

# The Goose



**ISSUE 3.1 FALL 2007**

## **EDITOR'S NOTEBOOK**

Like an Edmonton fall, this editorial is short. Similarly, this edition of *The Goose* is smaller in size, as we do not feature the Graduate Network or Scatterings. And, in lieu of a longer editorial, Pamela Banting's letter as ALECC's new President welcomes our association as an official organization.

Erin Whitmore's regional feature of St. John, New Brunswick explores different levels of nature appreciation and their effectiveness at uncovering the natural history of a region. What are the costs if we focus on solely the surface beauty of a region, despite all the telltale signs that indicate what lies beneath the surface is perhaps not so beautiful?

In *Edge Effect*, Brian Bartlett shares two new poems: "First Lessons in Symbiosis" and "The Floral Clock."

We feature book reviews by Pamela Banting, Rebecca Raglon, Cheryl Lousley, Afra Kavanagh, Diane Guichon, Angela Waldie, Danielle Metcalfe-Chenail, Lorelei Hanson, and Richard Pickard. And, we end with a listing of Upcoming/New Publications that we feel will interest readers of *The Goose*.

Congratulations to ALECC members' recent publications (see Upcoming/New Publications for titles): Sheri Benning, Diane Guichon, Don Gayton, Luanne Armstrong, Theresa Kishkan, Mary Scriver, Barbara Belyea, Donna Kane, Harold Rhenisch, and Laurie Ricou. Also, be sure to check out Madhur Anand's upcoming poetry in *CV2* and *The New Quarterly* and Maia Joseph's article "Wondering into Country: Dionne Brand's *A Map to the Door of No Return*" (*Canadian Literature*)—my apologies if I have omitted anyone.

Finally, thank you to our new Co-Editor, Paul Huebener for all of his help, and to Mike Pereira (who broke his wrist this fall!). Ella Soper-Jones has stepped down as Co-Editor. I want to send heartfelt THANK YOU to Ella for initiating our Newsletter and for all of her assistance in putting the issues together (you'll be missed!). Our gratitude to Erin Whitmore and Brian Bartlett for allowing us to feature their writing. Special thanks goes to all of our contributors who keep *The Goose* in the air.

~Lisa Szabo  
Co-Editor



## **LETTER FROM ALECC'S PRESIDENT**

**PRESIDENT'S REPORT, FALL 2007**

by **PAMELA BANTING**

**By this past summer, the Association for Literature, the Environment and Culture in Canada (ALECC) had a listserv with 170 subscribers, an extensive website and a richly informative and delightful newsletter. Yet it did not formally exist. As you know, it's highly unusual for an organization to have such wonderful structures in place prior to electing an Executive Council.**

**It is thanks to Lisa Szabo, Ella Soper-Jones and Michael Pereira that we have such a strong web presence. Paul Huebener has recently joined Lisa's team, and I thank them for the tremendous gift of their time and ingenuity. We are also a recognized affiliate of the Association for the Study of Literature and the Environment (ASLE) and are listed along with all the other international affiliates on ASLE's homepage.**

**It is a testament to ALECC's potential that even without an Executive we were able – with the assistance, contributions and cooperation of so many of you – to get up and running so efficiently and precociously.**

**In May 2007, as listserv subscribers will recall, we conducted by email an election of officers for our new non-profit organization. I'd now like to make a formal introduction to the inaugural Executive Council of the newly formed Association for Literature, the Environment and Culture in Canada:**

**President, Pamela Banting, English Department, University of Calgary**  
**Vice-President, Richard Pickard, English Department, University of Victoria**  
**Secretary, Anne Milne, School of English and Theatre Studies, University of Guelph**  
**Treasurer, Jenny Kerber, English Department, University of Calgary**

**Members at Large:**

**Brian Bartlett, English Department, St. Mary's University, Halifax**  
**Alanna Bondar, English, Music and Fine Arts Department (Chair), Laurentian University (Algoma University College)**  
**Mark Dickinson, Canadian Studies Department, Trent University**  
**Roxanne Harde, English Department, University of Alberta (Augustana Campus)**  
**Audrey O'Brien, French Department, Athabasca University**

**In addition to regional representation from Halifax to Victoria, we have assistant, associate and full professors, a senior instructor, a French-language and literature instructor who teaches at Canada's distance-education university, a SSHRCC postdoctoral fellow, a department head, and an independent writer and scholar, "a free agent without compensation," as he describes himself. I myself have been a sessional instructor, an Instructor 2, an assistant and an associate professor. Several of us are creative writers, and one a visual artist who uses poetry in her work.**

**In addition to our jobs, we are, variously, hikers, bird watchers, wild animal and wildflower aficionados, defenders of rural and urban environments, a gardener, and many other things. Some**

**have rural backgrounds; others were raised in the bright lights, big city. We have three men and six women on the executive. Of course our diversity quotient will continue to grow and change, though not without nurturance so please a) consider running in the next election and b) send in your own membership form, and let others know about our young organization and encourage them to join too. Tell two friends about ALECC. We welcome members – especially those of aboriginal backgrounds, those of diverse ethnicities, lands of origin, physical abilities, sexual orientations, and geographical locations. We invite writers, artists of all disciplines and researchers whose work connects in some way with the environment or the natural world of Canada. Those who live outside Canada are equally welcome to become members.**

**Thanks to everyone who was willing to run for election, and thanks to those who voted in our online election. Please feel free to contact any one of us if you have ideas or questions about ALECC.**

**Richard Pickard will automatically take over the presidency at the termination of Pamela Banting's term, which is ideal timing because in late spring this year, Richard prepared a successful bid to host the next biennial conference of the Association for the Study of Literature and the Environment (ASLE) at the University of Victoria in 2009! Reliable sources tell me that when the ASLE Executive announced at their conference in June that the next conference will be held in Victoria, there was thunderous applause and tremendous interest expressed. I think we can expect a large turnout in Victoria, and moreover we will be able to amalgamate ALECC's conference with that of ASLE that year.**

**The Victoria conference will mark the first time the ASLE Conference has been held outside the United States, and both ASLE and ALECC are delighted with Richard's proposal and the chance to host our international colleagues and friends on Canadian soil. As President of ALECC in 2009, Richard will be in an ideal position to oversee the planning, and as immediate past-President I will help him all I can from here in Calgary. If you have never attended an ASLE Conference, trust me, you won't want to miss this one. ASLE conferences feature about ten or twelve concurrent sessions (both academic papers and literary readings) over four days, seven or eight prominent and**

**amazing plenary speakers (writers, ecocritics, scientists, environmental activists), and a tantalizing array of ecologically themed field trips into the local area on the final day. And the people are friendly! Mark down the dates of June 16 to 20<sup>th</sup>, 2009, and in the months leading up to the conference we will send our membership the conference announcement and call for submissions so you can propose to give a literary reading, a performance or a scholarly paper.**

**In August, our first task as the Executive Council was to examine the draft constitution prepared in the spring by John Rivière-Anderson, as a prelude to adopting it formally. John's draft was adapted for the Canadian context from the ASLE constitution. Thanks to John's good work, it was a relatively easy task to modify and agree on various articles in the draft constitution. Given Canadians' and Quebeckers' enduring fascination with constitutions (ha ha), I am sure you will want to peruse ours so please check it out on our website.**

**As it was important, before we registered as a non-profit society and opened a bank account, to make certain that we all agree on a name for our society, we also revisited the names ASLE-Canada, ALECC and about five other new possibilities and acronyms. You may be amused to know that we had less difficulty agreeing on complex constitutional matters than we did on the name. We were unanimous in wanting a name that is accurately descriptive of our various interests (nature writing, environmental literature, other environmental arts, cultural studies, eco-criticism, eco-theory, and activism) without making it overly long, awkward or hard to remember. After much discussion and compromise, we voted on seven different names. ALECC, we felt, was the most inclusive and had the added merit of being the name already on our website.**

**The listserv was set up in spring 2005 with 8 subscribers. As I write this, in late October 2007, the number has grown to 174. Now that we are official, we invite each of you to formally join our organization.**

**With your membership fee, you will both receive and support the following initiative:**

**subscription to the ALECC listserv where you can start or contribute to a discussion of environmental books, art works,**

**ideas, and items from the newsletter or post relevant announcements;**

**the wealth of information on our official website;**

**our twice-yearly newsletter, *The Goose*. Our current issue consists of the equivalent of 89 print pages of calls for submissions for journals, magazines, books, and conferences; our regular regional feature on the environmental literature of a particular bioregion of Canada; creative writing; book reviews and new book announcements; the graduate student network – information for current and prospective graduate students; and much more;**

**membership in a community of people who share and enhance your interests, passions and devotions regarding the interrelationships among the natural world, arts and culture in Canada and who support your sense of stewardship toward Canada's environment;**

**membership in a professional organization which is dedicated to your own areas of expertise. You can list your official membership in ALECC on your resume, c.v., annual report, arts or research grant applications, etc.;**

**as soon as we have gathered enough funds, a regular conference featuring the latest research in the field, literary readings, environmental and activist speakers, field trips, networking opportunities and community-building, and so on;**

**future aspirations also include a journal dedicated to publishing scholarly research and creative work in the environmental arts.**

**As you will see when you download the membership application, our annual fees are modest and tied to your annual before-tax income to make it affordable for everyone to join. The cost of a membership for those whose gross salary or business income is under \$40,000 a year is equivalent to the price of two movie admissions (\$25), and for those who earn above that figure the cost of four movies (\$40). (Larger donations are also welcome, of course.) Membership funds are what will make the staging of our first conference feasible. We will also be well-positioned to approach other sources for**

**matching funds by demonstrating our broad and committed membership support.**

**Please visit the website to print out your membership application. <http://alecc.ca/Download.html>**

**Thanks for reading this somewhat lengthy report on the activities of ALECC's inaugural Executive and all these exciting new developments. Now please take out your cheque book, and write a cheque before you read further and forget to join us. Our treasurer, Jenny Kerber, will send you a receipt which we anticipate you will be able to claim on your 2007 income tax form under "annual union, professional or like dues." Or, if you have a professional expense account, you can reimburse yourself from those funds. Please give serious thought to joining ALECC. If you join now, you won't miss anything, and as a grassroots member you'll be able to play a more significant role in shaping our present and future directions.**



# TABLE OF CONTENTS

**EDGE EFFECT: BRIAN BARTLETT**

**REGIONAL FEATURE:** *The Spot Where the Tide Turns: Looking Beneath the Surface of New Brunswick Nature Writing* by ERIN WHITMORE

**BOOK REVIEWS:**

*Shadow of the Bear: Travels in Vanishing Wilderness*, by Brian Payton....PAMELA BANTING

*Eau Canada: The Future of Canada's Water*, Edited by Karen Bakker...REBECCA RAGLON

*How Nature Speaks: The Dynamics of the Human Ecological Condition* edited by Yrjo Haila and Chuck Dyke...CHERYL LOUSLEY

*The Tree of Meaning: Thirteen Talks* by Robert Bringhurst..... AFRA KAVANAGH

*The Upside of Down: Catastrophe, Creativity, and the Renewal of Civilization* by Thomas Homer-Dixon....LORELEI HANSON

*Planet U: Sustaining the World, Reinventing the University* by Michael M'Gonigle and Justine Starke.....RICHARD PICKARD

*Interred with Their Bones: Bill Miner in Canada, 1903-1907* by Peter Grauer.....DANIELLE METCALFE-CHENAIL

*Speaking in the Past Tense: Canadian Novelists on Writing Historical Fiction* by Herb Wyile....DIANE GUICHON

*So this is the world & here I am in it* by Di Brandt....ANGELA WALDIE

**UPCOMING/NEW PUBLICATIONS**

**EDGE EFFECT: MERGING ARTISTIC AND  
CRITICAL BOUNDARIES**



featuring

**BRIAN BARTLETT**



---

## The Floral Clock

The sentences in this poem have been picked from *Rays from the Realms of Nature; or, Parables of Plant Life*, by James Neil (London: Cassell, Petter, Galpin, & Co., 1880). Excerpts have been rearranged and trimmed. I bought this book for 25¢ in 1967. Two four-leave clovers pressed in it may be over a century old.

Linnaeus appears to have been the first  
to form a blooming dial. On the living face  
each hour was marked by the opening  
or closing of petals. As the habits of many plants

are not quite regular, we have been at some points  
to select the most accurate time-keepers.  
Every minute of the day may be marked  
by one of 120,000 species.

Yellow Goatsbeard, called by country folk  
Joseph's Flower, awakes at three o'clock.  
The brilliant azure Wild Succory, or Chicory,  
of chalky cornfields, uncloses at four.

The pale Common Nipple-wort opens  
at five, Buttercup about six. At seven  
White Water-lily rears its chalice to the light.  
Scarlet Pimpernel and rarer Proliverous Pink

both open at eight. The golden star  
of the Lesser Celandine, such a lover of the sun  
it will only unfold its petals on bright days,  
gleams forth at nine. . . .

. . . . Nottingham Catchfly  
bears a flower which looks withered  
and shriveled during the day  
but spreads out its glistening white petals,

full of fragrance, at six in the afternoon.  
Evening Primrose, released  
from the curiously hooked ends of its calyx  
at seven. Night-blowing flowers like these

attract those insects bearing  
the pollen of one blossom

to the pistil of another. How could such hours  
be reckoned but with herbs and flowers?

**BRIAN BARTLETT** has published many books of poetry, most recently the chapbook *Travels of the Watch and Wanting the Day: Selected Poems*, which was published in both Canada and Britain and won the 2004 Atlantic Poetry Prize, and he has a new publication, *The Watchmaker's Table*, forthcoming in spring 2008. He has presented creative work at ASLE conferences in Arizona, Boston, and Oregon. For many years he's also worked on a generically varied book of prose pieces about poetry, and a collection of nature essays. He edits *The Elizabeth Bishop Society of Nova Scotia Newsletter*, and is on the Board of Directors of the Halifax Field Naturalists and the Young Naturalists Club. Other found poems by him have recently appeared in *Lichen*, *The Malahat Review*, and *The Saranac Review*. Since 1990 he has taught Creative Writing and Literature at Saint Mary's University in Halifax.

## **Selected Bibliography:**

### **Books**

*The Watchmaker's Table*. Fredericton: Goose Lane Editions. Forthcoming spring 2008.  
*Travels of the Watch*. Wolfville: Gaspereau, 2004.  
*Wanting the Day: Selected Poems*. Fredericton: Goose Lane, and Calstock, England: Peterloo Poets, 2003.  
*The Afterlife of Trees*. Montreal: McGill-Queen's University Press, 2002.  
*Granite Erratics*. Victoria: Ekstasis, 1997.  
*Underwater Carpentry*. Fredericton: Goose Lane, 1994.

### **Books Edited**

*Earthly Pages: The Poetry of Don Domanski*. Waterloo: Wilfred Laurier U P, 2007.  
*Don McKay: Essays on His Works*. Toronto: Guernica, 2006.

### **Essays and Articles**

"Back to the Basket of Small Things: Size in the Poems of M. Travis Lane." *The Antigonish Review* 147 (2006): 121-36.  
<http://www.antigonishreview.com/bi-147/147-essays-brian-bartlett.html>

Rev. of *Gravity's Plumb Line*, by Ross Leckie. *The Malahat Review* 154 (Spring 2006): 93-95.

"Domanski, Don"; "Tim Lilburn." *The Encyclopedia of Religion and Nature*. New York: Continuum, 2005.

Rev. of *Breathing Fire 2*, ed. Lorna Crozier and Patrick Lane, *The Malahat Review*, 1x5 (Summer 2005): 75-79.

"To Find the Symmetry We Seek." Rev. article on *Mortal Arguments*, by Sue Sinclair, and *Daybreak at the Straits and other Poems*, by Eric Ormsby. *Books in Canada* June-July 2005.

E-mail conversation/review with Ross Leckie and Anne Simpson, on *Wisdom and Metaphor*, by Jan Zwicky. *The Fiddlehead* 222 (2004): 82-104.

"A Dog's Nose of Receptiveness: A Calvinoesque Reading of Don

McKay." *The Antigonish Review* 139 (Autumn 2004): 123-36.  
<http://antigonishreview.com/bi-139/139-essay-brian-bartlett.html>.  
Reprinted in *Don McKay: Essays on His Works*.

"Two Pianos Together." Introduction to *Thinking and Singing: Poetry and the Practice of Philosophy*. Ed. Tim Lilburn. Toronto: Cormorant, 2002. 5-15.

Rev. of *15 Canadian Poets X 3*, ed. Gary Geddes. *The Malahat Review* 136 (Fall 2001): 107-10.

"Poetry of the Zamboni." Rev. of Kurgan, by Don Coles. *Arc* 40 (Summer 2001): 68-71.

"Guara, Guara!" *Brick* 67 (Spring 2001): 101-12.

"Rejoicing in Their Presence." Rev. of *If Men Lived On Earth*, by Harry Thurston. *Arc* 47 (Winter 2001): 63-66.

"For Sure the Kittiwake: Naming, Nature, and P.K. Page." *P.K. Page: Essays on Her Works*. Ed. Linda Rogers and Barbara Colebrook Peace. Toronto: Guernica, 2001. 60-93. Rpt. from *Canadian Literature* 155 (1997). [Revised for book, but latter publication riddled with formatting errors]

"The Land Tugging at the Sea: Elizabeth Bishop's Coasts and Shores." *In Divisions of the Heart: Elizabeth Bishop and the Art of Memory and Place*. Ed. Sandra Barry, Gwendolyn Davies, and Peter Sanger. Wolfville: Gaspereau Press, 2001. 91-102.

"Every Morning Starting Out: Jan Zwicky's Expansive Songs." Rev. of *Songs for Relinquishing the Earth*, by Jan Zwicky. *Arc* 43 (1999): 84-86.

"Local Emotion." *Brick* 60 (1998): 48-53.

"Hawthornden Journal: Notes from a Writers' Retreat." *The Antigonish Review* 112 (1998): 147-64.

"Understood in the Marrow." Rev. of *Dying Scarlet*, by Tim Bowling. *The Fiddlehead* 198 (1998): 107-10.

"Nights in Windsor Castle: Remembering Alden Nowlan." *Pottersfield Portfolio* 18.1 (1997): 48-55.

"A Long Fall for Poetry: Reflections on Poetry in the Public Eye and the Private Realm Through the Last Months of 1994, Including Responses to Greatly Exaggerated Reports of Its Death and Resurrection." *The Antigonish Review* 102-03 (1995): 63-81.

"The Grass Is Epic': Tim Lilburn's Moosewood Sandhills." *Studies in Canadian Literature* 20.1 (1995): 29-43.  
[http://www.lib.unb.ca/Texts/SCL/bin/get.cgi?directory=vol20\\_1/&filename=Bartlett.html](http://www.lib.unb.ca/Texts/SCL/bin/get.cgi?directory=vol20_1/&filename=Bartlett.html)

## **Interviews**

"A Many-Veined Leaf: Minutiae and Multiplicity in the Poetry of Brian Bartlett." *Meeting Maritime Poets*. Ed. Anne Compton. Toronto: Fitzhenry and Whiteside, 2006. Reprinted from *Studies in Canadian Literature* 28.2 (2003): 131-51.

