a reality; the collection as a whole responds to this presumption of crisis with linguistic experimentation. The familiar language of environmentalist discourse establishes a context in which to read the poems and grounds *Yesno* in the physical world. At the same time, Lee's poems depart from the clichés and platitudes of this discourse. Perhaps as a consequence, they at times remain obscure in parts, if not cryptic. "[M]ufti clearcut" in "If," or "borbo of cacahosanna" in "Ave" (23), for example, are unparaphrasable phrases. Although the sense in Lee's nonsense is frequently clear, his precise meanings are more elusive. Readers will enjoy these poems, I think, depending on their enthusiasm, or patience, for untangling these "devil's knots," to borrow a phrase from Zachariah Wells' review of *Yesno* in *Quill and Quire*. *Yesno* is a short book and, despite the relentless complexity of Lee's style, a surprisingly quick read

(at least on first reading). Brevity here is a virtue: Lee does not exhaust the possibilities that his technique affords.

In "Wordly," Lee displays the exuberant tone that distinguishes *Yesno* from the more sombre *Un*:

If inly, if only, if
only: heart-
iculate improv,
sussing the emes of what is.

Nor hunker is losslore, nor
kneejerk abracadaver.

Cripcryptic rejuice! Ec-
statisyllabic largesse-
rekening, rekeening, re-
meaning our worldly demesne. (58)

The poem suggests that ecstatic language allows us to rediscover and newly understand the world—a leap of faith on Lee's part, but one that lands him in a fascinating poetic place. Poems like these remind readers and critics that ecologically oriented writing can assume a variety of forms and styles. But the evident environmental aspect of *Yesno* is not the only element at play: Lee's book is ultimately about something besides atmospheric change and deforestation, I think, although it alludes to these phenomena and others. If *Yesno* is a book of poems about nature, Lee is a nature poet with concerns very different from those of Mary Oliver or Gary Snyder or Les Murray or Anne Simpson—or almost anyone else. (Lee dedicates the book to Don McKay, his editor, and Robert Bringham, the book's designer; his affinity with these writers is well established, but is not obvious in *Yesno*.) Lee's poems are not *about* the natural world in any typically mimetic way. Instead, his ludic mode is a means of channelling the cadence that he describes in "Cadence, Country, Silence." Lee, deeply influenced by Heidegger, has long attempted to figure Being in his poetry. His inventiveness in *Yesno* is a new strategy applied to a long-standing problem: by dismantling words and reassembling them into a new lexicon, he seeks to represent the wordless condition of the world's "presence." The book's style is predicated on the assumption that ecological emergency precipitates, or perhaps requires, a radical linguistic response. The ordinary words, Lee suggests, will no longer do. *Yesno* is therefore, in a sense, a deeply personal book. It is so

singular—the experiment is essentially unrepeatable—that mistaking its style for another poet’s is nearly impossible. We, as readers, are fortunate that Lee’s private vocabulary is so engaging and so well attuned to the very public matters of catastrophe and recovery.

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THE GRAD NETWORK



Featuring ***THE UNIVERSITY OF VICTORIA***
Victoria, British Columbia

Situated on the southern tip of [Vancouver Island](#), the [University of Victoria](#) is located in an ideal setting for ecocritical and environmental studies. Ocean, rainforests, islands, and mountains (not to mention resident Orcas, sea lions, diverse bird and other sea life) offer myriad forms of inspiration: from West Coast literature, environmental history, environmental philosophy to geography and much more. ALECC's vice-president Richard Pickard has, as do other ALECC members, the fortune to work in such a beautiful location. The Department of English and other UVic Humanities departments have the resources and faculty to grant either an M.A. or Doctorate. We include below a list of faculty and their interests; as well, we introduce an English Masters program that is currently in progress.

The University of Victoria is in the process of offering Canada's first literary Masters program that focuses primarily on Literatures of the West Coast. Topics within this program range from Borders and Region; Historiographies; Pacific Diasporas; Migrations and Nations; Identity and Place; Indigenous Laws and Literature; Literatures of Im/Migration; American Literature on the Pacific; the West Coast Line by Line; Animals

and Hunting in Literature; Forest Fetish: Reading West Coast Nature; Poetry Nature Knowledge Gender; BC Literature; Nationalism, Theory, Canons; The Tish Group; Literary Anthropology and Anthropological Literature on the Pacific Coast. These are only a sample of where students may direct their interests.

“The M.A. concentration in Literatures of the West Coast brings into productive dialogue the several traditions that have constituted the literary on the West Coast: Indigenous, British, American, Asian and Canadian. Rather than following the historical and geographical contours that typically define ‘English’ as a discipline, Literatures of the West Coast examines the history of boundaries and the boundaries of history. The concept of the ‘literary’ comes under scrutiny, as does the division between oral and written, the notion of tradition, and the cultural work performed by literature when conceived of as the expression of regions, nations, peoples, environments, and other complex forms of social space.”

Participating Faculty include:

[Nicholas Bradley](#): Ecocriticism; Literatures of the West Coast

[Misao Dean](#): British Columbia Literature and Canadian Literature; Museum Culture; Canoes and Canadian Culture; Asian North American Writing

[Jamie Dopp](#): Poetry of the West Coast; The *Tish* Group

[Christopher Douglas](#): American Multi-Ethnic Writing; Migration, Race, and Culture; American Literature on the Pacific; Asian North American Writing

[Iain Higgins](#): Postcolonial Theory; Oral Literatures; Modern American and Canadian Poetry of the West Coast

[Janelle Jenstad](#): Biographical Studies; Oral Literatures

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[Lincoln Shlensky](#): Postcolonialism; Cultural Studies: U.S. Racial/Religious/Ethnic/Class Discourse; Diaspora and Immigrant Literature

[Nicole Shukin](#): Literary and Cultural Politics of West Coast Nature; Globalization and Transnational Ecologies

[Ray Siemens](#): Digital Humanities and Textual Culture

[Cheryl Suzack](#): First Nations Literature of the West Coast; Theories of Law and Literature

Here are a few samples of the course offerings; to see more about the program and further courses and reading lists please go to <http://english.uvic.ca/graduate/westcoast.html>

NICOLE SHUKIN proposes a course titled *Studies in Literatures of the West Coast Forest Fetish: Reading the Nature of the West Coast*

“There are few figures which hold as much fetishistic currency as ‘the forest’ in literary and cultural imaginaries of the West Coast. Yet produced as both trope *and* timber, West Coast forests are profoundly overdetermined by the often contradictory symbolic and material demands placed upon them. In this seminar, we’ll study hegemonic and counterhegemonic representations of Pacific Northwest forests as ‘totemic,’ ‘untouched,’ ‘supernatural,’ ‘diseased,’ and ‘dying.’ We’ll draw upon Marxist, psychoanalytical, and postcolonial theories of fetishism to help us better understand the tangle of competing symbolic and economic investments in West Coast forests across the twentieth and early twenty-first centuries. Finally, we’ll trace the efforts of writers, theorists, and visual artists such as Daphne Marlatt, Don McKay, Bruce Braun, Jin-me Yoon, and Lawrence Paul Yuxweluptun to inscribe histories of race, gender, labour, and struggle back into the fetishistic image of a ‘timeless’ West Coast nature.”

NICHOLAS BRADLEY offers a course *Studies in Literatures of the West Coast: Literary Anthropology and Anthropological Literature on the Pacific Coast*

“The Euro-North American anthropological enterprise has produced a vast amount of writing about the indigenous peoples of the northern Pacific coast of North America, and about the Haida and Tsimshian, in particular. Major figures in academic anthropology -- including Franz Boas, Marius Barbeau, Claude Levi-Strauss, and John Swanton -- have written extensively about the cultures and oral traditions associated with what is now the West Coast of Canada. Contemporary Canadian writers such as Robert Bringhurst, Anne Cameron, and Susan Musgrave have drawn heavily on the indigenous traditions and texts described in the anthropological literature, as have the American poet Gary Snyder and the British poet Ted Hughes. Robin Skelton, an advocate of the distinctiveness of British Columbia's regional

literature, even suggested, in the 1970s, that indigenous traditions lie at the heart of the contemporary artistic culture of the West Coast as a whole. This course will focus on the relation of this anthropological project to Canadian literature in a postcolonial context. It will consider the literary nature and influence of anthropological texts and address the anthropological dimension of literary texts. The course will concentrate on several overarching topics that deserve critical attention. First is the matter of genre: what is literary about anthropological writing? When and how do indigenous oral performances become part of written literature? How can literary critics account for orality and linguistic difference in their discussions of written texts? How do poets and other writers respond to and draw on anthropological writing? The second major topic is the ethics of anthropological and post-anthropological writing. What constitutes cultural appropriation or appropriation of voice? How do representation and ethics intersect? What are the connections between anthropology and colonial history? What rights and responsibilities do writers have, and how are these determined and assigned? The third major focus concerns the relation of anthropological and post-anthropological writing to Canadian literature. In what sense, if at all, are these texts 'Canadian'? What relation do they have to what is conceived of as the Canadian canon? Do they undermine conventional notions of Canadian literature? This course is broadly related to fundamental questions regarding the assumptions of Canadian literature but also has a particular focus on Literatures of the West Coast, a category that complicates the nationalist model."

[The English Department](#) also has other faculty who teach environmental criticism and focus on periods or genres that are amenable to environmental studies:

[RICHARD PICKARD](#), ALECC's Vice-President, teaches in the department. His research interests are Environment and literature; composition; 18th C. poetry; BC writing; professional and technical writing.

