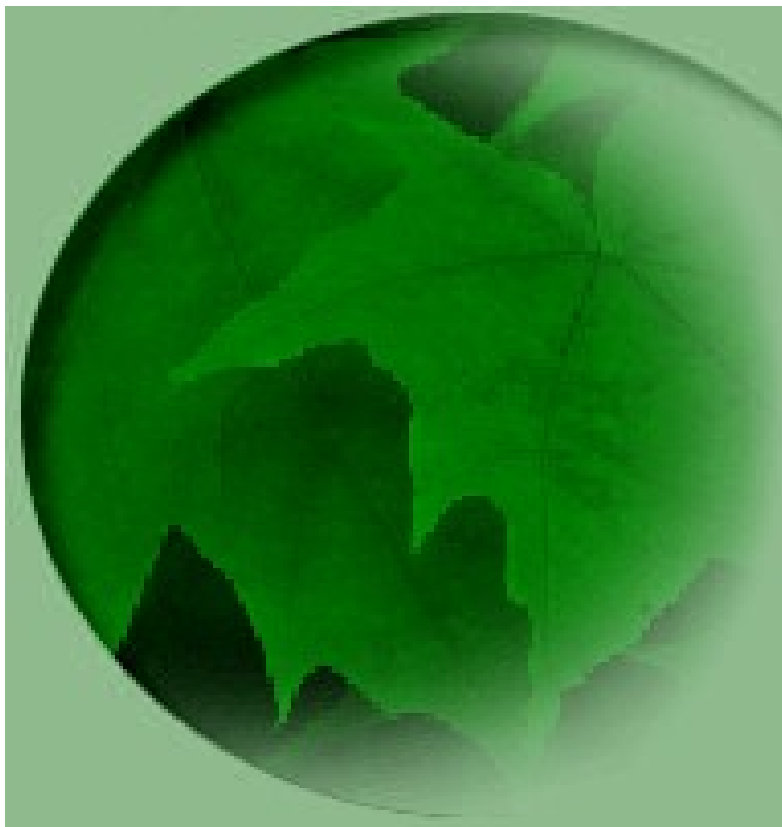


The Goose



Issue 2.1 Fall 2006

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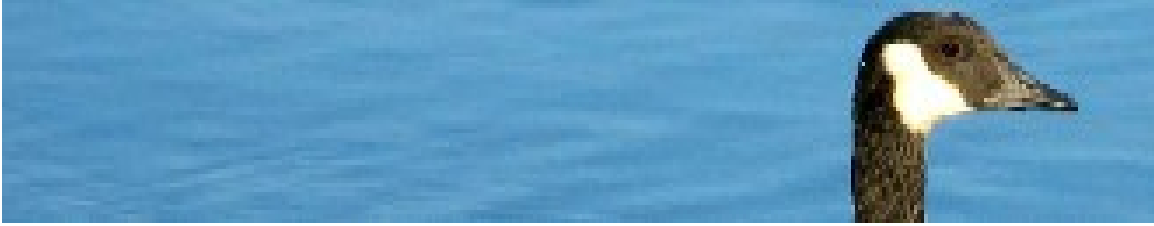
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New Publications



EDITOR'S NOTEBOOK

Metaphors aside, fall has always been for me a season of both renewal and reconsideration. The excitement of summer winds down and I feel a calm as the leaves turn; the grass grows long while I tell myself it is too wet and green to be cut again. I reflect on the past and look forward, evaluating the choices I've made and re-affirming commitments to the work I continue to pursue. This fall in particular, though, I have found myself reconsidering not just my work, but my place in the natural world.

These last weeks, while mulling over what to write for this issue of *The Goose*, I have spent a good deal of time reading Catharine Parr Traill's *The Backwoods of Canada* and reconsidering what it has come to mean to be Canadian, to be human. How connected are we to the past, a past that writers such as Traill reveal to us? Have we evolved as a culture and in what ways? Have we learned something from history about the living world? Are those lessons proving valuable to us in the current state of the world? In her first letter Traill remarks on her adoration for what she calls "smart buildings," their rose coloured roofs and grass-green shutters blending with the environment; houses with trees closing in and vines creeping up the posts of the veranda. Yet, such houses are rare and she spies mainly white washed walls and cleared forests standing in stark contrast to the world around them. Over 150 years later, "green buildings," adapted to their surroundings, persist as a rare curiosity: people still prefer to clear away the trees, cut out the vines and remake the space as though it were a blank canvass waiting for their desires to be painted on it.

It brought to my mind an old favourite from Douglas Adams who, speaking about the human being in its environment, said:

Imagine a puddle waking up one morning and thinking, 'This is an interesting world I find myself in - an interesting hole I find myself in - fits me rather neatly, doesn't it? In fact it fits me staggeringly well, must have been made for me, must have been made to have me in it!' This is such a powerful idea that as the sun rises in the sky and the air heats up and as, gradually, the puddle gets smaller and smaller, it's still frantically hanging on to the notion that everything's going to be all right, because this world was meant to have him in it, was built to have him in it; so the moment he disappears catches him rather by surprise.

It is an image that seems to bring a smile and a shudder to me all at once and one that continually drives me towards questions of how I see myself in the world: Am I learning from what history has to show me? How and where do I fit in? Do I even "fit in" at all or do I try and re-make the world to fit me?

These are not questions I necessarily have answers to, and answering them is not what this piece is really about. Rather, I wanted to remark on what for me, and I sincerely hope for many others, has been a very exciting year. For the longest time it felt as though I was the only person I knew interested in the sort of questions I mentioned above. However, in the last year and a half I have become acquainted with a number of people in Canada interested in asking similar questions, and a seemingly infinite number of other questions about nature and culture. And over this last while, we have continued to grow in size, grow closer together, and have at last begun as a group to find our collective voice.

In our first issue of *The Goose*, Pamela Banting outlined the explosive growth of the listserv after the ASLE 2005 conference in Oregon and the expanding roots of ecocriticism in Canada. Indeed, since the Canadian Caucus meeting in Eugene momentum has been growing, with the launch of *The Goose* and recent talk of perhaps hosting the 2009 ASLE Conference in Canada. But the most significant development has been the creation of the Association for Literature, Environment and Culture in Canada / Association pour la littérature, l'environnement et la culture au Canada (ALECC). Our inaugural meeting, hosted at York University on May 31st, was attended by eleven individuals, as well a number of online participants who contributed to minutes posted by Cate Mortimer-Sandilands on the listserv. Chief among our tasks was to establish a name for the organization, followed by a foray into establishing a constitution. As time ran short we were unable to make significant progress on the constitution, but a variety of issues were addressed (details can be found in the listserv archives), and the task of drafting a tentative constitution was undertaken by Stephanie Posthumus, Anne Milne, Cate Mortimer-Sandilands, Stacey Mortimer-Sandilands and Lorelei Hanson.

Following right along, *The Goose* too has been reconsidering our own sense of place in the ecocritical world. As such, we have launched the new ALECC website and in doing so found ourselves a new home from which to migrate. I would like thank Ella Soper-Jones for volunteering her personal web space at U of T to host our past issues, and I would also like to extend my gratitude to Lisa Sara Szabo for her work in finding our new home. They are the brains and heart behind this newsletter and I am endlessly pleased they have allowed me to be a part of this team.

This issue has taken quite a bit of work to pull together, and I feel we have continued to build successfully on the foundations of past issues. As always we have provided a selection of calls for submission for national and international journals, conferences, and symposia. Again, in the interests of expediency, we have omitted calls for American conferences. We would direct readers who are

interested in learning about American conferences to the “Conferences and Events” page of the ASLE website (<http://www.asle.umn.edu/conf/conf.html>).

We continue to offer a bibliography of new books by Canadian publishing houses that might be of interest to our readers; an extensive regional feature, this time focusing on the Thompson-Nicola Regional District (TNRD) of British Columbia. Included in this issue’s regional feature is a piece by S. Leigh Matthews entitled “A wild cartography of longing’: Outlaws, Borders and Coyotes in the Literature of the Thompson-Nicola Regional District.”

The Graduate Network this month features the Faculty of Environmental Studies at York University and contains a partial faculty directory as well as profiles from students and recent graduates of the FEWS at York.

In this issue Travis Mason reviews Jan Conn's *Jaguar Rain: The Margaret Mee Poems*, Sylvia Legris' *Nerve Squall*, and A. Rawlings' *Wide Slumber for Lepidopterists*. Diane Guichon reviews P.K. Page's *Hand Luggage: A Memoir in Verse* and Angela Waldie reviews *The Inner Green: Exploring Home in the Columbia Mountains* by K. Linda Kivi and Eileen Delehanty Pearkes. We are also very pleased to showcase in Edge Effects four original works by BC poet and scholar Nancy Holmes. On behalf of Ella, Lisa and myself I would like to thank all who contributed to this issue.

Our plans to create a membership directory are still underway, but as of yet we have had no submissions. If you are interested please send us your contact information (name, e-mail address, research / artistic interests, academic affiliation, and location, city and province) to the editors.

I hope you continue to enjoy this newsletter, and if you have any ideas, suggestions or letters please send them to [goose.newsletter\[at\]gmail.com](mailto:goose.newsletter[at]gmail.com), or feel free to contact individual editors at the addresses below. Enjoy!

~ Michael Pereira

EDGE EFFECT



Featuring

NANCY HOLMES

These poems are from a manuscript in progress about the plants and animals of the Okanagan, and about our/ my complicity in their misrepresentation and in their struggle to survive.

Blazing Star

(mentzelia laevicaulis)

in the rubble at the foot of the cliff
next to the volcano
gone bankrupt and stone cold dead
at the edge of the junkyard
it set up camp
with its roll of barbed wire
its olive grey uniform
there crouched
in the dirt, behind a broken rock
bristling with weapons and thorns
it waits all winter
through a damp spring
by summer so hot and rattled
that when you walk by
by accident
a golden rocket explodes
gravel spits underfoot
and you go down
seeing the long shooting eyelashes
the bony wrists of the boy soldier
who doesn't know
the war is over

Finch Feeder

I am a dealer.

The junkies sit all day
at the dangling syringe,
shooting up black seed.

In my backyard,
it's opiate, pine needles,
dopy heat, sometimes owls, but still
the addicts shove each other off
the stools to get to the bottle.

Goldfinches hallucinate.

House finches cling to perches,
aprons still stained
with raspberry preserves.

Siskins, high and crazy,
attack my windows.

But I'm a dealer,
so nothing--
no broken home,
no mental case--
will stop me pushing.

Sagebrush Buttercup
(ranunculus glaberrimus)

**March 2nd. The western side
of Giant's Head Mountain**

**is a fossilized stone engine
corrugated with columnar jointing,
volcanic pistons millions of years old,
rusted, frozen, shut down.**

**But today
suddenly erupting with buttercups,
the newest things on earth:
little innovations.**

**Let's push these yellow buttons
and start the spring.**

Yellow Bell

(Fritillaria pudica)

it's spring truly

garage sales sprout up everywhere

never mind the rain

squalls and sunny speeding cloud

today we're going to sell

that one yellow dress

on the mountain

dangling on its hanger

blowing open bell-like

in the wind

NANCY HOLMES has published four collections of poetry, most recently *Mandorla* (Ronsdale Press, 2005). Her other books are *Valancy and the New World* (Kalamalka Press, 1988), *Down to the Golden Chersonese: Victorian Lady Travellers* (Sono Nis, 1991) and *The Adultery Poems* (Ronsdale, 2002). She teaches Creative Writing at the University of British Columbia Okanagan and lives in Kelowna, BC. With Don McKay, she is currently putting together an anthology of Canadian nature poems.

List of Publications:

Books:

Mandorla. Vancouver: Ronsdale Press, 2005.

The Adultery Poems. Vancouver BC: Ronsdale Press, 2002.