"An Interview with Brian Bartlett." Interview by Clarise Foster. *Contemporary Verse* 2 25.3 (Winter 2003): 24-31.

"'Sprawl, Twiddle, and Ache': Dennis Lee Interviewed by Brian Bartlett." *Where the Words Come From: Canadian Poets in Conversation*. Ed. Tim Bowling. Roberts Creek, BC: Nightwood, 2002. 123-38.



# ***REGIONAL FEATURE***



## **SAINT JOHN, NEW BRUNSWICK**

**The Spot Where the Tide Turns: Looking Beneath the Surface of  
New Brunswick Nature Writing**

by

**ERIN WHITMORE**

In his poem "St. John River," New Brunswick poet Alden Nowlan reveals the years of human use, or rather misuse, hidden in an image of the Saint John river that "glitters ... in tourist folders" (2-3):

    yet some thirty towns  
    use it as a latrine, the sewerage  
    seeping back to their wells,

.....

    the river bottom strewn  
    with heaps of decomposing bark torn loose  
    from pulpwood driven south, its acid juice  
    killing the salmon. (3-5, 7-10)

What "most astonishes" (12) Nowlan is that on the surface the river, often referred to as "the Rhine of North America," actually seems to deserve this appellation: "the pictures haven't lied, the real / river is beautiful, as blue as steel" (14). For the traveller hoping to take home a collection of snapshots, the photogenic Saint John River valley rarely disappoints. As advertised in a recent tourist brochure, the Saint John River snakes its way through "New Brunswick's heartland filled with bounty and beauty," "charming" covered bridges, "picturesque riverfronts," and "quaint communities" (Tourism 4), drawing a line along the eastern side of the province, and emptying into the Bay of Fundy at the city of Saint John. To see only "the darling illusion," (63) of the stunning beauty of the Saint John River and the Bay of Fundy, as writer Charles G.D. Roberts proposes, even when "the stink / of the corrupted water floats like gas / along these streets" (Nowlan 10-12), may be preferable to Nowlan's gaze, which recognizes the consequences of industry and resource development, colonialism, and racism. However, like Nowlan, New Brunswick writers opt to delve below the surface of these various "pictures." In resisting what John Urry has theorized as "the tourist gaze," these writers reveal layer upon layer of human and natural history that remain problematically hidden in the distanced gaze of one travelling through.

One such author was Moses Perley, who wrote in 1852 that he spent much of the previous eight years "afloat" (132). Between 1849 and 1850, Perley travelled 900 miles, mainly by canoe. Pertaining to his extensive catalogue of fish included in his *Report upon the fisheries of the Bay of Fundy* (1851) he writes, "with a very few exceptions, I have described such fish only, as I have myself seen and handled" (iv). Around the

same time, New Brunswick's first provincial geologist, Abraham Gesner, exhibited a spirit of inquiry similar to Perley's. As he travelled extensively in southern New Brunswick conducting the province's first official geological survey between 1839 and 1843, Gesner's maxim "to know the forest is to live in the forest" ("The Best" 73) seems apparent in his *New Brunswick, with notes for emigrants*. The scientific reports and popular writing of both men demonstrate a nineteenth century warning of the ecological and cultural impact that the careless management of resource development in New Brunswick would have on rivers, forests, and wildlife, as well as the Mi'kmaq and Maliseet peoples who relied on these resources for survival. Mi'kmaq scholar Marie Battiste's documentation of the long history of "changes which have occurred in the resource base available to the Mi'kmaq" (138), as well as the ongoing effects of these changes, demonstrate how early writings, such as Perley's and Gesner's, which discuss the management of resources in New Brunswick, and in the Maritimes more generally, offer relevant information in recording the history of environmental and human exploitation that underlies the natural beauty of these regions.

Adding the voice of women to Gesner's and Perley's early contemplations of a mid-nineteenth century New Brunswick environmentalism is Emily Beaven's 1845 settlement guide *Sketches and Tales Illustrative of Life in the Backwoods of New Brunswick*. Working from the premise that in Canada "prosperity depends on female industry" (79), Beaven relates such modern day environmental concerns as deforestation, animal habitat destruction, and the potential harm of impending industries, such as railroads and mining, to what she calls "transatlantic housekeeping" (23). For Beaven, "transatlantic housekeeping" involves the successful running of a completely self-sufficient household where values such as frugality, controlled consumption, and integration with the natural world are the most admired markers of a new sort of femininity and, as Beaven puts it, "getting along in the world" (30). Beaven also acknowledges that economic survival drives development: she records the words of a local farmer tapping maple sugar who "sees nothing picturesque or romantic in the whole affair, and only calculates if it will pay for the time it occupies" (15). Beaven, Perley, and Gesner all negotiate the often competing goals of economics and environmentalism and, in so doing, create works that stand as precursors to a debate

that becomes a major preoccupation of current writers of the province. What poet Fred Cogswell identifies as the struggle to reconcile the meanings of "beauty obscured by its consequence" (11), remains a central conversation in the work of contemporary novelists, poets, and natural historians of the region.

In *Tidal Life: A Natural History of the Bay of Fundy* Nova Scotia author Harry Thurston, accompanied by photographer Stephen Homer, shares his extensive ecological and cultural knowledge of the Bay of Fundy region. In contrast to developers who see only potential "megawatts" to be produced by a proposed tidal-power project, Thurston's dedication to "finding out as much as possible about the Bay of Fundy" (11) reveals all "those who dwell along its shores, underneath or upon its waters – creatures and people alike" (23-4). Of Cape Enrage, one of the Fundy coast's most magnificent cliffs, poet Lynn Davies evokes a similar search as,

the Fundy tide relinquishing the flats,  
exposed mud shiny as a giant's mirror.  
My footprints trekking through clouds and sky,  
searching for the spot where the tide turns. (5-8).

Thurston's work, a tireless examination of this "spot where the tide turns," refuses to be content with "the sea's seemingly barren waves" but rather seeks to "connect ... with the mysterious community of creatures so often concealed" (113) below distantly viewed surfaces.

The Kennebecasis valley, farmland not far from the Fundy coast, is the setting of Beth Powning's modern-day settlement journal *Home: Chronicle of a North Country Life*. In *Home*, Powning contextualizes her study of nature within a contemplation of the meaning of home: "we make ourselves aliens in a strange place if we choose not to hear [nature's] languages, or to see [nature's] messages" (131). While Powning's writing often focuses on the cyclical persistence of renewal in nature that she witnesses on her farm, she also reveals the emptiness that exists behind the "moldering" (30) surfaces of "vanquished" farmhouses (32). In his essay "Land," David Adams Richards identifies this emptiness as that which comes following the inevitable failure of his protagonist's romanticized notion of living off the land, particularly when this character relies only on broad, stereotypical understandings of the First Nations peoples'

relationships to nature: "I know he wanted ... the First Nations people to be his champions of the forest and his protectors of the environment. But that said only one thing: he had never allowed them an option" (239). Commenting on the essay in his introduction to *The Sea's Voice: An Anthology of Atlantic Canadian Nature Writing*, Harry Thurston writes that Richards' essay shows that, "if you don't know who you are, sooner or later, the land will tell you" (11). For New Brunswick poet Elizabeth Brewster, a detailed knowledge of nature is imperative because "[p]eople are made of places" ("Where" 1).

Elizabeth Brewster writes, "the natural image is the moving image" ("Moving" 1). Viewed only from a distance, the Saint John River and Bay of Fundy are static, unchanging pictures in which we not only fail to see the impact of human life on the region's complex ecosystems, but also miss seeing the minute, fascinating, and "moving" complexities themselves. Writers in New Brunswick who seek this "moving image" disrupt those surfaces as they appear "blue and solid on the page" (Nowlan 2), and repeatedly refuse the comfort distance affords.

### Works Cited

- Battiste, Marie. "Structural Unemployment: The Mi'kmaq Experience." *The Mi'kmaq Anthology*. Ed. Rita Joe and Lesley Choyce. Lawrencetown Beach, NS: Pottersfield P, 1997. 135-144.
- Beavan, Emily [Mrs. Frances]. *Sketches and Tales Illustrative of Life in the Backwoods of New Brunswick*. London: George Routledge, 1845.
- Brewster, Elizabeth. "The Moving Image." *Footnotes to the Book of Job*. [Ottawa]: Oberon Press, 1995. 106-107.
- . "Where I Come From." *Selected Poems of Elizabeth Brewster: 1944-1977*. [Ottawa]: Oberon Press, 31.
- Carson, Rachel. *Silent Spring*. 1962. New York: Houghton Mifflin Company, 1990.

**Cogswell, Fred. "A Farmer Views His Harvest." *Light Bird of Life: Selected Poems*. Fredericton, NB: Fiddlehead Poetry Books, 1974. 53.**

**Davies, Lynn. "Cape Enrage." *The Bridge That Carries the Road*. London, ON: Brick Books, 1999. 20.**

**Gesner, Abraham. *New Brunswick, with notes for emigrants*. London: Simmonds and Ward, 1847.**

**---. *The Best of Abraham Gesner*. Ed. Allison Mitcham. Hantsport, NS: Lancelot P, 1995**

**---. *Report on the Geological Survey of the Province of New Brunswick*. Saint John, NB: H. Chubb, 1829-1843.**

**Nowlan, Alden. "St. John River." *An Exchange of Gifts: Poems New and Selected*. Ed. Robert Gibbs. Toronto: Irwin Publishing, 1985. 65.**

**Perley, M.H. *Reports on the sea and river fisheries of New Brunswick*. 2<sup>nd</sup> ed. Fredericton, NB: J. Simpson, 1852.**

**Powning, Beth. *Home: Chronicle of a North Country North Life*. New York: Stewart, Tabori and Chang, 1996.**

**Richards, David Adams. "Land." *The Sea's Voice: An Anthology of Atlantic Canadian Nature Writing*. Ed. Harry Thurston. Halifax, NS: Nimbus, 2005. 233-243.**

**Roberts, Sir Charles G.D. "The Tantramar Revisted." *Selected Poems of Sir Charles G.D. Roberts*. Toronto: Ryerson P, 1936. 50-52.**

**Thurston, Harry, ed. *The Sea's Voice: An Anthology of Atlantic Canadian Nature Writing*. Halifax, NS: Nimbus Publishing, 2005.**

**Thurston, Harry. *Tidal Life: A Natural History of the Bay of Fundy*. Camden East, ON: Camden House Publishing, 1990.**

**Tourism New Brunswick. *Experience New Brunswick*. 2007.**

**Urry, John. *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. London: Sage Publications, 1990.**

**ERIN WHITMORE** is a PhD candidate at the University of New Brunswick, Fredericton. She specializes in nineteenth-century Canadian literature and environmental history. She can be contacted at ewhitmor[at]unb.ca.

# SAINT JOHN, NEW BRUNSWICK

## ONLINE RESOURCES

### REGIONAL INFORMATION

#### **The Atlantic Coastal Action Program (ACAP)**

“The Atlantic Coastal Action Program (ACAP) was created from the Federal Government's Green Plan of 1990. ACAP Saint John was started in 1991 as one of thirteen environmental "hotspots" in Atlantic Canada that could benefit from a community based approach to managing their aquatic environment. While Environment Canada provides project based funding and organisational support, each multi-stakeholder group is allowed to set their own objectives, choose the means by which to achieve those objectives and establish their own timetable for action. ACAP Saint John was formed to find community solutions to local problems...”

<http://www.acapsj.com/Home.html>

#### **Bay of Fundy**

This site is primarily a travel site, but has links and general information about the Bay of Fundy: <http://www.bayoffundy.com/Default.aspx>

#### **Beldings Reef**

“Belding’s Reef protects a rugged stretch of Fundy coastline near Chance Harbour, Saint John County. Although just minutes from the Village of Chance Harbour, the Preserve feels remote and gives visitors a taste of wildness, with mature coastal forest, thick carpets of sphagnum mosses, and sounds of rolling ocean swells breaking on reefs and reddish shale cliffs. The Preserve is named for the family who originally owned the property, and for a prominent sandstone reef that juts out from the property into the Bay of Fundy...”

<http://www.naturetrust.nb.ca/preserve-beldings-reef.php>

#### **Centre for Coastal Studies and Aquaculture**

“The Centre for Coastal Studies and Aquaculture, established in 1995, is located on the [Saint John Campus](#) of the University of New Brunswick. It includes a diverse and multi-disciplinary team of faculty, graduate students and honorary research associates who share a common interest in coastal studies and aquaculture. Although most of their research is carried out in the Bay of Fundy region, members are involved in work as far afield as the Caribbean, the UK, the eastern Atlantic, the Mediterranean Sea, South America, Australia and Antarctica. The university has modern laboratories and library facilities and its research vessel Mary-O is equipped for offshore work in the Bay of Fundy.” Go to <http://www.unbsj.ca/coastal/>

#### **Cherry Brook Zoo**



“...situated in a 35-acre woodland that is located in the northern section of the city's 2200-acre Rockwood Park. Utilizing the unusual natural terrain of Rockwood Park, the animals are surrounded by a natural setting...”

<http://www.cherrybrookzoo.com/cherrybrook/>

### **Dave's Nature Links, New Brunswick, Canada**

“Treating the study, enjoyment and conservation of nature and natural resources in the Province of New Brunswick, Canada./ Au sujet de l'étude, du plaisir et de la conservation de la nature et les ressources naturelles dans la province du Nouveau-Brunswick, Canada.”

<http://personal.nbnet.nb.ca/maryspt/Nature-NB.html>

### **Environment and Sustainable Development Research Centre University of New Brunswick, Fredericton**

“The Environment and Sustainable Development Research Centre (ESDRC) at UNB serves as a link between the University and government, industry, and the non-profit community on a wide range of issues related to environmental management and sustainable development...”

<http://www.unb.ca/enviro/>

### **The Green Network**

“...The Green Network is a partnership of the Atlantic Coastal Action Program (ACAP) Saint John, the Fundy Regional Solid Waste Commission, the City of Saint John and the University of New Brunswick Saint John. The Green Network, which is funded largely by the Province of New Brunswick's Environmental Trust Fund, encourages individuals, community groups, businesses and schools to take real action (against the environmental degradation of littering and illegal dumping) by organizing community cleanups throughout the region...” <http://acapsj.com/green/Home.html>

### **Government of New Brunswick—Environment**

<http://www.gnb.ca/0009/index-e.asp> For a list of/links to government publications go to <http://www.gnb.ca/0009/0010-e.asp>

### **Irving Nature Park**

“Irving Nature Park, a 600 acre (243 hectare) site, was created by J.D. Irving, Limited to help protect an environmentally significant, endangered area. This special part of the Fundy coastline, minutes from Saint John, a major urban centre of New Brunswick, is now a place where the public can enjoy and experience the various ecosystems of the Southern New Brunswick coastline.” Go to [http://www.jdirving.com/Index.asp?Site\\_Id=1&Page\\_Id=184](http://www.jdirving.com/Index.asp?Site_Id=1&Page_Id=184) and see <http://www.ifdn.com/> for related information

### **Irving Eco-Centre**

“Irving Eco-Centre: La dune de Bouctouche was developed by J.D. Irving, Limited to preserve and restore one of the few remaining great sand dunes on the northeastern coastline of North America. Located on the Northumberland Strait of New Brunswick, just minutes north of the town of Bouctouche, the dune offers a blend of recreational opportunities and

learning experiences for people who want to enjoy its special beauty.”  
[http://www.jdirving.com/Index.asp?Site\\_Id=1&Page\\_Id=185](http://www.jdirving.com/Index.asp?Site_Id=1&Page_Id=185)

### **Le Club d'ornithologie du Madawaska**

“Nous souhaitons que ce site web vous aide à apprécier notre nature madawaskayenne. Que la passion de notre environnement suscite chez-vous le goût de travailler à sa conservation.”  
<http://www.umce.ca/com1/>

### **Managawonish Island Preserve**

“This preserve of approximately 20 hectares, consists of Manawagonish Island and its satellite, Thumb Cap Island. They lie in the Bay of Fundy 1.5 km. off Saint John. Through the efforts of New Brunswick Museum scientists the islands were donated to the Nature Trust in 1992 by the previous four owners. Manawagonish Island is an important sanctuary for sea birds...”  
<http://www.naturetrust.nb.ca/preserve-managawonish.php>

### **Mispec Beach**

Located in the Bay of Fundy, highest tides in the world...  
[http://www.new-brunswick.net/Saint\\_John/mispec/mispec.html](http://www.new-brunswick.net/Saint_John/mispec/mispec.html)

### **Moncton Naturalist Club**

“The Moncton Naturalists' Club offers people who want to learn more about the natural world an opportunity to gain experience through field trips, from each other, and from experts...”  
<http://www.monctonnaturalistsclub.org/index.html>

### **Natural Resources Canada: Natural history of the Saint John River Valley**

“Saint John River Valley Hardwood Forest (SJRHF) is a species-rich forest assemblage of western New Brunswick and northeastern Maine that is highly threatened by habitat loss. Over two centuries of land clearance have reduced this once-continuous forest type into a series of small, often highly isolated patches averaging just over 10 ha in size. Despite this fragmentation, some remnant patches still maintain large numbers of tree, vascular plant, and bryophyte species, including many that are rare or threatened within New Brunswick or the Gulf of St. Lawrence region in general. This report describes the natural history of SJRHF, focusing on the general characteristics of the assemblage, the physiography of the central St. John River Valley and its role in maintaining SJRHF species, and the rare vascular flora found within...” Includes extensive bibliography. Go to  
<http://cfs.nrcan.gc.ca/subsite/mx-204/references>.

### **Nature Trust of New Brunswick**

“Established as New Brunswick’s provincial land trust in 1987, the Nature Trust of New Brunswick is dedicated to identifying, promoting, protecting and maintaining the province’s finest remaining ecological landscapes. The Nature Trust acquires and stewards a system of nature preserves representing a diversity of ecosystems, and promotes in New Brunswickers respect for and knowledge of their natural surroundings...” For further

details see <http://www.naturetrust.nb.ca/main.php> & go to this link to learn about St. John River Rare Flora <http://www.naturetrust.nb.ca/st-john-rare-flora.php>

### **New Brunswick Federation of Naturalists**

"Nature NB (formerly the New Brunswick Federation of Naturalists) was founded in 1972, and is a non-profit, charitable organization whose mission is to celebrate, conserve and protect New Brunswick's natural heritage, through education, networking and collaboration..." / "Nature NB est un organisme de bienfaisance à but non-lucratif qui a comme mission la célébration, la conservation et la protection du patrimoine naturel du N.-B. par l'éducation, le réseautage et la collaboration..."

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

### **New Brunswick Tourism**

<http://www.tourismnewbrunswick.ca/en-CA/HNTravelTrade/HNItineraries/HNINaturalWonders.htm>

### **New River Island Preserve**

"This preserve is located in Maces Bay, between Pocologan and Haggertys Cove, approximately 2 kilometers southwest of New River Beach Provincial Park, in Charlotte Co. NB. The Island is small, 13 hectares (33 acres) and roughly circular. It is one of only a few islands in Maces Bay, a small bay in the larger Bay of Fundy, which boasts the highest tides in the world. As it has not been developed, the majority of the island is covered with mixed growth forest, including young to mature hard and soft wood trees..."