[MAGDALENA KAY](#) Twentieth and Twenty-First Century British Poetry

[ERIC MILLER](#) Poetry; The Lyric Essay; Friedrich Hoelderlin; Ann Radcliffe; Elizabeth Simcoe

DEPARTMENT OF GEOGRAPHY

J. DOUGLAS PORTEOUS

Human: Planning victimology; environmental aesthetics; nature and sacred space; Easter Island

"...At the University of Victoria my teaching was originally concentrated in urban geography and planning. At mid-career, however, I began to move into cultural geography, with innovative courses in the philosophy of geography and environmental aesthetics. My most recently-created course, Landscapes of the Heart, investigates the important intangible relationships (attachment, aesthetics, ethics, and spirituality) between humans and their environment, using both imaginative literature and academic research. Graduate supervision has followed a similar course..."

DENNIS E. JELINSKI

Landscape and ecosystem ecology, biogeography, wildlife conservation

DEPARTMENT OF HISTORY

JOHN LUTZ

History of the Pacific Northwest, History of Aboriginal--Non-Aboriginal Relations, European Colonialism in the Pacific

RICHARD RAJALA

"My primary focus is on the social, political and environmental history of Canadian and American forests, with a particular emphasis on British Columbia and the Pacific Northwest..."

Adjunct Professors:

**HAMMOND, LORNE
Ph.D. (Ottawa)
Environmental History**

ROSEMARY E. OMMER

Ph.D. (McGill)

Economic, Social and Environmental History, Interdisciplinary Projects

DEPARTMENT OF PHILOSOPHY

CONRAD BRUNK

Applied and professional ethics, religion, values and technology, environmental ethics, risk science and public policy, bio-medical ethics, philosophy of religion and philosophy of law

JEFF FOSS

Philosophy of mind, philosophy of science, and philosophical psychology. He is currently writing *I am Not an Environmentalist: Toward a Better Environmental Philosophy*, that addresses and repairs both philosophical and scientific flaws in current environmentalism.

SCOTT WOODCOCK

Normative ethics, philosophy of biology, bioethics, environmental ethics, political philosophy, meta-ethics, philosophy of mind.

JAN ZWICKY

Teaches part time. Her interests are history of ideas, metaphilosophy, ancient Greek philosophy and interdisciplinary work in the Humanities. Jan Zwicky has written extensively on environment, philosophy, and poetry.

GREEK AND ROMAN STUDIES

J. GEOFFREY KRON

Greek democracy and its social background and consequences; the role of democratic social change in economic growth; cultural syncretism vs. colonialism in the ancient Mediterranean and Hellenistic Near East; ancient technology,

material culture and economic development; Greco-Roman agriculture, animal husbandry, fish and game farming.

NEW/UPCOMING PUBLICATIONS



From **CANADIAN PUBLISHERS/SMALL PRESSES/ UNIVERSITY PRESSES**

ANANSI

The Griffin Poetry Prize Anthology (2008): A Selection of the Shortlist, edited by **GEORGE BOWERING**

Genre: Poetry
978-0-88784-789-9
\$16.95
Release Date: June 2008

"The best books of poetry published in English internationally and in Canada are honoured each year with the Griffin Poetry Prize. The 2008 Griffin

Poetry Prize Anthology includes poems from the exceptional books shortlisted by judges George Bowering, James Lasdun, and Pura López Colomé." See http://www.anansi.ca/titles.cfm?pub_subid=876

***Chameleon Hours* by ELISE PARTRIDGE**

Genre: Poetry
978-0-88784-760-8
\$18.95 Paperback

"*Chameleon Hours*, Elise Partridge's follow-up to her much-admired *Fielder's Choice* (2002), is evidence that lyric poetry -- clean, bracing, unadorned -- truly can be equal to challenging subject matter. In these poems, love for friends, family, and partners, and most impressively, the urge to love strangers in need, kindles the fire of the voice. Partridge's poems see the world in its particulars, and offer a kind of fidelity to small and contingent details." See http://www.anansi.ca/titles.cfm?pub_id=1236

***Revolver* by KEVIN CONNOLLY**

Genre: Poetry
978-0-88784-795-0
\$18.95 Paperback

"The highly anticipated follow-up to the award-winning poetry collection *drift*, Kevin Connolly's *Revolver* is a daring marriage of brilliant technical skill and explosive imagination. Each of the poems in this extraordinary collection is written in a different vocal register – 'revolving' through poetic voices with precise control and sharp wit." See http://www.anansi.ca/titles.cfm?pub_id=1234

***The Sentinel* by A.F. MORITZ**

Genre: Poetry
978-0-88784-790-5
\$18.95 Paperback

"Mortality, Love, Ethics, Civilization, Divine Presence, Human Body, Modernity, The Natural World, and Constructed Spaces. *The Sentinel* watches and reports back to us in a voice that is timeless and worthy of trust. Whether describing renewal and regeneration, the despair brought on by global capitalism, or a place where decay and loss meet their antithesis, A. F. Moritz's magisterial voice, rare insight, and supple craft are on impressive display." See http://www.anansi.ca/titles.cfm?pub_id=1235

ANVIL PRESS

***Imagining British Columbia: Land, Memory & Place* edited by DANIEL FRANCIS**

Genre: Nonfiction
ISBN 1895636906
\$18.00

"The twenty contemporary writers featured in this anthology have one thing in common: a connection to British Columbia, to a specific time, landscape, or community in BC. Their essays and memoirs have been inspired by, or are in some way affected by, the particular 'sense of place' that sets that left-hand corner of the country apart from other provinces. Some are humorous; others are poignant. Whether describing a family history in Kitsilano, the difficulties fitting in as an immigrant, or a close encounter with a grizzly bear, these stories communicate a sense of belonging to, or a trying to find, a sense of place. Some of Canada's best-known writers, all members of the Federation of BC Writers, are featured in this anthology, including Pauline Holdstock, HAROLD RHENISCH, LUANNE ARMSTRONG, George Fetherling, Howie White, Katherine Gordon, and, M.A.C. Farrant. The book features an introduction by editor Daniel Francis, a historian and author of twenty books." For details see

<http://anvilpress.net/Books/imagining+british+columbia>

BETWEEN THE LINES

***Some Like it Cold: The Politics of Climate Change in Canada* by
ROBERT C. PAEHLKE**

Genre: Nonfiction
ISBN 9781897071397
\$22.95 Paperback
Released: April 2008

"*Some Like it Cold* plunges headlong into the political conundrum of Canada's climate change debate. Focusing on the past responses of both Liberal and Conservative governments to the looming crisis—ranging from negligence to complicity and connivance—Paehlke illuminates the issues surrounding compliance with global regulations such as Kyoto, including the dilemma of tar sands development. But he also lays out crucial political steps that could, if taken, lead towards a solution." For more details see <http://www.btlbooks.com/bookinfo.php?index=184>

***Good Crop/Bad Crop: Seed Politics and the Future of Food in Canada* by
DEVLIN KUYEK**

Genre: Nonfiction
ISBN 9781897071212
\$22.95 CAD Paperback
Released: November 2007

"In recent years Canadians have become more and more concerned about the origins of their food and the environmental impacts of pesticides in

agriculture. What is less well known is that pesticide corporations such as Monsanto and Du Pont have bought their way into the seed industry and are taking control of what was once the exclusive domain of farmers. In *Good Crop / Bad Crop*, Devlin Kuyek deftly examines the economic and environmental background of the modern seed trade from a Canadian perspective." For more details see

<http://www.btlbooks.com/bookinfo.php?index=172>

BRICK BOOKS

***Spirit Engine* by JOHN DONLAN**

Genre: Poetry

978-1-894078-63-4

\$18.00 Trade paperback

Release Date: March 2008

"John Donlan's lyric work seeks the connection between lives—not just the life of a coyote and the life of a man, or the peaceful cacophony of a pond in summer and the life of the human listener—but between the life before birth, and the life after. He reveals the wilderness to us moment by moment, while simultaneously driving us back into our own nature—a process readers, lifted by Donlan's imagery, rhythms, and insights, can only experience as pure pleasure. Here beauty is the engine that enspirits the mind, freeing us from contemporary despair and the illusion we've left nature behind." For more details see

<http://www.brickbooks.ca/NewBooks.htm#spirit>

***Daughters of Men* by BRENDA LEIFSO**

Genre: Poetry

978-1-894078-64-1

\$18.00 Trade Paperback

Release Date: April 2008

"Brenda Leifso's first volume of poetry is a stunning debut: haunting, disturbing but resolutely beautiful. With an unflinching eye, Leifso explores the uncertainty of memory, the legacy of place, the powerful dynamics of sexuality and secrecy, and the violence inherent in family relations." For more details see <http://www.brickbooks.ca/NewBooks.htm#men>

BRINDLE & GLASS

***One Crow Sorrow* by LISA MARTIN-DEMOOR**

Genre: Poetry

978-1-897142-31-8 5.5 x 8.5

\$18.95 pb

Release Date: February 2008

"Lisa Martin-DeMoor's debut collection of poetry is both fearless and vulnerable—an exploration of grief and loss that is rooted in life affirmation, in deep attention to the natural world." For more details see http://www.brindleandglass.com/books/one_crow_sorrow.htm

***Rocky Mountain Kids* by LINDA GOYETTE**

Genre: Juvenile non-fiction
978-1-897142-32-5 5.5 x 7.5
\$12.95 pb
Release Date: March 2008

"With careful research and imagination, author Linda Goyette has created a collection of 25 stories based on the true stories of named children of the past and present. Too often the youngest Canadians are erased from our historical memory. *Rocky Mountain Kids* provides firstperson creative non-fiction narratives from the region's children, many of whom went on to be influential adults." For more details see http://www.brindleandglass.com/books/rocky_mountain_kids.htm