Down to the Golden Chersonese: Victorian Lady Travellers. Victoria BC: Sono Nis, 1991.

Valancy and the New World. Vernon BC: Kalamalka Press, 1988.

Works in Anthologies (Fiction and Poetry):

Writing the Terrain. Ed. Robert Stamp. Calgary: U of Calgary P, 2005.

Who Lies Beautifully: The Kalamalka Anthology. Eds. James Hamilton, John Lent, Craig McLuckie and Ross Tyner. Vernon: Kalamalka, 2002.

The Dominion of Love. Ed. Tom Wayman. Madeira Park: Harbour, 2001.

Coast to Coast: Canadian Stories, Poetry, Non-Fiction and Drama. Ed. James Barry. Toronto: Nelson, 1995.

The Road Home: New Stories by Alberta Writers. Ed. Fred Stenson. Edmonton: Reidmore, 1991. (poetry)

Recent Journal Publications (Fiction and Poetry):

"Where, Oh Where, Are the Keyes." *Harpweaver*, forthcoming.

"He Loves Archaeology." *Echolocation 3* (2005): 58.

Two Poems, *Room of One's Own 27.4* (2004): 18-19.

"Can a Sonnet Be a Joke?" *Books in Canada* April 2003: 32.

"Thanks Be to Your Joyful Letter." *Lichen 5.1* (Spring 2003): 23- 33.

Two Poems. *New Quarterly* 85 (Winter 2003): 150 - 151.

Three Poems. *Windsor Review* 35.1 (Spring 2002):30-32.

"Nativity." *Event* 30.3 (Winter 2001/ 2002): 53.

"Mother's Day." *Dalhousie Review* 81.2 (Summer 2001): 291.

"Two Meanings of Cleave." *Matrix* 57 (2001).

Recent Journal Publications (Academic Articles):

"In Flanders Fields"-Canada's Official Poem: Breaking Faith." *Studies in Canadian Literature- Etudes en Litterature Canadienne* 30.1 (2005): 11- 33.

Contributor: entry on "Creative Writing Programs" for the *Encyclopedia of Literature in Canada*. Ed. W.H. New. Toronto: U of Toronto P, 2002.

Upcoming Readings:

NANCY HOLMES is the Okanagan representative of Random Acts of Poetry and, in the first week of October, will be hitting the streets, markets and bus stops of the valley to read poems to total strangers.

REGIONAL FEATURE



**Thompson-Nicola
Regional District (TNRD)**

The TNRD encompasses the communities of Ashcroft, Barriere, Blue River, Cache Creek, Chase, Clinton, Kamloops, Logan Lake, Lytton, Merritt, Savona, and Wells Gray Country (Clearwater) in the Southern Interior of British Columbia. Click on the link to view a map of the region, <http://www.discoverthompson-nicola.com/map.php>. In our Regional Feature we decided to focus on a specific area within British Columbia rather than attempt a provincial overview. Originally, we had hoped to cover the Interior of British Columbia, but anyone who has travelled through BC's Southern Interior notices not only the dramatically shifting geography of mountains, river valleys, and deserts, but also the subtle (and, at times, not so subtle) floral and faunal differences. And, there are a lot of writers in the Southern Interior of BC. Leigh Matthews solved our problem by narrowing the boundaries to the TNRD.

On a recent road trip through the TNRD I encountered two red-coloured migrations that transgress district boundaries: Mountain Pine Beetle and Sockeye Salmon. While one migration leaves a devastating swath of burnt red pine, the other reveals a jostling marvel of an up-river journey to spawn and die, a journey that occurs only every four years. The unspoken here, though, is our complicity in the "success" of these migrations: global warming aids the "success" of the Mountain Pine Beetle, and habitat rehabilitation and regulating sustainable fishing quotas facilitate the "success" of the Sockeye Salmon (or Chum, Pacific, Spring, Coho) runs. Boundaries, as the politics surrounding these issues demonstrate, are rarely distinct; though the TNRD shares many bioregional features with surrounding districts, emphasizing a particular locale provides opportunity to explore the local while reaching beyond the arbitrary borders that sometimes define the local—both from within and without.

I wish to express special gratitude to the TNRD Kamloops library staff, in particular Maryanne Whiting, Melissa Lowenberg, and Dave Whiting for all of their great help in assisting me to locate local writers and resources.

~L.S.

**"A wild cartography of longing": Outlaws, Borders and Coyotes in the
Literature of the Thompson-Nicola Regional District**

by S. LEIGH MATTHEWS

The landscape of the Thompson-Nicola Regional District is an essentially liminal space; an ambiguous middle ground, ripe with the potential for explorations of identity and human relationships. It is a landscape composed of opposites, seeming either/ors, that inevitably merge in between: mountains and valleys, forests and desert, North/South and East/West flowing rivers, cow-town and resort-town, rangeland and orchard grove. It is a physical space in which perspective changes rapidly, so that relativity is understood as a point of view.

The TNRD is an ironic marginal space at the southern centre of a provincial geography acknowledged for its diversity. Writing in 1956 about British Columbia as a "necessarily different" place from other provinces of Canada, Bruce Hutchison made the following observation:

Once past the Rockies, [the people] possessed the fairest, or, at any rate, the most varied land in Canada, a land by turns masculine and harsh, feminine and soft, barren and prolific, succulent and sterile, frightening and sublime; a land where nature has gone berserk, where every river runs the wrong way, every mile of road is different, every valley holds its own secret, and something is lost and waiting behind every range; a land to tantalize, to inspire, sometimes to madden and always, like a will-o'-the-wisp, to suck men deeper into discovery, terror, and wild surmise. (455-456)

Much of what Hutchinson wrote could be applied to literary representations of the TNRD, a place in which a tension of opposites compels and inspires characters (both fictional and non-) to move across the landscape in order to come to terms with, to settle, the complexities of individual identity, family and social relationships, and the relationship of the present to the past.

While this landscape has been much visited and commented upon in history, the literature of this place has multiplied in the last 20 years and is, as yet, relatively unexplored. Nevertheless, some shared features "beyond the intense heat and the smell of sage" are discernible. For example, in the "Introduction" to the anthology *Genius of Place: Writing About British Columbia* (2000), editors David Stouck and Myler Wilkinson note "a quintessential figure in British Columbia history" the marginalized eccentric" (12). The same note might well be applied to TNRD literature, wherein marginalized and eccentric figures "what I prefer to term "outlaw" figures" fairly consistently appear as a challenge to law and order and to the constraints of social norms and expectations. Consider the work of George Bowering, an author who illustrates in two novels set in this region that,

early on at least, what with the Wild West culture of the United States to the South and the Gold Rush mania to the North, "civilization" was an uneasy project. Set in the Thompson Valley in the last decade of the 1800s, Bowering's *Caprice* contains a multitude of characters who literally and figuratively challenge the very idea of settlement. The small towns of this landscape in this period represent merely attempts at the *status quo*, and all around them are spaces of wilderness, "frontier possibilities" (Stouck and Wilkinson 12) that allow for expressions of discontent. This ambiguity of space underscores the presence of the title character Caprice within the landscape, for she is nothing if not uneasily categorized. Even her name suggests her inability to settle. An outlaw female poet from Ste. Foy, Quebec, Caprice's initial incongruity with the landscape is represented in the fact that "this woman did not have a speck of Thompson Valley dust on her" (12). Categorized as a "dangerous creature" (13), an "unnatural" woman (46, 47), and an "invert" (48), she is an outlaw from mainstream constructions of femininity. Caught between her love for "a thoroughly peaceful man" (40) who wants her to settle down, and her hate, her desire for "family revenge" (41), inspired by the murder of her brother, Caprice roams across the Thompson Valley landscape doling out an admirable brand of vigilante justice with a black bull whip.

Another novel by Bowering set in the TNRD is *Shoot!* (1994), a recreation of the crime and punishment of the unlikely rebels of the 1870s, the McLean Gang, comprised of three brothers and a friend, all ranging in age from 15 to 24. These "characters" are true outlaws, not simply from social norms, and they gain that status after being dispossessed of their father's successful ranching operation and being pushed onto the margins of the "sagebrush frontier" (70), a space where they wreak havoc and ultimately commit murder. The real reason behind the boys' outcast status brings to light another feature of TNRD literature, one that has as much to do with questions of family relationships as with individual identity. In a region that contains so many compelling oppositions, and where the largest city centre, Kamloops, was created at "the confluence of the Thompson and the North Thompson" rivers (15), as well as two valleys, it is not unusual that literary characters from this space might themselves represent sites of intersection, matrices of cultural inheritance. Boundaries, borders, and halves are all transgressed in the desire to discover a middle ground of personal identity. So we end up with characters like the McLean Brothers, who are a *métissage*, a confluence of maternal and paternal materials. Products of a white father, once the Chief Trader at Fort Kamloops, and a native mother, the McLean boys, like Caprice, are seeking "family revenge," this time against the white man who sexually assaulted their sister Annie. Despite continuing to the bitter end to deny identification with *either* the white *or* the Indian side of themselves, the McLean gang does not manage to construct a middle ground that allows for a settled sense of purpose or identity. In the end, their attempt at "destabilizing the territory" (133) of the region fails, and they are ultimately hanged and rendered ghosts in a landscape and its history.

Another search for a middle ground occurs in Andrea MacPherson's *When She Was Electric* (2003), a novel set in the Merritt area in 1940. The young heroine Ana is 16-years old and working to uncover her mother Min's mysterious past, one that is contained/revealed in the geography of her grandmother Petrie's ranch, which

sat on the land that bordered the ravine, far out of town. In some spots, her property overlapped the Shulus Indian Reserve, touching tentatively like new lovers. This was something the people in town were shocked about; in a valley divided into geographic grids, crossing these boundaries was unheard of. (11)

The answer to Min, and hence to Ana's own need for identity-seeking, is found within the hot dry landscape of the Nicola Valley: as Ana tells us about her mother, "she was a strange dichotomy, sometimes warm and other times vague and unapproachable" (23), but when she arrived at her mother's ranch "she seemed to melt into Merritt" (15). Min's past is still palpable in the landscape, and the reader follows Ana as she walks in her mother's footsteps, especially when she retreats from her mother's "unreliability" (23) by going into that "mythic" (16) middle ground, the ravine, a space in which she discovers "[her] own reflection" (60) and the truth about the "neglected land" (91), the neglected story, of her Indian heritage. But marginal spaces are not often places in which one can fully settle, especially in a time period when racial tensions are extreme. In the end, having achieved understanding about her dual selfhood, Ana decides that she must retreat from the "taut overlap of *us* versus *them*" (234), and leaves the TNRD landscape behind.

The transgression of boundaries in TNRD literature has as much to do with regional/social history as it does with individual identity-seeking and familial/cultural relationships. The past is ever present in this landscape, it seems, as seen in Theresa Kishkan's *Sisters of Grass* (2000), a recreation of the life of 17-year old Margaret Stuart (once again the daughter of "mixed blood" (38), child of a white father and an Indian mother, herself a mixture of "Thompson and Okanagan blood"), as told by museum curator and narrator Anna, who has been given "a box of memorabilia" (9), a collection of personal remains. Drenched in the evocation of smells and sounds of the Nicola Valley, the reader joins Anna, a woman whose family finds in the landscape "a kind of belonging we never have words for" (10) in her search "through a curtain into the past" (41). Unlike the young female character in MacPherson's novel, Kishkan's Margaret is fully and proudly aware of her braided identity, and she, too, is engaged in unearthing a story of the past when she discovers "a length of thin, hollowed bone" (9) that once belonged, as her grandmother tells her, to a young Indian girl who died young and was returned to sacred ground. Rather than turning away from the reflection of herself that she sees in the "shadow in the tall grass" (52), Margaret embraces the possibility of kinship with this past figure and wonders (just as she wonders about herself, and Anna and the reader wonder about her), "Who would she have become?" In the end, despite having discovered a purpose

within the wider world while managing to preserve her Indian heritage, Margaret Stuart also dies young and is returned to her beloved Nicola Valley, "a wild cartography of longing" (202).