<http://www.naturetrust.nb.ca/preserve-new-river.php>

### **Reversing Falls**

"The Reversing Falls is a unique phenomenon with rapids created by the tremendous tides of the Bay of Fundy. When the St. John River and the Bay of Fundy meet at high tide, the bay (which has the highest tides in the world) forces the mighty river to churn, tumble and turn upstream through a rocky gorge." Go to [http://www.new-brunswick.net/Saint\\_John/reversingfalls/reversing.html](http://www.new-brunswick.net/Saint_John/reversingfalls/reversing.html) or Contact Reversing Falls Visitor Information Centre Tel: (506) 658-2937 Open: Daily from May 18 - October 8, 2007

### **Rockwood Park, Saint John**

"...a haven for budding botanists, golfers, hikers, walkers, skaters, swimmers, joggers, bird-watchers, animal lovers, cross country skiers, berry pickers and all-round happy campers..."

[http://new-brunswick.net/Saint\\_John/rockwood/rockwood.html](http://new-brunswick.net/Saint_John/rockwood/rockwood.html)

To view images go to:

[http://www.paulsaulnier.ca/gallery/v/rockwood\\_park/](http://www.paulsaulnier.ca/gallery/v/rockwood_park/)

### **Saints Rest Marsh Preserve**

"This preserve of 8.1 hectares (20 acre) was acquired in 1996 by donation from a Saint John resident. It is situated next to Irving's Taylors Island

Nature Park and across the Bay from the Nature Trust Manawagonish Island Preserve. It is subject to the enormous sweep of tides characteristic of the Bay of Fundy. The vegetation is typical of salt marshes with many tussocks of salt-water Cord-grass, *Spartina alterniflora*, separated by saltwater pools giving different micro-habitats. On the landward side the encroaching sea has left a narrow fringe of dead and dying trees..."

<http://www.naturetrust.nb.ca/preserve-saints-rest.php>

### **Save Rockwood Park**

"Saint John's beloved Rockwood Park is being threatened by a proposal to build a gas pipeline from the LNG terminal at Mispic to markets in the United States. At present, the preferred route for the thirty-inch pipe is through the middle of beautiful Rockwood Park. This proposal could open the door to further industrial development..." For more details see

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

### **Saint John Tourism**

This site has a section related to outdoor activities around the Bay of Fundy.

Go to <http://www.tourismsaintjohn.com/files/fuse.cfm?section=10&screen=195>

### **Saint John Naturalist Club**

"Established in 1962, the Saint John Naturalists' Club welcomes everyone interested in the study, conservation, and enjoyment of nature in New Brunswick..."

<http://saintjohnnaturalistsclub.org/>

### **Thompson Marsh Preserve**

"The Thompson Marsh Preserve encompasses 11 acres of coastal salt marsh and part of a gravel barrier beach peninsula near Chance Harbour, on the Bay of Fundy. The preserve is located less than 1km from the Nature Trust's Belding Reef Nature Preserve, and within several kilometers of the Nature Conservancy of Canada's Round Meadow Cove Preserve..."

<http://www.naturetrust.nb.ca/preserve-thompson-marsh.php>

## **ARTS & CULTURE**

### **New Brunswick, Canada: Wellness, Culture and Sport**

Government of New Brunswick

<http://www.gnb.ca/0131/art-e.asp>

### **New Brunswick Museum**

"Canada's oldest continuing museum features "The Changing Earth Geology Gallery" as well as other natural science areas including "Hall of the Great Whales" and "Birds of New Brunswick". Hands-on interactive galleries tell the story of New Brunswick and its place in the world. Whether you wander through a lumber camp, examine a 14-m (45-ft.) long Right whale hanging

above your head, or stroll through one of three art galleries, the New Brunswick Museum is a modern museum that takes you through 350 million years of natural history.” For more information go to [http://website.nbm-mnb.ca/english/info\\_main.html](http://website.nbm-mnb.ca/english/info_main.html)

### **New Brunswick, Our Stories, Our People Virtual Museum Canada**

Interactive site that takes you through the cultural histories of New Brunswick, which includes a subject gallery, historical timeline, and activities.

<http://www1.gnb.ca/0007/Culture/Heritage/VMC/default.asp>

### **Progress and Permanence: Women and the New Brunswick Museum: 1880-1980.**

<http://www.unbf.ca/womenandmuseum/Home.htm>

This site includes a link to naturalists Agnes L. Warner (187?-192?) and samples of her botanical collection. Go to

<http://www.unbf.ca/womenandmuseum/bwarner.htm>. Caroline Heustis’s entomological collection

[http://www.unbf.ca/womenandmuseum/caux\\_heu\\_txt.htm](http://www.unbf.ca/womenandmuseum/caux_heu_txt.htm). Mary Victorre Lawrence’s avian collection

<http://www.unbf.ca/womenandmuseum/bsimpson.htm> and Leora

Simpson’s taxidermy collection:

[http://www.unbf.ca/womenandmuseum/caux\\_law\\_txt.htm](http://www.unbf.ca/womenandmuseum/caux_law_txt.htm).

### **Saint John’s Art Centre**

Located in the historic Carnegie Building in uptown Saint John, the Saint John Arts Centre is a community arts facility dedicated to promoting arts and culture through exhibitions of fine arts and fine crafts as well as live musical performances, lectures, workshops, and literary and cultural events. The Arts Centre contains five galleries and the exhibits change on a monthly basis. In addition to the galleries, there is a workshop room, a mini-theatre and meeting rooms. For more details see

[http://www.saintjohnartscentre.com/galleries\\_info.htm](http://www.saintjohnartscentre.com/galleries_info.htm)

### **University of New Brunswick Archives and Special Collections (Fredericton)**

Holdings include Rufus Hathaway Collection of Canadian Literature (first, special, and variant editions and the complete works of writers such as Bliss Carman, Charles G.D. Roberts, Duncan Campbell Scott, and Francis Sherman), Beaverbrook Collection of Rare Books, and Archives Book Collection (contains books, pamphlets, and periodicals relating to the Maritime Provinces, and New Brunswick in particular), as well as the papers of Charles G.D. Roberts, [Louis Arthur Cunningham](#), David Adams Richards, Raymond Fraser, and Nancy Bauer.

<http://www.lib.unb.ca/archives/>

## **PUBLISHING and WRITERS’ GROUPS**

### **DreamCatcher Publishing**

"DreamCatcher Publishing, Inc. is an independent book publisher located in downtown Saint John, New Brunswick that produces original high-quality Canadian fiction and non-fiction of general interest for adults and children. Our aim is to introduce the public to some of its best hidden talent, nurturing Canadian authors who deserve to be published in distinguished works of the highest literary and design standards. We wish to publish books that provoke and inform, as well as educate and entertain readers of all ages and walks of life..." See <http://www.dreamcatcherpublishing.ca/aboutus.htm>

### **The Saint John Writers' Group**

"Founded in 1992, The Saint John Writers' Group provides creative writers from Saint John and the surrounding area with a site for both professional development and social interaction..." See [http://www.sjfn.nb.ca/community\\_hall/S/SAINXXXW.html](http://www.sjfn.nb.ca/community_hall/S/SAINXXXW.html)

### **Trinity Books**

"First and foremost we publish Atlantic Canadian authors. Trinity Enterprise Inc. is mandated to publish, promote and market fine books by Atlantic Canadian authors. Our focus is to provide greater publishing opportunities to Atlantic Canadian authors. Our "green" themes represent our dedication to this planet and the living things upon it. Those submissions that fulfill our mandate and meet our writing quality standards are reviewed and selected by our editorial board." For more information go to <http://www.loonielink.com/joomla/content/view/57/64/>

### **The Writers' Federation of New Brunswick**

"To promote the works of New Brunswick writers and encourage greater recognition of our writers..." For further information see <http://www.umce.ca/wfnb/geninfo.htm>

## **BIBLIOGRAPHY**

### **CULTURE, REGIONALISM, and HISTORY**

- Acheson, T. W. *Saint John: The Making of a Colonial Urban Community*. Toronto: U of Toronto P, 1985.
- MacEachern, Alan. "Suburbia Comes to the Forest: Establishing Fundy National Park, ca. 1947." *Natural Selections: National Parks in Atlantic Canada, 1935-1970*. Montreal and Kingston: McGill-Queen's U P, 2001. 98-125.
- Perley, Moses. *A Handbook of Information for Emigrants to New Brunswick*. London: E Stewart, E. Wilson, 1857.
- . *On the Early History of New Brunswick*. St. John, NB. 1891.
- Powning, Beth. *Seeds of another Summer: Finding the Spirit of Home in nature*. Toronto:

Penguin Studio, 1996.  
---. *Edge Seasons: a memoir*. Toronto: Alfred A. Knopf, 2005.  
Richards, David Adams. *Lines on the Water: A Fisherman's Life on the Miramichi*. Toronto: Doubleday, 1998.  
Steiner, Margaret. "Regionalism, revival and the reformation of community at the Miramichi Folksong Festival." *Lore & Language*, 12 (1994): 241-252.

## SCIENCE & NATURAL HISTORY

Allardyce, Gilbert. "'The Vexed Question of Sawdust': River Pollution in Nineteenth-Century New Brunswick." *Consuming Canada: Readings in Environmental History*. Ed. Chad and Pam Gaffield. Copp Clark Ltd.: Toronto, 1995. 119-130.  
Appy, T.D., L.E. Linkletter and M.J. Dadswell. *A guide to the marine flora and fauna Of the Bay of Fundy: Annelida: Polychaeta*. Fisheries & Marine Service Technical Report No. 920, 1980.  
Bousfield, E.L.. *Canadian Atlantic Sea Shells*. National Museum of Canada, Ottawa, 1960.  
Deichmann, Hank. *Out and About in New Brunswick*. St. John, NB: Trinity Enterprise, 2005. "...about the plants and animals, the rocks, rivers and general geography of New Brunswick. *Out and About* is not a field guide, but the fisherman, bird watcher, photographer, and hiker will want it handy when preparing a day – or more - in the field. (If more than one day, the editor suggests that you take the book along.)"  
Demont, John. "The High Cost of Protest." *Macleans*. 108.45 (Nov. 11, 1995): 26.  
Domm, Jeffrey C. *Formac Pocketguide to Nature: Animals, Plants, and Birds in New Brunswick, Nova Scotia, and Prince Edward Island*. Formac, n.c/n.d.  
Gere, Charlotte and Marina Vaizey. *Great Women Collectors*. London: Philip Wilson Publishers, 1999.  
Gosner, K.L. *A Field Guide to the Atlantic Seashore*. The Peterson Field Guide Series. Houghton Mifflin Company, Boston, MA, 1978.  
---. *Guide to Identification of Marine and Estuarine Invertebrates: Cape Hatteras to the Bay of Fundy*. John Wiley & Sons, 1971.  
Grandy, James. *Guide to Eastern Rocks and Minerals*. Surrey: Hancock, nd.  
Harvey-Clark, C. *Eastern Tidal Pool and Reef*. Saint John, NB: Trinity Enterprise, n.d.  
Kavasch, E. Barrie. *Guide to Eastern Mushrooms*. Surrey, BC: Hancock, 1982.  
---. *Guide to Northeast Wild Edibles*. Surrey, BC: Hancock, 1981.

---. *Seashells of the Northeast Coast from Cape Hatteras to Newfoundland*. Washington: Hancock, 1982.

McTavish, Lianne. "From Cake to Caribou: The Contributions of Women at the New

Brunswick Museum." Unpublished paper presented at the Universities Art

Association of Canada Annual Conference, Victoria, B.C. November 10-12, 2005.

Ricciuti, Ed. *Fish of the Atlantic*. Saint John, NB: Trinity Enterprise, 1982.

Thompson, David H. *Voices of the Bay*. Saint John, NB. Trinity Enterprise, 2004.

"From the rust-red shores of Shepody Bay to the island of Grand Manan, the

Bay of Fundy and its coastline are undergoing dramatic ecological changes.

*Voices of the Bay* presents eloquent and honest reflections on these changes

by nearly fifty people who make their homes and their living along the New

Brunswick shores of the Bay of Fundy."

Thurston, Harry. *The Nature of Shorebirds: Nomads of the Wetlands*.

Vancouver:

Greystone Books, 1996.

---. *The Sea Among the Rocks: Travels in Atlantic Canada*. East

Lawrencetown, N.S:

Pottersfield Press, 2002.

---. *A place between the tides : a naturalist's reflections on the salt marsh*.

Vancouver: Greystone Books, 2004.

## Fiction

*The Atlantic Anthology, Volume II*. Ed., Robert Gibbs. Ragweed Press, 1985.

*Coastlines: The Poetry of Atlantic Canada*. Ed, Ross Leckie. Fredericton:

Goose

Lane, 2002.

Compton, Anne. *Meeting with Maritime Poems: Interviews*. Markham:

Fitzhenry

and Whiteside, 2006.

---. *Processional*. Markham: Fitzhenry and Whiteside, 2005.

---. *Opening the Island*. Markham: Fitzhenry and Whiteside, 2002.

Cooper, Kelly. *Eyehill*. Fredericton: Goose Lane, 2004. (though this

collection

focuses on Saskatchewan, Cooper now lives in N.B)

*Easterly: Sixty Atlantic Writers*. Ed, Robert Gibbs. Academic Press, 1983.

Gates, Edward. *Heart's Cupboard*. Fredericton: Broken Jaw, 2006.

---. *The Guest Touches Only Those Who Prepare: Poems*. Riverview: Owl's

Head

Press, 1991.

---. *Seeing the World with One Eye*. Fredericton: Broken Jaw, 1998.

---. *There Are No Limits to How Far the Traveller Can Go*. Fredericton:

Broken

Jaw, 1997.



- Gibbs, Robert. *Driving to Our Edge*. Ottawa: Oberon Press, 2003.
- . *Angels Watch Do Keep*. Ottawa: Oberon, 1997.
- . *The Tongue Still Dances*. Fredericton: Fiddlehead Poetry Books & Goose Lane, 1985.
- . *The Road from Here*. New Brunswick Chapbooks, 1968.
- . *Earth Charms Heard So Early*. Fredericton: Fiddlehead Poetry Books, 1970.
- . *A Dog in a Dream*. New Brunswick Chapbooks, 1971.
- . *A Kind of Wakefulness*. Fredericton: Fiddlehead Poetry Books/Goose Lane Editions, 1973.
- . *All This Night Long*. Fredericton: Fiddlehead Poetry Books, 1978.
- . *I Always Felt Sorry for Decimals*. Ottawa: Oberon, 1978. (stories)
- . *A Mouthorgan for Angels*. Ottawa: Oberon, 1984. (fiction)
- . *Earth Aches*. Wild East, 1991, reprinted Fredericton: Broken Jaw, 1995.
- Leckie, Ross. "The Saint John River." (multi-poem sequence). *Gravity's Plumb*
- Line. *Wolfsville: Gaspereau*
- Ninety Seasons: Modern Poets from the Maritimes*. Co-Editor, Robert Gibbs. Toronto: McClelland and Stewart, 1974.
- Nowlan, Alden. *An Exchange of Gifts: Poems New and Selected*. Ed., Robert Gibbs. Toronto: Irwin, 1985.
- Odell, Jonathan. *New Brunswick Poems of Jonathan Odell*. Introduction by Robert Gibbs. Kingston: Loyal Colonies, 1982.
- O'Leary, Daniel. *The Sorcerer of Les Trois Freres*.
- . "Environmentalism, Hermeneutics, and Canadian Imperialism in Agnes Deans Cameron's *The New North*." *This Elusive Land: Women and the Canadian Environment*. Eds, Melody Hessing, Rebecca Raglan, and Catriona Sandilands. Vancouver: UBC Press, 2004.
- (O'Leary's work has appeared in various publications, such as *Exile, Zymurgy, Canadian Notes and Queries, Poetry Nation: The North American Anthology of Fusion Poetry*)
- O'Leary, Sarah. *When You Were Small*. (short-listed for the Marilyn Baillie children's book award this year)
- . *Where You Came From*. Forthcoming 2008.
- Powning, Beth. *The Hatbox Letters : a novel*. New York: St. Martin's P, 2005.
- Smith, Kay. *The Bright Particulars: Poems Selected and New*. Charlottetown: Ragweed, 1987.
- . *White Paper Face in the Window*. Saint John: Purple Wednesday, 1987.
- . *Again with Music*. Toronto: Canadian League of Poets, 1980.
- . *When a Girl Looks Down*. Fredericton: Fiddlehead Poetry Books, 1978.
- . *At the Bottom of the Dark*. Fredericton: Cogswell, 1971.
- . *Footnote to the Lord's Prayer and Other Poems*. Montreal: First Statement Press, 1951.
- Thompson, John. *At the Edge of the Chopping There are No Secrets*. Toronto: Anansi, 1973.
- . *Stilt Jack*. Toronto: Anansi, 1978.

---. *I Dream Myself into Being : Collected Poems*. Concord, ON.: House of Anansi P, 1991.

**If readers have other titles or online links they would like to contribute to this regional feature please send citations to [lsszabo\[at\]alecc.ca](mailto:lsszabo[at]alecc.ca).**

# BOOK REVIEWS



***Shadow of the Bear: Travels in Vanishing Wilderness*, by Brian Payton** Toronto: Viking Canada, 2006 h/c \$34.00

Reviewed by **PAMELA BANTING**

There has been a trend these past few years toward the book about a single species of animal, usually one that is threatened, extirpated or about to become extinct. Mark Kurlansky's *Cod: A Biography of the Fish That Changed the World* (1998) and *The Big Oyster: History on the Half Shell* (2007) are good examples of the type. If such books are well-researched and engagingly written, they offer the thrilling prospect of learning a great deal about a particular species and its historical and cultural background.

At the same time, whenever I see such a book on the shelf at my local bookstore an unpleasant frisson of anxiety or nervousness runs up my spine. First of all, the book devoted to a single species, genus or family reminds me of a tendency in science and even in the conservation movement to isolate for study or preservation a single animal – elephants or whales, for instance – often at the expense of other perhaps less charismatic fauna. When I see a book devoted to a single species or genus, I shudder because they also remind me of the formaldehyde preserving jar with a single specimen inside.

In his book *Shadow of the Bear: Travels in Vanishing Wilderness* Vancouver-based writer Brian Payton travels to India, China, Peru, Cambodia, northern Manitoba, Italy, France, and the United States in the hope of seeing and finding out more about the current welfare of the sloth bear, giant panda, Asiatic black bear, spectacled bear, sun bear, polar bear, American black bear, and brown bear or grizzly. As the book's title suggests, the book is part extinction narrative, part travelogue. Payton's travels take him to several continents and many different kinds of bear habitats where he visits with park rangers, shepherds, victims of bear attacks, native medicine men and women, and other local people whose views about bears are sometimes as surprising as the bears themselves. I discovered, for instance, just how territorially aggressive the so-called sloth bear is, whether by instinct or by virtue of its diminishing habitat. Many of their attacks are precipitated by nothing more than a person working in a field adjacent to (or, from the bear's perspective, in) their territory – not, as with

American black bears or grizzlies by a sudden surprise encounter, a person accidentally coming between a female bear and her cubs, or the bear's perception that a human may compete for a carcass. I was also surprised to find out that there *may be* as many as thirty bears left in Italy – or not. I did not know there were any remaining bears in Western Europe whatsoever. I was intrigued to know that in 1994 an enormous cache of cave bear skulls was found in a cave in France, which rivals Lascaux both for bones found and cave drawings.