CAITLIN PRESS

***lan(d)guage: a sequence of poetics* by KEN BELFORD**

Genre: Poetry
ISBN 13: 978-1-894759-29-8
\$15.95 pb
Release Date: August 2008

"In Ken Belford's fifth book of poetry he takes us on a journey through Canada's roadless north where he has discovered a third world gaze, looking out at industrialism and its impact on a region rich in resources and natural beauty. *Lan(d)guage* is an unsentimental and non-reactionary perspective, a deep investigation of the psychology of both the electronic revolution and postmodernism. It is also a collective conversation having to do with the mobile geographies of inequality. The poems are a study in the social cost of privilege and what it means to have access to power, surveillance and identity." For details see <http://www.caitlinpress.com/what.html>

CORMORANT BOOKS

***Walking on Water* by JANCIS M. ANDREWS**

Genre: Short Stories
ISBN: 978-1-897151-17-4
\$21.00 Trade Paper

"Walking on Water, the latest short story collection from award-winning author Jancis M. Andrews, searches for the intimate moments of life that reveal the fantastic amongst the mundane. In these nine stories, Andrews explores the jutting coasts and heaving mountains of British Columbia, crawls through the communities of poor Vancouverites, and brings to life characters fully imagined with tender care and aplomb." For more details see <http://www.cormorantbooks.com/titles/walkingonwater.htm>

***The Wolf's Head: Writing Lake Superior* by PETER UNWIN**

**Genre: Non-Fiction
ISBN: 978-1-897151-26-6
\$20.00 Trade Paper**

"Immortalized in words and song, the symbol of the great, untreaded Wilderness, the shores surrounding Lake Superior rustle with stories of gregarious legend, unlikely heroes, quiet sorrow, and unmatched feats of bravery and adventure. From the earliest European records to the ghostly anecdotes of the men lost in her freezing waters, Peter Unwin records the stories of the great Superior and the people who, over centuries, have determined to make it their home." For more details see <http://www.cormorantbooks.com/titles/thewolfshead.htm>

***Terracide* by HUBERT REEVES, translated by DONALD WINKLER**

Genre: Non-Fiction

**ISBN: 978-1-897151-00-6
\$19.95 Trade Paper**

"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. With *Terracide*, Hubert Reeves joins the ranks of scientists that include David Suzuki and James Hansen (of NASA) demanding that we pay closer attention to our consumption of non-renewable resources and the pollution and global warming they cause." For more details see <http://www.cormorantbooks.com/titles/terracide.htm>

DOUGLAS & MCINTYRE

***Passionate Vision: Discovering Canada's National Parks* by DR. ROBERTA BONDAR**

**Genre: Travel/Photography
ISBN 978-1-55365-379-0**

100 colour photographs
\$39.95 Paperback
Released: February 2008

"With more than 10,000 copies sold, *Passionate Vision* endures as a pictorial collection that leads us on a journey from Gwaii Haanas in the west to Terra Nova in the east, Point Pelee in the south to Quttinirpaaq in the north. Dr. Roberta Bondar—one of Canada's most celebrated explorers—presents an exquisite photographic portrait of forty-one national parks, revealing the essence of Canada's rugged, intricate and fragile natural endowment." For more details see <http://www.douglas-mcintyre.com/book/9781553653790>

FIFTH HOUSE

***A Time in the Arctic* by BERN WILL BROWN**

Genre: Photography/Biography
1553831640 978-1-55383-164-8
100 colour photographs
\$45.00 CAD Trade Cloth
Released: January 2008

"*A Time in the Arctic* is a stunning collection of life images from Canada's far north, as experienced by Bern Will Brown. Bern came to the north with his wife in 1948 as a young Catholic Missionary. He travelled extensively in Canada's north by canoe, dog team, and by bush plane." For more details see <http://www.fitzhenry.ca/detail.aspx?ID=10100>

***Honouring Tradition: Reframing Native Art* by GLENBOW MUSEUM**

Genre: Arts / Crafts / Native Studies
189537958X 978-1-895379-58-7
65 full-colour photographs
\$34.95 Trade Paper

Honouring Tradition: Reframing Native Art brings new perspectives to historical and contemporary Aboriginal art. To explore the diverse ways this art can be understood, the Glenbow Museum invited Aboriginal elders, leaders and artists to share their perspectives with non-Native museum staff. The resulting dialogue highlights the complexity of Aboriginal art from the Northern Plains to the sub arctic regions of Canada. Links to tradition, history and culture can be seen in artwork both old and new. From a lavishly beaded moss bag made in the 1890s, to a work created in 2006 by chiseling, drilling, sanding and assembling circuit boards, the artwork in *Honouring Tradition* celebrates the richness and complexity of the ongoing stories of the Indigenous people in this region." For more details see

<http://www.fitzhenry.ca/detail.aspx?ID=10124>

***Naomi's Tree* by JOY KOGAWA, illustrated by RUTH OHI**

Genre: Juvenile Fiction/Historical/Canada/Post-Confederation (1867-)

1554550556 78-1-55455-055-5

Ages 8 and up

\$19.95 Trade Paper

"A young couple leaves Japan for the coast of Canada, bringing a cherry seed to plant in their new garden. During the years that follow, the little cherry tree watches over the family as the couple have children, and then grandchildren. Young Naomi makes the cherry tree her special friend, and the tree's branches shelter her as she plays. But one day, war breaks out between the two countries, and the family is sent to an internment camp away from the coast. And though Naomi often dreams of going home, the dream fades as the years go by. The little tree is left behind to mourn its loss." For more details see <http://www.fitzhenry.ca/detail.aspx?ID=10126>

***Sky Atlas* by ALAN R. WILSON**

Genre: Poetry

978-1-55455-085-2

\$14.00 CDN Trade Cloth

"There is something in the contours of the sonnet, that siren of poetic forms, which can shape the imagination. *Sky Atlas*, based on the 88 constellations, is itself a sequence of 88 sonnets: some are traditional and others, like the prose sonnet and the hypersonnet, are more subversive, yet still maintain a strong attachment to a poetic terrain." For more details see <http://www.fitzhenry.ca/detail.aspx?ID=10109>

***The Day in Moss* by ERIC MILLER**

Genre: Poetry

978-1-55455-084-5

\$14.00 CDN Trade Paper

"Eric Miller is a poet of place and time. *The Day In Moss*, his third poetry collection, explores the natural world in his distinctive style. These are Miller's most confident poems, driven by a generosity of intellect and compassion." For more details see <http://www.fitzhenry.ca/detail.aspx?ID=10110>

GASPEREAU PRESS

***I Got It From An Elder: Conversations in Healing Language* by MARILYN IWAMA, MURDENA MARSHALL, ALBERT MARSHALL, IVAR MENDEZ, and CHERYL BARTLETT**

Genre: Poetry
9781554470501
\$6.95 Trade Paper
Released: February 2008

"A poetically shaped collage of conversations about the healing tense in the Mi'kmaq language, and an attempt to integrate indigenous and Western ways of knowing." For more details see <http://www.gaspereau.com/1554470501.shtml>

***Late Nights With Wild Cowboys* by JOHANNA SKIBSRUD**

Genre: Poetry
9781554470525
\$18.95 Trade Paper
Released: April 2008

"Johanna Skibsrud's debut poetry collection makes inquiries into that peculiar phenomenon of being alive in the world, opening wide moments of uncertainty in the search for a sense of inner resolve that resembles the outer calm of trees and neighbours. At each step testing the waters of her own words, Skibsrud turns her reality over in search of constants." For more details see <http://www.gaspereau.com/1554470528.shtml>

***During* by KAREN HOULE**

Genre: Poetry
9781554470532
\$19.95 Trade Paper
Released: April 2008

"Karen Houle's second book of poetry is a study of continuity, of being in process and of seeing through. With the diverse combination of influences that characterized her debut collection, *Ballast* (2000), Houle depicts friendships, siblings, marriage, parenting, breakups, work and loss through the oblique angles of biology, geology, forestry and philosophy." For more details see <http://www.gaspereau.com/1554470536.shtml>

***Wisdom & Metaphor* by JAN ZWICKY**

Genre: Philosophy
1554470544 | 9781554470549
\$41.95 CAN | \$41.95 US
Release Date: May 2008

"A hardcover new-edition reprint of Zwicky's GG-nominated book on the importance of metaphor to understanding. In the foreword to *Wisdom & Metaphor*, Jan Zwicky describes how 'those who think metaphorically are enabled to think truly, because the shape of their thinking echoes the shape

of the world.” For more details see
<http://www.gaspereau.com/1554470544.shtml>

***Ursa Major* by ROBERT BRINGHURST**

Genre: Poetry
9781554470600
\$21.95 Trade Paper
Released: April 2008

“A new-edition reprint of Robert Bringhurst’s polyphonic masque. Shortlisted for the Dorothy Livesay Poetry Prize in 2004, the National Post calls *Ursa Major* ‘a typically majestic and dedicated piece of work.’ Described by the author as ‘a poem that marries Cree, Roman and Greek traditions in a form that is a cross between a five-act play and a string quartet,’ *Ursa Major* sounds out variations on the story of the great bear constellation in four languages, using parallel voices to enhance the fascinating discovery of a central myth in multiple cultures.” For more details see <http://www.gaspereau.com/1554470609.shtml>

GREYSTONE BOOKS

***Choosing Wildness: My Life among the Ospreys* by CLAUDE ARBOUR, translated by JOAN IRVING**

Genre: Nature/nonfiction
ISBN 978-1-55365-297-7
\$24.95 CAD Paperback
Release Date: May 2008