As Margaret Stuart's father observes, "Coyote is the important animal here, really" (122), and there are certainly many coyote presences within the literature of the TNRD. Such a presence underscores once again the identity seeking being done by the central and unsettled characters of this literature, characters who are often motivated to repudiate social norms and transgress a whole number of borderlands. Reality becomes a matter of perception, as seen especially in Gail Anderson-Dargatz's *The Cure for Death by Lightning* (1996), a "hard to believe" (2) story about 15-year old Beth Weeks. Set in the Chase area during the Second World War, life on the Weeks' family farm is a conflicted and uneasy one. Tainted as it is by social isolation caused by a father's transgressive behaviours, including an act of incest, it is no wonder that Beth is frequently seen retreating into the forest, into the bush, an alternative space that "makes you change shape" (132). The natural landscape of the forest becomes an escape from the agri-culture of her father, and the reader joins Beth in following "another of the old Indian trails" (106) and embracing an "an opening into darkness" (111) provided by a winter home, a space that is "safe like a mother's hug", on reserve land. In congruence with such unsettled spaces, Beth consistently identifies with and is pursued by characters who represent a fantastical repudiation of the norms and expectations of white "civilization:" Coyote Jack, who "fades into the trees like magic" (132), the "half-breed" Nora, who has a "two-woman face," and the invisible but tangible presence of the mythic Coyote, who "clears away the rules when they get too muddy" and helps to "turn everything on its head" (170). The effect ultimately of this ambiguous and mystical presence within the landscape of Anderson-Dargatz's novel is transformative. For instance, after time spent "locked away with crazies and idiots" (263), Beth's father returns to the family farm as a less than threatening presence, and Beth revels in her first healthy personal relationship with Billy, a young Native man who lives on the borderland between the farms and the bush.

In Ethel Wilson's *Swamp Angel* (1954), the main character Maggie Lloyd, a housewife on the run from her settled life in Vancouver, suggests to a fellow passenger on a bus somewhere between Lytton and Ashcroft, "I *suppose* that you either like this country very much or not at all" (75). Inevitably for the characters who live in the TNRD, however, the reality is much more complex. Even in Wilson's earlier novel *Hetty Dorval* (1947), the narrator notes that when it comes to peoples' reactions to the spirit of a place, "there is no rule about it. The thing goes deeper than like and dislike" (55). Indeed, reflective of the illicit and marginal spaces, the ambiguous and conflicting places, of this unique landscape, the writing that occurs here illustrates an experience that might be "prodigal, eccentric, and often crazy" (Hutchison 456), certainly never ordered, never patterned, and never settled. It is a map of longing, often without culmination, a landscape of tantalizing instability, often without happy endings. Most

importantly, though, the Thompson-Nicola region is a landscape ripe with potential for further exploration and discovery.

LEIGH MATTHEWS, an Assistant Professor at Thompson Rivers University in Kamloops, B.C., completed a PhD at the University of Calgary in 2001 and was awarded both Killam and SSHRC funding. She specializes in 19th- and 20th-century Canadian literature, children's literature, life writing, eco-criticism and the literary uses of animals. Leigh can be contacted at [lematthews\[at\]tru.ca](mailto:lematthews@tru.ca)

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--, *Hetty Dorval*. Toronto: Macmillan, 1947.

TNRD RESOURCES

Arts and Culture

Thompson Rivers University Canadian Studies presents Secwepemc storyteller Peter Michel

"KAMLOOPS-Thompson Rivers University's Centre for the Study of Canada will host Peter Michel, Secwepemc educator and storyteller, for a free public presentation Tuesday, Oct. 24 from 8:45-10:00 am in Room 262 of the Arts and Education Building. Mr. Michel will tell traditional stories and discuss their historical importance to Secwepemc culture.

From Adams Lake Band, Peter Michel completed his Bachelor of Education degree at UBC, along with a fifth-year counselling option through UBC. Michel has been working with youth for over 25 years as a teacher, coach, community leader, counsellor, and friend. His commitment to the preservation of the culture of his people is evident in the history of his involvement in traditional ceremonies, powwows, drumming, sweat lodges, storytelling, healing circles, and traditional stick games, to name but a few of his many interests.

"I'm delighted to invite the TRU community and the general public to the talk Mr.

Michel is giving to my Aboriginal drama students, not only because of the breadth of experience he brings to bear on the subject but also because Peter was my student in the early 1980s in the Native Indian Teacher Education Program offered locally by the University of British Columbia," said TRU Canadian Studies faculty member Ginny Ratsoy".

For further information contact Ginny Ratsoy at 250-828-5238.

<http://www.tru.ca/marketing/mediareleases/2006/oct.html#secwepemcstory>

[Community Arts Council of Kamloops](#)

Upcoming Events at Extension Gallery. If you are interested in showing at the Extension Gallery call the Community Arts Council of Kamloops at (250) 372-7323

Current and Upcoming shows:

Sept. 29-Oct.24 - Leslie Bolin: In Celebration of the Sockeye

Clay works inspired by the Phenomenon of the Returning Salmon

Oct. 27 - Nov. 15 - Tiny Court and Caroline Dick

Painting and soapstone sculpture exploring their Aboriginal heritage and use animals as their primary subjects.

[Kamloops Art Gallery](#)

Upcoming exhibitions:

Oct. 29 - Dec. 31, 2006

Bill Burns: Safety Gear for Small Animals

Mixed media

"Beneath the appeal of the miniscule safety vests, work gloves, bullet-proof vests, U.V. goggles, and respirators developed for our furry friends, lies a frightening warning about our stewardship of the environment. Publications by SGSA [Safety Gear for Small Animals] include titles like *How to Help Animals Escape from Natural History* and *How to Help Animals Escape from Degraded Habitats...*"

For more details see: <http://www.kag.bc.ca/exhibitions/upcoming.htm>

Oct. 29 - Dec. 31, 2006

Linda Walton: Evanescence: Barnes Lake in Decline

Ceramic and mixed media

“Barnes Lake is a well-known landmark in the hills of East Barnhartvale, and the subject of study for scientists, as well as long-time Kamloops artist Linda Walton. The home of over 35 species, including two endangered animals (the spadefoot toad and the western turtle), Barnes Lake is also studied as a potential source for new antibiotics [...] Yet in 2005, along with other alkaline lakes in the region, and for the first time in living memory, Barnes Lake dried up completely...”

To read more go to: <http://www.kag.bc.ca/exhibitions/upcoming.htm>

Nov. 4, 2006 - Jan. 22, 2007

Keith Anderson and Murray Mitchell: Seasons in the City

Photographs

“Our city, Kamloops, is an ever-changing phenomenon. It changes from one season to another, one day to the next...”

For further details see: <http://www.kag.bc.ca/exhibitions/upcoming.htm>

Shuswap Association of Writers

“The Shuswap Association of Writers (SAW) is a registered non-profit society whose mandate is to organize events to enrich cultural life in the BC Interior, especially as it regards the written arts. SAW is the host organization of the annual Shuswap Lake International Writers' Festival, and the Winter Reading Series in Salmon Arm BC...”

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

Theytus Books, Penticton, BC.

Though Theytus Books is located in Penticton, BC, they publish works by TNRD writers and about the TNRD. “Established in 1980, Theytus became the first First Nations owned and operated publishing house in Canada. Theytus’ root begins within its name, a Salishan word meaning "preserving for the sake of handing down". Wisely preferred by its First Nations founder Randy Fred, the name Theytus was selected to symbolize the goal of documenting Aboriginal cultures and worldviews via books...” For more information go to

<http://www.theytusbooks.ca/aboutus.asp>

Sonotek Publishing, Ltd., Merritt, BC

Sonotek produces and distributes guidebook and history books on the TNRD and Okanagan area. Available through Sonotek is the *Nicola Valley Historical Quarterly* that features issues such as the Diamondvale mine disaster in 1912, James Alexander Teit, early logging in the Nicola Valley, and coal mining / Iron Mountain. For more details go to <http://www.sonotek.com/nvmuseum.html> or www.sonotek.com

Environmental, Ecological, and Regional Resources

[The Grasslands Conservation of British Columbia, Kamloops, BC](#)

[Community Mapping Network: The Kamloops South-Thompson Sustainable Community Atlas](#)

“The Kamloops South-Thompson Sustainable Community Atlas is a web-based community mapping tool whose goal is to provide a wide range of cultural, socio-economic, ecological and land use information within a highly accessible atlas format. The atlas is being collaboratively developed through a partnership to foster the sharing of information and the development of new local map products to support decision-making within the community...” To read on go to [Kamloops South-Thompson Sustainable Community Atlas](#)

Further contact information: DAVE WHITING, Coordinator Kamloops South-Thompson Mapping and Capacity dave.whiting@telus.net & BRAD MASON, Fisheries and Oceans Canada Habitat and Environment Enhancement Branch mason@dfo-mpo.gc.ca

[Kamloops Naturalist Club](#)

Provides information on local birding areas, field trips, and naturalist education and conservation programs

[Thompson-Nicola Regional District](#)

The district's website provides various local links and information about the TNRD

TNRD Mountain Pine Beetle Information Guide

<http://tnrd.fileprosite.com/contentengine/launch.asp?ID=2102&Action=bypass>

For further information about Mountain Pine Beetle go to the following links,

Ministry of Forests:

www.for.gov.bc.ca/hfp/mountain_pine_beetle/facts.htm

<http://www.for.gov.bc.ca/rsi/ForestHealth/Index.html>

Natural Resources Canada/ Canadian Forest Service:

www.pfc.cfs.nrcan.gc.ca/entomology/mpb/index_e.html

Council of Forest Industries:

www.mountainbeetle.com

Government of British Columbia:

www.gov.bc.ca/pinebeetle

For an alternative viewpoint see the Suzuki Foundation Website:

<http://www.davidsuzuki.org/Forest/Canada/BC/Beetle/>

Tourism Kamloops

http://www.tourismkamloops.com/home_showSection_ID_1.html

For a list of communities in the TNRD and brief descriptions see

http://www.tourismkamloops.com/home_showSection_ID_69.html

BC Wildlife Park Kamloops

Adams River Salmon Society (aka Friends of Haig-Brown Park)

Sockeye salmon return to spawn in this region every four years - "Salute to the Sockeye" celebrates their return October 2006. For further information about the society go to <http://www.salmonsociety.com/>

Academic Resources

Kamloops Museum and Archives

Nicola Valley Museum Archives Association

[Thompson-Nicola Regional Library System](#)

[Thompson Rivers University](#)

[Thompson River University Library](#)

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See also LEIGH MATTHEW's works cited for further literature pertaining to the TNRD.

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REVIEWS



A Review by DIANE GUICHON

Page, P.K. *Hand Luggage: A Memoir in Verse*. Erin: Porcupine's Quill, 2006 p/b \$16.95

Describing Place: P.K. Page's *Hand Luggage: A Memoir in Verse*

At 90 years of age P.K. Page is Canada's Grande Dame of Poetry. She has received countless awards over the course of her life, everything from a Governor General's Award in 1954 for *The Metal and the Flower* to four honorary doctorates from Canadian universities. She was made Officer of the Order of Canada in 1977 and Companion to the Order of Canada in 1999. She has long outlived those poets she associated with at the first of Canada's small literary presses; in the 1940's Patrick Anderson's *Preview* published the early works of F.R. Scott, A.J. M. Smith, A.M. Klein, and P.K. Page.