Payton recognizes a good quotation when he hears one, and people who have had encounters with bears always have a good story to tell, so the book is interesting, if not gripping, from beginning to end. His style is closer to journalism than memoir or creative nonfiction. Payton himself sees only a few bears during his travels: some are simply too rare to be found outside zoos or bear farms. Even in the chapter on the prehistoric cave bears, Payton is denied permission to enter the cave to see the bones for himself. Nevertheless, he still manages to craft an interesting narrative in each chapter.

An important element I missed in *Shadow of the Bear* was Payton himself. While his focus is on the different kinds of bears and the degree of threat to their continued survival as a species, not on his own personality, and this lack of ego is entirely laudable, nevertheless I would have liked to have had some sense of who the narrator is. Where is the voice coming from? Who am I travelling in vanished wilderness with? From the dust jacket, we know he lives with his wife in Vancouver, but I never even found out whether he is Canadian or American. He describes himself as riding on the back of someone's motorcycle, drinking tea with some locals or sitting in a restaurant with a Navajo "fish cop," but I finished the book with almost no sense of who Brian Payton is. In the final pages of the book, Payton adapts a Navajo ritual in order to apologize to all the bears he has seen, touched or crossed paths with during his travels and to protect himself from being harmed by their wounded spirits. While this scene represents closure, just as there are no photographs of bears in the book, there are few real glimpses of the author either, such that concluding the book with this image of him engaged in a highly personal ritual seems out of context, mildly embarrassing and an intrusion, ironically, of the man at the very point where the bears' stories

ought to have remained uppermost in the reader's mind. I wish his editor had noticed this absence of the life of Brian.

Before I had even read *Shadow of the Bear* I skimmed Payton's Selected Bibliography at the back, searching for a previously undiscovered gem of a book or article, and was shocked, given that this is the Canadian edition, to find there no reference to either Andy Russell's or Charlie Russell's several books or documentary films about bears, a very significant lapse, especially given that on page 4 of Payton's book he relays anecdotes about a bear which I would guess to be the same Mouse Creek bear of the Khutzeymateen who was so important to Charlie Russell's work and who appears also in the opening pages of Charlie's book *Grizzly Heart: Living Without Fear Among the Brown Bears of Kamchatka*. Unfortunately, this omission made me immediately question the thoroughness of Payton's research and made me ever-so-faintly mistrustful as I read *Shadow of the Bear*.

Another curious omission is that there is not a single photograph of any of the bear species mentioned in the book. While of course one could conjure up a spectacled bear on the Internet, including in the book the author's own photographs, if he took any, would have subliminally strengthened a reader's faith in Payton's research. Alternatively, even stock photos of these species would have helped the reader envision the kind of bear one is reading about in any given chapter. In a couple of instances in the book Payton is disappointed when he himself fails to catch a glimpse of the kind of bear he is researching; the reader shares that disappointment as chapter after chapter goes by without any sighting of so much as a photograph. Even as a mnemonic device to help distinguish and remember one kind of bear from another, a minimum of eight photographs over two additional pages would have been welcome.

Where Payton's book is particularly strong and makes a genuine contribution to current bear literature is the way in which he and his interviewees delineate the correlation, in many parts of the world, between health of the region's bear population and the prosperity or poverty of the local human inhabitants. In places where the local economy is weak and people live below the poverty line, clearing and burning of forest habitat continues as does poaching of bears for various

prized body parts and the draining of live bears for bile. His interviews with local people also yield some fascinating cultural beliefs about bears and their place in history, culture, religion, myth, social welfare, and healing practices, but he concludes that poverty and economic hardship trump cultural beliefs about bears and their place in the cosmos. Environmental justice proponents argue that conservation attempts must be paired with social justice solutions, and Payton's book provides plenty of support for such arguments.

*I hope that in the future the current wave of books devoted to a single species, genus or family turns out to have been a sort of message in a bottle, a message of salvation, not a vessel for preserving or memorializing the last members of some species.*

**PAMELA BANTING** is an associate professor of Canadian literature, nature writing and ecocriticism in the English Dept., University of Calgary, where she is currently teaching a graduate course on The Question of the Animal. She is also the inaugural president of ALECC.

## **Managing Canada's Water**

***Eau Canada: The Future of Canada's Water*, Edited by Karen Bakker. Vancouver: UBC Press, 2007 h/c 85.00 p/b 29.95**

Reviewed by **REBECCA RAGLON**

**Myths abound about Canada and water. For example, it's widely believed that Canada possesses about one fourth of the world's supply of fresh water. Images of a canoe on a lake seem quintessentially Canadian. While there is anxiety over the constant foreign pressure to buy and sell this abundant Canadian water, citizens and government alike have so far resisted, under great pressure from American markets, to acquiesce to bulk sales. Readers of *Eau Canada* will be surprised to find that these, and other commonly held beliefs about water, are turned inside out as the authors grapple with the state of Canada's water, the way it has been managed, and suggestions for future improvements.**

**The collection of articles are by authors from a variety of backgrounds including geography, law, ecology, economics and political science. The interdisciplinarity of the collection speaks to the complexity of the subject, as editor Karen Bakker points out in her introduction. Effective management of Canadian water (which would keep drinking water safe, avoid catastrophes like Walkerton, and be used in a sustainable manner) is often hindered by jurisdictional disputes by various levels of government--federal, provincial and local--as well as by competing stakeholders who represent different uses for water. Other concerns that frequently overlap when attempting to make wise decisions about water use include climate change, flood control, conservation efforts, industrial and agricultural use of water, overpopulation, and watersheds that flow away from southern populations centres. The legal differences between groundwater and surface water, the legislative responses to Walkerton and environmental claims are all discussed and all are shown to contribute to the complexity of managing Canada's water supply in a safe and sustainable way.**

**John Sprague points out that rather than having an overabundance of water, Canadians face water shortages in certain areas, and that in spite of all those lakes and streams**



**within its borders, Canada's renewable water supply gives Canada only 6.5 percentage of the world's supply of water. Clearly, then, Canada does not have water to waste. Dan Shrubsole and Dianne Draper suggest that while water use has changed over time Canada has nevertheless "not made significant improvements in its water use record"--this, in spite of the fact of emerging environmental concerns from the past three decades. Frederic Lasserre deals with the "truism" that the Canadian public is wary about American water export schemes, yet points out that Canada is already one of the largest diverters of water in the world and that regulations dealing with water transfers between Canada and the United States do nothing to address diversions being developed within Canada for hydroelectric power and to bring water to drier prairie provinces. Ralph Pentland and Adele Hurley also look at Canada's "thirsty neighbours" and conclude as many other contributors do in this volume, that there is a role for the federal government in the protection and management of Canada's water, and yet that the ability to meet these important functions are endangered by continued cutbacks to water science in both the Department of the Environment and the Department of Fisheries and Oceans. "This has clearly weakened Canada's ability to deal effectively with toxic substances and other forms of pollution, its capability to deal effectively with inter-provincial and Canada-US issues, and its ability to analyze international agreements before they are signed."**

**Karen Bakker provides a useful history of public management of water, showing that in many cases public utilities were developed in response to nineteenth experiences with private water suppliers. Contemporary pressure to again allow private sector participation in water management has had some limited success; another model includes the cooperative approach in rural areas. Each approach treats the consumer in a different way (as citizen, customer, or community member) and thus each defines a different sense of what water is, or should be. Bakker concludes by suggesting that such questions should be part of a national debate. Economist Theodore Horbulyk suggests that commodification of water has already occurred particularly in Alberta where water use is already "embodied" in economic decisions and can not be isolated from market forces. Randy Christensen and Anastasia M. Lintner, in their discussion of a water transfer case on British Columbia's**

**Sunshine Coast, come to a different conclusion when they suggest that "market-based schemes for natural resources management are controversial and, when proposed in relation to water, are often absolutely polarizing" and as such, market solutions should be but a limited tool in water use management.**

**In the section devoted to "Pathways to Better Water Management," Oliver Brandes, David Brooks and Michael M'gonigle highlight some of the concerns already touched on in earlier parts of the book, but call on the need for a new script which now moves water conservation to "centre stage." Key to developing this new script is moving from supply management (channelling nature so that "we could have water wherever and whenever we wanted it) to the alternative approach of learning how to manage demand, by learning to use less water, and simultaneously saving money and conserving water resources. In the final section of the book which looks at "Politics, Culture and Ethics," Andrew Brio cautions against replacing the myth of abundance with a new myth of water scarcity--for in this new myth Brio sees the "cultural foundations for increasing water marketization, including privatization and commodification."**

***Eau Canada* is a useful volume in terms of alerting Canadians to the fact that they cannot be complacent about how water is used and managed. It also provides a nuanced look at the many complexities involved in changing or altering water policy and use. Editor Bakker in her conclusion calls on readers to participate in a nation wide debate that seeks to clarify our vision for water and water use. Certainly one place to start, she suggests, would be to revisit the 1987 Federal Water Policy which called for "clean, safe, and secure water for people and ecosystems." The fact that this policy has yet to be implemented is certainly cause for concern.**

**In the end one has to be impressed with the amount of expertise that has been marshalled here; and the different ideas for improving water management across Canada that are discussed. Somehow, though, for me, some crucial element still seemed missing in this discussion of the need for better governance, better ways to manage "our" water, and a better vision. As I paged through the book, I finally came across something I had highlighted earlier. It was in the photo essay**

**section included in the book and it was a picture of a frog with five legs. The tag line said the frog had been found in Quebec by researchers from McGill University. In some agricultural areas the McGill team found abnormality rates in juvenile frogs approaching 100 percent. The horrific evidence of what we have done to the rest of the world as we attempt to manage water almost exclusively for our own convenience and self interest should indeed give us a sense of great urgency about the need to do things differently.**

**REBECCA RAGLON** teaches in the English Department at the University of British Columbia. She is Editor with Katriona Mortimer-Sandilands and Melody Hessing of *This Elusive Land: Canadian Women and the Environment* (UBC Press), and author of *The Gridlock Mechanism* (Oberon Press).

***How Nature Speaks: The Dynamics of the Human Ecological Condition*** edited by Yrjo Haila and Chuck Dyke. Durham and London: Duke University Press, 2006.

Reviewed by **CHERYL LOUSLEY**

The title of this essay collection is a misnomer as the editors declare from the outset that nature *cannot* speak. Even their effort to suggest that nature's speech is a metaphor for their theoretical project falters, as only a few chapters attend to the question of speech at all. This confusion in language points to the absence of literary and cultural studies from an otherwise fascinating project in interdisciplinary thinking. *How Nature Speaks* explores the challenge posed by complexity when grappling with how social and ecological systems are interrelated in environmental problems. It is the product of a series of workshops held at the University of Tampere, Finland, over the past decade involving social scientists and philosophers from Finland, the United States, and the UK. The strength of the collection lies in the contributors' creative and exploratory applications of scientific models in complexity and non-linear thinking to social movements and political debate. A heretical undertaking for many social theorists, this treacherous crossing of disciplinary norms aims to pass between the Scylla of reductionism (nature determines cultural activity) and the Charybdis of metaphor (a revealing similarity across the differences of culture and nature), through the path of analogue.

Haila and Dyke explain that analogue models are functional not ontological; they help to show that a process works, and how it may do so. They are valuable because they point to pertinent characteristics and relationships, such as forms of ordering and self-organization. To provide an example, in his chapter Lasse Peltonen uses the molecular movements of fluids as an analogue for social movements to help explain why movements may burst onto the scene at certain historical moments without an evident leader or outside cause, much like the molecules in a fluid settle into cohesive patterns after crossing a certain temperature threshold. The point is not that people are just like molecules, lacking intentionality or agency (a reductionist approach), but that social movement functions in a more complex way than rationalist models allow. I am not yet convinced that this foray into social applications of the Bénard

**cell analogy takes us anywhere that Foucault's account of the disciplinary mechanisms of power has not already yielded, and with more historical nuance. But I do appreciate the exploratory spirit in which these studies are undertaken.**

**What I missed were the contributions that literary and cultural studies might have offered. Although seemingly concerned with the question of *how* ecological conditions and environmental issues enter into public debate, the essays focused on epistemological questions without considering how they may be embedded within linguistic forms and genres. In one paragraph of their introduction, Haila and Dyke suggest that literature offers a plethora of analogue models for human society. Their examples focus on literary themes and plots, thereby keeping the scientific models they adopt and their own analogical versions outside the realm of rhetoric and culture, even though reconstruction of the nature-culture dualism is the very dynamic they strive to avoid. To ask *how* nature is spoken points us not only to knowledge about nature but also to speech and language. Hopefully, further development of this project will include participants from rhetoric, literature, and cultural studies.**

**CHERYL LOUSLEY** is an Assistant Professor in English and Film Studies at Wilfrid Laurier University, Waterloo, Ontario.

## **The Wild Poetics of Robert Bringhurst**

***The Tree of Meaning: Thirteen Talks* by Robert Bringhurst.  
Kentville, NS: Gaspereau Press, 2006 p/b \$31.95, h/b \$49.95 CAD**

Reviewed by **AFRA KAVANAGH**

**In the title essay of this book of collected talks, Robert Bringhurst (poet, linguist, typographer, and, in these essays, critical theorist) joins the words "tree" and "meaning." He also theorizes, "stories have branching, fractal structures, much like trees." In "Wild Language," another essay, he teases out new meanings for the word "wild" (unmanaged and unmanageable!) and consequently applies them to language that he perceives as having a life of its own. This is all in order to say that language and nature and whatever else that exist are all meaningful and connected. Bringhurst's essays assert a poetic that is in fact an ecology.**

**Some of these talks date back to the 1990s, and in several of them Bringhurst identifies similarities between oral and written literatures. Bringhurst argues that like other great literatures, the great native North American narratives address "the subject of every durable story ... the world as a whole." As a result, he pleads for a greater appreciation of the native North American oral tradition, which he finds as literary and sophisticated as any other literature whether in the Hebrew, Arabic or European traditions. He also passionately advocates native North American cultures' respect for the integrity of the forests, the rivers, and the animals that inhabit them, and in "The Polyhistorical Mind" he contrasts the approaches of Natives and the colonials to the world around them. He writes that Native families of hunters learn their way through the landscape "step by step" and that their movement "encourages learning, alertness, adaptation," while the movement of the boatloads of European immigrants imposes "remembered patterns, or idolized versions of remembered patterns, even where they will not fit." In this way, he points to the environmental damage the European immigrants have caused, but he also reminds us elsewhere of the great and thoughtful works of art the West has produced. Bringhurst here argues for the need to give oral Native narratives a proper place in our libraries and universities and to recognize their rightful inclusion in our literary tradition.**

**Bringhurst's thoughtful and poetic prose and his attention to language illustrate his thesis that poetry is "the thinking of things." In his "thinking of things," or as a thing thinking (his sentences often contain intriguing possibilities of meaning), he wants to change the readers' tradition-bound aesthetic, and to that end, he uses clear language and evocative metaphors ("the voice in the mirror," and "the audible light" are examples). It was easy to be influenced by Bringhurst's talks/essays, which make reading about prosody and ecology (both separately and together) as pleasurable as reading poetry and story.**

**Bringhurst believes that the connectedness of all living things is captured in stories—whether oral, in prose or poetry—and all literature is story. For him, when literature "happens," as it does here, "the ecology speaks," and the ecology he means includes the teller, the community, and the species. In editing these thirteen talks for publication he has extended their ecology. The printed essays point to some advantages of the textual over the oral (a debated point in the essays): for while I could not have attended all the lectures, I can enjoy reading and rereading them as text. And, as a reader, I also appreciate the notes and the exhaustive index that he provides. Working with text also allows me to do something I may not do while attending the talks: share the thoughts the pieces provoked with friends and others (such as the readers of this review) across time and space. I also liked being alone with Bringhurst's text. Had I been at the talks, I may have found the room too hot or cold, the hour too late or early, the speaker's voice too loud or soft, and let the pleasures of solitary reading elude me. All this notwithstanding, Bringhurst's descriptions of the importance of listening have not been lost on me. I also want to recognize "the silence that is poetry" and to listen to the world, as he says he does, with all my senses and my being. I would also like to take on the "vocation of being" he describes: to be a successful human and produce humane results.**

**Bringhurst, together with a cohort of similarly minded writers and thinkers, has been campaigning since the 1990s for a conscientious co-existence between humans, nature, and all the other beings that make up our ecology. This view is now considered a given by the educated classes, albeit not a broadly**

**lived one. Perhaps his upcoming collection, *Everywhere Being is Dancing* can inspire readers and listeners to move beyond theory and story and to live by these values and ensure a future for all living things.**

**AFRA KAVANAGH** is an Assistant Professor in the Department of Languages and Letters at Cape Breton University. She is the editor of *Sunbeams from a Golden Machine*, *Women and Storytelling*, and *The Power of the Story* and is the coordinator of the annual CBU Storytelling Symposium, which is currently in its eleventh year. She is currently researching storytelling and contemporary Canadian authors Marian Engel and Carol Shields.