“Claude Arbour swapped urban civilization for nature at its purest. In *Choosing Wildness*, he describes his personal journey from being a highschool dropout to becoming one of Quebec’s most respected ornithologists and avian conservationists, not only saving individual birds sent to him for reintroduction into the wild but also preserving a network of nesting sites in northern Quebec.” For more details see <http://www.douglas-mcintyre.com/book/9781553652977>

***Best Weekend Getaways from Vancouver: Favourite Trips and Overnight Destinations* by JACK CHRISTIE**

Genre: Travel guide
ISBN 978-1-55365-256-4
\$19.95 CAD Paperback
Released: April 2008

"In his trademark upbeat and evocative prose, Jack Christie shares special destinations that are within a five-hour drive of Vancouver. Whether looking for a rugged outdoor experience—such as the best skiing or biking destinations—or a relaxing long weekend picnicking and enjoying the spa, *Best Weekend Getaways* will point you in the right direction." For more details see <http://www.douglas-mcintyre.com/book/9781553652564>

A Passion for this Earth: Writers, Scientists, and Activists Explore Our Relationship with Nature and the Environment, edited by MICHELLE BENJAMIN, foreword by BILL MCKIBBEN

Genre: Nonfiction/Environment
ISBN 978-1-55365-375-2
\$21.00 CAD pb
Release Date: April 2008

"In this powerful collection of original essays, twenty of the world's most influential journalists, writers, scientists, and environmentalists lend their voices to inform and engage those who are committed to the survival of the Earth and its inhabitants. Personal, practical, political, full of wonder and rage, this book respectfully continues the conversation that the inimitable David Suzuki began more than fifty years ago." For more details see <http://www.douglas-mcintyre.com/book/9781553653752>

The Hot Topic: What We Can Do about Global Warming by SIR DAVID KING and GABRIELLE WALKER

Genre: Nonfiction/Science
ISBN 978-1-55365-371-4
\$15.95 CAD Paperback
Released: April 2008

"Last year, awareness about global warming reached a tipping point. Now one of the most dynamic writers and one of the most respected scientists in the field of climate change offer the first concise guide to both the problems and the solutions. Guiding us past a blizzard of information and misinformation, Gabrielle Walker and Sir David King explain the science of warming, the most cutting-edge technological solutions from small to large, and the national and international politics that will affect our efforts." For more details see <http://www.douglas-mcintyre.com/book/9781553653714>

Deserts: A Literary Companion, edited by WAYNE GRADY

Genre: Nature/Natural History
ISBN 978-1-55365-326-4

\$24.95 CAD Hardcover
Released: April 2008

“Next to rain forests, deserts are the most biologically diverse ecosystems on Earth: endless expanses of arid sand, or swaths of gravel and thorn, or acres of grassland or dust. All differ in their floral, faunal, and geological assemblages, and all inspire vivid and passionate responses from those who experience them first hand. Whether their experience has been life-threatening or benign, few have emerged from a desert without having had their lives changed forever.” For more details see <http://www.douglas-mcintyre.com/book/9781553653264>

***Gardens: A Literary Companion* edited by MERILYN SIMONDS**

GENRE: GARDENING/ESSAYS
ISBN 978-1-55365-327-1
\$24.95 CAD Hardcover
Released: April 2008

“Like writing, gardening is an act of imagination and faith, and so it should be no surprise that many fine writers have turned their hand to the soil and brought their gardens back to the page. This anthology gathers together the best from around the world and across the centuries. The Roman essayist Pliny muses on ‘The Smell of Good Ground,’ while Katharine S. White, garden columnist for *The New Yorker*, takes in the fragrance of roses. In Bloomsbury’s Britain, Vita Sackville-West singles out the Transvaal Daisy from her gardens at Sissinghurst, while medieval herbalist John Gerard extolls the potato as the ‘Marvel of the World’ and Bertie Stephens reminisces about being a gardener for Thomas Hardy. The New World pioneer Catharine Parr Traill is here, as well as contemporary writers Germaine Greer, Jamaica Kincaid, and Patrick Lane.” For more details see <http://www.douglas-mcintyre.com/book/9781553653271>

***The Ferocious Summer: Adélie Penguins and the Warming of Antarctica* by MEREDITH HOOPER**

Genre: Nonfiction, Environment
ISBN 978-1-55365-369-1
16-page spread colour photographs
\$29.95 CAD Hardcover
Released: April 2008

“The Antarctic Peninsula is currently warming six times faster than the average rate for the planet, a rise in temperature more sustained than in any other known region of abrupt climate change on Earth. Although it may seem barren, this icy continent is a vital part of the Earth’s ecosystem and

central to the processes of global warming. *The Ferocious Summer* is Meredith Hooper's firsthand account of the effects of climate change on Antarctica. For one summer, Hooper lived and worked with scientists observing the summer population of Adélie penguins nesting at Palmer Station, the smallest of America's three Antarctic research bases. For Hooper, Palmer's penguins offered a route to the complex business of Earth's changing climate. The Antarctic Peninsula was warming fast. Hooper questioned why and wondered what scientists were doing to understand it. The daily lives of Palmer's few thousand Adélie penguins became central evidence of global change. Pieces of the climate change puzzle—a jigsaw of complex interlocking pieces, with bits jumbled and missing—began clattering into place." For more details see <http://www.douglas-mcintyre.com/book/9781553653691>

***Hiking the West Coast of Vancouver Island—Updated and Expanded* by TIM LEADEM**

Genre: Travel, Hiking, Nature
ISBN 978-1-55365-382-0
\$22.95 pb
Released: April 2008

"From the remote beaches of the Juan de Fuca Marine Trail to the rugged surf-swept shore of Cape Scott, Vancouver Island offers spectacular coastal trails for all abilities. Complete with trailhead and campsite information, this guide is indispensable to those planning and choosing a hiking trip. Several hikes, altered over the years because of fierce windstorms, have been updated, and two new chapters on the Hesquiat and Brooks peninsulas have been added." For more details see <http://www.douglas-mcintyre.com/book/9781553653820>

***An Ecology of Enchantment: A Year in the Life of a Garden* by DES KENNEDY**

Genre: Gardening
ISBN 978-1-55365-370-7
\$21.95 CAD pb
Released: March 2008

"With his usual endearing, self-effacing wit, Des Kennedy captures the natural rhythms and rumblings of a year in his garden on British Columbia's Denman Island. For the past 36 years, Des and his partner, Sandy, have lived in their hand-hewn home, enjoying their intimate contact with the Earth, its creatures, and the changing seasons. The book's 52 chapters

explore, week by week, the Kennedys' triumphs, failures, mishaps, and magic during a year-long dance with nature." For more details see <http://www.douglas-mcintyre.com/book/9781553653707>

HARBOUR PUBLISHING

***British Columbia: Spirit of the People* by JEAN BARMAN**

Genre: Nonfiction/Natural history
978-1-55017-446-5 · 1-55017-446-0
10 x 11 · 192 pp
\$49.95 · Hardback
Release Date: May 2008

"In 2008, BC celebrates the founding of the Crown Colony of British Columbia and 150 years of cultural diversity, community and achievement. *British Columbia: Spirit of the People* celebrates this milestone, capturing the province's history, beauty and complex character in a lavish coffee-table book." For more details see <http://www.harbourpublishing.com/title/BritishColumbia>

***The Darien Gap: Travels in the Rainforest of Panama* by MARTIN MITCHINSON**

Genre: Travel narrative
978-1-55017-421-2
\$26.95 · Paperback
Release Date: April 2008

"If you want to drive from North America to South America, you'll have a hard time when you reach Panama's southernmost province, Darien. The Pan-American Highway ends just sixty miles short of Colombia. It's the only missing link in what would otherwise be uninterrupted highway from Alaska to Tierra del Fuego. [...] Drawing on firsthand accounts and personal interviews to illuminate the history of the region, and recounting his travels with extraordinary honesty and grace, Mitchinson has produced the first of what we hope will be many fine travel narratives." For more details see <http://www.harbourpublishing.com/title/TheDarienGap>

***A Field Guide to Seashells and Shellfish of the Pacific Northwest* by Rick M. Harbo**

Genre: Field guide
978-1-55017-417-5 · 1-55017-417-7
\$7.95 · Pamphlet
Released: April 2008

“Next to collecting colourful pebbles, there are few more enjoyable ways to spend a relaxing afternoon than at the seashore collecting ornate seashells. But there is no need to fly away to some exotic tropical locale to begin the fun. If you are in the Pacific Northwest, you will find local beaches as rich in fascinating treasures as any place on earth—or at least you will once you have this handy eight-fold guide to show you where to look and how to identify what you find.” For more details see <http://www.harbourpublishing.com/title/AfieldGuidetoSeashellsandShellfishofthePacificNorthwest>

***Exploring the BC Coast by Car Revised Edition* by DIANE EATON & ALLISON EATON**

Genre: Travel guide

978-1-55017-415-1 · 1-55017-415-0
5.5 x 8.5 · 400 pp
\$24.95 · Paperback
Released: April 2008

“With its island-studded Inside Passage, towering fjords, open-ocean beaches, quaint villages and sparkling cities, the BC coast is known as one of the world's great maritime cruising destinations. What many travellers may not realize is that you don't need to own a yacht or go on a cruise ship to explore it. This indispensable book shows how you can use BC's world-class ferry and coastal road system to reach the coast's most spectacular places in the comfort of your family car. And for those who want to go farther, lace on your hiking boots, grab a paddle, hop aboard a floatplane, or switch into four-wheel-drive and head off into the back of beyond—there's a lot more than just road travel in this book.” For more details see <http://www.harbourpublishing.com/title/ExploringtheBCCoastbyCarRevisedEdition>

***Forage* by RITA WONG**

Genre: Poetry
978-0-88971-213-3 · 0-88971-213-1
\$16.95 Paperback
Release Date: December 2007