Due, in part, to Page's status as a living icon for poetry in Canada, few critics have had the temerity to criticize her poetic works. When criticism has been directed towards her work, it speaks to Page's lack of personal emotion in her poetry and a tendency towards the sentimental in some of her earlier creative endeavours. With Page's latest publication, *Hand Luggage: A Memoir in Verse*, Page addresses these concerns by sharing with us her memories of places she traveled to either as the daughter of a military man or the wife of Canadian diplomat Arthur Irwin, places such as Western Canada, Australia, Brazil and Mexico. Page calls *Hand Luggage* "verse" as opposed to "poetry" because of its more narrative and prosaic qualities. The book is the honest recounting of her experiences, and contains only a shade of the sentimental at times such as when Page discusses the heartbreak of leaving: "My heart bled / once again for my mother. She didn't complain. / But I ached for her now that our roles had reversed / and I ached for myself. Would I see her again?" (47).

"Seeing" is something Page excels at; she is a master at observing and describing the real world for others. *Hand Luggage* is organized around place with chaptered sections I through XII – Section I: Calgary, Section II - Montreal, and so on. Page opens *Hand Luggage* with a description of one of her earliest memories. She invokes place through language that is based on the senses:

Calgary. The twenties. Cold and the sweet

melt of Chinooks. A musical weather.

World rippling and running. World

watery with flutes. And woodwinds.

The wonder of water in that icy world. (9)

As always with Page it is the sound of the words, and the use of alliteration and assonance that brings this Calgary world to life. In the next stanza she uses diction associated with the prairie to visualize this place where she grew up: "teepees, coyotes, / cayuses, lariats"(9). Page would make Pound proud for her detailed images and her faithfulness in the use of proper names, not just a wildflower but "the moosewood and moccasin flower / lady's slipper and bloodroot, the Indian pipe" / strange waxen white ghost of the woodlands that sent / a chill through my blood" (26).

Also a visual artist working under the name of P.K. Irwin, Page uses colour to augment the language of object and place: "paintbrushes flared / in the pale prairie grasses like vivid Sarcees, / tagger(!) lilies in flames, and lupins as blue / as the sky upside down or some strange inland sea / had geared me to colour, imprinted my gaze" (26). And repeatedly, when Page introduces the countries to which she traveled, she segues proper place names and sensual description. For instance in Canberra, Southeastern Australia, she writes:

How convey first impressions? Small sapphire-blue wrens,
bright gems, hopped about like our sparrows at home,
and glittering magpies, patchwork parakeets,
made an aviary out of our property where
daphnes, gardenias scented the air
like sherbets: as sharp as new gardening shears. (28)

Page also reflects on the nature of language and its association with place when she remarks on her inability to write poetry in Brazil: "but my pen wouldn't write. It didn't have words. / (No English vocabulary worked for Brazil.)" (59). Instead Page turned to ink drawing, oils, and mixed media to represent the world of bright green and gold, and the people with spectrum skin shades from white to black. She didn't return to poetry until she returned to Canada.

Page has developed a masterful poetic and artistic Eye (I) in which to see through the fabric of this world to another way of being. For nature writers and students of natural landscapes *Hand Luggage* provides an excellent example of how to bring the specifics of place into significance for a reader. You may listen to Page's elegant, patrician voice reading aloud from *Hand Luggage* at the website for Events at the University of Toronto's Bookstore:
<http://events.uoftbookstore.com/2006/03/01/an-evening-with-p-k-page>.

Diane Guichon is a M.A. graduate ('06) from the University of Calgary's Creative Writing Program. Her poetry manuscript, Vignettes, was adapted and performed on stage by the University of Calgary's Nickle and Dime Production Company (Feb '06). Recently, Diane has conducted interviews with poets Tom Wayman, Carmine Starnino, and derek beaulieu. She is currently seeking publication of her poetry thesis Birch Split Bark as well as an anthology of Canadian canoe poems. She can't wait to beach the canoe and step onto dry land.

A Review by ANGELA WALDIE

Kivi, K. Linda and Eileen Delehanty Pearkes. *The Inner Green: Exploring Home in the Columbia Mountains*. Nelson, B.C.: MAA Press, 2005 p/b \$23.00.

Writing of her practice of keeping a naturalist's notebook, Eileen Delehanty Pearkes evokes the importance of "cultivating a conscious knowledge of homeplace" (196). This notebook contains her drawings of regional plants along with written descriptions of their unique characteristics, their shifting qualities and hues from season to season, and their common and Latin names. Beyond this objective documentation, however, Pearkes also notes the significance of many of the plants "as well as her process of growing to know them" to her awareness of homeplace. These notebook entries, to which Pearkes alludes in the final chapter of *The Inner Green*, echo many of the essays that comprise this collection, as Pearkes and K. Linda Kivi document their experiences of exploring and inhabiting the Columbia Mountains.

As a co-authored collection, *The Inner Green* provides dynamic and shifting perspectives on the experience of inhabiting a new place. Eight of the fourteen essays are written by Kivi, three by Pearkes, and three by both writers, in alternating voices, helping to remind the reader that the personal circumstances of discovering home are multiple and varied. Both Kivi and Pearkes arrived in the West Kootenays from elsewhere. As the daughter of Estonian refugees to Canada, Kivi describes her early life as being infused with a sense of dislocation. "Home, in my family," she explains, "was synonymous with loss and unfulfilled longing" (16). After growing up in Toronto and travelling extensively throughout the world, Kivi finally experiences, in the Columbia Mountains, a profound sense of belonging to place. Pearkes, who was raised in California, finds in southwestern British Columbia a second home, as she allows a reverence for place learned from her grandfather to guide her in her explorations of the West Kootenays.

Throughout *The Inner Green*, Kivi and Pearkes celebrate natural processes and cycles—ranging from solid to fragile, time-steeped to ephemeral. In "The Weight of a Name," Kivi considers the geology of the Selkirk and Purcell Mountains, as well as the "etchings and stories" left by retreating glaciers (39). Imbrications of landforms and language pervade these essays, as both writers stress the significance of naming and story when learning to read our surroundings. Implicit in an understanding of place is the importance of knowing the natural histories that surround us. "[C]ollecting rocks without understanding their stories," Kivi writes, "is like listening to songs in languages we don't understand; the music is universal, but the meaning embedded in the lyrics is lost on us" (35). Kivi and Pearkes engage in a quest for meaning throughout their contributions to *The Inner Green*, as their essays are informed by careful research and observation as well as conversations with members of the Sinixt First Nation, naturalists, and others intimately familiar with aspects of the surrounding landscape.

These essays consider not only visible aspects of the natural world, but also the elusive and often invisible. In "A Rare Night," Kivi describes a night spent searching for the endangered Coeur d'Alene salamander; and in "The Hieroglyphics of Extinction," Pearkes encounters a large round track that may have been made by the "mountain ecotype" sub-species of caribou, which faces potential extirpation in southeastern British Columbia. Both of these essays demonstrate careful consideration of the challenges confronting endangered species and of the research of scientists seeking to preserve them. Acts of research, imagination, and storytelling, as Kivi and Pearkes convey in their readings of endangerment, may be crucial to allowing species a presence in the realm of public awareness, therefore encouraging paradigm shifts and actions necessary to ensure the continued survival of these species in the Columbia Mountains.

The essays of *The Inner Green* repeatedly emphasize the importance of understanding our homeplaces: to encourage ecological awareness and activism, to cultivate an appreciation of seasonal gifts, and to foster a sense of belonging. "I have travelled far," writes Pearkes, "in order to understand what it means to be local" (25-26). Yet neither Kivi nor Pearkes loses sight of the international and universal ramifications of the ecological rhythms and disruptions they interrogate. Having grown up in the Kootenays, I appreciate the appeal of these essays to the local reader, as I encountered in this collection echoes of my homeplace as well as nuances and knowledge of which I was previously unaware. The appeal of *The Inner Green* extends far beyond the local, however, as it offers a path of observation, discovery, and wonder that will contribute to any reader's deeper appreciation of the natural world that surrounds her. "[I]f we have one hope for this book," Kivi and Pearkes reveal in the preface, "it is that you will put it down and move outside. There, you will find a landscape that will spark your curiosity, challenge you and help you encounter your own inner green" (11). If the ecological mindfulness revealed in the pages that follow inspires the reader to set down *The Inner Green*, move outside, and gain a deeper understanding of his place, Kivi and Pearkes have achieved their goal. But I

have no doubt that the reader will later return to these pages, eager to engage further with this guidebook for finding, reading, and protecting our various ecological homes.

Angela Waldie is a third-year PhD student at University of Calgary. Her research interests include western Canadian and American literature, ecopoetry, bioregionalism, and literary ornithology. Her dissertation will focus on expressions of species extinction in Canadian and American literature.

A Review by TRAVIS MASON

Jaguar Rain: The Margaret Mee Poems. Jan Conn. London: Brick, 2006 p/b \$18.00

Nerve Squall. Sylvia Legris. Toronto: Coach House, 2005 p/b \$16.95

Wide Slumber for Lepidopterists. a. rawlings. Toronto: Coach House, 2006 p/b \$16.95

one. BIOTIKOS [Gr. pertaining to living organisms]

a. *Jaguar Rain* imagines Margaret Mee's 14 journeys to the Amazon as resident botanical artist at the São Paulo Botanical Institute. Divided into six sections "Antecedents," "AKA Heaven," "The Light on the Rio Maturacá," "Translating Yellow," "Wildlife," and "Eel and Storm." Conn's lyric narrative gives voice to Mee and to the subjects of Mee's illustrations through meticulous attention to the artist's journals and paintings. A geneticist herself, Conn identifies Mee's floral subjects with delicate precision and populates the book with a fecundity of faunal characters. In "*Gustavia augusta*," the tree speaks of its own "dank toes" "hidden in the red earth" (30); in "Aripuana," Mee discovers one of many orchids, "the rare lemon-yellow beauty, *Oncidium cebolleta*" (34); historical figures (von Humboldt) and Indigenous peoples (Rikbaksta) share narrative space with giant anteaters, electric eels, scarlet macaws, and the titular jaguar.

b. *Nerve Squall* splices fish and weather, birds and words, sound and space. *Nerve Squall* guides without leading. As Sylvia Legris writes in "2 Yellow and Fractious . . ." (13), "Crossing the nerve squall is crossing the eye wall to eye."

Nervousness courts “Ravenousness” in a field (*campestre*) of “Ornithological Tautologies” (54):

Birds flashing this way and that.

Loquacious, articulate birds (*speak-to-me-speak-to-me-speak-to-me*)

Long-winded, hot-lunged, beak-diving-barometer birds.