## **Locating possibility in the midst of collapse**

***The Upside of Down: Catastrophe, Creativity, and the Renewal of Civilization* by Thomas Homer-Dixon. Toronto: Alfred A. Knopf Canada, 2006 p/b 24.95, h/b 37.00**

Reviewed by **LORELEI HANSON**

**In October 2004, strategists Michael Shellenberger and Ted Nordhaus released an essay entitled “The Death of Environmentalism” that initiated heated debate about the successes, failures, and future of the movement. One of their key arguments was that environmentalists fail to recognise the need to provide people with a compelling positive vision that inspires people to action, as Martin Luther King Jr.’s famous “I have a dream” speech did, and instead repeatedly spew out “I have a nightmare” speeches. I hear this view increasingly used to dismiss outright analyses of impending environmental and social disintegration if fundamental institutional changes are not implemented soon. Some may likewise hold this position about the theory of societal collapse Thomas Homer-Dixon outlines in *The Upside of Down*, yet I argue it would be a mistake to do so without first giving his thoughtful analysis due consideration.**

**There is no way to sugar coat Homer-Dixon’s thesis. He argues that human societies are moving towards catastrophic breakdown of their vital technological, economic, and ecological systems. He details to some extent the kinds of troubles that await us but he focuses predominantly on the forces that underlie this growing risk. Unlike some other authors who provide gloomy planetary assessments—including Jared Diamond in *Collapse: How Societies Choose to Fail or Succeed*—Homer-Dixon doesn’t attribute the breakdown of society to a single cause, such as the mismanagement of natural resources. Rather, he argues that at work is a convergence of multiple stresses, which are chained together and reinforce each other in entirely unexpected ways. These “tectonic stresses” include: population strains resulting from varied growth rates between rich and poor countries; a growing scarcity of cheap energy; widespread environmental degradation; climate change; and instability resulting from the widening economic gap between the rich and poor. The impact of these forces is exacerbated by two “multipliers”: the soaring**

**connectivity and ever increasing speed with which materials, energy, and information move across the globe; and, the escalating power of small groups to inflict widespread destruction.**

**Homer-Dixon believes our troubled relationship with nature underlies each of the tectonic stresses, but highlights the scarcity and rising costs of energy as central to understanding societal breakdown. Drawing parallels between the fall of Rome and contemporary circumstances, he traces how converging stresses cause societies to become increasingly complex. In the short term, this results in significant benefits including more food and higher standards of living. However, this complexity requires steadily higher inputs of high-quality energy, which, in the long term, makes these systems less resilient and ultimately unsustainable.**

**As the title of the book suggests, there is an upside to the down. Homer-Dixon speaks of “catagenesis” a creative reorganization and renewal of a system following its breakdown. Homer-Dixon isn’t specific about the form the regeneration should take, for he argues that there is no single technical solution or policy that can resolve all the challenges we face. However, he outlines three factors he believes will provide us with the best chance for renewal if we should be lucky and the breakdown is not too severe: cultivation of a prospective mind that is able to recognise the reality of the current situation and engage creatively in a search for alternatives; boosting the resilience of the overall system; and preparing to turn the collapse into an opportunity.**

**Director of the Trudeau Centre for Peace and Conflict Studies, Professor of Political Studies at the University of Toronto, and recipient of the Governor General’s Award for Non-Fiction for *The Ingenuity Gap*, Homer-Dixon is well known for his carefully researched multidisciplinary scholarship. *The Upside of Down* does not disappoint in this regard. His extensive endnotes are well worth reading alongside the central text. Moreover, he demonstrates great skill in drawing from a wide-range of popular and academic sources and in integrating the complex theories of notable scholars such as sociologist Jack Goldstone, anthropologist Joseph Tainter, and ecologist Buzz Holling to form a coherent, sophisticated, and insightful meta-analysis. The structure of his chapters, inclusion of maps, photos,**

**cartoons, and diagrams, and his clear prose make this a very accessible read.**

**Just as Martin Luther King's vision of a better world took into account the reality of contemporary circumstances in order to envision a more egalitarian society, Homer-Dixon's dire warning about the contemporary state of the world is also about possibility. The book does offer a dire account of contemporary circumstances but rather than declaring there to be little hope, his attempt in writing this book is to contribute to a conversation about what can be done to address the mounting problems we currently confront. It's not an easy conversation but certainly a necessary one. So while *The Upside of Down* does not offer a cheery view of the current state of the world, the ideas it presents are well worth careful reflection.**

**LORELEI HANSON** is coordinator and Associate Professor of Environmental Studies and Human Geography at Athabasca University. Her current research interests include Alberta identity, rural community sustainability, and environmental justice and food security.

## **Replacing the University**

***Planet U: Sustaining the World, Reinventing the University* by Michael M'Gonigle and Justine Starke. Gabriola Island, BC: New Society P, 2006 p/b \$23.95 CAD.**

Reviewed by **RICHARD PICKARD**

**Like many green writers, Michael M'Gonigle and Justine Starke in their book *Planet U* start from the position that we are facing an unparalleled scenario of "global ecological and social decline" (12). The remedy they propose for this decline, though, is novel: to change the world, we should start not with industry, government, or consumers, but with universities. More particularly, they argue that global change can only begin locally, so they focus closely on their home institution (and mine) in Canada, the University of Victoria.**

**An important key to M'Gonigle and Starke's vision is that conflict needs to be experienced dialectically. Currently, protests occur and are ignored because both sides feel unable to communicate fully with others; the authors believe that we can all be on the same side, but disagree productively through a dialectical mode of practice.**

**Shifting a university's structures and pedagogies, M'Gonigle and Starke argue, can precipitate an evolutionary process of incremental change that will end with the transformation of the planet. Drawing on examples from around the world, M'Gonigle and Starke hold that the decline we face can be overcome only through the local transformation of human society across the planet, by actions taken in support of every place by the people living in that place, and that universities need to take the first local actions in this transformation.**

**Versions of this remedy have been proposed before, obviously, but they've focused on the materialities of society or the intellectual environment of universities, and not a university's own materialities. Why take this approach? Because, postsecondary institutions are among a community's largest employers, consumers, and traffic generators. Their local influence is enormous, but they insist on autonomy and pursue non-local truths: administrators are committed to standardized**

**business practices, and faculty members to abstract disciplines. If the most powerful local body refuses to see itself as local, then local initiatives are inevitably weak – but if it were to choose to participate actively, then local initiatives would be empowered as well as given a place in the larger world.**

**M’Gonigle and Starke therefore argue that every university needs to learn to think differently, to recognize its duty to the particular place it inhabits. It should buy locally, certainly, and perhaps even produce some of what it consumes, such as growing its own vegetables. Students should learn about the history of the place occupied by the university: watercourses altered, First Nations peoples removed, and farms changed into lawns and buildings. Professors should connect not just their teaching but also their research to local people, places, and communities. M’Gonigle and Starke suggest not that law students take a course in environmental law, for example, but that law schools move toward emphasizing practices transformative of the local environment in which the university exists, socially as well as materially.**

**The scope of the book’s challenge to universities and their disciplinary structures is considerable, and it’s worth noting that CAUT’s past president William Bruneau criticized the book’s methods quite harshly in the *CAUT Bulletin* (54.1). Bruneau finds lacking M’Gonigle and Starke’s awareness of how universities developed and operate, singling out for particular attention their preference for philosopher Marcus Ford, whose ideas about disciplines Bruneau finds “half-baked” (A10). Bruneau sees value in M’Gonigle and Starke’s project, but worries that they may not have worked through its implications nearly carefully enough.**

**For my part, I found myself troubled by the authors’ emphasis on use value. It’s one thing to make the valid point that supposedly disinterested scholarship operates in support of unquestioned interests, but quite another to prefer use value. For one thing, the now-limited range of topics available for study leaves little room for the happy accidents that occur during research, when unexpected lessons are learned. The focus on use value seems likely as well to impose a hierarchy on the disciplines, leading to the denigration of research not directly relevant to the changes that the authors desire. The**

**arts and humanities are particularly at risk of irrelevance, but highly theoretical scientific work may seem equally esoteric.**

**Before reading this book I'd already begun shifting my own academic practices toward projects like those envisioned by M'Gonigle and Starke, and in its broad strokes I support their vision for our campus. But the utopian threads here unnerve me, as does the authors' simultaneous evocation of catastrophe and transformation. We all need to read this book, to adapt its questions and ideas to our home institutions, but we also need to question its assumptions. The dialectical mode M'Gonigle and Starke advocate needs to be deployed even in our reading about their advocacy – even when we support their ends and want to support their means.**

**RICHARD PICKARD** is a senior instructor in the Department of English at the University of Victoria, and is vice-president of ALECC. His primary research interests are eighteenth-century poetry, literature about logging, and B.C. poetry of place.

## **True Crime Buried in Detail**

***Interred with Their Bones: Bill Miner in Canada, 1903-1907* by Peter Grauer. Kamloops: Partners in Publishing, 2006, p/b \$35.00.**

Reviewed by **DANIELLE METCALFE-CHENAIL**

**As any casual student of Canadian history can tell you, there are certain stock characters and themes that inevitably appear in textbooks. The Canadian Pacific Railway (CPR), we are often told, linked the far-flung province of British Columbia to the rest of Canada, creating a country that extended “from sea to shining sea.” To police this expanding nation, Canada had the North West Mounted Police – the Mounties – who upheld the Dominion’s commitment to peace, order, and good government. The United States, of course, is always on hand for useful juxtaposition in these texts: traditional tellings of Canada’s nation-building years emphasize our “niceness” compared with America’s wars of independence, vigilante-style justice, and bloody battles with indigenous peoples.**

**In *Interred with Their Bones*, Peter Grauer has hit upon a story where the CPR, Mounties, indigenous peoples, and the Wild West connect in fascinating ways. Grauer’s principal aim in this work is to trace Bill Miner’s activities in B.C. between 1903 and 1907. Miner, an American stage coach and train robber, was in his late 50s by the time he crossed the border, having spent much of his life behind bars. In the Interior of B.C. he took the name George Edwards, charmed the locals, and undertook more train robberies to finance his penchant for prostitutes, gambling, and fine living. In the process, Miner perpetrated the first robbery on the CPR, was pursued and apprehended by law enforcement agents with the help of Secwepemc (Shuswap) trackers, and then executed an intrepid escape from B.C.’s New Westminster penitentiary.**

**Grauer’s 600-page work is a chronological account of Miner’s time in B.C. and easily encompasses enough material for three different books. The promotional materials slot *Interred with Their Bones* in the historical true crime genre, but whole sections could be lifted to create community histories of the towns through which Miner passed. While historical true crimes generally evoke a place at a particular moment in time - Savannah is central to John Berendt’s *Midnight in the Garden***

***of Good and Evil*, for example – Grauer’s detailed descriptions disrupt the Miner narrative. Furthermore, while the work is purportedly about Miner, Grauer includes so much biographical material on other individuals that Miner is often overshadowed. In the end, Miner and his crimes are buried, and the reader becomes lost in minutiae.**

**It is clear that Grauer loves his subject. My hunch is that after six years of research he fell into a common-enough trap: he simply could not bear to cut any of the material he had gathered. After all, he worked hard to gain access to previously restricted materials, conducted interviews with settlers who met Miner at the turn of the century, and attempted to synthesize all the available primary and secondary sources on Miner’s B.C. activities in this work. While reading, however, I had the distinct feeling that the sources had gained the upper hand and Grauer had lost the book’s focus. Part of this is due to the book’s “raw” feeling: a professional editor could have significantly improved the readability of the book by re-organizing sections, culling extraneous passages, and tightening the prose.**

**There are moments in the work that indicate Grauer could be a successful writer in the historical true crime genre. When Grauer recreates Miner’s robberies and escape from prison, he generates a sense of immediacy and suspense that is muddled in the longer descriptive passages. His use of dialogue is also well done, and I kept hoping for more. In addition, Grauer does a solid job situating the book in the interior’s landscape, providing evocative descriptions of the terrain. Miner became intimately familiar with this region while planning his crimes, and Grauer convincingly argues that it was this knowledge that allowed Miner to escape to the United States undetected.**

**This book could be a useful tool for professional and amateur historians in several ways. Grauer includes wonderful maps, photos, and images in this work as well as long passages from his interviews. He also reproduces documents from the time period: CPR and law enforcement telegrams, trial transcripts, poems, House of Commons debates, for instance. And, while the amount of detail interrupts the narrative, it is certainly valuable for genealogists, local B.C. historians, and those interested in the operations of the CPR and NWMP.**



**After reading *Interred with Their Bones* it is clear that the events surrounding Miner's time in Canada are still a compelling and instructive moment in our nation's past. While this work is a useful compendium of sources and facts, it does not present Miner's escapades in gripping narrative form and thus ultimately fails as a historical true crime story.**

**DANIELLE METCALFE-CHENAIL** recently completed her MA in History at the University of British Columbia. Since moving to B.C. in 2005 her research has centred on the history of the interior of B.C. and Washington State, culminating in her thesis, "Unsettling Times: Interior Salish Religious Responses to the 1872 Earthquake in the Inland Northwest." She recently won the Okanagan Historical Society's essay contest, and that article – "Hidden Pasts and Unspoken Histories: J.M. Baudre, O.M.I. and the Missionary Oblates of Mary Immaculate in the Okanagan Valley" – will appear in their upcoming publication.

## **Is Anyone Listening? Does Anyone Care About the State of Canadian History?**

***Speaking in the Past Tense: Canadian Novelists on Writing Historical Fiction* by Herb Wyle. Waterloo. Wilfred Laurier UP. 2007. p/b 26.95.**

Reviewed by **DIANE GUICHON**

**Herb Wyle would have us believe that there exists a “renewed interest” in Canadian history due to the popularity of the Canadian historical fiction novel. According to Wyle, novels such as Rudy Wiebe’s *The Temptations of Big Bear* and Timothy Findley’s *The Wars* have kept Canadians’ interest in our historical past alive in the midst of a public debate over whether Canadians still possess knowledge of our history. Who can answer all those July 1st questions posted in local newspapers that ask readers to identify our Fathers of Confederation, our Nobel Prize winners, or our last war against the United States? No doubt the readers of this newsletter, *The Goose*, have all the correct answers, but who else is listening to this dialogue and who else really cares? If however, you *do* care about how Canadian history is perceived and represented to the public, and if in particular you have an interest in the way writers research and fictionalize Canadian history, Wyle’s book of interviews, *Speaking in the Past Tense: Canadian Novelists on Writing Historical Fiction*, may hold your attention through all three hundred and twenty-seven pages of written material.**

**Herb Wyle, an Associate Professor of English at Acadia University, interviews eleven Canadian historical fiction authors: Joseph Boyden, George Eliot Clarke, Michael Crummey, Wayne Johnston, Heather Robertson, Fred Stenson, Margaret Sweatman, Jane Urquhart, Guy Vanderhaeghe, Thomas Wharton, and Rudy Wiebe. Wyle describes these authors as “contemporary writers whose work in some ways engages in a dialogue with the public historical record and identifiable historical figures but has also started to push the boundaries of that definition and the definition of history.” The subtext suggests a movement has been afoot in the literary world that would lead Canadians away from a glorification of a unified mythology of Canada’s past towards a “politics of discovery and settlement, armed conflict and expropriation of**

**territory, the imposition of European cultural and social standards, and racial and cultural hybridity.”**

**While Wylie acknowledges that as history lessons are moving away from the generalized documentation of a dominant patriarchal culture to a Canadian regional specificity, gender diversity, and postcolonial interests, voices defined as “women, the working class, and racial(ized) minorities” remain underrepresented. He suggests that this scarcity of minority influence reflects the fact that such voices were historically excluded from the master narrative of Canada’s history. This sentiment echoes in George Elliot Clarke’s comment that it is only now that a contemporary generation of writers from minority groups feels sufficiently “secure enough in their place in Canada to write about their histories.”**

**I rather doubt Wylie’s claims that the popularity of Canadian historical fiction has given rise to a renewed interest in Canadian history, but I have no doubt concerning the popularity of the published author interview. Almost every Canadian literary magazine from the *Malahat Review* to the avant-garde *dANDelion* magazine publishes interviews with creative writers within each of its editions. Publishers frequently issue book collections of author interviews: Tim Bowling’s *Where the Words Come From* and Di Brandt’s and Barbara Godard’s *Re: Generations, Canadian Women Poets in Conversation* are two such recent collections.**

**Designed to be overheard, interviews invite readers into cozy coffee bars, living rooms, or email chat-rooms to listen in on conversations. Less formal and more readily consumed by a general audience than essays, interviews also allow readers a glimpse into the personalities of the interviewer and interviewee. Readers hear the laughter and enthusiasm in George Elliot Clarke’s voice and they can come to appreciate Wayne Johnston’s articulate and astute intelligence. And, let’s face it, there is always the chance of encountering some juicy gossip during an interview. Unfortunately, the Canadian historical fiction writers interviewed in *Speaking in the Past Tense* are not particularly entertaining in these passages – no doubt it is a reflection of the serious subject matter and the nature of the questions posed by Wylie.**

**There is also little controversy between the pages of *Speaking in the Past Tense*. Everyone is very civil and agreeable and everyone speaks rationally concerning, for instance, the ethics of fictionalizing details of real persons. However, the close reader might receive a moment of titillation when Rudy Wiebe defends his position of having never written any "contemporary Native stories... the way W.P. Kinsella tried"; or when Heather Robertson defends her writing about William Lyon Mackenzie's masturbation practices, and alludes to the prejudice against non-academics who write Canadian history.**

**While interviews used to be conducted in person with a tape recorder, most interviews now take place via the convenience of electronic mail. Spontaneity has, for the most part, been lost through this more reflective medium. Wyle keeps his questions in these interviews relatively short but many of his authors' answers run over a page long. These series of questions and answers are carefully orchestrated toward Wyle's clearly stated purpose to raise Canadians' awareness of the importance of their past. Secondary and tertiary purposes for the interviews also exist: it is good advertising for the historical fiction authors and their books, and the interviews allow Wyle to educate the public as to the history behind the fiction. Not only do the interviews review material from such books as Wayne Johnston's *The Navigator of New York* or Fred Stenson's *The Trade*, but *Speaking in the Past Tense* revisits the public record on these histories by posting pictures of Robert Peary in the Arctic (from *The Navigator of New York*) and John Rowland, Fort Edmonton's Chief Factor (from *The Trade*), for instance. With a twenty-four page introduction on the issues facing the study of Canadian history and nine pages of bibliographical reference material, *Speaking in the Past Tense* is intended to not just speak of the past, but to educate readers about the history lessons of our Canadian past. Is anyone outside the academic world listening and does anyone outside the academic world really care?**

**DIANE GUICHON** is a recent M.A. graduate of the Creative Writing Program at the University of Calgary. Nightwood Editions is publishing her first book of poetry, *Birch Split Bark*, in October 2007. A poetry manuscript, *Vignettes*, was adapted for the stage and performed by the University of Calgary's Nickle and Dime Production Company in February 2006. She currently lives in Calgary with her family where she teaches Poetry and Effective Writing. Diane is interested in the

current dialogue taking place within Canadian poetry circles concerning the nature of poetry – the how, the what, the why, and the who of contemporary Canadian texts. She has conducted a series of interviews with such Canadian poets as Tom Wayman, Carmine Starnino, and derek beaulieu.

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

Edmonton: NeWest Press, 2007. 244 pp. Paper \$24.95.