“Rita Wong's new collection of poems explores how ecological crises relate to the injustices of our international political landscape. Querying the relations between writing and other forms of action, Wong seeks a shift in consciousness through poems that bespeak a range of responses to our world: anger, protest, anxiety, bewilderment, hope and love. In her words, ‘the next shift may be the biggest one yet, the union of the living, from mosquito to manatee to mom.’” For more details see <http://www.harbourpublishing.com/title/Forage>

***Birch Split Bark* by DIANE GUICHON**

Genre: Poetry

978-0-88971-215-7

\$16.95 · Paperback

Released: November 2007

“In her debut collection of poems, *Birch Split Bark*, Diane Guichon uses a quintessentially Canadian image—a birch bark canoe—to speak of those private waters that make us universally human. By writing in the first person of a father, a mother, a son and a daughter, she bridges age to gender, myth to memory and hatred to reconciliation.” For more details see <http://www.harbourpublishing.com/title/BirchSplitBark>

***Living Things* by MATT RADER**

Genre: Poetry

978-0-88971-223-2 · 0-88971-223-9

\$16.95 · Paperback

Released: March 2008

“Written in the year after the birth of Matt Rader's first daughter, *Living Things* honestly introduces the contradictions of the modern world: ‘how what we see in daylight is less than whole / and also more so.’ Using words in lieu of sonar, these poems bounce off the ecology of ‘shabby saturated grasses’ and ‘panther-eyed armies of salal,’ and locate both author and reader within a literary genealogy. Matt Rader's poetry brings subtle slowness to a chaotic, fast-paced environment. It is both celebration and documentation of this world and its relationship to all living things.” For more details see <http://www.harbourpublishing.com/title/LivingThings>

***Repose* by ADAM GETTY**

Genre: Poetry

978-0-88971-219-5

\$16.95 · Paperback

Released: March 2008

“*Repose*, the striking new work by award-winning poet Adam Getty, is technically flawless, philosophically refreshing and naturally phrased. *Repose* is an exploration of the definition of cultural freedom; it is a pointed look at an obsession with production, and a comparison of the natural and urban environments that shape our lives. Getty argues that our lives are so tightly controlled by non-negotiable experiences of employment that for the majority of people, employment is anything but a democratic process.” For more details see <http://www.harbourpublishing.com/title/Repose>

MCCLELLAND & STEWART

***Falling* by ANNE SIMPSON**

Genre: Fiction

ISBN: 978-0-7710-8090-6

\$32.99 Hardcover

Released: February 2008

“On a late summer day along the shores of Nova Scotia, a young woman makes a mistake that will claim her life, while at the other end of the beach her brother, Damian, is unaware that she is drowning. Beginning with this shattering event, Anne Simpson’s mesmerizing novel unfolds in unexpected ways. A year after the accident, Damian and his mother, Ingrid, travel to Niagara Falls to scatter Lisa’s ashes and to visit Ingrid’s estranged brother, once a famous daredevil of the Falls, now blind, and his mentally disabled son. But old wounds and new misunderstandings soon collide. Damian, burdened by guilt, finds solace in an intense relationship with a girl he first glimpses in a tattoo parlour. A runaway with dreams of New York City, Jasmine has her own reasons for wanting to escape the past. Meanwhile, Ingrid, having reluctantly returned to her childhood home, finds herself at odds with her brother and besieged by memories. As the summer progresses, each of them becomes caught in the pull of the past – until an act of recklessness shocks them into a new course for the future. In startling, luminous language, Anne Simpson captures both the natural beauty and tawdry eccentricity of Niagara Falls, while evoking the elemental bonds that tie us to the ones we love. By turns uncompromising and heartbreakingly tender, *Falling* is a riveting story of ordinary people poised on the knife-edge of grief and hope. With this, her second novel, Anne Simpson proves herself to be one of our most striking and original writers.”
For details see <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771080906>

***The Black Grizzly of Whiskey Creek* by SID MARTY**

Genre: Nonfiction/Nature/Bears/Wildlife/Mountains

ISBN: 978-0-7710-5699-4

\$34.99 Hardcover

Released: April 2008

“In describing the true events surrounding a series of frightening bear attacks in 1980, a bestselling nature/adventure author explores our relationship with the great grizzly. Many citizens of Banff, Alberta, valued living in a place where wildlife grazed on the front lawn; others saw wild bears as a mere roadside attraction. None were expecting the bear attacks that summer, which led to one man’s death. During the massive hunt that followed, Banff was portrayed in the international media as a town under siege by a killer bear, and the tourists stayed away. The pressure was on to

find and destroy the Whiskey Creek mauler, but he evaded park wardens and struck again — and again. When the fight was over, the hard lessons learned led to changes that would save the lives of both bears and people in the coming years.” For more details see

<http://www.mcclelland.com/catalog/display.pperl?isbn=9780771056994>

***The Dream World* by ALISON PICK**

Genre: Poetry

ISBN: 978-0-7710-7046-4

\$17.99 Trade pb

Released: March 2008

“In her elegant new collection, Alison Pick, a brilliant poet of sensuous moods, atmospheres, and dreams, explores the mystery concealed within the world we know and recognize. Always evocative, always alluring, her poems are not interested in mere events, but in the fabric inside the emotions that events can provoke. She writes of love, of leaving, of wandering, and of home — not necessarily in that order. With captivating language and shining imagery, her poems travel out through layers of landscape — residential, geographic, emotional, cerebral — creating a guidebook to the hidden, a sparkling tour through the lush and varied backcountry of human experience.” For more details see

<http://www.mcclelland.com/catalog/display.pperl?isbn=9780771070464>

***The Given* by DAPHNE MARLATT**

Genre: Poetry

ISBN: 978-0-7710-5458-7

\$17.99 Trade pb

Released: March 2008

“Set in present-day and 1950s Vancouver, *The Given* begins with the news of a mother’s death, then opens up to become an intricate tapestry of lives, as Marlatt deftly interweaves the past with the present, replicating the arc of memory itself, while questing for — and questioning — the meaning of home and identity.” For more details see

<http://www.mcclelland.com/catalog/display.pperl?isbn=9780771054587>

***Orphic Politics* by TIM LILBURN**

Genre: Poetry

ISBN: 978-0-7710-4636-0

\$17.99 Trade pb

Released: March 2008

“A new collection by the winner of the Governor General’s Award for Poetry. Tim Lilburn’s award-winning work has observed the natural world with an

intensity of seeing and a reverence that shifts the way we understand our lives. Now, in his brilliant new collection of poems, Lilburn has turned his meticulous, unerring eye to an intimate, utterly compelling exploration of the body's fall into illness. These haunting poems take the reader below the surface of things into a peculiar world of personal and social alteration. Its incantatory insistence and its shocking imagistic leaps make the poetry a sustained act of therapy, a ritual instrument for change." For more details see <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771046360>

MCGILL-QUEEN'S UNIVERSITY PRESS

***Palilalia* by JEFFERY DONALDSON**

Genre: Poetry
ISBN 9780773533837
\$16.95 pb
Released: February 2008

"Palilalia is disordered speech. According to the Oxford English Dictionary, this lesser known vocal tic is 'an involuntary repetition of words, phrases or sentences.' Sister to echolalia (repeating what others say), and distant cousin to the more forbidding coprolalia (the involuntary use of obscene language), palilalia can feel, on the one hand, like an affliction to be suppressed, and on the other, like a kind of meditative mantra that focuses and intensifies your thought. Jeffery Donaldson offers poems about Tourette's Syndrome, about his loves and blessings, about the erotic life as flavoured by all these, and about the grace of a stillness in the midst of so much mental noise. Paul Valéry said that a poem is never finished, only abandoned. All poets have palilalia, or should have..." For more details see <http://mqup.mcgill.ca/book.php?bookid=2195>

***Climate Change in the 21st Century* by STEWART J. COHEN with MELISSA W. WADDELL**

Genre: Nonfiction
ISBN 9780773533271
CA \$32.95 pb
Release Date: July 2008

"*Climate Change in the 21st Century* brings together all the major aspects of global warming to give a state of the art description of our collective understanding of this phenomenon and what can be done to counteract it on both the local and global scale. [...] [It] provides a comprehensive, understandable, but academically informed introduction to the world's biggest challenge for both students and concerned citizens." For more details see <http://mqup.mcgill.ca/book.php?bookid=2190>

***Trade and Health: Seeking Common Ground*, edited by CHANTAL BLOUIN, JODY HEYMAN and NICK DRAGER**

Genre: Nonfiction

ISBN 9780773532823

\$29.95 pb

Released: January 2008

“Seeking improved health and increased income have long been common goals. Those who make the case that free trade will help everyone argue that the growth from increased trade will be shared and will improve people's lives. But they have not answered the fundamental question of how to formulate trade policy to simultaneously achieve growth and benefit health. *Trade and Health* answers this question by exploring the entire array of avenues through which trade affects health, and examining a number of case studies on how best to achieve policies that integrate health objectives.” For more details see <http://mqup.mcgill.ca/book.php?bookid=2124>

***The End of Ethics in a Technological Society* by LAWRENCE E. SCHMIDT with SCOTT MARRATTO**

Genre: Nonfiction

ISBN: 9780773533363

\$27.95 pb

Released: February 2008

“Lawrence Schmidt and Scott Marratto challenge modern liberal ethics, arguing that there is no consistent ethical framework to deal with the long-range negative consequences of certain technological developments. They examine established ethical approaches to such urgent contemporary concerns as environmental degradation, nuclear energy, high tech militarism, and fetal genetic testing, showing that the prevailing viewpoint valorizes autonomy above all other goods and considers technological advances as mere extensions of the range of human freedoms. Modern ethics thus fails to take into account the moral intuition that some possibilities in the realm of techno science simply ought not to be pursued.” For more details see <http://mqup.mcgill.ca/book.php?bookid=2217>