Nerve Squall guides without, leading. Readers recognize outside forces; fishes swim with cumulus homunculi on more than one occasion. Legris’s lyrics resist narrative concision.

c. Wide Slumber for Lepidopterists dispenses with narrative altogether and leaves little room for lyric to sprout its wings. The life-cycle of Lepidoptera (moths and butterflies) recapitulates anthro-somnambulism. rawlings forces together words and ideas about sleep (and its various disorders) with words and ideas about members of the family Lepidoptera:

th th. and what of the sylph clouded buff arctiid moth sphinx moth bloodvein
lace border

th

ill

fake

wit

brimstone moth pale tussock convolvulus death’s-head moth hawkmoth fox
moth winter (76)

rawlings writes a poetic litany of Lepidoptera, but writes it so late in her book that their presence, and the density of their nomination, befuddles. There is no Lepidoptera without an alphabet.

two. LOGOS [Gr. word]

a. Jaguar Rain: Two pages of select bibliographical data reveal the scientist's reliance on words. Citations betray the observational, reliable, binomial: some of Mee's journals, an article from *Natural History*, Claude Levi-Strauss's celebrated account of his Amazonian travels, *Triste Tropiques*, and P.K. Page's *Brazilian*

Journal. In certain poems, the lines' clean breaks suggest clarity, an implicit trust in words, and then, at times, shock with revealing casual brutality, with casual listening:

We are told the story

of the boat owner who collected too many sloths

for a film, tossed the extras to the captured jaguars,

imagining himself Commodus at the Roman Coliseum,

cheering as they were torn to shreds. ("Commodus on the Cauaburi"43)

We are listening to Mee listening and "We are watching" with "the monkey-skin bracelet" and Mee ("The Monkey-Skin Bracelet and I" 49), complicit in the actions of the boat owner. Are you listening?

b. Nerve Squall: More playful and tricky, these poems revel in the arbitrary predictability of language; these poems embrace alliteration, criss-crossing previously distinct discursive spaces: "Falling fish; wounded fish; carp carp carp. Stench of cod liver and creosote. / Everything slips" ("[A Long, Long Crossing]" 29). Morphemes slip into mathematics, "The night is spiked with integers: 1 *you wake* 2 *you wake* 3 *you pace and you pace and* " ("7 Dysrhythmic Sky; Bloodshot, Unpredictable. . ." 18). Slippage slips into linguistic lisps: "auricle prophecy and spur / -of-the-moment acoustics // thwarted / by mercury)" ("Truncated" 91). Read and see for yourself the value of misguiding through the nerve squall.

c. Wide Slumber for Lepidopterists: There is no Lepidoptera without an alphabet. All look and sound, "a hoosh a ha" (7) the sound of, what? Moth wings beating against a mirror? Barely recognizable hypnagogia? The look a look of silent, unsoundable language, lulling you (me, her, us) out of wakefulness, winging it:

or a norming butterpillar in th ravening nd when we grow tired we miss our lungs

nd sonic gossamer: afling aalong. uh uh uh uh uh semindanster ark wuh wuh wuh (83)

If silence is violently contradicted by the phonemic impulse, it is also tempered by Matt Ceolin's effervescent images and Bill Kennedy's inspired book design. Wake up and smell the copy!

three. GLOSSA [Gr. tongue, a word requiring explanation]

a. Paratext surrounds *Jaguar Rain* like "Shining serpentine leaves buffed silver, cobalt / like little minnow backs in underwater glow" ("*Clusia* species" 56): a preface by Sir Peter Crane, Director of the Royal Botanical Gardens, Kew; a list of Mee's illustrations that appear throughout; eight pages of notes to the poems; two pages of Select Bibliography; a short biographical sketch of Mee; a poem on the back cover that doesn't appear inside. Here is the book ecocritics committed to interdisciplinary rigour have been waiting for, written by a poet who can "do" the science because she's also a scientist. The invitation for readers to do the same won't get any more explicit than this. Back-and-forthing from poem to note, from "The House of the Tapir" on page 20 to the note: "Aruma is the common name for *Ischnosiphon spp.* in the arrowroot family Marantaceae, used by indigenous people in the northern Amazonian region to weave baskets and other items" ; on page 97, like walking the intertidal zone, moving across the ecotone. Rhythm and flow are at risk, but the potential rewards—understanding, closer proximity to a specific piece of knowledge—are worth the risk, at least on the third read.

b. The process of unpacking—words, problematic statements, metaphors—is packed into the poems of *Nerve Squall*. "*Campestre* (open field): nerve-fertile, succulent (Autumn Joy, portulaca. . .)" introduces tropic parentheticals, encloses openness so as to draw our attention ("1 Green Beneath; Eccentric . . ." 12). Legris's attention is drawn by Legris; occasional pencil drawings illustrate interactions between the mind, the world, the word: "Homunculi Fish Variations," "Bird Storm Cloud," "Fish/Stump." A brief list of sources provides a gloss on intertextual links, but these poems gesture beyond language, too, to a world of "unceasing questions" ("Agitated Sky Etiology" 71) that might never be answered. In-text attempts reveal the possibility that answers might be the province of "Twitching birds," "Tourettic birds," "birds skulking in turrets" ("Strange Birds, Twitching Birds" 64). When you're reading in a squall, sometimes the gloss washes off.

c. An extensive, oddly conventional glossary follows a brief, illustrated appendix in *Wide Slumber for Lepidopterists*. From bruxism, "a parasomnia where the sleeper grinds or clenches her teeth," to hypnagogia, "auditory, tactile or visual hallucination during the onset of sleep," and from corpus bursae, "in insects, a sac where sperm is received," to tussah, "brown silk produced by saturniid larva," rawlings defines many uncommon words on the way to exploring the collision of sleep patterns and larval nascency (98-100). Inside the poems, inside the

cocoon, as it were, individual words make no claim for meaning. They unfurl (23-29), they mimic (30, 40-41), they list (74-78), they take flight (68-71), and they simply lie on the page, like so much shed skin (84-86). These words, phonemes, morphemes, and poems—these poemes?—perform all of that, though not necessarily in that order, despite the sequential pagination, and not necessarily in order that readers are, mothlike, reborn.

Travis V. Mason lives in Vancouver and attends the University of BC, where he is completing a dissertation on Don McKay's ecological and avian poetics and collaborating on a book about invasive alien species. Go to [Canadian Literature](#) to read Travis' recent review "[Rocks, Paper, Histories](#)" of Don McKay's [Deactivated West 100](#), Lawrence Buell's [The Future of Environmental Criticism: Environmental Crisis and Literary Imagination](#), and [History of the Book in Canada, Volume One: Beginnings to 1840](#).

If you are interested in writing a review for *The Goose* please email us (contactus@alecc.ca) with a brief description of your background, research interests and your preferred contact address. Also, if you have a title(s) -- book, film, or art exhibit -- that you think other ALECC members would be interested in hearing about, please let us know. *The Goose* publishes reviews of works written by Canadian authors or about Canada. Our goal is both to complement the reviews in the journal *ISLE (Interdisciplinary Studies in Literature and the Environment)* -- which tend to emphasize American works -- and to allow works by Canadian writers and about Canada to migrate across wider terrain -- you know, like the Canada goose.

In addition, *The Goose* is initiating a new section this spring called "Scatterings." We invite works of creative non-fiction (max. 2000 words), travelogues, and photo essays (max. 5 images). The works should reflect the interests of ALECC. Please send book reviews and "Scatterings" to submissions@alecc.ca. We look forward to hearing from you!

THE GRADUATE NETWORK: RESOURCES FOR CANADIAN GRADUATE STUDENTS

Feature: York University's Faculty of Environmental Studies

By featuring students' projects, The Goose's "Graduate Network" aims to introduce and interconnect Canadian graduate students by encouraging them to share their current research with one another. This network consists of a listing of calls for submissions to graduate conferences and journals, and a student and faculty directory reflecting the ecocritical strengths of the feature university. We hope that you will use the directory to identify prospective doctoral and post-doctoral advisors and project collaborators.

In this issue we profile the Faculty of Environmental Studies at York University. This programme has been on the forefront of environmental studies since its inception in 1968. Dean Joni Seager states: "One of the most distinctive features of our approach to Environmental Studies is our commitment to bringing interdisciplinary perspectives to bear on understanding environmental issues. We emphasize the integration of the theoretical and the practical. We understand "the environment" to mean natural as well as built (human-made) environments. We believe that passion and commitment, twinned with knowledge and education, are the foundation of an informed citizenry -- and of social change."

The programme invites a wide variety of research topics including literary investigations of an ecocritical nature, and offers both Masters and Doctoral degrees. One particularly interesting feature offered by the Faculty is the Sustainable Writing Lab, which Loren Corman and Susan Moore have elaborated on below. We have also included some short statements from current PhD students Jenny Kerber and John Rivière-Anderson, as well as recent graduate and current faculty member Cheryl Lousley.

Writing as Environmental Practice: York University's Sustainable Writing Lab in the Faculty of Environmental Studies

Written by **LAUREN CORMAN** Ph.D. Candidate in the Faculty of Environmental Studies, Sustainable Writing Lab Graduate Assistant

Instead of simply adding the environment into conventional literary or rhetorical modes and stirring the scholastic pot, York University's Sustainable Writing Lab engages a unique set of questions. Foremost, the SWL begins from the premise that writing is an environmental practice, an intervention into the world. Those involved with the SWL investigate what it actually means to consider the more-than-human world as part of our literary, creative, and critical academic practices. In this way, writing and the environment exist in dynamic conversation, informing the nature and interpretation of writing, and also challenging conventional conceptualizations of environmental thought and practice.

To date, the largest interface between the SWL and the FES community has been the writing workshop series. Launched in the fall of 2005, the SWL offered a series of workshops geared toward Environmental Studies graduate students, which explored various forms of writing as environmental practice. The series included topics such as "Poetic Attention: Wild Writing," and "The Essay as Other: Re-imagining the Thesis," concluding with a seminar presentation by esteemed poet and essayist Don McKay. The series formally introduced the Faculty community to the SWL, and helped promote a rich dialogue regarding the intersections between writing and environmental studies. Adam Dickinson, the 2005-2006 Postdoctoral Fellow in Environmental Literature, Culture and Sustainability, spearheaded the series and offered considerable expertise in ecopoetics and postmodernism throughout.

Now in its second year, the SWL series has invited the Faculty to participate in a new set of workshops. Led by Susan Moore, the current ELCS Postdoctoral Fellow, the 2006-2007 series will focus on phenomenology, liminality, ethics, and the body. Workshop titles include "Research and Writing Lived Experience", "The Poetics and Praxis of Interviewing", "Serendipity, Spirituality and Writing in Environmental Studies", "Becoming a Writer", "Writing Trauma", and "Writing with the body: poetry, performance and the limits of alphabetic writing". The presenters and facilitators are drawn from both inside and outside of FES. Moore, who holds a Ph.D. in Education, and I have structured the series so that each workshop speaks to the others, allowing the ideas to flow meaningfully into the next conversation. In addition to the initial presentation, participants will have an opportunity to partake in a relevant writing exercise during each session. So far, the exercises have elicited some inspiring results, from unexpected academic epiphanies to simply relishing a sense of play. The hands-on aspect of the workshop opens space for participants to work with the theories presented, and then to draw upon their immediate experience during the larger closing

discussion.

Beyond the series, the SWL also houses a set of laptops, which are available for students interested in writing, ecocriticism and environmental literature. As both a physical space and an idea, the SWL was created by Cate Mortimer-Sandilands, Canada Research Chair in Sustainability and Culture. She continues to guide and supervise the ongoing development of the SWL.

SUSAN MOORE has a PhD from the Graduate Division of Educational Research at the University of Calgary and is currently a Postdoctoral Fellow in Environmental Literature, Sustainability, and Culture in the Faculty of Environmental Studies at York University.

My PhD research inquired into the meaning of four women's experiences of/with nature. Specifically, I investigated the connection between maternity and subjectivity and how this relates to women's experiences and understanding of nature—and their own natures. My research was informed principally by the philosophical writings of Martin Heidegger and psychoanalytical writings of Julia Kristeva in an analysis of desire, anxiety, melancholia, and loss associated with women's experiences of nature. I examined Heidegger's concept of 'Nothing' and depersonalization of the self in relation to Kristeva's theorizing on the 'Imaginary' and the 'Semiotic chora', as well as foreignness and uncanny strangeness and how that relates to 'lost nature'. I argued, following Kristeva, that uncanny strangeness reveals the self-as-other, and that further exploration into self-as-other provides the possibility of new understandings of otherness for ethics in environmental thought and education.

My current research, as a Postdoctoral Fellow, continues this investigation into Kristevan notions of foreignness and self-as-other. I am primarily interested in Kristeva's argument that nature as 'other' has been historically projected onto women as the embodiment of life and death. Therefore, when a woman encounters nature (and her own nature) she encounters herself as 'radical other.' My inquiry seeks to explore the question "What is the experience of the subject encountering him or herself as other in the environment?" Drawing on the psychoanalytical thought of Kristeva, I hope to illuminate the meaning of this experience through close readings of environmental fiction and non-fiction literature.