Reviewed by **ANGELA WALDIE**

**"It is impossible for me to write the land," Di Brandt begins her newest collection of essays, entitled *So this is the world & here I am in it*, before proceeding to offer an account of the Manitoba prairie characterized by vastness and confinement, exile and belonging, plenty and hunger, and a poet's attentiveness to names such as caragana and chamomile, cicadas and lamb's quarters, kingbirds and currants (1). Brandt's language conveys exuberance for her home place, but also awareness of the many paradoxes it harbours. She contends that the Mennonites have found refuge in an "earthly paradise" that is simultaneously a "stolen land, Métis land, Cree land, buffalo land," where women have "no place, no voice of their own in the Mennonite farm village economy," and where pesticides and fertilizers are eroding the biodiversity of the land, and compromising the health of those who farm it (1, 1, 4). As with many of the twelve essays that form this collection, Brandt's introductory chapter celebrates the land but complicates this celebration by revealing humankind's relationship to the natural world as complex, contingent, and fraught with the potential for ecological damage.**

**The essays of *So this is the world* are as wide-ranging as the Manitoba prairie with which Brandt begins, spanning the works of writers such as Mavis Gallant, Adele Wiseman, Dorothy Livesay, David Arnason, and James Reaney; the experiences of being a Mennonite, a poet, an academic, and a twin; the intricacies of rural and urban communities; and the artistic expressions of bees. Regardless of her subject, Brandt's enthusiasm and lyricism ensured my engagement with each essay, so much so that I found myself searching the library shelves for David Arnason's "Mary Yvette," which Brandt describes so evocatively, and longing to explore Berlin in Brandt's footsteps, as she contemplates the depth of emotion and expression in the theatres of a city determined to address its troubled past. Brandt's consideration of urban places complements her accounts of her rural upbringing. Her**

reflections on cultural and creative opportunities in urban centres such as Winnipeg, for example, allow her to explore the relationship between "wilderness" and "civilization." While a concern with the binary opposition or imbrication of these terms has long been present in ecocritical explorations, Brandt offers an intriguing approach to this discussion as her sense of "wildness" segues from her "sensuous childhood love of prairie silence and four leggeds and green places" to acts of "wilfulness" and "fantasies of escape to the wild city with its worldly enticements, in particular, the seduction of questionable places like libraries, bookstores, movie theatres, and the university, and folk festivals and rock music concerts, and bars with glittering dance floors, and live theatre" (73, 74, 76). "Wildness" is not a term easily defined or contained. For Brandt, it "seems profoundly about otherness," and characterizes aspects of both rural and urban life, from her attunement to seasonal rhythms in her hometown of Reinland, Manitoba, to the "wild deer and beavers and rabbits and squirrels," the "rich cultural life ... and encounters with diversity" that characterized her experience of Winnipeg (84, 86, 86). Thus, while ecocritical concerns often inform these essays, Brandt complicates conventional discourse with kaleidoscopic shifts in perspective so that no prior connotation of a term as complex as "wildness" may be taken for granted.

The most striking example of Brandt's resistance to established patterns may be found in the chapter "*& then everything goes bee: A poet's journal*," which contains a series of interwoven reflections, excerpts from folklore, scientific studies, and poems that lead the reader towards a profound meditation on the intricacies of *bee-ing*. Focused on Aganetha Dyck's artistic collaborations with bees, Brandt incorporates accounts and photographs of works such as "Lady in Waiting," a "four-foot glass dress, filled with honeycomb, and decorated with exquisite bee-lace" (173). This sculpture is one of the numerous results of Dyck's attempt to recruit honeybees as fellow artists, as she seeks to discover the materials bees most like to work with, and then provides intricate canvases for their honeycombs. Yet Brandt's account extends far beyond simply describing the creations of Dyck and the bees. She also considers the stories humans have shared with and derived from bees, describes the "waggle dance" and other modes of communication among bees, and reflects on the challenges and rewards of inter-species artistic collaboration. Her journal

**culminates in a poem she wrote for the bees, which Dyck would subsequently present to the bees in Braille, thus giving them the opportunity to respond by lacing Brandt's words with honeycomb.**

**Faced with the daunting project of writing the land, writing of childhood and family, describing the many manifestations of wildness, or writing a poem to transcend the inter-species boundary, Brandt responds by accepting the challenges of representation and language and offering self-reflective and exuberantly lyrical essays, which reflect a nuanced imbrication of family, community, and natural history. Brandt's attention to aspects of regionalism and the natural world will make *So this is the world* a welcome addition to courses focusing on ecocritical or prairie literature. And I am confident that these essays will be savoured by any reader who has the opportunity to encounter Brandt's thought-provoking and passionate portrayal of her place in the world.**

**ANGELA WALDIE** is a PhD Candidate at the 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.



# ***New and Upcoming Publications***



From **Anansi**

***The Anansi Reader*, edited by LYN CODY**

Release Date: October 2007

Genre: non-fiction;fiction

\$19.95 CDN 400 pp Paperback 0-88784-775-7

"...A list of Anansi authors over the past forty years is a veritable "who's who" of Canadian and international writers. Here, in this impressively curated "reader," award-winning writer Lynn Coady has gathered excerpts from forty important and influential books -- a mix of fiction, nonfiction, and poetry -- ten from each decade of the press's existence. And, in a surprising and fresh coda, she also takes us into the future: excerpts from five exciting works in-progress to be published within the next two years." Go to [http://www.anansi.ca/titles.cfm?pub\\_subid=817](http://www.anansi.ca/titles.cfm?pub_subid=817)

From **Brick Books**

***Thin Moon Psalm* by SHERI BENNING**

Release Date: Fall 2007

Genre: Poetry

\$18.00 Trade p/b 1-894078-60-8

"Rapt, musical, passionately engaged, the poems in *Thin Moon Psalm* move towards their own inner stillness, while also bearing witness to the power of relatedness – to family, lovers, and the prairie landscape itself. Many of them are poems of remembrance and deep grieving, recalling in etched details the rigours and joys of life on a prairie farm, and those iconic moments which are alive with the unspoken – moments between father and daughter, mother and child, sister and sister, lover and lover, poet and friend..." <http://brickbooks.ca/NewBooks.htm#thin>

***Goldcrest Falling* by JOHN ENNIS**

Release Date: Available

Genre: Poetry

Publisher: Scop Productions (England), Distributed by Brick

\$15.00 Trade p/b 0-9730945-4-0

"The goldcrest, Europe's smallest bird, is central to the varied inspiration of the poems in *Goldcrest Falling* where the bird motif acts as a bonding force. The poems celebrate rural epiphanies of the author's early childhood, and the child's eye, where the good, the bad and the daring in life are seen in microcosm. They explore musical tapestries of personal and social suffering amid some of the "snarled myths" of our times..."

<http://brickbooks.ca/NewBooks.htm#thin>

***The Echoing Years: an Anthology of Contemporary Poetry and Translation from Canada and Ireland* edited by J. ENNIS, R. MAGGS & S. McKENZIE**

Release Date: November 2007

Genre: Poetry

Publisher: Waterford Institute of Technology and Waterford (England),

Distributed by Brick

\$50.00 Trade p/b 0-9540281-6-3

"*The Echoing Years* completes a trilogy of anthologies combining the poetry of Ireland and Newfoundland & Labrador. *The Backyards of Heaven* (2003) and *However Blow the Winds* (2004) have sold out. This new volume expands its coverage to poetry from across Canada, including French-Canadian (partly in translation) and Aboriginal work, published since 1980. It contains 172 poets, (87 Canadian, 85 Irish), and includes translations/versions of Dante, Virgil, and eastern European poets..."

<http://brickbooks.ca/NewBooks.htm#wood>

***Two Hemispheres* by NADINE McINNIS**

Release Date: Fall 2007

Genre: Poetry

\$18.00 Trade p/b 1-894078-59-4

"In the afterword to *Two Hemispheres*, McInnis describes her first encounter with the remarkable photographs that illustrate this moving volume. Patients of the Surrey County Lunatic Asylum, these women's names and stories are lost to history. McInnis imagines their experiences of mental illness as she explores her own journey through clinical depression, and finds in these haunting photographs solace and community."

<http://brickbooks.ca/NewBooks.htm#wood>

***Woodshedding* by S.E. VENART**

Release Date: Fall 2007

Genre: Poetry

\$18.00 Trade p/b 1-894078-61-6

"Whatever their subject—the unwinding of lovers, childhood as the foundation of being, the metaphorical life of everyday objects and events—S.E. Venart's poems show us a kind of courage that is quotidian. Surviving childhood, surviving failed love, finding solace in the self, and reinvigorating that self: this is the world Venart reveals to us, in all its prescient detail. A honest and lyrical first book." <http://brickbooks.ca/NewBooks.htm#wood>

From **Brindle & Glass**

***A Ghost in Waterloo Station* by BURT ALMON**

Release Date: September 2007

Genre: Poetry

\$18.95 978-1-897142-8-8

"...The poems in *A Ghost in Waterloo Station* take the everyday world as their point of departure, but the place of arrival "is never the shore you started from." Vivid invocations and meditations on childhood, art, and travel bring together places and people as likeable and unexpected as the wry poetic sensibility recommending them to our attention..." For more information go to [http://www.brindleandglass.com/books/a\\_ghost\\_in\\_waterloo\\_station.htm](http://www.brindleandglass.com/books/a_ghost_in_waterloo_station.htm)

***What We're Left With* by BEN MURRAY**

Release Date: September 2007

Genre: Poetry

\$18.95 128 pages 1-897142-29-3

"...The poems in Ben Murray's debut collection *What We're Left With* reflect on disconnection as a feature of contemporary urban experience. Murray's poems tackle themes of isolation and human separation from nature..." For more go to [http://www.brindleandglass.com/books/what\\_were\\_left\\_with.htm](http://www.brindleandglass.com/books/what_were_left_with.htm)

From **Coach House Books**

***GreenTOpia: Towards a Sustainable Toronto*, edited by JONNY DOVERCOURT, CHRISTINA PALASSI, AND ALANA WILCOX**

Release Date: Fall 2007

Genre: environment; essays

\$24.95 p/b 256pp. 1552451941

"...What would make Toronto a greener place? This third book in the *uTOpia* series asked imaginative Torontonians to think both big and small about how we might make our city more environmentally wise and responsible. They responded with immodest proposals and how-to tips, thoughtful considerations and flights of fancy that just might work. They wrote essays long and short, taking stock of how far we've come in the struggle to green ourselves and providing suggestions for simple actions with big effects. Their ideas – sometimes playful, sometimes pie-in-the-sky – offer brazen new perspectives on transportation, garbage, trees, energy, water, animals and green space and arrive at imaginative and ingenious

solutions to the problems plaguing all modern cities..." For more details see <http://www.chbooks.com/catalogue/index.php?ISBN=1552451941>

**Work of Days by SARAH LANG**

Release Date: Fall 2007  
Genre: Poetry  
\$15.95 p/b 68pp 1552451895

"...The first section of this extended meditation borrows from *The Farmer's Almanac*, while the second is infused with the language of the occult. In the third part, Lang invokes the vocabulary of the institution – the airport, the hospital. In the end, these linguistic pillagings accrete into a poignant shadow under the letters of Lang's own words, pulling them into a stark and alluring focus..." For more information see <http://www.chbooks.com/catalogue/index.php?ISBN=1552451895>

From **Cormorant Books**

**Days of Sand by HÉLÈNE DORIAN, translated by JONATHAN KAPLANSKI**

Release Date: October 2007  
Genre: Memoir  
\$22.95 trade p/b 200 pp 978-1-897151-07-5

"...an autobiographical work which transcends mere biography to become a work of sensory fiction. In vivid, poetic language, Dorion has created an intimate work of contemplation and meditation. Set on the shores of the St. Lawrence and the beaches of Maine, the novel mixes memory and desire, the past with the present. The ideas and themes explored are those that have been present throughout Dorion's critically acclaimed career: namely, the place of the private individual in the public space..." Go to <http://www.cormorantbooks.com/titles/daysofsand.htm>

From **Coteau Books**

**The Crooked Good by LOUISE HALFE**

Release Date: November 2007  
Genre: Poetry  
\$14.95 CAD 13-978-1-55050-372-2

"...Through the voice of ê-kwêskît – Turn-around Woman – Louise Halfe guides the reader on a three-fold journey down a path where the personal, the historical and the mythic walk hand-in-hand. Louise Halfe revisits familiar aboriginal themes, but pushes them farther than she has before, in this third collection of her moving, powerful poetry. The ancestors speak through a Mother's fireside stories, and the figure of Rolling Head recurs

everywhere on the path – as nightmare, as conscience, as maternal lover...”  
For more go to  
<http://www.coteaubooks.com/bookpages/crookedgood.html>

***My Human Comedy* by GERALD HILL**

Genre: Poetry  
Release Date: February 2008  
\$14.95 13-978-1-55050-371-5

“Gerald Hill uses familiar images from nature, sports and creative writing to create these captivating mediations on life and love, family, and loss. Although there is much longing and loneliness in *My Human Comedy*, what passion there is for playful words, the play of words, the layering and combining of images into still-life vignettes...” To read more go to  
<http://www.coteaubooks.com/bookpages/MyHumanComedy.html>

From ***Douglas & McIntyre***

***Recording Their Story: James Teit and the Tahltan* by JUDY THOMPSON**

Genre: Biography/ Native Studies  
Release Date: September 2007  
224pp \$55.00 h/b 978-1-55365-232-8

“James Teit emigrated from the Shetland Islands to British Columbia in 1884, at the age of nineteen. In Canada he became a hunting guide, a linguist who spoke several Indian languages, and an activist for Native rights. An 1894 meeting with American anthropologist Franz Boaz led to a long collaboration that established Teit as an authority on the Interior Salish peoples...” For further information see:  
<http://www.greystonebooks.ca/pdf/D&MCatalogueFall2007.pdf>

***Arc of the Medicine Line: Mapping the World’s Longest undefended Border Across the Western Plains* by TONY REES**

Genre: History  
Release Date: September 2007  
384 pp \$36.95 978-1-55365-278-6

“The border between Canada and the United States was laid out in many stages over more than a century, but the biggest part of the job was the long, (mostly) straight line across the prairies. On September 18, 1872, two large teams of army surveyors—one from each country—met at the Red River on the Manitoba-Minnesota border to fix, for the first time, the precise location of the 49<sup>th</sup> parallel between the swampy shores of Lake of the Woods and the Continental Divide in the distant Rockies...” For more details see  
<http://www.greystonebooks.ca/pdf/D&MCatalogueFall2007.pdf>

***City Making in Paradise: Nine Decisions that Saved Greater Vancouver's Livability* by MARK HARCOURT and KEN CAMERON with SEAN ROSSITER**

Genre: Social Science/Urban Planning

Release Date: 2007

240pp \$24.95 Trade p/b

978-1-55365-257-1

"...This compelling book details the nine most important decisions made in the Greater Vancouver region since the 1940s...By tracing today's successes back to their roots, they illustrate their central theme: that cities are the result of the daily choices we make as leaders, activists and citizens." Go to

<http://www.greystonebooks.ca/pdf/D&MCatalogueFall2007.pdf>

From ***Fifth House***

***Achimoona: Native Stories* by Jordan Wheeler, Wes Fineday and Harvey Knight -French version, introduction written by MARIA CAMPBELL**

Release Date: Fall 2007

Genre: Juvenile Fiction/Native Literature

\$19.95 Trade p/b 920079377

"*Achimoona*, which means "stories" in Cree, is a collection of tales by Native writers for children ages eight and up. These stories are full of magic and music, ranging from realism to fantasy, adventure to allegory, set in the present but replete with echoes of the past. In *The Hockey Game*, a young Native boy boarding with a white family is trying to make sense of the new world in which he finds himself. *Naska*, a powerful and poetic story written from the point of view of a northern pike, follows the fish as she hunts the South Saskatchewan River and listens to the tales the water tells her. In *The Pillars of Paclian* Chuck takes a strange journey, with an earthworm as his guide, and learns important lessons about the interrelationships between people and nature..." <http://www.fitzhenry.ca/detail.aspx?ID=9599>

From ***Fitzhenry & Whiteside Publishing***

***Alberta Art and Artists* by PATRICIA AINSLE and MARY-BETH LAVIOLETTE**

Release Date: Fall 2007

Genre: Art/Canadian

\$39.99 Trade Cloth 1894856619

"...Throughout three sections, Ainslie and Laviolette provide introductions to the art they describe, explaining beginnings and development of

movements, art schools, sketch clubs, galleries, and artist-run centres; the significance of artists and teachers to those institutions and movements; and the importance of social and political context to all artistic events. Also included in this fantastic volume are the biographies of each of the artists showcased..." Go to <http://www.fitzhenry.ca/detail.aspx?ID=10018>

***Breaking Trail: From the Northern Frontier to the Oil Fields of Dubai* by TOM MORIMOTO**

Release Date: Fall 2007

Genre: Memoir

\$24.95 Trade Paper 189725217X

"When he was a boy, Tom Morimoto saved up a dollar and ordered a book called *How to Box* so he could defend himself against the kids who called him "Jap." In fact, Morimoto has always been a fighter who went from working in his father's market garden to working with sheikhs in Dubai. If anyone should write a memoir it is Tom Morimoto, and he has done it grandly with *Breaking Trail*..." <http://www.fitzhenry.ca/detail.aspx?ID=10025>

***Canada Rocks: The Geologic Journeys* by NICK EYLES and ANDREW MIALL**

Release Date: October 2007

Genre: non-fiction/Earth Sciences

\$60.00 CAD 1550418602

"...Profusely illustrated throughout with full colour and black and white photographs, charts, maps, graphs and sketches, the book explores the country from north to south, and from east to west, exploring that incredible history through modern day sites and land shapes created in our distant past..." For more details see <http://www.fitzhenry.ca/detail.aspx?ID=9834>

***Pumped: Everyone's Guide to the Oil Patch* by DAVID FINCH**

Release Date: October 2007

Genre: Non-fiction/Environmental History

\$22.95 1897252099

"...Seasoned petroleum historian David Finch engages and entertains as he acquaints us with the basic vocabulary and mechanics of Canada's oil industry right through its most complex issues..." See <http://www.fitzhenry.ca/detail.aspx?ID=10055>



From **Gaspereau Press**

**The Stone Canoe: Two Lost Mi'kmaq Texts**  
**by ELIZABETH PAUL & PETER SANGER, with illustrations by**  
**ALAN SYLIBOY**

**Release Date: October 2007**

**Genre: Literary Criticism**

**\$29.95 CAN Trade Paper 1554470439**

"This is a story about two stories and their travels through the written record. The written part begins in the mid-nineteenth century, when Silas T. Rand, a Baptist clergyman from Cornwallis, Nova Scotia, took as his task the translation of the Bible into Mi'kmaq - the language of the indigenous communities in the region. In the process of developing his vocabulary, Rand transcribed narratives from Mi'kmaq storytellers. Until recently, it appeared that none of the early transcriptions in the original Mi'kmaq had survived. Then, in 2003, poet and essayist Peter Sanger uncovered two manuscripts among the Rand holdings in the library at Acadia University in Wolfville, Nova Scotia. At the heart of *The Stone Canoe* are the two stories, including Rand's published versions, along with new translations and transliterations by Elizabeth Paul, a Mi'kmaq speaker and teacher of the Eskasoni First Nation. Both are among the earliest examples of indigenous Canadian literature recorded in their original language; the 1847 transcript being perhaps the earliest. Their publication in *The Stone Canoe* makes a significant contribution to our understanding of Mi'kmaq storytelling and indigenous Canadian literature. The book also includes illustrations by Mi'kmaq artist Alan Sylliboy. See <http://www.gaspereau.com/1554470439.shtml>

**Everywhere Being is Dancing: Talks & Meditations by ROBERT**  
**BRINGHURST**

**Release Date: October 2007**

**Genre: Essays**

**\$31.95 CAN Trade Paper 1554470447**

In this companion volume to *The Tree of Meaning* (GP, 2006), Robert Bringhurst collects talks and meditations under the principle that "everything is related to everything else." His studies of poetry, polyphonics, oral literature, storytelling, translation, mythology, homogeny, cultural ecology, literary criticism and typography all build upon this sense of basic connection. Bringhurst's thinking involves the work of poets, musicians, artists and philosophers as varied as Ezra Pound, John Thompson, Don McKay, Empedokles, Parmenides, Aristotle, Skaay, Plato, George Clutesi, Elizabeth Nyman, Ludwig Wittgenstein, Dennis Lee, Glenn