NEWEST PRESS

***Back Roads* by TED FERGUSON**

Genre: Nonfiction

978-1-897126-21-9 ISBN 13

Paperback \$22.95

Released: March 2008

"After collapsing from stress in a posh Vancouver restaurant, Ted Ferguson decides to abandon his workaholic lifestyle and move his family to the secluded back roads of northern Alberta, where electricity and indoor plumbing are a luxury and surviving another winter is a blessing." For more details see <http://www.newestpress.com/catalog/virtuemart/3528.html>

***Nightmaker* by MEREDITH QUARTERMAIN**

Genre: Prose-Poetry
ISBN: 978-1-897126-34-9
Release Date: September 2008
No Price Listed p/b

"There's an automatic impulse within the human species, the way its cities spring up all over the planet just as ant colonies do. Humans reproduce by way of towns and metropolises, replicating the bee-dances of the Romans, Greeks, and Babylonians, unconsciously invoking rituals of the past in tranceful reveries of the future. In expeditions to City Hall, the police station, the sugar refinery, and the courthouse, *Nightmarker* explores the human city as an animal behaviour, a museum, and a dream of modernity. It also records the journey of Geo, an earth-geist, who struggles to comprehend humanity's siege of Earth while enabling us to examine the human condition, bound as it is by the drive to evolve, multiply, and simply exist..." <http://www.newestpress.com/catalog/virtuemart/4607.html>

NEW SOCIETY PUBLISHERS

***Small is Possible: Life in a Local Economy* by LYLE ESTILL**

Genre: Nonfiction/Social Science/Sociology/Rural
ISBN: 9780865716032
\$17.95 pb
Release Date: May 2008

"In an era when incomprehensibly complex issues like Peak Oil and Climate Change dominate headlines, practical solutions at a local level can seem somehow inadequate.

In response, Lyle Estill's *Small is Possible* introduces us to 'hometown security,' with this chronicle of a community-powered response to resource depletion in a fickle global economy. True stories, springing from the soils of Chatham County, North Carolina, offer a positive counter balance to the bleakness of our age." For more details see <http://www.newsociety.com/bookid/3993>

Ecopreneuring: Putting Purpose and the Planet Before Profits
by JOHN IVANKO and LISA KIVIRIST

Genre: Nonfiction/Business & Economics/Entrepreneurship

ISBN: 9780865716056

\$CAD 17.95 pb

Release Date: July 2008

“Powerful social trends towards green living, relocalization and self-sufficiency have fanned the fires of would-be ecopreneurs in North America, driving a shift towards prioritizing purpose over profits, and building community over building market share. A nation of 9 to 5-ers is giving way to a spirited bunch of innovators, searching for ways to make a life instead of simply making a living. [...] *Ecopreneuring* shows how we can earn our daily bread on a local or regional level while saving money, strengthening the economy and helping restore the planet to ecological health and social stability.” For more details see <http://www.newsociety.com/bookid/3999>

Plan C: Community Survival Strategies for Peak Oil and Climate Change
by PAT MURPHY

Genre: Nonfiction/Social Science/Sociology

ISBN: 9780865716070

\$CAD 19.95 (Discount: 20.00%) pb

Release Date: June 2008

“Concerns over climate change and energy depletion are increasing exponentially. Mainstream solutions still assume a panacea that will cure our climate ills without requiring any serious modification to our way of life. Plan C explores the risks inherent in trying to continue our energy-intensive lifestyle. Using dirtier fossil fuels (Plan A) or switching to renewable energy sources (Plan B) allows people to remain complacent in the face of potential global catastrophe. Dramatic lifestyle change is the only way to begin to create a sustainable, equitable world. The converging crises of Peak Oil, Climate Change and increasing inequity are presented in a clear, concise manner, as are the twin solutions of community (where cooperation replaces competition) and curtailment (deliberately reducing consumption of consumer goods).” For more details see <http://www.newsociety.com/bookid/3992>

Choosing Green: The Home Buyer's Guide to Good Green Homes
by JERRY YUDELSON

Genre: Nonfiction/House & Home/Design & Consumption

ISBN: 9780865716100

\$CAD 19.95 (Discount: 20.00%) pb

Release Date: May 2008

“Energy efficient, non-toxic, healthy homes are the hottest trend in the

building industry. Homebuilders are constructing green homes in astonishing numbers -- nearly 200,000 in the US alone in 2006. How does a home buyer who wants a green home know what to look for, what questions to ask a builder, which green home rating systems to trust, and what homes are on the market? Nationally recognized green-building expert Jerry Yudelson provides answers to some common areas of concern." For details see <http://www.newsociety.com/bookid/3996>

PRESSES DE L'UNIVERSITÉ DU QUÉBEC

***Le(s) Nord(s) imaginaire(s)* sous le direction de Daniel Chartier, collection Droit au pôle**

Genre: non romanesque/environnement/culture
ISBN 978-2-9233-8511-2
\$36.00

"L'imaginaire du Nord est ici envisagé comme un objet culturel construit par des siècles de discours. Ainsi observé, le « Nord » peut être un territoire — celui des Inuits, des écrivains, des essayistes — miroir du désert ocre; il se révèle par le regard du voyageur, de l'explorateur d'un monde posé comme nouveau, objet de savoir ou terrain ludique du tourisme. En surgissent des images, que les peintres et photographes relaient vers le Sud en posant des corrélations esthétiques qui finissent par détacher le Nord du réel pour le livrer au monde de l'abstraction. Les regards croisés que l'on porte sur lui en multiplient les perspectives : ambivalent, comparé, le regard étranger donne à voir la différence du Nord en l'accentuant..."

http://www.puq.ca/fr/repertoire_fiche.asp?titre=collections&titre2=48&noProduit=IN010

RATTLING BOOKS

***Songs for the Songs of Birds* by DON MCKAY**

Genre: Poetry (Audio)
Listening Time: Approx. 78 minutes
10-digit ISBN: 0-9737586-9-4
13-digit ISBN: 978-0-9737586-9-6
Audio CD: \$19.95
MP3 Download: \$9.95

"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! Many of the poems in this selection have appeared in previous printed collections of poetry by Don McKay. Many are found in *Camber* (McClelland & Stewart, 2004), some in *Strike / Slip* (McClelland &

Stewart, 2006) and a few make their first appearance in this selection." For more details see <http://www.rattlingbooks.com/Product.aspx?ProductID=55>

RED DEER

***A Time in the Arctic* by BERN WILL BROWN**

Genre: Photography/Biography
ISBN 978-1-55383-164-8
100 colour photographs
\$45.00 Trade Cloth

"*A Time in the Arctic* is a stunning collection of life images from Canada's far north, as experienced by Bern Will Brown. Bern came to the north with his wife in 1948 as a young Catholic Missionary. He travelled extensively in Canada's north by canoe, dog team, and by bush plane. In addition to his religious duties, Father Brown performed routine medical work such as delivering babies sewing up axe cuts, and pulling teeth. he has also been a fire warden, dogcatcher, storekeeper, postmaster, and newspaper editor. He is an accomplished photographer and a well-known artist..."

<http://www.fitzhenry.ca/detail.aspx?ID=10100>

***Valley of Day-Glo* by NICK DICHARIO**

Genre: Fiction/Sci-fi
ISBN: 0889954151
\$15.95 CAD Trade Paper

"In this brightly satiric, postapocalyptic novel of the far future, a young Indian brave named Broadway Danny Rose embarks upon a quest across the desolate planet Earth to find the mysterious Valley of Day-Glo, where plants and animals and large bodies of water are rumoured to still exist, and where, according to legend, "death becomes life." *Valley of Day-Glo* is a brilliant blend of Douglas Adams's farcical humour and Kurt Vonnegut's droll absurdity. Hugo Award-nominee Nick DiChario delivers a witty and poignant story that deals with the power of myth, the search for truth, and the meaning of life and death..." <http://www.reddeerpress.com/>

ROCKY MOUNTAIN BOOKS

***Life of the Trail 1: Historic Hikes in Eastern Banff National Park* by EMERSON SANFORD and JANICE SANFORD BECK**

Genre: Guidebook/Hiking

ISBN: 978-1-894765-99-2
Colour Photos, Maps
\$26.95, Softcover
Release Date: May 2008

“Life of the Trail is a fascinating new series which will guide today's hikers and armchair travellers through the stories of historic routes in the Canadian Rockies. When authors Emerson Sanford and Janice Sanford Beck began backpacking together nearly 20 years ago, they often wondered whose footsteps they were tracing and how today's trails through the Rockies came to be. In Life of the Trail, they share their findings with adventurers and history buffs alike.” For more details see www.rmbooks.com/books/spring08/life_trail_1.html

***Life of the Trail 2: Historic Hikes in Northern Yoho National Park* by EMERSON SANFORD and JANICE SANFORD BECK**

Genre: Guidebook/Hiking
ISBN: 978-1-897522-00-4
Colour Photos, Maps
\$26.95 Softcover
Release Date: May 2008

“Life of the Trail 2: Historic Hikes in Northern Yoho National Park follows the trails of fur traders La Gasse and Le Blanc, the Palliser Expedition, Tom Wilson, J.J. McArthur, Professor Jean Habel, Walter Wilcox, C.S. Thompson, David Thompson, Jimmy Simpson and Jack Brewster. Along the way, the reader will journey past pristine lakes and glaciers that have become legendary throughout the world, discovering the stories behind routes through the mountain towns of Lake Louise and Field; over Howse, Amiskwi, Bow and Burgess passes; and along Yoho, Emerald and Castleguard rivers.” For more details see www.rmbooks.com/books/spring08/life_trail_2.html