As Postdoctoral Fellow, I also have the pleasure of participating in helping to coordinate and facilitate workshops for the Sustainable Writing Lab in the Faculty of Environmental Studies at York. These workshops are designed to explore the ways in which writing is connected to environmental thought and action. Some of the themes this year include research and writing lived-experience, the poetics and praxis of interviewing, trauma and writing, spirituality and writing, memoir, and becoming a writer. The Sustainable Writing Lab also aims to encourage the use of technology for students working on research projects associated with writing and the environment.

CHERYL LOUSLEY defended her SSHRC-funded doctoral dissertation at York in April and has been nominated for the York Dissertation Prize. She is currently a contract faculty member in Environmental Studies at York University and English and Communication Studies at Wilfrid Laurier University.

Trained as an interdisciplinary scholar and editor, I work across the fields of literary and cultural criticism and environmental studies to understand the contributions of contemporary literature, visual arts, and popular culture to questions about globalization, environmental degradation and risk, social inequality, and conceptions of the ethical in pluralist societies.

My research interests fall into three broad areas: literary and popular writing about environmental conditions; theories of ethics, politics, and narrative, especially feminist, postcolonial, and environmental approaches; and the use of discourse analysis to historicize the cultural production of “nature” in media, popular culture, and the physical landscape.

My doctoral dissertation, *Subject/Matter: Environmental Thought and Contemporary Literature in English in Canada*, is a study of contemporary Canadian texts that engage with environmental concerns, such as pollution, deforestation, and the loss of species. I examine how narrative approaches to subjectivity frame the way environmental issues are presented in contemporary Canadian literature. I show how the ethical and political dimensions of environmentalism are negotiated in literary texts through constructions of the human subject, especially how the human is defined in relation to the animal, the mechanical, language, narrative, and gender.

The study focuses on select works of environmental fiction, poetry, and non-fiction by Thomas King, Daphne Marlatt, Sharon Butala, Farley Mowat, David Adams Richards, Matt Cohen, and Robert Kroetsch. It develops a methodology for bringing a consideration of environmental degradation and nonhuman species to the study of Canadian literature without re-invoking essentialist notions of identity or place.

My current research activities include a close study of the poetry, fiction, and nonfiction essays of Dionne Brand. I am examining the environmental ethics and politics that are articulated through Brand’s construction of a political subjectivity ambivalently positioned in relation to nation, language, race, and territory.

My future research plans include more in-depth work on the relationship between narrative and ethics and a study of the visual iconography of mainstream environmentalism and its role in constructing North American environmental identities and ethical sensibilities.

LAUREN CORMAN is a PhD Candidate in the Faculty of Environmental Studies at York University. She holds a BA from the University of Manitoba and MES from York.

My Ph.D. research is driven by a desire to include animals within our ethical and political landscapes, in both complex and dynamic ways. In particular, I hope to shift debates about industrial animal agriculture away from strictly pollution-focused or anti-globalization discourses. Currently, my primary academic question is, "How do people know "farmed animals", and how might we cultivate epistemologies that promote humility, while also connecting such a project to a larger struggle for human and non-human liberation?"

As a move against the logic of late capitalism that positions farmed animals as an undifferentiated mass, valued only for the products they produce or as corpses, my research attempts to highlight and interrupt the process of animal commodification and reification. Although the effects of capitalism are different, both human workers and farmed animals are subjected to similar (although not identical) material and ideological processes (Nibert, 2002; Noske, 1997). Unfortunately, meat industry labour theory largely ignores the agency of animals; often, they are treated only as inert material that is acted upon. Yet, these theories, combined with those that address "the question of the animal", can help us better understand the lives of both animals and workers.

While abstract theories concerning "the question of the animal" provide an important first step for initiating conversations, more specific, grounded accounts of animals' lives are required to illuminate the texture of their daily, embodied existences. Additionally, theories concerning wild animals are not adequate to explain the experiences of domesticated animals; nor are theories about the agency of non-human nature sufficient to explain the lives of animals, especially those framed as "de-natured" (farmed animals). Similarly, theories concerning companion animals cannot fully speak to the lived experiences of farmed animals.

Thus, inspired by Haraway (1991), I am studying the partial and situated knowledges of human workers and animals. During the 1990s, Manitoba was gripped by the "hog boom", which was both welcomed and reviled by citizens. As my home province struggled to create new markets for its grain crops, pig production and slaughter emerged as a major economic player. While labour and animal welfare concerns were raised by industry opponents, these issues were often eclipsed by greater anxieties about threats to family farming and the environment.

Given my family roots, combined with my desire to understand the particularly negative positioning of both pigs and slaughterhouse labour(ers) within Western culture, I am interested in approaching the pork industry from an interdisciplinary perspective that takes workers' and animals experiences seriously. The point is not to simply perpetuate a welfarist agenda, but to examine the underlying

assumptions embodied within the current debates and academic discourses. By speaking directly with workers about their perspectives concerning their labour and the animals with whom they interact, I hope to promote a nuanced dialogue about the meaning of slaughterhouse labour, pigs, and the hog industry. Subsequently, class and animality are treated as central and interpenetrating dynamics, grounded within a specific context. Larger theoretical questions regarding domestication and abjection, and broader cultural understandings of pigs, also continue to inform the current direction of my work. My major influences include Gail Eisnitz, Jacques Derrida, Donna Haraway, Julia Kristeva, among others.

JENNY KERBER is a PhD candidate in the Faculty of Environmental Studies at York University in Toronto. She holds degrees in English Literature from the University of Saskatchewan and the University of Victoria, and has been an active member of ASLE since 2000. Currently, she teaches in the Department of English and Film Studies at the University of Alberta.

I am currently finishing my PhD in the Faculty of Environmental Studies at York University under the supervision of Dr. Catriona Mortimer-Sandilands. My dissertation, "Writing in Dust: Reading the Prairie Environmentally" draws on the insights of environmental history, geography, and postcolonial theory to look at how the "making" of Canadian prairie place in novels, memoirs, and poetry from 1900 to the present encodes particular sets of social and environmental values. This study considers the relationship between present environmental predicaments in the region and the longstanding tendency to describe the prairies in either aetiological or eschatological terms. For the 19th century Dominion government botanist John Macoun, the prairies were a place of promising new beginnings, a veritable "garden of nature" whose riches would pour forth with the help of the plough; however as attested by the Depression-era writings of figures such as Sinclair Ross and Anne Marriott, as well as by recent headlines about climate change, habitat fragmentation, and the environmental effects of industrial agriculture, the prairies have equally been defined as an apocalyptic wasteland deemed unfit for permanent or concentrated human settlement. My work is concerned not only with examining where these naturalizing narratives of environmental prosperity and hardship come from, but also with how their deployment has shaped perceptions and the subsequent treatment of prairie landscapes and species at different historical moments. Additionally, my research inquires what creative potential aetiological and eschatological narratives might harbour to help us address environmental challenges on the Prairies in the present and immediate future.

My work begins by surveying existing debates on prairie regionalism and then argues for a conception of regionalism that understands "regional literature" neither as merely the product of a physical environment, nor as an obsolete or exclusionary cultural-political ideal, but as a site where social and natural differences are continually negotiated. These discussions must further be understood in light of the national and global politics that form their backdrop. In

turning to the literary texts themselves, I begin with three early prairie novels by Robert Stead, Edward McCourt, and W.O. Mitchell, looking at how each wrestles with responsibility for rapid environmental change and loss during and following the First World War. I then proceed to examine the writing of prairie nature in memoirs by F.P. Grove, Wallace Stegner, and Trevor Herriot, considering how the appeal to “nativity” as an environmental ethic of prairie belonging is complicated by issues such as immigration, nativism, and the lingering effects of colonialism as an ideological and material set of processes. Next, I take up the work of three contemporary “prairie” poets - Tim Lilburn, Louise Halfe (Skydancer) and Madeline Coopsammy - looking at how each responds to the poetic tradition of prairie “vernacular,” and explores the difficulties of returning to environmental origins as a means of belonging when - whether through the vagaries of time, politics, or travel - such an exercise is no longer possible. Finally, I return to the novel, examining how Thomas King’s *Green Grass Running Water* and Rudy Wiebe’s *Sweeter Than All The World* imaginatively challenge and rework existing aetiological and eschatological stories to craft new, environmentally-engaged models for living in and writing the prairies.

JOHN RIVIERE-ANDERSON is a first year PhD candidate in York’s Environmental Studies Program. He has worked on a variety of globally, nationally and bioregionally responsible endeavours including: Students for a Valuable Environment, Lake of Bays Water Quality Committee, AIDS awareness, Signs of Hope environmental educators conference, Week of Peace and Justice, and Outers Club. He also has nearly 20 years experience in environmental English to French translation and has worked with Green Party campaigns and gatherings to host information sessions on green economics, and on geothermal, solar and wind energy generation.

Currently I am exploring the work of Anne Carson under the light of M.M. Bakhtin’s theory of dialogics. With its inclusive polyglossia, polysemy, openedness, alterity and heteroglossia, Bakhtin’s theory is potentially the literary equivalent of ecology. Initially, I am using dialogism as a critical framework for ecological insight into contradictory voices and values, and to examine Bakhtin’s concept of the chronotope which permits “the imaging power of art to do its work” in revaluing nature and human participation in it.

Reading Anne Carson’s *Autobiography of Red* and *Men in the Off Hours* I realized that multi-faceted seeing and multi-voiced hearing are now essential to being in the twenty-first century. While Carson’s work shows deep appreciation for many forms, genres, and their cultural chronotopes, her approach to recombinatory re-creation is, in Bakhtinian terms, a new poetic novelization which is anticanonical. Her work is at times kaleidoscopically multi-chronotoped, multivoiced, and multilingual. Her poetics are not single-genred but inclusively multi-genred. Poignant dialogic voices of the male, female, and

androgynous psyche emerge as mindscapes from the character fields of affect she creates. Otherness is alive.

As I read Anne Carson, I sense that she has gone beyond the rather androcentric and anthropocentric Bakhtinian chronotope of the novel. In her work I hear not only gynocentric but androgynous voices - anima and animus in balance and in struggle - often within one character field (in Geryon, Catherine Deneuve, Artaud). In *Men in the Off Hours* I hear also: biocentric images anthropocentrically refracted, the ecology of the female human animal, and biospheric consciousness in a vast sense of geologic time.

Bakhtin has characterized the narrative fields of the novel as a chronotopic, dialogically evolutive, open-ended genre, and they are perceptibly akin to the discourse of ecology. Ecofeminisms and the tripartite schema of Félix Guattari's *Trois écologies* may provide, in triadic dance, the optic through which a re-cast Bakhtinian might observe the ecologies of our time. Anne Carson, as a twenty-first century, orchestrating, feminine authorial voice has created a multi-chronotopic, polyphonic and novelizing poetic genre of affective fields, akin to some of the most resonant mysteries of biosemiosis. In her work are found passionate blazes on the overgrown path to subverting patriarchy.

I take on PhD studies whole-heartedly. After some 20 years of teaching and parenting for artistry and sustainability, of environmental translation and activism, I intend to bring to intellectual and practical fruition my dialogue with the natural world. Through this work, I am committed to assisting my colleagues and students to effect positive change.

What follows is a list of the research interests of and contact information for some of the faculty at York University interested in Environment and Culture:

Castriona A. H. Mortimer-Sandilands [Environmental Studies] - [essandi\[at\]yorku.ca](mailto:essandi[at]yorku.ca)

Nature and environment in social and political theory; Gender, sexualities, and (eco) feminism; Radical democracy and environmental citizenship; Cultural studies; Nationalisms and natures (national parks).

Leesa Fawcett [Environmental Studies] - [lfawcett\[at\]yorku.ca](mailto:lfawcett[at]yorku.ca)

Animal Cultures, Bioregionalism, Community Development and Food; Ecology & Environmental Science; Environmental & Cultural Studies; Environmental Education; Gender & Environments; Globalization & International Development; Sustainability

Vermonja Alston [English] - [valston\[at\]yorku.ca](mailto:valston[at]yorku.ca)

Professor of English literature and ASLE Member. Teaches English Literature courses on post colonialism and environmental justice.