Gould, Joan Miró and Charlie Mitchell. For more details see  
<http://www.gaspereau.com/1554470447.shtml>

***Making & Being: Selected Talks & Meditations* by ROBERT BRINGHURST**

Release Date: October 2007  
Genre: Essays  
\$99.95 CAN 1554470455

"The hardcover editions of Robert Bringhurst's *The Tree of Meaning and Everywhere Being is Dancing* in a single boxed set."  
<http://www.gaspereau.com/1554470455.shtml>

***Actualities* by MONICA KIDD**

Release Date: September 2007  
Genre: Poetry  
\$16.95 CAN Trade Paper 1554470412

"Gathered from its author's wide-ranging experience, Monica Kidd's debut collection includes local legends and personalities, imagined scenarios based on found photographs, lamentations and confessions of love, lyrical studies of medical anomalies, and landscape portraits. Kidd's deft imagery and songlike stride render her subjects in striking, familiar gestures that bring the reader alongside her gait and into her mind's eye..."  
<http://www.gaspereau.com/1554470412.shtml>

***Gaspereau Gloriat: Book of the Blessed Tenth Year, Vol. 2: Prose*  
Edited by MICHAEL DEBEYER, KATE KENNEDY and ANDREW STEEVES**

Release Date: September 2007  
Genre: Prose anthology  
\$27.95 CAN Trade Paper 1554470390

"Volume two in Gaspereau Press's tenth-anniversary celebration is an anthology of our best prose. In the last decade, books of fiction, memoir, personal narrative, local and natural history, bibliophilic detective work, philosophy, lectures and essays have been launched from our doors. This anthology brings together excerpts from the finest of those volumes, including work by Tim Bowling, Robert Bringhurst, Carol Bruneau, Jonathan Campbell, Susan Haley, Glen Hancock, Sean Johnston, Larry Lynch, Elaine McCluskey, Don McKay, Peter Sanger, John Ralston Saul, Bob Snider, J.J. Steinfeld, John Terpstra, Kent Thompson, Thomas Wharton and Harrison Wright."  
<http://www.gaspereau.com/1554470390.shtml>

***Gaspereau Gloriatur: Book of the Blessed Tenth Year, Vol. 3: Annotated Bibliography, edited by ANDREW STEEVES and JOE STEVENS***

**Release Date: September 2007**  
**Genre: Annotated bibliography**  
\$24.95 CAN Trade Paper 1554470404

"The third and final volume in Gaspereau Press's tenth-anniversary set is an annotated bibliography of the books and ephemera - posters, invitations, catalogues, samplers - issued from Gaspereau Press since the business was launched in 1997. For readers of Gaspereau Press titles, the avid archivist, and those interested in small press publishing, design and printing, this bibliography provides a comprehensive listing of our first decade. The book includes both colour and black & white reproductions, commentary by co-publisher Andrew Steeves, and an introductory essay by archivist, collector and long-time friend of the press, Joe Stevens. Each entry in the bibliography provides production specifics as well as more detailed notes on design and manufacturing issues, and even occasional anecdotes from those particularly adventure-fraught projects. A must-have for Gaspereaphiles." <http://www.gaspereau.com/1554470404.shtml>

***Gaspereau Gloriatur Universus***

**Release Date: September 2007**  
**Genre: Literary Collection**  
\$69.95 CAN 1554470463

Includes all three volumes of Gaspereau Gloriatur in a single boxed set.  
<http://www.gaspereau.com/1554470463.shtml>

From **Greystone Books**

***The Last Wild Wolves: Ghosts of the Great Bear Rainforest* by IAN MCALLISTER**

**Release Date: October 2007**  
**Genre: Nature/natural history**  
\$45.00 h/b 109 full-colour photographs 978-1-55365-242-7

"...for seventeen years, Ian McAllister has lived on the rugged north coast of British Columbia, one of the last places on the planet where wolves live relatively undisturbed by humans. This book describes his experiences over that period following two packs of wolves, one in the extreme outer coastal islands and another farther inland in the heart of the Great Bear Rainforest..." For more information go to <http://www.greystonebooks.ca/pdf/GreystoneCatalogueFall2007.pdf>

***The Great Lakes: the Natural History of a Changing Region* by  
WAYNE GRADY**

Release Date: October 2007

Genre: Nature/natural history

\$49.95 h/b 120 full-colour photos, 39 B&W illustrations 978-1-55365-197-0

"...*The Great Lakes: The Natural History of a Changing Region* is the most authoritative, complete, and accessible book to date about the biology and ecology of this vital, ever-changing terrain. Written by one of Canada's best known science and nature writers, this essential resource features superb nature photography and numerous sidebars that focus on specific animal, plant and invertebrate species..."

<http://www.greystonebooks.ca/pdf/GreystoneCatalogueFall2007.pdf>

***Spotted Owls: Shadows in an Old-Growth Forest*, photographs  
by JARED HOBBS and text by RICHARD CANNINGS**

Release Date: October 2007

Genre: nature/natural history

\$39.95 h/b 100 full-colour photographs 978-1-55365-241-0

"...This celebration of the Spotted Owl, with stunning photographs by wildlife photographer Jared Hobbs and an authoritative text by biologist Richard Cannings, is a must for anyone who cares about the preservation of nature and the fate of this emblem of the old-growth forest. The very rare photographs capture these nocturnal hunters in midflight with wings spread, peering out of tree cavities, or tending to their young. The informative text by master birder and esteemed biologist Cannings describes the natural history of the owls and the threats to their survival..."

<http://www.greystonebooks.ca/pdf/GreystoneCatalogueFall2007.pdf>

From ***Goose Lane Books***

***Falseworks* by GARY GEDDES**

Release Date: September 2007

Genre: Poetry/illustrated

\$19.95 120pp 978-0-86492-498-8

"On June 17, 1958, Vancouver's Second Narrows Bridge collapsed while under construction. Eighteen men plunged to their deaths. On the cusp of the 50th anniversary of the disaster, critically acclaimed poet Gary Geddes provides an intimate portrait of the many lives affected by the toppling of that seemingly indomitable structure..." for more details go to

[http://gooselane.com/gooselaneeditions/?page\\_id=43](http://gooselane.com/gooselaneeditions/?page_id=43)

From ***Hagios Press***

***Erratic* by DONNA KANE**

Release Date: September 2007  
Genre: Poetry  
\$16.95 978-0-9739727-9-5

"From the vantage point of her home in Northern BC, Donna Kane offers readers her gift for voicing her immersion in the natural world. Her language is intimately attentive to human fragility as well as our indifference to nature. For Kane, the human presence is component rather than dominant. Kane's is a much-welcomed new voice and her poems ring with empathy and authenticity..." For further details see <http://www.hagiospress.com/?s=&pid=11>

From **Harbour Publishing**

***The Lost Coast: Salmon, Memory, and the Death of Wild Culture***  
**(Nightwood Editions) by TIM BOWLING**

Release Date: September 2007  
Genre: Memoir/natural history/environment  
\$29.95 h/b 0-88971-211-5

"Somewhere between joyous affirmation of British Columbia's splendour and momentous grief for the destruction of a once thriving salmon culture comes the newest work from acclaimed poet and novelist Tim Bowling. *The Lost Coast* is a lyrical, impassioned lament for the home Bowling once knew and for the river and creatures that continue to haunt his imagination..."  
<http://www.nightwoodeditions.com/title/TheLostCoast>

***Birch Split Bark*** (Nightwood Editions) by **DIANE GUICHON**

Release Date: October 2007  
Genre: Poetry  
\$16.95 p/b 0-88971-215-8

"In her debut collection of poems, *Birch Split Bark*, Diane Guichon uses a quintessentially Canadian image—a birch bark canoe—to speak of those private waters that make us universally human. By writing in the first person of a father, a mother, a son and a daughter, she bridges age to gender, myth to memory and hatred to reconciliation. These poems are brave and brilliantly voiced and her descriptions are as haunting as a loon's concerto on a silent summer lake. Guichon's characters speak to the plurality of Canadian identity; in four distinct voices, Guichon pulls apart the myths that have created us and continue to dictate who we must be. *Birch Split Bark* proves that canoes will always write history upon their waters just as poets will write humanity upon the page." For more details go to <http://www.nightwoodeditions.com/title/BirchSplitBark>

***The Love Song of Laura Ingalls Wilder*** (Nightwood Editions) by  
**SHARON MCCARTNEY**

Release Date: Available

Genre: Poetry  
\$16.95 p/b 0-88971-233-6

"...The poems in *The Love Song of Laura Ingalls Wilder* subversively and imaginatively inhabit the voices of characters from Wilder's famous *Little House* books—human and non-human, animate and inanimate—but launch them in new directions. Rather than acting as extensions of Wilder's stories, the voices, characters and details in the poems become vehicles for modern-day questions and observations..."

<http://www.nightwoodeditions.com/title/TheLoveSongofLauraIngallsWilder>

### ***Muybridge's Horse* (Nightwood Editions) by ROB WINGER**

Release Date: Available  
Genre: Poetry  
\$16.95 p/b 0-88971-231-X

"...Whether navigating hallucinogenic American deserts, violent coastal geographies, or a feral 1850s San Francisco, Rob Winger's tale uses an inventive combination of poetic styles and voices, recounting early attempts to capture images on glass. Searching out stereoscopic beauty, Winger's version of Muybridge carries portable darkrooms from the heights of Yosemite's domes to the depths of the North and South American coastlines, and ultimately onto an 1878 race track, where a battery of fifty cameras settles a bet about a horse's stride, forever changing the world's understanding of movement..."

<http://www.nightwoodeditions.com/title/MuybridgesHorse>

From **MAA Press**

### ***Blue Valleys: An Ecological Memoir* by LUANNE ARMSTRONG** The Blue Book - Colours of the Columbia Series

Upcoming in Fall of 2007 To order Maa Press titles, please contact the publisher at [maapress\[at\]netidea.com](mailto:maapress[at]netidea.com) or write: K. Linda Livi, MAA Press, 1-4925 Marell Rd., Nelson, BC, V1L 6X4, Canada.

<http://community.netidea.com/maapress/>

From **McClelland & Stewart**

### ***Measuring Mother Earth* by HEATHER ROBERTSON**

Release Date: October 23, 2007  
Genre: Biography  
\$34.99 H/c 360 pp, 978-0-7710-7539-1

"A vivid, entertaining portrait of the great Canadian explorer Joseph Burr Tyrrell, the man who single-handedly invented the notion of the "Romance of the North". In the nineteenth century, exploring the Earth was as exciting and awe-inspiring an activity as space exploration was in the twentieth century. And even as late as the 1880s, vast expanses of Canada remained largely untrodden by Europeans. So joining the Geological Survey in 1882 was the realization of a dream for the short-sighted, profoundly deaf, and egotistical young Joseph Burr Tyrrell..." Go to <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771075391>

***Blue Covenant* by MAUDE BARLOW**

Release Date: October 16, 2007

Genre: Non-fiction

\$19.99 978-0-7710-1072-9

"*An Inconvenient Truth* of water." "Imagine a world in twenty years, in which no substantive progress has been made to provide basic wastewater service in the Third World, or to force industry and industrial agriculture production to stop polluting water systems, or to curb the mass movement of water by pipeline, tanker and other diversion, which will have created huge new swaths of desert..." Go to

<http://www.mcclelland.com/catalog/display.pperl?isbn=9780771010729>

***The Door* by MARGARET ATWOOD**

Release Date: September 11, 2007

Genre: Poetry

\$22.99 978-0-7710-0880-1

"...*The Door* is Margaret Atwood's first book of poetry since the award-winning *Morning in the Burned House* (1995). Its fifty lucid yet urgent poems range in tone from lyric to ironic to meditative to prophetic, and in subject from the personal to the political, viewed in its broadest sense. They investigate the mysterious writing of poetry itself, as well as the passage of time and our shared sense of mortality. The collection begins with poems that consider the past and ends with harbingers of things to come..." Go to

<http://www.mcclelland.com/catalog/display.pperl?isbn=9780771008801>

***That Night We Were Ravenous* by JOHN STEFFLER**

Release Date: September 2007

Genre: Poetry

\$17.99 978-0-7710-8266-5

"...That Night We Were Ravenous is Steffler's most recent book of new poetry. In this extraordinary gathering of poems, he follows the trajectory of some of his earlier work with poems situated in Newfoundland's coves, on trails, and in communities that testify to the pure bite and edge of this terrain. Other poems in the later sections of the book, more intimate, are set in Southern Ontario and Greece..." Go to

<http://www.mcclelland.com/catalog/display.pperl?isbn=9780771082665>

### **Skin Divers by [ANNE MICHAELS](#)**

Release Date: September 2007

Genre: Poetry

\$17.99 978-0-7710-5907-0

"...Michaels is a writer whose thoughts take shape in sensuous images, verbal music, and sinuous lines. Her short lyrics, like the longer monologues based on the lives of historical figures, explore an inner world fluid with feeling and memory. They reveal complex climates of emotion and sentiment, yet remain unsparing and unsentimental. As in the best poetry of our time, the luminous calm at the heart of her vision also registers the pressure of the darkness in our lives that has been momentarily

withstood..." Go to <http://www.mcclelland.com/catalog/display.pperl?isbn=9780771059070>

### **Bay of Spirits: A Love Story by [FARLEY MOWATT](#)**

Release Date: September 2007

Genre: Biography

\$22.99 978-0-7710-6505-7

"In 1957, Farley Mowat shipped out aboard one of Newfoundland's famous coastal steamers, tramping from outport to outport along the southwest coast. The indomitable spirit of the people and the bleak beauty of the landscape would lure him back again and again over the years. In the process of falling in love with a people and a place, Mowat also met the woman who would be the great love of his life..." Go to

<http://www.mcclelland.com/catalog/display.pperl?isbn=9780771065057>

From ***NeWest Press***

### **Salal: Listening for the Northwest Understory by [LAURIE RICOU](#)**

Release Date: October 2007

Genre: Nonfiction/Ecocriticism/Bioregionalism

\$34.95 CDN 1-897126-22-0



**"*Salal* is a unique book about a commonplace plant. Part travel narrative, part literary memoir, part "ethnography" of a plant that usually goes unnoticed, Laurie Ricou's book traces the poetry and culture of salal while letting readers in on its secrets. Salal's high-gloss leaves and delicate salmon-white flowers are compelling, and as a staple of the floral greens industry, its impact is global. Through interviews, commentary, and well-documented research, Ricou tells the stories of salal—how it is used, what it means to writers and artists, how it is gathered, and what the vagaries of the salal industry are all about..."** Go to <http://www.newestpress.com/books/salal.html>

***Wonderfull* by WILLIAM NEIL SCOTT**

Release Date: October 2007  
Genre: Fiction  
\$22.95 CDN 1-897126-19-0

**"When Emma Brodie, local prophet and mother of three, steals a boat and exiles herself to the middle of the bay for seven days and seven nights, she sets about a chain of strange and wonderful events in the sleepy village of Garfax—a village no longer listed on any official government document. Radios begin to speak secrets and unintended confessions, a rainstorm occurs that lasts for months, a young boy dies mysteriously in the surrounding woods after following the dictates of his heart, and Caleb Anson, the village's prodigal son, returns after a long absence with a grand design to bring Garfax into "the future"..."** Go to <http://www.newestpress.com/books/wonderfull.html>

***Paddling South: Winnipeg to New Orleans by Canoe* by RICK RANSON**

Release Date: October 2007  
Genre: Nonfiction  
\$24.95 CDN 1-897126-23-9

**"In the Fall of 1969, Rick Ranson and John Van Landeghem, both barely out of high school, took on the might of the Red and Mississippi Rivers to paddle a canoe from Winnipeg, Manitoba, to New Orleans, Louisiana. Combining high drama with hilarity, Ranson tells how the duo ducked bullets in St. Louis, avoided a whirlpool, worked on a Mississippi tow boat, sailed a yacht through a barge-congested Cairo, IL, and spent a few days in the Fargo City Jail, all while meeting an eclectic array of unforgettable characters. *Paddling South* tells the incredible tale of how they survived the three month trip on the often treacherous rivers, beset by snow storms, hurricanes, monstrous waves, and unseen dams." Go to <http://www.newestpress.com/books/paddling.html>**

From ***New Society Publishers***

***Not Just a Pretty Face: The Ugly Side of the Beauty Industry* by  
STACY MALKAN**

Release Date: October 1, 2007  
Genre: Nonfiction  
\$ 18.95 CAD 9780865715745,

“Lead in lipstick? 1,4 dioxane in baby soap? Coal tar in shampoo? How is this possible? Simple. The \$35 billion cosmetics industry is so powerful that they've kept themselves unregulated for decades... *Not Just a Pretty Face* delves deeply into the dark side of the beauty industry, and looks to hopeful solutions for a healthier future. This scathing investigation peels away less-than-lovely layers to expose an industry in dire need of an extreme makeover...” Go to <http://www.newsociety.com/bookid/3966>

***Electric Water: The Emerging Revolution in Water and Energy*  
by CHRISTOPHR C. SWAN**

Release Date: July 2007  
Genre: Nonfiction  
\$CAD 23.95 9780865715851

“What if it were possible to combine energy and water in a way that would contribute to the reversal of global warming and the restoration of the planet? What if it were possible to have a better quality of life, without having to give anything up? What if that plan made such economic sense that governments and large corporations would buy into it? As it turns out, it *is* possible to create an energy source by using key technologies that are already available. Most cities have enough rain and sun to meet their water and energy needs, by using simple technology...” Go to <http://www.newsociety.com/bookid/3953>

***Peak Everything: Waking Up to the Century of Declines* by  
RICHARD HEINBERG**

Release Date: September 2007  
Genre: Nonfiction  
\$CAD 29.95 9780865715981

“...*Peak Everything* addresses many of the cultural, psychological and practical changes we will have to make as nature rapidly dictates our new limits. This latest book from Richard Heinberg, author of three of the most important books on Peak Oil, touches on the most important aspects of the

human condition at this unique moment in time..." Go to <http://www.newsociety.com/bookid/3964>

***The Business Case for Sustainability* by BOB WILLARD**

Release Date: September 1, 2007  
Genre: Nonfiction (DVD)  
\$CAD 39.95 9780978414009

"...*The Business Case for Sustainability* presents a compelling case for corporate responsibility, framing sustainability arguments so they are relevant to executives concerned with minimizing risks while maximizing profits. It is essential viewing for anyone interested in how to engage business leaders in sustainability - as well as business leaders themselves..." Go to <http://www.newsociety.com/bookid/3986>

***Building an Ark: 101 Solutions to Animal Suffering* by ETHAN SMITH with GUY DAUNCEY**

Release Date: November 2007  
Genre: Nonfiction  
\$CAD 24.95 (Discount: 20%) 9780865715660