***Exploring the Castle: Discovering the Backbone of the World in Southern Alberta* by ROBERT KERSHAW**

Genre: Guidebook/Hiking
ISBN: 978-1-897522-04-2
Full Colour Photos, Maps
\$26.95, Softcover
Release Date: May 2008

“In 1901, naturalist George Bird Grinnell took note of an extensive network of mountains, ridges, valleys, lakes and rivers on both sides of the Continental Divide from northern Montana into southern British Columbia and Alberta. Disregarding political boundaries, he named it ‘The Crown of the Continent.’ Grinnell was obviously inspired by the region's majestic landscape and the wildlife it sustained. He also recognized the need to conserve it. But while ‘Crown of the Continent’ speaks eloquently of the

region's beauty with more than a passing nod to European monarchy and history, the Blackfeet name carries a more vital and universal meaning: 'Mo'kakiikin', the 'backbone of the world.' At the heart of this complex landscape lies the Castle Wilderness. The book is divided into two main sections. The Meaning of Place: Why the Castle Matters gives an overview of the area's culture, natural history, climate, flora and fauna, as well as explanations of present day uses and developments. The Trail Guide part of the book presents maps, photos and descriptions of the trails, explaining where, when and how to enjoy the Castle with insight and care." For more details see www.rmbooks.com/books/spring08/exploring_the_castle.html

***Baffin Island: Climbing Trekking & Skiing* by MARK SYNNOTT**

Genre: Guidebook/Hiking
ISBN: 978-1-894765-98-5
Colour Photos, Maps
\$29.95, Softcover

"Baffin Island, by world-renowned adventurer, filmmaker and writer Mark Synnott, is the first comprehensive guide to Canada's largest island (fifth largest in the world), which is quickly becoming known as a premiere destination for adventure travellers and thrill-seekers alike. Beautifully illustrated with stunning photos and detailed maps, Baffin Island is the best available volume for anyone considering a trip to - or even remotely interested in - the possibilities that a trek to Baffin Island has to offer." For more details see http://www.rmbooks.com/books/spring08/baffin_island.html

***Popular Day Hikes 2: Canadian Rockies* by TONY DAFFERN**

Genre: Guidebook/Hiking
ISBN: 978-1-897522-01-1
Colour Photos, Maps
\$15.95, Softcover

"Following upon the success of the first book in the 'Popular Day Hikes' series - Gilleen Daffern's Popular Day Hikes 1: Kananaskis Country - Rocky Mountain Books is thrilled to offer this companion volume focusing upon the splendour of the Canadian Rockies. 'Popular Day Hikes' is a series of books written for visitors and locals looking to hike scenic trails from well-established staging areas. These factual, attractive guides feature detailed maps and colour photographs throughout." For more details see http://www.rmbooks.com/books/spring08/popular_day_hikes_2.html

***Coastal Beauty: Wildflowers and Flowering Shrubs of Coastal British Columbia and Vancouver Island* by NEIL L. JENNINGS**

Genre: Field Guide/Wildflowers

ISBN: 978-1-897522-02-8
Colour Photos
\$26.95, Softcover

"Coastal Beauty and Central Beauty are follow-ups to three previous volumes on wildflowers written by Neil Jennings and published by Rocky Mountain Books. All five books include exceptional photographs and interesting information about each plant. For ease of reference, the books are arranged by flower colour and by plant family. A complete index is included, using both the common and the scientific names for all plants." For more details see

http://www.rmbooks.com/books/spring08/coastal_beauty.html

***Central Beauty: Wildflowers and Flowering Shrubs of the Southern Interior of British Columbia* by NEIL L. JENNINGS**

Genre: Field Guide/Wildflowers
ISBN: 978-1-897522-03-5
Colour Photos
\$26.95, Softcover

"Central Beauty explores the wildflowers and flowering shrubs commonly found in the portions of British Columbia typically known as the southern interior - very roughly an east/west line drawn through Williams Lake, B.C. The southern limit of the area extends well into the states of Washington, Idaho and Montana." For details see

http://www.rmbooks.com/books/spring08/central_beauty.html

RONSDALE PRESS

***Writing the West Coast: In Love with Place* edited by
CHRISTINE LOWTHER and ANITA SINNER**

Genre: Nonfiction, West Coast
ISBN 13 978-1-55380-055-2
30 colour images
\$24.95 trade paper
Release Date: April 2008

"This collection of over thirty essays by both well-known and emerging writers explores what it means to 'be at home' on Canada's West Coast. The essays examine ways of investing landscape with meaning so as to find landscapes of meaning. The writers describe *yearning* for a particular place and way of being; *arriving* at a personal habitat and community; *lingering* in nature's spaces of contemplation; *immersing* oneself in the natural world; and *encountering* one's surroundings in diverse, inspiring, and sometimes humorous ways." For more details see

<http://www.ronsdalepress.com/catalogue/writingwest.html>

THISTLEDOWN PRESS

***Journey without a Map* by DONNA CARUSO**

Genre: Literary Essay/Memoir
ISBN 978-1-897235-36-2
\$19.95 p/b
Released: March 2008

“Even as generations pass, cultural pride persists in the very DNA of those who were raised in Italian immigrant families. Donna Caruso’s *Journey Without A Map* appropriately begins with pasta cooking instructions, and from there the aromas of tomatoes, olives and red wine weave through her sensuous stories. Whether making connections between her Uncle Nick’s nose and her Roman ancestors, or detailing the daily rituals of her shepherdess mother on the Italian hillsides, Caruso relays the information in broad colourful strokes that are at once both inviting and humorous...”
For details see <http://www.thistledownpress.com/cgi-bin/thistle/thistle.cgi?function=dispbook&bkid=108&nf=>

TURNSTONE PRESS

***she walks for days inside a thousand eyes: (a two spirit story)* by SHARRON PROULX-TURNER**

Genre: Poetry

ISBN-13: 9780888013262
\$16.95 CAD Paperback
Release Date: TBA

“In *she walks for days inside a thousand eyes (a two spirit story)*, Sharron Proulx-Turner combines poetry and history to delve into the little-known lives of two-spirit women. Regarded with both wonder and fear when first encountered by the West, First Nations women living with masculine and feminine principles in the same body had important roles to play in society, as healers and visionaries, before they were suppressed during the colonial invasion. *she walks for days inside a thousand eyes (a two-spirit story)* creatively juxtaposes first-person narratives and traditional stories with the voices of contemporary two-spirit women, voices taken from nature, and the teachings of Water, Air, Fire and Mother Earth.” For more details see <http://www.turnstonepress.com/bookinfo.php?index=100>

UNIVERSITY OF ALBERTA PRESS

***Nahanni Journals: R.M. Patterson's 1927-1929 Journals*, edited by RICHARD C. DAVIS, foreword by JUSTIN TRUDEAU**

Genre: Non-fiction/travel/adventure/journal

ISBN: 978-0-88864-477-0

\$29.95 softcover

Released: January 2008

"When you cross an Oxford graduate with a young man seeking gold and adventure in the remote wilderness, the result is Nahanni Journals. In this fascinating account of Raymond Patterson, a Londoner who finds his destiny in the Nahanni and Flat Rivers region of the Northwest Territories, Richard C. Davis reveals to us an extraordinary life. Patterson's adventures are as swift and unpredictable as the river he canoes. Outdoor enthusiasts, historians, lovers of travel, and anyone interested in captivating stories will enjoy accompanying Patterson for the ride..." <http://www.uap.ualberta.ca/UAP.asp?lid=41&bookid=694>

***Outrider of Empire: The Life and Adventures of Roger Pocock* by GEOFFREY A. POCOCK**

Genre: Non-fiction/travel/adventure/biography

ISBN: 0-88864-448-5

\$34.95 Trade

Released: March 2008

"A dreamer of dreams, an adventurer, and a man of many ideas, Roger Pocock was an inveterate, world-ranging traveller. But Canada was always the land he loved best after his native Britain. Although his service in the NWMP proved brief and undistinguished, the experience launched his career as a writer, and provided a major source of inspiration, both for his stories and in the creation of his greatest and longest-lived achievement, the Legion of Frontiersmen. Frontiersmen were men of action, rather than words, and few of them wrote of their experiences, so we are left with few formal written accounts..." <http://www.uap.ualberta.ca/UAP.asp?lid=42&bookid=603>

***The Trouble with Lions: A Glasgow Vet in Africa* by JERRY HAIGH, foreword by JANE GOODALL**

Release Date: April 2008

Genre: Adventure Travel/Memoir/Africa/Conservation

ISBN: 0-88864-503-1

\$34.95

"The trouble with lions is that while you are conducting a pregnancy test, you need to be equally, if not more, aware of what you can learn from the lion's other end. That is one lesson that Jerry Haigh brings home in this fascinating collection of stories about working with wild animals in Africa. Conversational in tone, conservational in theme—you will be right beside Jerry, wife Jo, and a colourful cast of vets, guides, and wardens as they

scour Africa's sprawling vistas 'troubleshooting' lions, rhinos, humans, and other indigenous mammals." For more details see <http://www.uap.ualberta.ca/UAP.asp?LID=41&bookID=757>

UNIVERSITY OF BRITISH COLUMBIA PRESS

***The Inner Bird: Anatomy and Evolution* by GARY W. KAISER**

Genre: science/non-fiction
ISBN: 9780774813440
\$34.95 paperback
Released Date: February 2008