Jody Berland [*Communication and Culture*] - jberland@yorku.ca

Cultural theory; Canadian communication theory; cultural studies of nature, science, technology and the environment; music and the media; space and place

Tina Choi [*English*] - tchoi@yorku.ca

Specializes in nineteenth-century British literature, culture, and history, with a focus on the Victorian novel. Does work on literatures of disease

David Bell [*Communication and Culture*] - dvjbell@yorku.ca

The Politics of Sustainability - the transformation in political practices, policies, institutions and culture that will be necessary to support sustainability in the twenty-first century.

Shubhra Gururani [*Anthropology*] - gururani@yorku.ca

Research and teaching interests lie in the areas of cultural politics of environment and development. Has critically explored the cultural production and representation of nature, environmentalism, place, gender, and identity..

Joe Sheridan [*Education*] - sheridan@edu.yorku.ca

Interests: environmental and sustainability education; environmental thought; ecological restoration of schoolyards; experientially based landscape mapping for sustainability; water monitoring; cultural landscape mapping; animal story traditions

Jamie Scott [*Geography / Interdisciplinary Studies*] - jscott@yorku.ca

Geography and religion; geography and literature; geography and postcolonialism

NEW PUBLICATIONS

The Encantadas by ROBERT ALLEN

Publisher: Conundrum Press

Genre: Poetry

Trade paper: \$15.00 / 1-894994-17-5

Release date: September 2006

"What began as a series of poems about the Galapagos Islands (The Enchanted Isles) and a tribute to Herman Melville has become a lifelong obsession for Robert Allen..." For further details go to

http://home.ican.net/~conpress/nt_allen.html

Airstream Land Yacht by KEN BABSTOCK

Publisher: Anansi

Genre: Poetry

Trade paper: \$18.95 / 0-88784-740-4

Release Date: 2006

"...Like Babstock's earlier work, *Airstream Land Yacht* testifies to the harrowing beauty of everyday experience ("a leather recliner star /gazing on the free /side of a yard fence," "shopping /carts growing a fur of frost," a grounded kite "nose down in the crowberries and fir") while introducing an expansiveness of inquiry with linguistic bravado and a quiet grace..." For more details see

http://www.anansi.ca/titles.cfm?pub_id=596

Kingdom, Phylum by ADAM DICKINSON

Publisher: Brick Books

Genre: Poetry

Trade paper: \$18.00 CDN / \$13.00 US / ISBN 1-894078-54-3

Release Date: September 2006

“Adam Dickinson’s poems, with firm intellectual bite and imaginative scope, reach fresh levels of poetic - and ecological - awareness. They draw the reader into a world that is at once both strange and utterly familiar. Sometimes reminiscent of Wallace Stevens, sometimes of Christopher Dewdney, and with the ghost of Foucault always in attendance, they ply a language that is cool and precise on the surface to open into the deep resonance of geologic time. Imaginative and contemplative, this writing is bound to refresh the vision of the most world-weary reader.

The poems in *Kingdom, Phylum* push the boundaries of thought and language. Bringing lyrical and unsystematic modes of understanding into play, and keeping his ear tuned to the many disruptions involved in taxonomical arrangement, Dickinson shows how poetry both participates in, and unsettles, the provisional orders which develop between word and world. What emerges is a metaphorical approach that simultaneously labels and unlabels as it explores the constructed categories of the natural world and the human animal. With Dickinson as guide, the reader will experience the wonder of the world’s particulars as well as the precariousness of its identification and classification. The vocabulary and the vision of this book are hardwired to the intellect and to the heart in equal measure.

Dickinson’s concern with the ways in which we name and organize things, and how we construct the world around us in doing so, make his work of interest to environmentalists, scientists, and philosophers, as well as to serious general readers.”

For more details see www.brickbooks.ca

***When Earth Leaps Up* by ANNE SZUMIGALSKI**

Edited with an afterword by Mark Abley; preface by Hilary Clark

Publisher: Brick Books

Genre: Poetry

Trade paper: \$18.00 CDN / \$13.00 US / ISBN 1-894078-52-7

Release Date: July 2006

“Anne Szumigalski was well-known throughout the prairies and elsewhere, not merely for her writing but for her large-hearted support of the writing community. She was a founding member of the Saskatchewan Writers Guild, the Saskatchewan Writers/Artists Colonies, AKA artist-run centre, and *Grain* magazine. She mentored and/or edited many beginning and established writers. Szumigalski was regularly invited to give readings in places as diverse as Oxford, Boston, and Malaysia.

This posthumous collection will be a delightful surprise for readers who thought they had heard the last of Anne Szumigalski's nimble, sideslipping, otherworldly voice. Her poetic universe is as beguiling and unpredictable as dreams and myth, and, like them, can be enchanting, visually lush, and suddenly dangerous..."

For more details see www.brickbooks.ca

The Hunting Ground by LISE TREMBLAY translated by Linda Gaboriau

Publisher: Talonbooks

Genre: Fiction

Trade paperback: \$15.95 / 0889225346

Release date: released 2006

"A northern Canadian village, one of many remote settlements dotting the Quebec landscape, is in transition. Originally dependent on subsistence farming and logging, supplemented by winter hunting, its economy has gradually changed over the years: first increasingly dependent on guiding southern urbanites on hunting trips; then on providing a habitat for birdwatchers, nature tourists and collectors of antiques and local crafts; now primarily dependent on income flows from cottagers and retirees..." For further information see <http://www.talonbooks.com/index.cfm?event=titleDetails&ISBN=0889225346>

Winging Home, A Palette of Birds by HAROLD RHENISCH

With drawings by Tom Godin

Publisher: Brindle and Glass

Genre: Non-fiction

Trade Paperback: \$24.95 C / \$22.95 US / 1-897142-12-9

Release date: March 2006

"An intimate look at the ways of birds and men in the wilds of British Columbia from the noted poet, novelist, and bioregional essayist.

In British Columbia's remote and exotic Cariboo Plateau, "Everything is slow. Everything is happening at the same speed, which is no speed at all." Harold Rhenisch has spent eleven years watching birds every day from his house on the shore of 108 Lake – at this speed, but you wouldn't know it from reading *Winging Home: A Palette of Birds*. Known as "one of Canada's master prose stylists," Rhenisch dissects avian behaviour with the ear of a poet and the mouth of a

standup comedian. His blackbirds are a jug band in full flight, his robins drunken bachelors on a jag, and his eagles decrepit, stumblebum scavengers.

With lively illustrations by noted bird artist Tom Godin, *Winging Home* is more than just writing about the natural world. It is a lyrical, evocative memoir of life in the Cariboo that crackles with humorous, often startling observations of birds and men set amidst the wild beauty of British Columbia..."

For more details see <http://www.brindleandglass.com/books/winging.htm>

The Wolves at Evelyn, Journeys through a Dark Century by HAROLD RHENISCH

Publisher: Brindle and Glass

Genre: Non-fiction

Trade Paperback: \$24.95 C / \$22.95 US / 978-1-897142-10-3

Release date: September 2006

"...How was the sunny, carefree Okanagan Valley fruit culture built on the back of King Leopold's Congolese slave trade? How does Margaret Atwood's garrison theory of literature reflect on Rhenisch family's hidden Nazi past? How did the Hudson's Bay Company Blanket act as both a cherished kitsch object for generations of Canadians and a tool of genocide? Alternating between light and darkness, great humour and sharp indignation, this is a disturbing, thought-provoking and important work from a masterful writer and cultural analyst.

In his brilliant and acclaimed *Out of the Interior*, Rhenisch peeled back the layers of his father's story to paint an unforgettable portrait of of German culture in the Okanagan. *The Wolves at Evelyn* traces his mother's history, his father's, their ancestors', and his own, weaving threads of literature, history, popular culture, rumour, anecdote, and imagination seamlessly together to arrive at a vision of a country that never was, and that might still be. of German culture in the Okanagan. *The Wolves at Evelyn* traces his mother's history, his father's, their ancestors', and his own, weaving threads of literature, history, popular culture, rumour, anecdote, and imagination seamlessly together to arrive at a vision of a country that never was, and that might still be..."

For more details see <http://www.brindleandglass.com/books/wolves.htm>

Laying Down the Lines: A History of Land Surveying in Alberta by JUDY LAMOUR

Publisher: Brindle and Glass

Genre: Non-fiction

Paperback: \$34.95 C | \$29.95 US 1-897142-04-8 (pb); call for HC pricing

Release Date: April 2005

“Between the Fourth Meridian and the Continental Divide is a vast land with some of the most varied landscapes, difficult terrain, and treacherous climates in Canada. The challenge of exploring, surveying and mapping the territory now known as Alberta holds some of the most fascinating stories in the 100- year-old province’s history.

From the first excursions of David Thompson and John Palliser to the ongoing work of surveying for industry and development, from the first hand-drawn maps and sextants to modern satellite imaging and computer modelling, historian Judy Larmour captures the grand arcs and the fascinating details of the dramatic centuries-long struggle to find and mark place...” For more details see <http://www.brindleandglass.com/books/laying.htm>

The Alberta Land Surveyors' Association has just launched a [new website](#).

Walking in the Woods, A Métis Journey by HERB BELCOURT

Publisher: Brindle and Glass

Genre: Non-fiction

Paperback: \$24.95 C | \$22.95 US 1-897142-17-X

Release Date: October 2006

“Reflecting on his evolving identity as “a human being, a Canadian and a Métis westerner,” Herb Belcourt tells the remarkable story of one family’s enduring connection to the dramatic history of western Canada. Belcourt traces his ancestry directly to an early French-Canadian voyageur and his Cree-Métis wife who lived in Rupert’s Land after 1800. The eldest of ten children, Belcourt grew up in a small log home near Lac Ste. Anne during the Depression. His father purchased furs from local First Nations and Métis trappers and, with arduous work, began a family fur trading business that survives to this day. When Belcourt left home at 15 to become a labourer in coal mines and sawmills, his father told him to save his money so he could work for himself. Over the next three decades, Belcourt began a number of small Alberta businesses that prospered and eventually enabled him to make significant contributions to the Métis community in Alberta...”

For more details see <http://www.brindleandglass.com/books/walking.htm>

how the west was written: The Life & Times of James H. Gray by BRIAN BRENNAN

Publisher: Fifth House

Genre: History / Biography

Hardcover: \$24.95 / 1-894856-62-7

Release date: September 2006

“Brian Brennan traces the story of Gray’s life from his early years as a poverty stricken youngster during the First World War in Winnipeg through his struggle to survive on unemployment relief during the Great Depression...Brennan covers such aspects of the Gray story as how he accepted a public relations job at Home Oil to promote a Canadian pipeline project...”