"...For several decades there has been a global movement building; an ever-increasing consciousness that will soon affect animal welfare and the future of life on Earth – if it's given time to do so. *Building an Ark* is the story of this movement. Extensively researched and drawing on practical examples from around the world, it provides a voice for both the animals and the humans who have dedicated their lives to building a sustainable future for all species..." Go to <http://www.newsociety.com/bookid/3969>

***The Zero-Carbon Car: Building the Car the Auto Industry Can't Get Right* by WILLIAM H. KEMP**

Release Date: October 1, 2007  
Genre: Nonfiction  
\$ 34.95 CAD (Discount: 20%) 9780973323344

"...*The Zero-Carbon Car* reviews the issues of climate change/carbon rationing, peak oil, urban sprawl and geopolitical and socio-economic disruption related to fossil fuel use. The book argues that, while there is no way to avoid the eventual demise of the automobile, there is an opportunity for the automotive industry to develop and governments to support an ultra-efficient, zero-carbon emission automobile..." Go to <http://www.newsociety.com/bookid/3978>

From **Nomados Literary Publishers**

**When Snakes Awaken by KEN BELFORD**

Release Date: Fall 2007

Genre: Poetry

\$10.00 978-0-9781072-6-0

"Ken Belford is a world poet writing a new *lan(d)guage* out of a complex post-modern primordial context. The surface particulars – rivers, mountains, forest, lakes and all that lives there – act not as backdrop but as the literal and imaginative source for the poem and the necessary syntax Belford generates and inhabits. His poems are ongoing, large and politically dimensional, brave in their opposition to any traditional practice that would diminish what the new poem must reveal. By this measure Ken Belford becomes the poet/the compass ahead of us – one of the few to trust and follow as he guides us *deeper and deeper into the unknown*. Barry McKinnon" Go to <http://www.sfu.ca/~pquarter/nomados.htm>

**Articulations by FRED WAH**

Release Date: Fall 2007

Genre: Poetry

\$10.00 978-0-9781072-5-3

"Written as part of a collaborative image/text dialogue for a series of paintings by Bev Tosh, these short poems join the great conversation of poetry by exploring and recasting lyric possibility, relieving words of what one of them calls "the millstone of purpose," yet "tied / to cradle / each / to each." Cherished, then, and before all else *grounded* in language. Disjunct. Attentive. "I want to be free," Fred Wah says, "to use the crumbs and scraps for the crumbness and scrapness in them, for nothing else." The great range of multiple patterning, syntax, and thought, the *openness*, of these poems confirm Wah's place as a major source in Canadian writing. Peter Quartermain." Go to <http://www.sfu.ca/~pquarter/nomados.htm>

From **Rattling Books**

**Songs for the Songs of Birds: A Selection of Poems by DON MCKAY**

Release Date: April 2008

Genre: Poetry (audio)

No price listed 0-9737586-9-4

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

***Vikings of the Ice: Being the Log of a Tenderfoot on the Great Newfoundland Seal Hunt* by GEORGE ALLEN ENGLAND, narrated by FRANK HOLDEN**

Release Date: 2008  
Genre: non-fiction  
No price listed 0-9737586-3-5

"...In 1922, a forty-five year old Nebraskan born, Harvard educated, globe trotting, adventuring writer with an ear for dialect and an appreciation for talk, song and folklore sailed for the ice fields with Captain Abraham Kean on the *Terra Nova*. George Allan England was the first and only person to write a detailed account of Newfoundland's offshore seal hunt. *Vikings of the Ice* captures the blood, guts, sweat and toil of the swilin' life aboard one of the most famous wooden walls of all. The *Terra Nova* carried Scott to the Antarctic in 1910. In 1922 she carried England and his notebook to the ice to pen this remarkable work..."

<http://www.rattlingbooks.com/Product.aspx?ProductID=56>

From **Red Deer Press**

***It Happened in Manitoba: Stories of the Red River Province* by DON AIKEN**

Release Date:  
Genre: Nonfiction  
\$16.95 CAD 224 pp, 1894856392

"Born of author Don Aiken's love of local history and the more than 160 columns he wrote for the "Heritage Highlights" feature of the *Winnipeg Real Estate News*, *It Happened in Manitoba* presents a collection of entertaining glimpses into Manitoba's past. The stories in this book span almost four centuries, from the early 1600s to the mid 1900s, and are written in an entertaining style that compels characters and events to jump off the page and into our imaginations...." Go to <http://www.fitzhenry.ca/detail.aspx?ID=9419>

***Keepers of Life: Discovering Plants Through Native Stories and Earth Activities for Children*, by MICHAEL J. CADUTO & JOSEPH**

**BRUCHAC. Illustrated by JOHN KAHIONHES FADDEN and DAVID KANIETAKERON FADDEN**

Release Date: Available  
Genre: juvenile nonfiction  
\$27.95 CAD 288 PP 1897252196

"These bestselling books have been long-time favourites with educators for their innovative approach to teaching children about Native cultures and the environment. Each book, co-authored by Joseph Bruchac and Michael J. Caduto, combines Native legends with information and activities about the natural world. Books in the Keepers series are recommended by educational journals across North America for children aged 5 to 12." Go to <http://www.fitzhenry.ca/detail.aspx?ID=10015>

**Recollected Poems by DARYL HINE**

Release Date: Available  
Genre: Poetry  
\$19.00 CAD 1554550211

"Beginning with his first poem appearing in a literary journal at age 14, acclaimed Canadian-American poet Daryl Hine published eleven books of verse over a fifty-three year period - many now long out of print. This book presents Hine's own selection of his best collected and uncollected lyric poems, including that first poem, thematically divided into four sections - art, love, place, and time." Go to <http://www.fitzhenry.ca/detail.aspx?ID=9981>

From **Ronsdale Press**

***Return to Open Water: Poems New & Selected* by HAROLD RHENISCH**

Release Date: September 2007  
Genre: Poetry  
\$21.95 CDN 1-55380-049-4

"To Harold Rhenisch, poetry is a wisdom path equal to Zen, or a pilgrimage on the holy road from Seville to Minsk. Here is a breadth of musicality ranging from solo piano improvisations to jazz quartets, klezmer music, music hall, and even operatic arias. In this spirited celebration of the creative spirit, Rhenisch presents a vision of the world that places Canada, and poetry, at the crossroads of world culture. Included are a hymn for whales, a love poem for herring, black-comic stagings of Shakespeare, tongue-in-cheek deconstructions and celebrations of philosophy and literature, laments for the missteps of history, enraged political blasts, and deep ecological lyrics..." Go to [http://www.ronsdalepress.com/catalogue/returnto\\_openwater.html](http://www.ronsdalepress.com/catalogue/returnto_openwater.html)

From **Thistledown Press**

***First Mountain* by PAULETTE DUBE**

Release Date: October 2007

Genre: Poetry

\$15.95 Trade p/b 978-1-897235-33-1

"*First Mountain* is a interconnected suite of poems about a particular place — Jasper, Alberta. Paulette Dubé has lived there for more than a decade and her keen sense of the area and the healing powers of the natural world — seeking solitude, washing away stress, and celebrating the intimacy that is experienced by living in a pristine environment — shapes the emotional backbone of *First Mountain*." See <http://www.thistledownpress.com/cgi-bin/thistle/thistle.cgi?function=dispbook&bkid=53&nf=>

***Interwoven Wild: An Ecologist Loose in the Garden* by DON GAYTON**

Release Date: September 2007

Genre: Literary Essays

\$16.95 trade p/b 978-1-897235-35-5

"*Interwoven Wild* begins with an intimate look at Don Gayton in his BC garden with his dog Spud. Striking a series of premises — the first one being that gardening is essentially an irrational act — he logically and humorously begins to unravel the work and rituals of gardening. By interlocking artists such as Monet and Caravaggio; writers such as Walt Whitman, Thoreau, Emily Dickenson, and Ann Dowden; park designer Frederick Law Olmstead, and landscape architect Christopher Alexander, Gayton reminds us that the garden has long held sway in the creative consciousness..."

<http://www.thistledownpress.com/main.html>

***Phantom Limb* by THERESA KISHKAN**

Release Date: September 2007

Genre: Literary Essays/non-fiction

\$17.95 Trade p/b 978-1-897235-31-7

"In *Phantom Limb*, Kishkan invites her readers to explore culture and nature by looking at landscape and place through a series of historical lenses, ranging from natural history to family history to the broader notions of regional and human history. In her popular essay "month of wild berries picking" she reveals the extent to which native stories articulate the complexity and importance of rules that govern relationships between species, a profoundly symbiotic world where one respected not just the territory of another species but its dung, its bones, its very spirit as well."

For more information go to

<http://www.thistledownpress.com/cgi-bin/thistle/thistle.cgi?function=dispbook&bkid=55&nf=>

From **Turnstone Press**

***Be Wolf: A True Account of the Survival of Reinhold Kaletsch***  
by **WAYNE TEFS**

Release Date: No release date listed  
Genre: Fiction  
\$22.95 9780888013217

"Reinhold Kaletsch was a German doctor and inventor with a passion for the Canadian Shield. Whenever possible, he escaped to his farm in northern Manitoba, relishing its severe beauty. Kaletsch had a taste for adventure, fulfilling his creed: a life without risks is one not worth living..." Go to <http://www.turnstonepress.com/bookid/index/97?PHPSESSID=0990549d3d6bc56a78f52d26d36b6483>

***Bush Camp*** by **MARVIN FRANCIS**

Release Date: No release date listed  
Genre: Poetry  
\$15.95 9780888013248

"A dynamic poetry collection of dry wit and powerful commentary, *Bush Camp* features a roster of strikingly original characters--Johnny Muskeg, Newfie, Stretch, as well as the camp's only women, Jenny--that plays with stereotypes as it challenges them. Francis describes the physical rigors of a railroad camp as well as the complex demands of the urban reserve..."  
<http://www.turnstonepress.com/bookid/index/101>

***Ptarmeggedon*** by **KAREN DUDLEY**

Release Date: Available  
Genre: Mystery/Detective Fiction  
\$12.99 9780888013231

"Research scientist and amateur sleuth Robyn Devara is looking forward to a trip to the Yukon with her boyfriend, Kelt Roberson, when he tells about the bloody murder of a reclusive ptarmigan researcher... The notes reveal the ptarmigan might be on the verge of ecological disaster. Robyn discovers Barry was investigating a possible connection between the meek ground birds and an abandoned gold mine...."  
<http://www.turnstonepress.com/bookid/index/109>

From **University of Alberta Press**

***The Freshwater Fishes of British Columbia*** by **J. D. McPHAIL**.  
Illustrator **D. L. McPHAIL**



Release Date: September 2007  
Genre: Nonfiction  
\$90 CAD 0-88864-467-1

"The threat of deteriorating habitats and a loss of biodiversity make this reference work on the freshwater fishes of British Columbia more necessary than ever before. Eighty-one comprehensive species accounts aid accurate identification and consist of an illustration, the scientific and common names of the fish, its distinguishing characteristics, taxonomic comments, geographic distribution, a life-history summary, a habitat-use summary, and conservation comments. The book is a critical resource for biologists, naturalists, management and conservation officers, anglers, and members of the public who are concerned about our natural heritage." Go to <http://www.uap.ualberta.ca/UAP.asp?LID=41&bookID=698>

From **UBC Press**

***Owls of the United States and Canada: A Complete Guide to Their Biology and Behavior* by [WAYNE LYNCH](#)**

Release Date: 10/15/2007  
Genre: Nonfiction  
\$44.95 ISBN: 9780774814591

"...In this gorgeous book, celebrated natural history writer and wildlife photographer Wayne Lynch reveals the secrets of these elusive species with stunning photographs, personal anecdotes, and accessible science. The photos alone are masterpieces. Unlike most published owl photos, the majority of these were taken in the wild – a product of the author-photographer's incredible knowledge and patience..." Go to [http://www.ubcpres.ca/search/title\\_book.asp?BookID=299172288](http://www.ubcpres.ca/search/title_book.asp?BookID=299172288)

From **University of Calgary Press**

***Dark Storm Moving West* by [BARBARA BELYEA](#)**

Release Date: Available  
Genre: History/Geography  
\$49.95 978-155238-182-3

"...The essays in *Dark Storm Moving West* trace three phases of westward exploration: naval and fur trade ventures on the Pacific coast; traders' progress along interior rivers and lakes; and the transcontinental Lewis and Clark expedition, which used maps based on fur trade surveys. Author Barbara Belyea poses challenging questions about the rapid expansion, its effects on Native populations, European versus Native cartography, cultural definitions of space, and communication of traditions. Belyea also introduces Peter Fidler as an important documentary source for exploration studies during the fur trade expansion, incorporating into her own study

Fidler's journals, maps, and reports, most of which are previously unpublished." Go to <http://www.ucalgary.ca/UofC/departments/UP/1-55238/1-55238-182-3.html>

***Bronze Inside and Out: A Biographical Memoir of Bob Scriver* by MARY STRACHAN SCRIVER**

Release Date: October 2007  
Genre: Biography/Memoir  
\$44.95 978-155238-227-1

"*Bronze Inside and Out* is a literary biography of sculptor Bob Scriver, written by his wife, Mary Strachan Scriver. Bob Scriver is best known for his work in bronze and for his pivotal role in the rise of "cowboy art." Living and working on the Montana Blackfoot Reservation, Scriver created a bronze foundry, a museum, and a studio – an atelier based on classical methods, but with local Blackfoot artisans. His importance in the still-developing genre of "western art" cannot be overstated..."

<http://www.ucalgary.ca/UofC/departments/UP/1-55238/1-55238-227-1.html>

***The Lens of Time: A Repeat Photography of Landscape Change in the Canadian Rockies* by CLIFF WHITE and E.J. HART**

Release Date: November 2007  
Genre: Environmental History/National Parks  
\$69.95 978-155238-237-0

"*The Lens of Time* is a unique collaboration between two observers who have, for more than twenty-five years, been examining landscape change in the Canadian Rockies – national park biologist Cliff White and Canadian Rockies historian Ted Hart. Working with historical photographs, White has retraced the steps of the original photographers and taken new shots in the same locales, a technique known as "repeat photography." Comparing these images side-by-side, the authors show the dramatic changes to the Rockies landscape that have occurred over the years.

The sets of photographs generally follow ecological regions moving west from Calgary and the foothills, ascending through the low elevation montane zone of Banff National Park, upwards into the lower and upper subalpine. The authors then follow the historic photographers' routes for brief forays onto the west slopes of the Rockies in the Columbia River watershed of British Columbia, and east into the Front Ranges along the Red Deer and North Saskatchewan rivers. Moving north, the photographs depict the high windswept alpine zone and glacial ice of the Columbia Icefield, before passing through Jasper National Park and turning eastward to descend to the parkland region at Edmonton, Alberta..."

<http://www.ucalgary.ca/UofC/departments/UP/1-55238/1-55238-237-0.html>

***The Painted Valley: Artists Along Alberta's Bow River, 1845-2000* by CHRISTOPHER ARMSTRONG and H.V. NELLES**

Release Date: November 2007  
Genre: Art History/Canadian History  
\$54.95 978-155238-207-3

"...Authors Christopher Armstrong and H.V. Nelles were inspired by the art of the Bow Valley region while working on an environmental history of the area. Their research in various museums around Alberta uncovered a large and varied collection of images of the Bow River and surrounding valley, representing a broad array of artistic styles and executed at different times throughout history. From European topographers and military artists to painters commissioned by the Canadian Pacific Railway, from the Group of Seven to modernism and abstraction, these views of the Bow Valley say a great deal about changing attitudes toward nature and the environment as well as the evolution of the artistic community in western Canada."

<http://www.ucalgary.ca/UofC/departments/UP/1-55238/1-55238-207-3.html>

From ***Wilfrid Laurier University Press***

***The Crisp Day Closing on My Hand: The Poetry of M. Travis Lane* by M TRAVIS LANE, edited by JEANNETTE LYNES**

Release Date: September 2007  
Genre: Poetry  
\$14.95 1-55458-025-0

"*The Crisp Day Closing on My Hand: The Poetry of M. Travis Lane* is a collection of thirty-five of her best poems, selected with an introduction by Jeanette Lynes. An environmentalist, feminist, and peace activist, M. Travis Lane is known for witty and meticulously crafted poems that explore the elusive nature of "home" in both historical and present contexts and reflect on the identity of the woman poet and what it means to be a writer. Lane's poems exhibit impressive range and variety—long poems, short lyrics, serial poems, poems inspired by visual art—and are richly attentive to the landscapes, both urban and wild, of her New Brunswick home. They voice a sense of urgency with respect to ecological crises and war; her poetic attention fixes unwaveringly on the smallest pebble on the coast of Fundy but is equally attuned to global patterns of destructive domination..." Go to

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

***Animal Subjects: An Ethical Reader in a Posthuman World*, edited by JODEY CASTRICANO**

Release Date: January 2008  
Genre: Animal Rights/Ethics/Cultural Studies  
\$38.95 0-88920-512-4

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

***Lines Drawn upon the Water*, edited by **KARL S HELE****

**Release Date: November 2007**

**Genre: Native Studies/Political Science**

**\$85.00 1-55458-004-8**

**“*Lines Drawn upon the Water* explores how the presence of two or more cultures and/or colonial states has influenced the First Nations living in the Great Lakes watershed. The essays examine the impact of the Canadian—American border on communities, including national efforts to enforce the boundary, and the determination of local groups to pursue their interests and define themselves. Although both governments regard the border as clearly defined, local communities continue to contest the artificial divisions imposed by the international boundary and define spatial and human relationships in the borderlands in their own terms. Although this debate is often cast in terms of Canada’s failure to recognize the 1794 Jay Treaty’s confirmation of Native rights to transport goods into Canada, the issue ultimately concerns the larger struggle of First Nations to force recognition of their people’s rights to move freely across the border in search of economic and social independence.” See <http://www.wlu.ca/press/Catalog/hele.shtml>**

# **ACKNOWLEDGEMENTS**

## **Co-editors:**

**Lisa Szabo, University of Alberta**([lsszabo@alecc.ca](mailto:lsszabo@alecc.ca))

**Michael Pereira, Brock University** ([mp04cp@brocku.ca](mailto:mp04cp@brocku.ca))

**Paul Huebener, McMaster University**  
([huebenph@mcmaster.ca](mailto:huebenph@mcmaster.ca))

## **President of ALECC:**

**Pamela Banting, University of Calgary**  
([pbanting@ucalgary.ca](mailto:pbanting@ucalgary.ca))

**Photographs: Lisa Szabo (Jones)**

## **Letters to the Editors:**

**Send letters and suggestions to our Gmail account:**  
[goose.newsletter@gmail.com](mailto:goose.newsletter@gmail.com) or [contactus@alecc.ca](mailto:contactus@alecc.ca)

**To subscribe to the ASLE-Canada listserv, please follow this link:** <http://mailman.ucalgary.ca/mailman/listinfo/asle-canada-l>

**To find out more about *The Goose*, submitting work, or review enquiries please go to** <http://alecc.ca/gpage.html>

**Previous issues of *The Goose* can be found** [Goose Archives](#)

**All copyrights of the works printed in *The Goose* belong to the respective writers/contributors. No material may be reproduced without the writer/artist's consent.**