"*The Inner Bird* introduces readers to the avian skeleton, then moves beyond anatomy to discuss the relationships between birds and dinosaurs and other early ancestors. Gary Kaiser examines the challenges scientists face in understanding avian evolution - even recent advances in biomolecular genetics have failed to provide a clear evolutionary story. Using examples from recently discovered fossils of birds and near-birds, Kaiser describes an avian history based on the gradual abandonment of dinosaur-like characteristics, and the related acquisition of avian characteristics such as sophisticated flight techniques and the production of large eggs. Such developments have enabled modern birds to invade the oceans and to exploit habitats that excluded dinosaurs for millions of years." For more details see http://www.ubcpress.ca/search/title_book.asp?BookID=4602

***The Archive of Place: Unearthing the Pasts of the Chilcotin Plateau* by WILLIAM J. TURKEL**

Genre: Non-Fiction/Environmental history
ISBN: 9780774813778
\$32.95 paperback
Released: January 2008

"*The Archive of Place* weaves together a series of narratives about environmental history in a particular location -- British Columbia's Chilcotin Plateau. In the mid-1990s, the Chilcotin was at the centre of three territorial conflicts. Opposing groups, in their struggle to control the fate of the region and its resources, invoked different understandings of its past -- and different types of evidence -- to justify their actions. These controversies serve as case studies, as William Turkel examines how people interpret material traces to reconstruct past events, the conditions under which such interpretation takes place, and the role that this interpretation plays in historical consciousness and social memory. It is a wide-ranging and original study that extends the span of conventional historical research." For more details see http://www.ubcpress.ca/search/title_book.asp?BookID=5151

***Creating a Modern Countryside: Liberalism and Land Resettlement in British Columbia* by JAMES MURTON**

Genre: Environmental History/Agriculture/Environmental Engineering
ISBN: 9780774813389
\$32.95 paperback
Released: January 2008

"In the early 1900s, British Columbia embarked on a brief but intense effort to manufacture a modern countryside. The government wished to reward veterans of the Great War with new lives: soldiers and other settlers would benefit from living in a rural community, considered a more healthy and moral alternative to urban life. But the fundamental reason for the land resettlement project was the rise of progressive or 'new liberal' thinking, as reformers advocated an expanded role for the state in guaranteeing the prosperity and economic security of its citizens.

This ideological shift pushed the government to intervene directly in the management of not only society but also the natural environment. As most arable, accessible land in British Columbia was already being farmed by 1919, the state had to undertake environmental engineering projects on a scale not yet attempted in the province. *Creating a Modern Countryside* examines how this process unfolded, identifies its successes and failures, and demonstrates how the human-environment relationship of the early twentieth century shaped the province we live in today." For more details see http://www.ubcpres.ca/search/title_book.asp?BookID=4605

***Genetically Modified Diplomacy: The Global Politics of Agricultural Biotechnology and the Environment* by PETER ANDRÉE**

Genre: Environmental Studies/Science/Politics
ISBN: 9780774812696
\$29.95 paperback
Released: January 2008

"When genetically engineered seeds were first deployed in the Americas in the mid-1990s, the biotechnology industry and its partners envisaged a world in which their crops would be widely accepted as the food of the future, providing a growing population with improved nutrition and offering farmers more sustainable production options. Critics, however, raised a variety of social, environmental, economic, and health concerns regarding engineered crops. This clash in perspectives led to a protracted international struggle over the establishment of regulations for genetically engineered organisms (GEOs). *Genetically Modified Diplomacy* traces the emergence of a key outcome of this struggle -- the 2000 Cartagena Protocol on Biosafety -- and the discourse of precaution toward GEOs that the protocol institutionalized internationally. The precautionary view is a significant departure from the way the biotechnology industry first presented GEOs to the world. Peter Andrée explains this reversal in the 'common-sense' understanding of genetic engineering, and discusses the

new debates it has engendered." For details see
http://www.ubcpres.ca/search/title_book.asp?BookID=4550

***Hunters at the Margin: Native People and Wildlife Conservation in the Northwest Territories* by JOHN SANDLOS**

Genre: Native Studies/Conservation/Hunting
ISBN: 9780774813631
\$32.95 paperback
Released: January 2008

"In the late nineteenth century, to the alarm of government conservationists, the North American plains bison population collapsed. Yet large herds of other big game animals still roamed the Northwest Territories, and Aboriginal people depended on them for food and clothing.

Hunters at the Margin examines the conflict in the Northwest Territories between Native hunters and conservationists over three big game species: the wood bison, the muskox, and the caribou. John Sandlos argues that the introduction of game regulations, national parks, and game sanctuaries was central to the assertion of state authority over the traditional hunting cultures of the Dene and Inuit. His archival research undermines the assumption that conservationists were motivated solely by enlightened preservationism, revealing instead that commercial interests were integral to wildlife management in Canada." For more details see
http://www.ubcpres.ca/search/title_book.asp?BookID=4665

UNIVERSITY OF CALGARY PRESS

***Enabling Solutions for Sustainable Living: A Workshop* edited by EZIO MANZINI, STUART WALKER, and BARRY WYLANT**

Genre: Industrial Design/Urban Studies
ISBN 978-1-55238-236-3
\$22.95 softcover
Released: February 2008

"Sustainability, environmental impact, green design, urban sprawl – all buzzwords we have become familiar with in the ongoing dialogue about climate change and global warming. *Enabling Solutions for Sustainable Living* presents student work that explores these issues and exemplifies the application of Ezio Manzini's theories of 'enabling solutions.' Students from the University of Calgary's Faculty of Environmental Design worked together to identify some of the challenges of suburbia with respect to sustainable design. Exploring such issues as the local quality of life, community cohesiveness, and environmental impacts of suburban areas, the workshop participants presented posters, tables, matrices, and other graphic materials that illustrate key concepts, the resources required, and the main players involved in their implementation. In addition to the student work showcased here, *Enabling Solutions* also includes essays by Manzini, Walker, and Wylant that contextualize the key issues and elaborate on the

theoretical basis for the student workshop." For more details see <http://www.ucalgary.ca/UofC/departments/UP/1-55238/1-55238-236-3.html>

UNIVERSITY OF OTTAWA PRESS

Freedom, Nature, and World by PETER LOPTSON

Genre: Philosophy
ISBN-13: 9780776606620
\$35.00 Paperback
Released: January 2008

"This volume is a collection of essays chiefly in philosophy, with a few others on philosophical topics in classics. The book specially focuses on issues posed by a broadly naturalistic view of the world, which the author defends while also exploring some of the challenges it confronts. Papers on freedom, Kant, Christianity, Homer, the history of analytic philosophy, the place of humanity in nature, and other topics, are brought together within a synoptically naturalistic purview. All the essays rest on, and in some cases extend, that synoptic perspective, which seeks to encompass both a scientific understanding of humankind in the natural world and the complexities of free rational agency within our cultural and historical settings." For more details see <http://www.uopress.uottawa.ca/bookinfo.php?index=625>

WILFRID LAURIER UNIVERSITY PRESS

Open Wide a Wilderness: Canadian Nature Poems edited by **NANCY HOLMES**, introductory essay by **DON MCKAY**
(Environmental Humanities Series)

Genre: Poetry
ISBN 978-1-55458-033-0
\$38.95 p/b
Release Date: August 2008

"The first anthology to focus on the rich tradition of Canadian nature poetry in English, *Open Wide a Wilderness* is a survey of Canada's regions, poetries, histories, and peoples as these relate to the natural world. The poetic responses included here range from the heights of the sublime to detailed naturalist observation, from the perspectives of pioneers and those who work in the woods and on the sea to the dismayed witnesses of ecological destruction, from a sense of terror in confrontation with the natural world to expressions of amazement and delight at the beauty and strangeness of nature, our home. Arranged chronologically, the poems include excerpts from late-eighteenth-century colonial pioneer epics and selections from both well-known and more obscure nineteenth- and

twentieth-century writers. A substantial section is devoted to contemporary writers who are working within and creating a new eco-poetic aesthetic in the early twenty-first century..."

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

Animal Subjects: An Ethical Reader in a Posthuman World
edited by JODEY CASTRICANO (Environmental Humanities Series)

Genre: Environmental Studies

ISBN 978-0-88920-512-3

\$38.95 p/b

Release: May 2008

"Although Cultural Studies has directed sustained attacks against sexism and racism, the question of the animal has lagged behind developments in broader society with regard to animal suffering in factory farming, product testing, and laboratory experimentation, as well in zoos, rodeos, circuses, and public aquariums. The contributors to *Animal Subjects* are scholars and writers from diverse perspectives whose work calls into question the boundaries that divide the animal kingdom from humanity, focusing on the medical, biological, cultural, philosophical, and ethical concerns between non-human animals and ourselves. The first of its kind to feature the work of Canadian scholars and writers in this emergent field, this collection aims to include the non-human-animal question as part of the ethical purview of Cultural Studies and to explore the question in interdisciplinary terms."

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

VÉHICULE PRESS

***The Stream Exposed with All Its Stones* by D.G. JONES**

Genre: Poetry

978-1-55065-246-8

\$18.95 trade pb

Release Date: TBA

"Ever since his trailblazing 1957 debut, *Frost on the Sun*, D.G. Jones has been in a class by himself. For over five decades he has given us poems distinguished by their fast-talking wit, elegance, and playful virtuosity. *The Stream Exposed With All Its Stones* brings together Jones' nine acclaimed books of poetry, each steeped in his lifelong concerns with nature, history, popular culture, mortality, and language. Animated throughout by what George Bowering has called Jones' 'great ear and great eye,' this career-spanning volume reveals the full extent of Jones' exemplary achievement and confirms his rank as one of Canada's major poets..." For details see

http://www.vehiculepress.com/cgi-bin/dbman/db.cgi?db=default&uid=&Category=New&mh=10&sb=3&so=ascend&view_records=View+Records

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