For further details see www.fifthhousepublishers.ca

Portraits of Canada: Photographic Treasures of the CPR by JONATHAN HANNA, ROBERT KENNEL, AND CAROL LACOURTE

Publisher: Fifth House

Genre: History / Canada General

Hardcover: \$39.95

Release date: September 2006

“This book is a carefully made selection of 150 of the most thought-provoking, stunning images from the 800,000 historic images in the CPR Archives... Picturesque scenes from all across Canada cropped up in the CPR publicity department and were sent around the world; these postcards of a nation allow us to see the country as it was, and how it was perceived by people outside of our land...” For more details see www.fifthhousepublishing.ca

York Boats of the Hudson’s Bay Company, Canada’s Inland Armada
by DENNIS F. JOHNSON

Publisher: Fifth House

Genre: History

Paperback: \$18.95 / 1-897252-00-5

Release date: October 2006

“...Through rapids, firestorms, freezing cold, and over impossible terrain, the York boatmen and guides worked themselves to the bone to deliver freight from York Factory on Hudson Bay to the scattered settlements within Rupert’s Land. They also came to the aid of settlers, charted new territory, and found new resources throughout Canada’s west and north..” For further details go to www.fifthhousepublishing.ca

The Tree OF Meaning: Thirteen Talks by ROBERT BRINGHURST

Publisher: Gaspereau Press

Genre: Essays

Trade paperback: \$31.95 Can / \$28.95 US / 1554470242

Trade hardcover: \$49.95 Can / \$45.95 US / 1554470250

Release date: 1 October 2006

“The Tree of Meaning is a collection of thirteen lectures given by internationally-renowned poet, linguist and typographer Robert Bringhurst. Together these lectures present a superbly grounded approach to the study of language, focusing on storytelling, mythology, comparative literature, humanity and the breadth of oral culture. Bringhurst's commitment to what he calls 'ecological linguistics' emerges in his studies of Native American art and storytelling, his understanding of poetry, and his championing of a more truly universal conception of what constitutes literature.”

For more details,

www.gaspereau.com/1554470242.shtml

A Ragged Pen: Essays on Poetry & Memory

Authors: ROBERT FINLEY, PATRICK FRIESEN, AISLINN HUNTER, ANNE SIMPSON & JAN ZWICKY

Publisher: Gaspereau Press

Genre: Essays

Trade paper : \$22.95 Can / \$20.95 US / 1554470307

Release date: 1 October 2006

“A Ragged Pen brings to the page five essays on memory. First delivered in Vancouver in the spring of 2005, these talks - by Robert Finley, Patrick Friesen, Aislinn Hunter, Anne Simpson and Jan Zwicky - examine the narrative challenges, lyric energy and questions of verity that surround the subject of memory in a creative context. Together these essays make fascinating crossovers and offer fresh insight on memory and art. A Ragged Pen is a valuable new contribution to the study of poetics and narrative philosophy...” For more details, www.gaspereau.com/1554470307.shtml

Two or Three Guitars: Selected Poems by JOHN TERPSTRA

Publisher: Gaspereau Press

Genre: Poetry

Trade paperback: \$19.95 Can / \$17.95 US / 1554470269
Release date: 1 September 2006

“Since the emergence of his first collection in 1982, John Terpstra has gained recognition as a poet of great precision, compassion and attentiveness. With a fascination for geology, family, heritage, community and faith, he has trained his eye variously on his Hamilton neighbourhood, his Dutch background, the joys and peculiarities of marriage and parenting, as well as on issues of environmental degradation, local economy, security, society and questions of hope. This collection brings together highlights from each of Terpstra's full-length publications, from *Scrabbling for Repose* (1982) to *Disarmament* (2003).” For more details, www.gaspereau.com/1554470269.shtml

All This Town Remembers by SEAN JOHNSTON

Publisher: Gaspereau Press
Genre: Fiction
Details: \$27.95 Can / \$24.95 US / 1554470285 / trade paper
Release date: 6 October 2006

“...Johnston's debut novel gives distinction to the unassuming - the everyday dialogue of married life, the muffled hum of local goings-on and the quiet frustrations of winter. Adam worries at the misconceptions surrounding people's places in the world, watching as dreams are downplayed in the wake of the reality that replaces them. Torn between wanting more and wanting what he has to be enough, he resents both inclinations as somehow inauthentic. Around him he sees a community of people struggling to articulate what they mean and to shake the old adages, all the while comforted by their persistence.

All This Town Remembers is about recollection, the way some things fade and then jump back fresh; the way others are recalled so often they get ground down. Johnston's narrative hinges on the gentle wearing away that turns these memories into adages themselves, part of a mythology that both houses and jails its believers. With sharp observations about small-town insecurities, condescension, authenticity and the subtleties of social interactions, Johnston's novel is an understated, startlingly resonant portrait of a man and a town...” For further details go to <http://www.gaspereau.com/1554470285.shtml>

Types of Canadian Women, Volume II by K.I. PRESS

Publisher: Gaspereau Press
Genre: Poetry
Details: \$19.95 Can / \$17.95 US / 1554470226 / trade paper
Includes 45 black-and-white reproductions of archival photographs
Release date: 21 September 2006

“...Press's women share an inventive interaction with the Canadian landscape and its emblems, as well as with some of the landmark events in colonial and

Confederation history. Weaving practicality and plain-spoken accounts together with dreamlike delusions and escapist leaps, the Canadian women in this volume sidestep more linear versions of events. Ultimately, it is with reverent appreciation and irreverent mischievousness that Press upends the project of naming and definition, and in the process locates many more authentic sources of connection..." For more details see <http://www.gaspereau.com/1554470226.shtml>

AVATAR by SHARON HARRIS

Publisher: The Mercury Press

Genre: Poetry

Paperpack: \$16.95

Release Date: September 2006

"Pataphysics is a fictional science: the science of imaginary solutions. Sharon Harris proposes a problem for poetry to solve: how to unfold a book if the book is a lotus; how to unfold a word at the centre of that book? AVATAR is a word that is commonly heard but rarely understood. AVATAR (in virtual reality) is an icon representing a person online. AVATAR is the bodily manifestation of a God in Hinduism. AVATAR is a little like dancing with a cartoon after it shimmers off the screen. AVATAR is an Abstract Visual Asymmetric Technology Apperception Resource. AVATAR is writer and photographer Sharon Harris's first collection of poetry..." For more information go to www.themercurypress.ca

The Goat Lady's Daughter by ROSELLA LESLIE

Publisher: NeWest Press

Genre: Fiction

Trade paperback: \$22.95 / 1897126-06-09

Release date: September 2006

"Florrie and Mag Larson live off the land in a rustic cabin on the edge of British Columbia's coastal society. When the eccentric sisters unintentionally adopt an abandoned baby girl, their world is turned upside down..." See for more details, <http://www.newestpress.com/books/goatlady.html>

Earth Alive: Essays on Ecology by STAN ROWE

Publisher: NeWest Press

Genre: non-fiction / essays

Trade paperback: \$24.95 / 1-897126-03-4

Release date: May 2006

Earth Alive is a collection of thought-provoking essays, short pieces, and reviews that explore and uncover the intimate connections between humans and the Earth. Through a strong mix of proof and irony, respected ecologist Stan Rowe re-examines the concept of living with—not against—the Earth...” See for more details <http://www.newestpress.com/books/earthalive.html>

Ride the Rising Wind: One Woman's Journey Across Canada by BARBARA KINGSCOTE

Publisher: NeWest Press

Genre: non-fiction / memoir

Trade paperback: \$24.95 /1-897126-05-0

Release date: April 2006

“In May 1949, at the age of twenty, Barbara Kingscote left her farm in Mascouche, Quebec, and set out for the Pacific Ocean on horseback...” For further details see <http://www.newestpress.com/books/ridethewind.html>

Trail of the Spirit: The Mysteries of Medicine Power Revealed by GEORGE BLONDIN

Publisher: NeWest Press

Genre: non-fiction

Trade paperback: \$24.95 / 1-897126-08-5

Release date: October 2006

“...This collection of stories and examples of Dene individuals who lived throughout history shows that there is a danger of losing the longstanding tradition of medicine power. Although this power can be used for both creation and destruction, it must be preserved as a vital element of the Dene way of life...” For more see <http://www.newestpress.com/books/trailofspirit.html>

So this is the world, & here I am in it by DI BRANDT

Publisher: NeWest Press

Genre: Poetry

Trade paperback: \$24.95 / 1-89712609-3

Release date: Dec. 2006

"*So This Is The World & Here I Am In It* is a stunning collection of creative essays by poet and critic Di Brandt. Written over a period of ten years, these essays circle around questions of exile and violence, eros and wildness, land and mentoring, home and language. They are experimental engagements with a lively array of personal and cultural memories, of places ranging from Winnipeg and Windsor to Berlin, Germany, of joyfully unruly characters in Canadian fiction, of the esoteric lives of Mennonites, honeybees, and twins." For more details, <http://www.newestpress.com/books/sothis.html>

Zero Gravity by SHARON ENGLISH

Publisher: Porcupine's Quill

Genre: Short Stories

Trade paperback: \$22.95 / 0-88984-279-5

Release date: September 2006

"...The stories in *Zero Gravity* are set in British Columbia, mostly in Vancouver. While the stories are not linked explicitly, they are connected by setting -- elevated to the status of character -- and by recurrent themes such as the fragility of home; the lure and alienation of nature in a technological world; and the problems of identity and spiritual grounding in a constantly transforming society..." See for more details, <http://www.sentex.net/~pql/zero.html>

The Canadian Rockies: New and Old Trails by A.P. COLEMAN

Publisher: Rocky Mountain Books

Genre: non-fiction / biography

Paperback: \$19.95 / 1-894765-76-1

Release date: September 2006

"First published in 1911, this new edition gives modern-day readers a glimpse of the early days of mountaineering in the Canadian west. It paints a sympathetic picture of the rugged men and women who opened the region and of the hardships they endured. In his travels he encountered some of the main characters in Canadian mountaineering history, including Mary Schäffer, Joby

Beaver, Frank Sibbald, Reverend George Kinney and Adolphus Moberly.” For further details see <http://rmbooks.com/books/colcan.htm>

Drawing from the Mountain: An Illustrated Journey by LORNE PERRY

Publisher: Rocky Mountain Books

Genre: non-fiction / illustrative

Hardcover: \$39.95 / 1-894765-81-8

Release date: October 2006

“This illustrated journey describes a lifetime of mountain experiences, from childhood to fatherhood, in the Canadian Rockies. Using words, artwork and photography, Lorne Perry reveals a life lived, at times on the edge, as he overcomes the effects of a savage grizzly attack to wander the mountains again...” For more information go to <http://rmbooks.com/books/perdra.htm>

Guardians of the Peaks: Mountain Rescue in the Canadian Rockies and Columbian Mountains by KATHY CALVERT and DALE PORTMAN

Publisher: Rocky Mountain Books

Genre: non-fiction

Softcover: \$34.95 / 1-894765-80-X

Release date: October 2006

“...As climbing gained in popularity with the emerging middle classes after the Second World War, tragic accidents became more common. Two accidents in 1954 - 55 (the deaths of a group of female climbers from Mexico on Mt. Victoria and a group of Philadelphia schoolboys on Mt. Temple) forced the government to develop a professional mountain rescue team through the Park Warden Service under the tutelage of Walter Perren (a Swiss guide and the father of mountain rescue in Canada). Perren essentially turned cowboys into competent rescue personnel, and the story takes off from there...” For more details, <http://rmbooks.com/books/calgua.htm>

Headframe: 2 by BIRK SPROXTON

Publisher: Turnstone Press

Genre: Poetry

Paper back: \$15.95 / 978-0-88801-3170-0

Release date: October 2006

“*Headframe: 2* weaves stories about history, geography, and family into the mythology of Flin Flon, Manitoba, a mining town on the edge of the Canadian Shield. Sproxton, who grew up in Flin Flon, is an English instructor at Red Deer College. He is the author of four previous works of fiction, including last year’s award-winning *Phantom Lake*. He has also edited four books of essays dealing with prairie writers and writing”. Information taken from Red Deer College Library web page: http://library.rdc.ab.ca/news_events/events/sproxton.html. Turnstone’s website is temporarily down.

Wild Apples by WAYNE CURTIS

Publisher: Goose Lane

Genre: non-fiction

Paperback: \$18.95 / 0-86492-485-2

Release date: October 2006

“Wild Apples marks Wayne Curtis's return to the embrace of home and the colourful lives of the people who inspire him. Simple pleasures like fishing on the Miramichi River and chores like cutting wood, planting beans, and picking crabapples call forth homespun recollections...” For more details see <http://www.gooselane.com/gle/new.htm>

ACKNOWLEDGEMENTS

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